

# Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 23, 1993

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## Shara Nelson Set To Break Her 'Silence'

BY PAUL SEXTON

LONDON—A fast-selling album, two top 30 singles, and a wealth of critical acclaim have greeted the U.K. solo launch of Shara Nelson.



NELSON

The London-born singer is now preparing for a U.S. debut on Chrysalis/ERG in the first quarter.  
*(Continued on page 118)*

## Disney Steps Up Overseas Efforts For Top Vid Titles

BY PETER DEAN

LONDON—Disney is upping its efforts to ensure that its blockbuster video releases are as big overseas as they are in the U.S.

The studio has always registered hefty home video revenues in the international market, but sales of "The Little Mermaid," "Beauty And The Beast," and the like have been limited primarily to the fourth quarter.

"We want to expand video into a 365-days-a-year business using these  
*(Continued on page 123)*

## A&M's Fresh Perspective Label Ups Jam & Lewis Role

BY CHRIS MORRIS

LOS ANGELES—Buoyed by an extension of its joint venture with A&M Records and an infusion of new cash and increased manpower, producers

Jimmy Jam and Terry Lewis' Perspective Records will now promote and market A&M's R&B roster, as well as its own talent slate, under the leadership of Perspective president Sharon Heyward.

The newly solidified Perspective-A&M deal extends a pact first sealed between the labels in 1991.

During the past two years, the relationship bore fruit with Sounds Of Blackness' Grammy-winning "Evolution Of Gospel," which spawned two top 10 R&B hits, "Optimistic" and "The Pressure Pt. 1"; Mint Condition's bow, "Meant To Be Mint,"

which contained the gold top 10 pop single "Breakin' My Heart (Pretty Brown Eyes)" and the top 10 R&B single "Forever In Your Eyes"; and Lo-Key's "Where Dey At?," which featured the top 30 pop hit and No. 1 R&B smash "I Got A Thang 4 Ya."

A&M president Al Cafaro describes the current deal as a "long-term, multi-million-dollar"

commitment.

Explaining Perspective's expanded mandate to push A&M's R&B artists in the black marketplace, Cafaro says, "Jimmy and Terry have creative expertise in this area and an enormously successful track record. Everything they've done has had some level of success. The addition of Sharon Heyward [who joined Perspective this year] gives us the high-

*(Continued on page 118)*



LO-KEY?



MINT CONDITION

## Artists' Careers Prevail Despite Label Lawsuits

BY CRAIG ROSEN

LOS ANGELES—When artists enter legal battles with their rec-



HENLEY



MICHAEL

ord companies, the resulting actions can take years to settle and often temporarily derail the artists' careers.

Yet George Michael and Don Henley, who are involved in legal wars with their respective labels, may be proving that careers don't necessarily have to be damaged while artists await their days in  
*(Continued on page 126)*

## Contract, License Questions Follow Interactive Advances

BY JIM McCULLAUGH

LOS ANGELES—Interactive home entertainment systems promise significant creative and revenue oppor-

tunities for the music business. But the advent of these technologies, which can store and fuse vast amounts of music, video, text, and graphics, is creating a dizzying array of contractual and licensing issues.

Entertainment industry attorney

Ron Gertz, CEO of Hollywood-based Clearing House, a leading music and licensing organization, says the process of assembling "content" rights for the new breed

of musical interactive programs is a "business affairs nightmare."

Not only is the music content clearance more complicated because of increasingly fragmented ownership rights, but the

variety of ways that music can be  
*(Continued on page 109)*



## WW1/Unistar Deal: Radio Giants Seek Strength In Numbers

BY PHYLLIS STARK and CARRIE BORZILLO

NEW YORK—Industry reaction, in-



PATTIZ



KARMAZIN

cluding that of rival network heads, has been favorable to the proposed merger of two of the biggest players  
*(Continued on page 127)*

### GLOBAL MUSIC PULSE

Thieves Steal Their Way Up U.K. Charts

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**PIMP TEAM**

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# Heartsounds: Nyman's 'Piano' Music

The heart must speak, and its search for the perfect outlet is the premise of all artistic expression. When words are insufficient or impossible, and physical gestures fall short, music is a language by which the soul can be heard. But when music itself is unattainable, the silence can be more than one spirit can stand.

"These are things that actually are so unquantifiable, so unconscious, and so deep, because it's very difficult to say where the brain, the ear, and the power of speech give way to the soul," says Michael Nyman, the experimentalist British classical and soundtrack composer whose poignant score "The Piano," due Tuesday (19) from Virgin Movie Music, informs such issues with a subliminal force that startles all who hear it—including the composer himself.

"The Piano" is the fictional story of Ada, a mute young widow of meager means who is transported via an arranged marriage to 19th century New Zealand's Maori-dominated coastal wilderness. The journey forces Ada to relinquish all but the two things she holds dearest: her 9-year-old daughter Flora, with whom she communicates by way of sign language; and Ada's piano, the means by which she addresses the rest of the world.

To Ada's horror, her emotionally remote new husband elects to leave the beloved but cumbersome piano on the beach where Ada made landfall, eventually selling it to a local *pakeha* (white) trader. The proper but desperate Ada conceives a covert bargain: As payment to reclaim the instrument, she will allow the lonely trader to admire her and her playing however he wishes during a number of private, increasingly sensual "lessons."

Written and directed by New Zealander Jane Campion, "The Piano" earned the 1993 Cannes Film Festival's highest honor, the Palme d'Or, as well as the best-actress award for Holly Hunter, who portrays Ada. Meantime, the praise for Nyman's score has begun to mount, since it functions, as the composer puts it, "as a substitute voice, because Ada does not speak."

Fans of Nyman's music know him as an author (the definitive "Experimental Music—Cage And Beyond"), former critic (he coined the term "minimalism"), and increasingly prolific creator of operas, string quartets, choral work, cabaret songs (for German singer Ute Lemper), and orchestrations for numerous Peter Greenaway films (including "The Draughtsman's Contract," "The Cook, The Thief, His Wife And Her Lover," and "Prospero's Books"). Nyman's early commissioned music was characterized by a scholarly and often ironic flair for reimagining symbolic fragments of vintage classical works (Mozart, Purcell, Leporello, Brahms, Schumann), employing their enhanced harmonic systems to augment/animate his larger themes. There's rarely specific borrowing evident, only haunting stylistic tremors. And most surprisingly, especially for the film scores, Nyman's compositions succeed in a sphere distinct from their cinematic origins, which may be why they lend so much on-screen dimension.

A supporting player remarks in "The Piano" that Ada's keyboard passages are "like a mood that passes through you... a sound that creeps into you," and while they fit trenchantly into the Victorian scheme of the film, neither the movie's principles nor its audience can dispute the uncanny sense of displacement they convey.

"Even people who like my music find it difficult to escape," says Nyman with a bashful chuckle. "I've heard so much New Music where you admire ideas and technique, but you're left with an emo-

tional vacuum. For me, what's important is the emotional content.

"For Ada," he continues, "I not only had to find music for her voice, but also an internal and external reality for that voice. She was a female living in 1850 who was Scottish, so I decided she came to New Zealand with a repertoire of her own pieces, which would have been composed after the Scottish folk and popular songs of that period." Still, Nyman's sensitivity transcends such allusions.

"An A-minor piece I wrote for Ada is called 'The Heart Asks Pleasure First,'" he notes, "and it recurs in three or four forms throughout the film. When she first plays the piano on the beach, the piece is extremely upbeat, but it later becomes darker or more menacing. Yet it retains the validity of this eccentric, independent woman."

In Nyman's world, we are all creatures of memory, impulse, and fleeting insight, never certain if our longings come from romantic reverie or real experience. As with Ada and the rest of the people within "The Piano," we are hungry for change, yet anxious for the safety of even the previous instant; we crave original experience but cringe as it arrives.

"What I concentrate on when I write is structure," Nyman muses, "but the emotion seems to rise of its own accord. Maybe something hot-blooded in those old Polish genes of mine spills out."

And "The Piano" is not the first motif that's unexpectedly moved Nyman, whose stunning chamber opera, "The Man Who Mistook His Wife For A Hat," was based on American neurologist Dr. Oliver Sacks' case study of a patient suffering from visual agnosia (pathological loss of sensory comprehension). "When I performed that piece for the first time in October 1986, I came off stage shaking with emotion," Nyman says. "My attitude when writing it was very cool, analytical, yet I somehow injected the material with great empathy."

Born in London March 23, 1944, Nyman is the middle child of three siblings by Mark and Jeanette Nyman. "They were lower middle-class Jews in the fur trades, both children of immigrants. They were very open, very kind, but were raised

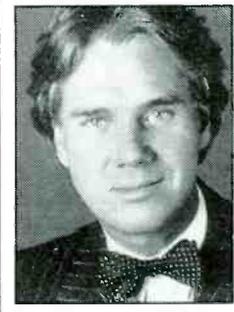
with the social and financial limitations of their class. And my mother hadn't had the education her intelligence demanded, because she had to get a job at an early age."

Nyman's musical gifts were "discovered" at the age of 8 by instructor Leslie J. Winters at Chase Lane School in Northeast London. "I couldn't sing or play, but he saw some quality in me no one had noticed before," Nyman says bemusedly. "It's one of the mysteries of my life."

Another personal puzzle is the quality of mercy in his music. "I guess I try to preserve the magic of certain moments: my crush on a girl at 12, or something passionate or unreciprocated in my life," he says pensively. "When I write a film score, initially I'm being an abstract composer. But emotionally it comes alive in concert as an independent listening experience. For example, there's a crucial, bittersweet piece called 'All Imperfect Things' at the end of 'The Piano.' Just a month after the film was given the Palme d'Or, [director] Jane Campion's baby died. I was playing this piece in an open-air concert in Italy, and my affection for Jane and the terrible tragedy of her losing a child aged just 10 days all melded together, and became inexplicably contained in my impressions of this piece.

"Some people who encounter me personally might see me being not particularly empathetic, yet I find my music's impact on me to be overpowering. With 'The Piano,' this one's from the heart."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### DIANA ROSS: STILL THE BOSS

Billboard puts Diana Ross in the spotlight this issue with a special section devoted to the performer. **Page 58**

### CANADA'S CPI CELEBRATES 20TH YEAR

Canadian promotion giant CPI plans to celebrate the impression it has made on the Canadian entertainment scene with a Nov. 12 charity fundraising concert. It will get started on its next big impression in fall 1994, when ground is broken for its 32,000-seat Toronto arena. Larry LeBlanc has the story. **Page 83**

### NEW VIDEO COLUMN BOWS IN BILLBOARD

Shelf Talk, a new Billboard feature, debuts this week in the Home Video section. Each week in Shelf Talk, Eileen Fitzpatrick, Billboard's new associate home video editor, will provide an exclusive look at key developments in home video marketing, retailing, and distribution. See this week's installment. **Page 96**

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# Commentary

## Songs Are Ideal Vehicles For Good Works

BY MORTON DENNIS WAX

A unique opportunity exists for copyright owners to contribute to the social good while creating a living legacy, and for various segments of the music industry to do good as well.

The secret of success lies in the magic marriage of song with a cause, and the willingness of all the participants—songwriter, publisher, record company, and artist—to waive their royalties on a particular product. The task sounds daunting, but the synergy created by groups of creative people engaged for the common good is truly remarkable, and mountains can become movable.

The "Brother Can You Spare A Dime?" Day campaign, launched on behalf of the National Coalition For The Homeless and seeded by The Harburg Foundation, is a pioneering effort in copyrights as good works.

"Brother Can You Spare A Dime?" Day, the first national fundraising day for homeless people, will take place Nov. 18 and is to be celebrated throughout November each year.

The linchpin of BCYSADD is a promotional CD that includes all the major recordings of "Brother Can You Spare A Dime?," the timeless anthem of the underclass written by Yip Harburg (lyrics) and Jay Gorney (music). The CD also contains promotional announcements from Sally Jessy Raphael and Phil Donahue, inviting listeners to pick up a contribution envelope in their local record store, or to mail contributions directly to the address given.

The CD will be distributed to 4,500 radio stations around the country. DJs are being asked to play one of the cuts and one of the promo announcements.

"Brother Can You Spare A Dime?" Day had its genesis when Sandra Gorney, the widow of Jay Gorney, and Ernie Harburg of the Harburg Foundation approached my

office to design a project that would be an appropriate monument to the socially conscious songwriters and would channel funds to a worthy cause.

Our research revealed that, despite the fact that unemployment, hunger, and homelessness are the pressing social concerns of the decade, there had never been a national fundraising day for homeless people. With that as our focus, we gained the endorsement of the National Coalition For The Homeless and the Recording Industry Assn. Of America.



**Creators want to see their music used for a worthy cause.**

**Morton Dennis Wax, creator/producer of BCYSADD and its CD, is president of Morton Dennis Wax and Associates, a marketing/events/public relations firm in New York.**

A project such as this is particularly relevant today. In many cases, the copyrights of contemporary songs are owned by the songwriters, and the publishing of many of the classic songs is reverting to the songwriters and their heirs under the new copyright laws. Often it is the creators of the material and their families who want to see their music immortalized and used for a worthwhile cause. Moreover, in the current economic climate, where the desire to help the less fortunate frequently is compromised by the need to cut budgets, the various participants in a project such as ours are able to do maximum good with minimum financial outlay.

The greatest way to advance copyrights as good works is to use the obvious and stereotypical connection between songs and

social causes. The once-in-a-lifetime marriage between song and artist, which gives birth to a recording with a life of its own, often is remembered and appreciated decades later.

These same artistic standards must be applied to songs and charities. This new use of songs would require a totally new approach, conceivably even a new job title, such as C&R (charity & repertoire) producer.

For a hypothetical example of how such a campaign could work, we can take "Anatomy Of Peace," a new symphonic work by Marvin Hamlisch. To produce a good works effort for "Anatomy Of Peace," we would commission an important ballet company to donate and stage a new production inspired by the work, then have the ballet videotaped and broadcast worldwide, with a home video version to follow. Initially, we would sell the video through an on-screen 800 number following the broadcast, with potential global exposure to millions of viewers, followed by mail-order catalog sales of the video and, eventually, retail.

We then would enlist a world-class film editor to create a TV special from donated archival war footage of the most profound, memorable, and symbolic images of the savagery of war, scored with music from "Anatomy Of Peace" and merchandised much like the ballet.

A company like Disney could be enlisted to join the "Anatomy Of Peace" campaign by creating an animated children's TV special, with Hamlisch creating a children's interpretation of the music from his work. All the proceeds from "Anatomy Of Peace" would, of course, go to a preferred cause.

Those of us who were present at the inception of the BCYSADD project were awed by the enthusiastic and generous support we have gotten from every facet of the industry, which I hope will strongly support future worthy copyright-driven efforts.

## LETTERS

### TIRED OF RAPPER EXCUSES

As a member of the black music community, I'm tired of the excuses offered by the Jack The Rapper organization for problems with the annual Family Affair in Atlanta.

This year's trouble was foreshadowed in 1991. Following that event, high-level discussions supposedly were conducted to resolve some of the very problems that recurred this year on a larger and far more dangerous scale. I'm particularly troubled by the casual response offered by organizer Jill Bell in the Sept. 4 issue of Billboard. She says the event was not advertised to the general public. How about all the radio spots broadcast earlier this year on the nationally syndicated "Radioscope" show?

Sam Wilson  
Southern Management  
Houston, Texas

### NEED FOR CONSCIOUS MUSIC

I was very impressed with Havelock Nelson's recent column on the need for rappers to communicate and educate (Billboard, Sept. 25).

I face the same struggle in the dancehall

reggae market with slackness (profanity), gun talk, gay bashing, and the like. For every step forward dancehall takes, it seems slackness drags it 10 more back.

As dancehall gains acceptance, I wonder if music that was always symbolic of peace, truth, and even the reality of the ghetto will be denigrated to the point that the public, instead of buying and listening to socially and politically conscious artists, such as Barrington Levy, Cutty Ranks, Macka B., and Tony Rebel, will go toward the "gangsta rap" styles and propagate slackness through Buju Banton, Mad Cobra, and Shabba Ranks.

Aren't these artists wasting the chance to communicate and educate? And with them in the forefront, isn't the public missing out on the conscious message dancehall and reggae convey?

Steffen Franz  
DJ, Stand Out Selector Productions  
San Francisco, Calif.

### ARTISTS NEED TO INSTILL DIGNITY

I must commend Havelock Nelson on his Sept. 25 column. Finally, someone is speaking up about the recent tidal wave of ex-

tremely violent rap.

Sex, a topic that Nelson did not touch upon, is also overflowing our radio airwaves. The message here is hypocritical. Recently, a popular African-American radio station aired an excellent public service announcement teaching youth about the responsibilities of a sexually active person. The song immediately following the announcement was "Come Inside."

Teen pregnancy, infant mortality, black-on-black crime, black-on-white crime, and drug use and abuse all are encouraged by the most popular rap and R&B artists. I challenge artists, record companies, and radio stations to come up with something positive.

The top-of-the-charts artists need to instill dignity, respectability, and pride in African-American young people. Those who feel respected and proud usually do not lower themselves to the level of murderers, rapists, or robbers but instead help uplift those around them.

Nicole A. Williams  
Director of A&R  
Angel City Records  
Los Angeles, Calif.

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

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# More Companies Sold On Sell-Through

## Rentrak Plans Vid Retail 'Blowout' In N.Y.

■ BY EILEEN FITZPATRICK

LOS ANGELES—Pay-per-transaction distributor Rentrak Corp. is getting into the video retail business with the opening of a sell-through outlet in midtown Manhattan in November.

The store, called Blowout Video, has 4,000 square feet of selling space for about 20,000 titles, including exercise, children's, special interest, and feature films. Total inventory will be about 100,000 pieces. "We think there's tremendous potential in selling movies and exercise tapes," says Rentrak chairman Ron Berger. "So, we'll see what happens."

Berger says the store will not carry rental titles, because "we don't want to compete with our own customers."

Blowout Video also will stock previously viewed tapes, which Rentrak will buy from brokers. A small percentage will come from Rentrak's inventory of PPT cassettes returned by participating stores.

Rentrak has set up an account with a New Jersey-based distributor, Star Video, for product, and will also buy direct from suppliers which do not sell to Star, including

GoodTimes Home Video.

Pricing will be competitive with other sell-through players, such as Musicland's Suncoast Motion Picture Co., but Blowout is not a "discount" store, says a company spokesman. In fact, it will stock higher-priced gift sets and deluxe editions.

Located in space previously occupied by a Barnes & Noble bookstore, at 1515 Broadway in Times Square, Blowout Video will open by Thanksgiving, Berger says. Vaughn Valenti, a former electronics retailer, is general manager.

The new venture marks a return to retail for Berger, who founded National Video Inc. in 1980 with a \$1,000 investment.

In 1988, when the franchise chain had grown to 746 stores, Berger sold the operation to West Coast Video. That same year he formed Rentrak, which now services more than 3,000 video outlets.

Although there are no immediate plans for more openings, Rentrak anticipates additional Blowout Video outlets in the future.

"This is not a test, it's a real commitment," a spokesman says. "And if it's successful, there will be other stores."

## NRM Adding 35 Sell-Through Sections

■ BY SETH GOLDSTEIN

NEW YORK—Video sell-through, to the exclusion of rental, is an idea whose time has arrived.

Encouraged by the success of sell-through-only pioneers like Minneapolis-based Suncoast Motion Picture Co., others are making the commitment. Distributor WaxWorks/VideoWorks recently announced that it would open three stores to inaugurate a proposed sell-through chain (Billboard, Oct. 16).

At the same time, WaxWorks has significantly expanded its rackjobbing relationship with National Record Mart in Pittsburgh, which wants to add sell-through video departments in more than 30 of its 99 locations. Even Rentrak, which pioneered in the sharing of rental revenues, is taking a stab at sell-through with the opening in New York next month of its first Blowout Video store (see story, this page).

Except for music titles, National Record Mart has never paid much attention to video until now. "This is the first time they've entered video at this level," says Randy Meek, WaxWorks' national sales manager. After a slower-than-expected start, WaxWorks jumped to 20 NRM locations

this summer (Billboard, Aug. 21), with another 15 due in December.

WaxWorks does not rack the 40- to 50-foot sell-through sections, containing about 1,500 cassettes each, but does help select the inventory, which includes Disney titles. "We're providing an enhanced service... for an agreed-upon price," Meek says.

Disney ceased shipping direct to the distributor about two years ago, in the wake of a hijacked delivery sold to an unsuspecting WaxWorks buyer; the goods were recovered quickly and WaxWorks was held blameless. Nonetheless, the distributor since has had to buy studio product from other wholesalers. The NRM arrangement has "the full endorsement of Disney," according to WaxWorks video sales VP Kirk Kirkpatrick. "Everyone knows about it."

George Balicky, National Record Mart's VP of marketing and merchandising, says WaxWorks and the chain refined the inventory model of direct-to-sell-through features, re-priced movies, exercise, and sports tapes every week. Thus far, results are positive. "The catalog is moving," Balicky notes, at what he calls "normal margins." As a result, video at those locations is edging closer to 6% (Continued on page 123)

## Big Get Bigger: TCI Links With Bell Atlantic

■ BY DON JEFFREY

NEW YORK—The mega-merger deal that shocked the entertainment industry—regional telephone company Bell Atlantic Corp.'s plan to acquire cable giant Tele-Communications Inc. for \$33 billion in stock and assumed debt—will provide high-powered competition for Time Warner Inc.'s proposed digital interactive superhighway.

Now the two biggest cable companies in the U.S. have phone company partners in their drives to spend billions of dollars to upgrade cable and phone systems throughout the U.S., and to deploy, acquire and create, programming—music, video, electronic games, and home shopping—for the interactive TVs that will debut in homes next year.

TCI is the No. 1 cable company in the U.S., transmitting programming to more than 10 million subscribers. Bell Atlantic provides local telephone and cable service to 22 million customers, mostly in the mid-Atlantic states and Washington, D.C. Therefore, the merged companies theoretically would be able to provide services such as video on demand, in which consumers can call up movies anytime they want them on their televisions, to more than one-third of all the homes with TVs.

TCI chief executive John Malone, who will be vice chairman of the new company, said at a press conference that consumers in TCI's current test of video on demand in Denver show (Continued on page 123)

## Jazz, Pop Acts Sign Up To Create CD-ROM Albums

■ BY CHRIS MCGOWAN

LOS ANGELES—Ebook, a multimedia developer headquartered outside San Francisco, has signed with a number of artists to release multimedia CD-ROM titles based on jazz and pop music albums.

The company has closed deals with Marty Balin, Bernie Leadon, Charlie Musselwhite, Brownie McGhee, and Jessica Williams for CD-ROM releases due in early '94. The titles will be of interest to music retailers and computer software stores, since each "interactive record" will contain a full album's worth of music, and will be playable on either a standard CD audio player or a CD-ROM drive.

Playing the disc on the standard player will allow users to hear just the music. But consumers with CD-ROM drives hooked up to personal computers conforming to the Windows/MPC (Multimedia PC)

standard will have access to multimedia tracks containing video, text, and graphics.

The titles don't have a suggested list price, but should sell in stores for \$16-\$20, according to Ebook CEO Fred Jones. "It's about the same price as a premium CD, but you get multimedia tracks as a bonus," he says.

In addition, Ebook has interactive records set for release this month that focus on jazz greats Louis Armstrong, Count Basie, and Billie Holiday. Those titles also will play on both CD players and CD-ROM drives.

Ebook is distributing some of its releases itself, and teaming up on other titles with Time Warner Interactive Group (TWIG), Compton's NewMedia, and Electronic Arts.

In addition to its contracts with singer/songwriter Balin (ex-Jefferson Airplane and Jefferson Starship), Leadon (former Eagles member), (Continued on page 95)



**You Won't See Him Cry.** MCA Music Publishing executives congratulate songwriter/producer Glen Ballard on signing a new worldwide co-publishing agreement. Ballard, a songwriter with MCA Music for 15 years, is best known for his work with Wilson Phillips, Curtis Stigers, and Quincy Jones, among others. Standing, from left, are Dave Connelly, VP of operations and administration, MCA Music; Carol Ware, VP of creative services, MCA Music; Lance Grode, executive VP, MCA Music; Scott James, VP of film & television music, MCA Music; Betsy Anthony, VP of talent acquisition, MCA Music; and John Alexander, senior VP creative, MCA Music. Seated, from left, are Liv and Glen Ballard and John McKellen, president, MCA Music.

## Performance Right Bill Battles Up Hill

■ BY BILL HOLLAND

WASHINGTON, D.C.—On the eve of the Oct. 14 closed summit conference on pending performance right legislation, sources on Capitol Hill admit they may have to call for several more powwows. And that means, according to several conference participants, that the bills pending in the Senate and House are "dead in the water" for this session of Congress.

The conference was called to let various industry groups air their

views on performance right legislation to lawmakers and each other. None of the participants in the conference, which is not open to the press, was willing to be quoted on the record.

But, according to one source, "There's just too much that has to be gone over with a fine-tooth comb."

The opposition of the National Assn. of Broadcasters, which has been against a performance right, means the bills have an uphill battle, says another source. "Plus, there's

all the concerns of performing rights, songwriter, and publisher groups who don't feel the bills address the big question of what to do about lost sales in an era of home delivery of recordings. And it's apparent the legislation is in trouble," the source said.

NAB President Eddie Fritts has called on international broadcasters to oppose what he called a worldwide "movement" for performance rights (see Washington Roundup, page 117).

After adding to the above misgivings (Continued on page 122)

## FTC Broadens Its Biz Inquiry Into Majors' Ad Policies

■ BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission's investigation into music industry trade practices seems to be broadening its focus to include advertising policies by the majors.

While the probe appears to (Continued on page 122)

## Time Warner, Viacom Gear For '94 With Home Shopping Deals

NEW YORK—A direct-marketing firm has formed joint ventures with two of the biggest entertainment companies in the U.S. to create shopping on demand for those firms' interactive cable TV tests next year. The products and services offered are likely to include recorded music, video games, and consumer electronics, and possibly concert tickets.

In separate announcements, CUC International Inc. said it had formed home shopping joint ventures with Time Warner Inc. and with an alliance of Viacom Inc. and AT&T Co.

Time Warner is building a digital interactive superhighway for its cable systems near Orlando, Fla. About 4,000 subscribers will be hooked up by next April, and will receive the home shopping service later in the year, says Mike Luftman, VP of Time Warner Cable.

The shopping channels will be able to draw on Time Warner's entertainment properties, which include the vast catalog of Warner Music Group.

"Ultimately, a lot of these products will also be available," says Luftman, "but we have not announced any plans yet to offer compact discs and tapes."

"From the beginning," he adds, "Time Warner has said [that] the (Continued on page 123)

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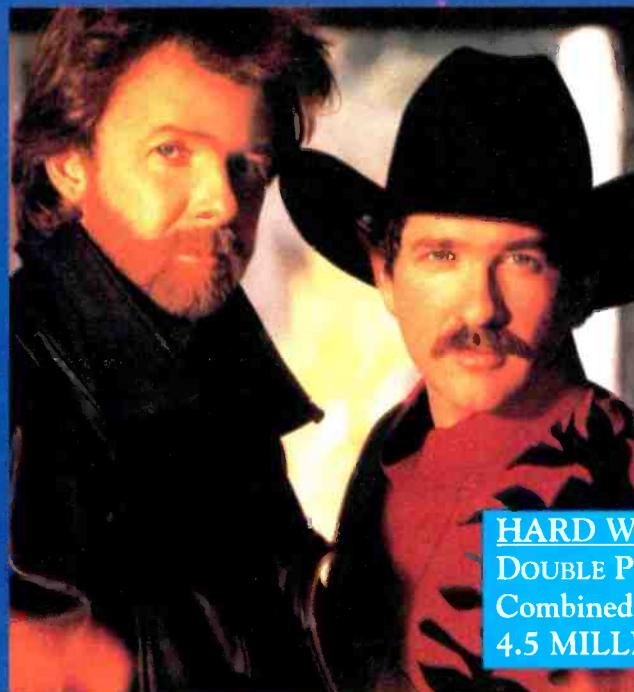
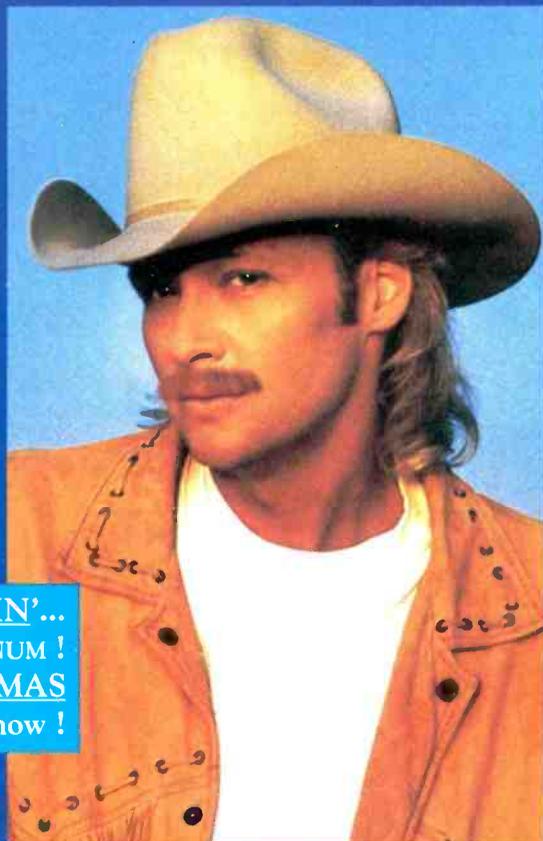
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Vocal Event of the Year:  
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# Artists & Music

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## Sub Pop To Be Distributed By ADA Seattle Indie Settles Caroline Dispute

BY CHRIS MORRIS

LOS ANGELES—Seattle independent label Sub Pop Records—the incubator of a number of high-profile grunge rock acts from the Pacific Northwest, including Nirvana—has entered a new distribution pact with Warner Music Group's Alternative Distribution Alliance.

The new deal, which was effective Oct. 6, came simultaneously with the settlement of Sub Pop's \$12 million fraud suit against its former distribu-

tor, Caroline Records (Billboard, July 31).

Jonathan Poneman, who co-owns Sub Pop with Bruce Pavitt, says that the recently established ADA, which handles such alternative-oriented labels as Restless, Matador, and Mute, will now distribute Sub Pop's titles under what he calls a "relatively long-term" agreement.

Of the new arrangement, Poneman says, "I feel that ADA's got a very pro-active policy toward fulfilling what our needs are. It's a new compa-

ny, and with the newness, there are new opportunities."

ADA managing director Clark Staub says, "Being a new company, it's obviously a major investment to distribute Sub Pop. It adds a great deal to what we will become, and adds a great deal to what we are now. It really solidifies the potential, and adds to every label we handle."

The deal with Warner Music Group's ADA continues the feisty indie label's relations with major-label-operated entities; though run as a separate company, former distributor Caroline is owned by Virgin.

But, Poneman says, "We remain autonomous. Nobody [at ADA] is telling us what to do."

### RE-RELEASES SCHEDULED

ADA begins its association with Sub Pop by re-releasing three recent titles by Hazel, Big Chief, and Seaweed, which were distributed by the label itself during its three-month standoff with Caroline. Albums by the Spinanes, Eric's Trip, and Les Thugs will round out Sub Pop's '93 product. ADA also will carry the company's back catalog.

The label will be handling some retail accounts itself, according to Poneman. "We basically will sell to accounts direct on a COD arrangement." (Continued on page 126)

## M.S., Select-O-Hits Expand Into National Distrib Arena

BY ED CHRISTMAN

NEW YORK—M.S. Distributing and Select-O-Hits, two of the nation's premier independent regional distributors, are forming a national distribution network.

The two companies, which will continue to be operated separately, plan to pool resources and systems to open additional branch offices, probably on the East and West Coasts, says John Salstone of Elk Grove, Ill.,-based M.S.

Combined, the M.S. facility near Chicago and the Select-O-Hit warehouse in Memphis sell to 60% of the markets in the U.S. While those two operations will continue to handle labels that prefer regional distribution, their network will be aimed at labels that favor exclusive national distribution.

"What prompted this is that we found there is a demand for it," says Salstone. "Several labels and a few customers were asking us to do this."

Salstone declines to name the labels, and would not specify accounts. But Tower Records recently has made changes in the way it buys product, clearly favoring national distributors over regional ones (Billboard, Sept. 4).

At the time Tower's new thrust became clear, M.S. and Select-O-Hits were approached by Woodland, Calif.-based Valley Distributors about the possibility of forming a national network.

Although the two distributors decided to form a network without Valley, Salstone didn't rule out the possibility of eventually bringing in the super one-stop.

"We continue to talk to Valley," Salstone says. "We respect them as one of the best one-stops in the country, and we think Valley will be a major player [in independent distribution] in the future."

Meanwhile, Salstone says that the planned network between M.S. and Select-O-Hits will "work out" (Continued on page 122)

## Billboard To Honor Artists With Pre-Awards Dinner

LOS ANGELES—Many of the top-charting recording artists of 1993 will be honored Dec. 7 at the first Billboard Year In Music Awards Dinner, to be held at the Beverly Hilton Hotel here.

The dinner, sponsored by Billboard magazine and Billboard Entertainment Marketing, will precede the 1993 Billboard Music Awards, to be televised live by the Fox Broadcasting Co. the following evening from the Universal Amphitheatre.

The Music Awards Dinner will recognize artists in genres charted by Billboard but not included in the annual televised awards. "Restricted by the time constraints of the TV show, it's been impossible to recog-

nize all of the category leaders on air," says Billboard publisher Howard Lander. "Creating the Billboard Year In Music Awards Dinner establishes a forum to honor these achievements in front of the music community."

Presentation categories will include jazz, classical, gospel, contemporary Christian, adult alternative, and others. The awards will be based on Billboard's year-end charts, which will be published in the Dec. 25 year-end double issue.

Attendance at the dinner is based on the purchase of tables. Awards packages, including tickets for the live Billboard Music Awards, are available. For information, contact Janet Spiegel at 310-451-7111.

## As PBS Tries Rock Shows, Labels Find Lots To Cheer

BY DEBORAH RUSSELL

LOS ANGELES—As the kids weaned on rock'n'roll mature into baby boomers with bulging wallets, the music programming on public television is taking a turn toward the hits.

Popular music has become increasingly popular at the nation's 346 PBS stations, as program directors aggressively use such contemporary acts as the Moody Blues, Joe Cocker, and Bob Dylan to pump up their pledge campaigns.

"We're looking for ways to attract younger adults to public television more frequently," says Kathy Quattrone, VP of programming at PBS. Statistics indicate that the most loyal viewers of public television are preschoolers and adults over 55 years old, she says.

"Those groups are still important, but we wanted to reach downward, to the 35- to 55-year-olds," Quattrone says. "Increasing the amount of music programs is one strategy we've put into place to catch their attention."

October specials included Billy Joel's "Shades Of Grey," which premiered Oct. 13 as part of the "In The Spotlight" series, and the

Grateful Dead documentary "The Grateful And The Dead."

Both specials deviate from the typical artist/concert documentary. Joel's "Shades Of Grey" explored the artistic process, while "The Grateful And The Dead" detailed the California rock band's relationship with some of Britain's most talented orchestral composers.

PBS provides one of the few outlets for such in-depth and substantial programming, says Jeff Schock, co-producer of "Shades Of Grey."

"There are plenty of places we could have gone to do another concert film," Schock says. "But PBS was willing to do something different and is really the only place to do this type of project in an uninterupted format on broadcast. You just can't provide this kind of insight anywhere else."

David Horn, executive producer of "In The Spotlight," also is director of music programming in the performance department at PBS station Thirteen/WNET in New York. His goal for the series is to convince record labels that PBS can be a promotional tool without becoming too commercial.

(Continued on page 122)



**Far East Man.** Fans of George Harrison, first recipient of Billboard's Century Award for distinguished creative achievement, now can share in the historic experience of his acclaimed 1992 "Live In Japan" album, recorded with Eric Clapton and band. Genesis Publications Ltd. has just published the lavish, limited-edition "George Harrison: Live In Japan," a 274-page, full-color commemorative book featuring a pictorial and diary-style chronicle of the former Beatle's unique country-wide December 1991 concert trek. The text includes a foreword by Clapton, anecdotes from the band members, and an extensive, uncommonly candid chapter written by Harrison, in which he reminisces about his career and his longtime friendship with Clapton, and contrasts the lows of the illness-plagued 1974 "Dark Hoarse Tour" (as George wryly dubs it) with the numerous highs of the Japan road trip—including the moment Harrison's teen-age guitarist son Dhani joined him and Clapton on stage for a tour-ending Tokyo rendition of "Roll Over Beethoven." The large-format, hand-tooled book, published in a one-time-only series of 3,500 numbered and autographed copies, is bound in black leather with gilt-edged pages. The volume comes in a handmade slipcase, along with a matching folio containing the 19-track "Live In Japan" album, its two CDs embossed with special new graphics (not shown above); the folio also holds a packet of the tour's backstage passes and other collectible mementos. Published in England, the book is available in the U.S. by phoning 800-775-1111.

## Fox Refurbishing Golden Film Music In New CD Series

BY IRV LICHTMAN

NEW YORK—Fox Film Scores, the soundtrack unit of Fox Records, is adding a line of classic soundtracks that will update golden scores of the past for the CD era.

"We'll mine the catalog in Fox's film vaults as long as the quality warrants it," says Elliot Lurie, executive VP of the Fox Music Group, which includes Fox Records and a music publishing unit.

Since its formation a year ago, Fox Records, which is distributed by BMG Music, has released new soundtracks via labels such as Arista and RCA. Fox regards Arista as its "marketing and promotion partner" for the classics series.

The Classic Soundtrack Series, which is to be supported by an extensive marketing program, is being launched Nov. 9 with six releases, to be followed Nov. 23 with a boxed "Star Wars Trilogy."

The "Star Wars" box carries a list of \$49.95 and typifies the deluxe approach to the series. It contains a 50-page collector's booklet featuring essays by composer John Williams and writer/director Nicholas Meyer, a track-by-track analysis by Film Score

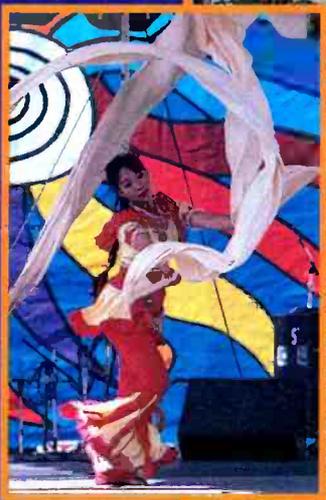
(Continued on page 126)

BILL GRAHAM PRESENTS IN SAN FRANCISCO

# 1993'S LARGEST PAID CONCERT IN THE WORLD



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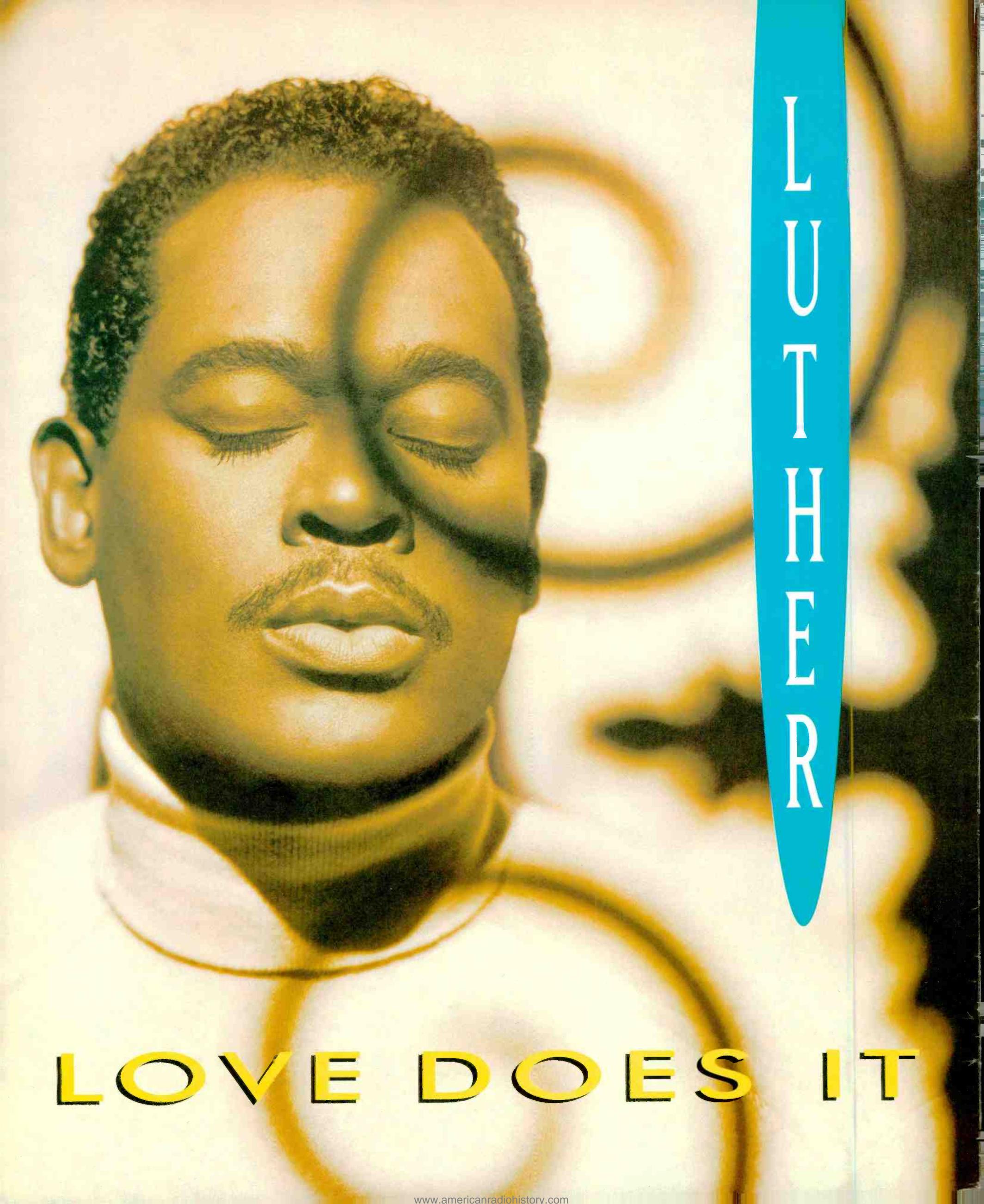
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- CROWDED HOUSE (AUSTRALIA / NEW ZEALAND)
- THE DRUMMERS OF BURUNDI (BURUNDI)
- PETER GABRIEL (U.K.)
- INNER CIRCLE (JAMAICA)
- JAMES (U.K.)
- ZIGGY MARLEY & THE MELODY MAKERS (JAMAICA)
- REMMY ONGALA (TANZANIA)
- GEOFFREY ORYEMA (UGANDA)
- PM DAWN (U.S.A.)
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## Euro Allies Get EMI Mechanical Deal Rebates Expected; U.K. Society Loses Out

BY DOMINIC PRIDE

LONDON—A Franco-German alliance has beaten the U.K.'s MCPS in the contest to see who would get a central deal to license all of EMI Music's product for Europe.

At press time, a source close to the negotiations confirmed that EMI has reached a deal in principle with Germany's GEMA and France's SDRM, which gives the major record company a rebate on royalties paid for mechanical licenses.

It is the second such deal to publicly acknowledge that societies are offering rebates to record companies, and the source says that the EMI deal is in the same region as the 1.5% discount offered to Sony in its deal with SDRM, effective July 1, 1993. Until that deal, the precise nature and size of incentives offered to record companies had been kept secret. Skeptics had hinted that some of the record companies' sales figures were not audited as fully as they could be by the rights societies.

MCPS was known to be neck-and-neck with GEMA in the bid to license EMI, as the deals being offered by both provided similar financial advantages to the record company. But a last-minute deal with France's SDRM, covering national repertoire in France, Belgium, Spain, Greece, and Portugal, is believed to have swung the deal in GEMA's favor. EMI wants a true pan-European deal for both national and international repertoire.

A GEMA spokesman says, "Nothing has been signed yet. It would not be in GEMA's interests to do the deal with EMI as it stands [for national and international repertoire]. GEMA is not interested in licensing national repertoire."

However, with GEMA already licensing international repertoire for BMG and Warner Music, it would be

feasible to add a third multinational to the existing system, and for France's SDRM to handle national repertoire.

A major coup for GEMA is that the deal also covers repertoire in the U.K. However, MCPS chief exec Frans de Wit points out that any deal involving that society's repertoire would have to gain the approval of the MCPS and satisfy the individual members of the Music Publishers Assn., owners of MCPS. De Wit is due to meet GEMA chief Reinhold Kreile and SACEM/SDRM's Jean-Loup Tournier within two weeks.

European rights societies have reciprocal agreements allowing them to license each others' repertoire. But until the Sony deal, central licensing  
*(Continued on page 126)*



**Ripe For Metal.** Capitol Records presented the members of Blind Melon with gold and platinum plaques for sales of the band's self-titled debut album at a recent party in Hollywood. Pictured, from left, are band members Glen Graham, Rogers Stevens, Christopher Thorn, and Shannon Hoon; Gary Gersh, president/CEO, Capitol Records; Chris Jones, manager, Big FD Entertainment; and band member Brad Smith.

## Michael Trial Pushed Back By Lawyer's Injury

BY ANNE RICHMOND

LONDON—George Michael is facing more professional frustration after his high-profile legal action against Sony Music was delayed for a week.

Michael was scheduled to be the first witness to take the stand Oct. 11, in the High Court case in which he is attempting to sever his recording contract with Sony Music U.K. But the trial was adjourned until Monday (18) after Justice Jonathan Parker was told that Sony's attorney, Gordon Pollock, was "horizontal" with a back injury.

Mark Cran, attorney for the singer, asked for a formal promise to be given by Sony's attorneys stating that no further adjournments would be sought in the case. Michael is "very anxious" that the case should begin, he said.

"He has already been held out of his professional activities for a  
*(Continued on page 127)*

## Parachute Label Reopens, Targets Adults

BY CARRIE BORZILLO

LOS ANGELES—Mercury Records is resurrecting the Parachute imprint as an adult-oriented label with the release of "Broken Moon" by singer/songwriters Lowen & Navarro. The album is due Tuesday (19).

The label, which once focused on disco acts, was founded by Russ Reagan in 1979 and was distributed by

Casablanca.

The revived Parachute also has signed Jump In The Water, a four-piece acoustic act, and Jane Williams, a New York-based singer/songwriter. Both will have albums out sometime in 1994.

Mercury West Coast director of A&R Tom Vickers came up with the concept for the new Parachute. He says the label will operate on a mini-

mal budget and will focus on singer/songwriters marketed toward the album alternative radio format and consumers 35-plus.

The label will operate as an imprint using existing Mercury staffers, Vickers says.

"To do the traditional \$300,000 spent on the record, then make a video for \$100,000 and add tour support to it, just doesn't work," Vickers says. "Labels end up spending [\$500,000-\$1 million] to sign and promote an act, and if it sells 50,000-100,000 units it's considered good. But nine times out of 10 they'd be dropped because they'll have a \$700,000-\$1 million debt."

As a result, Vickers says he plans to record Parachute artists inexpensively, hold off on a video until there is a buzz on the act, and put artists on the road in the most economical way possible. On tour, artists will visit radio stations, press, mom-and-pop stores, and cable shows.

"We want to find acts that have a core following, then build it from  
*(Continued on page 23)*

## Buddy Guy Reigns At Handy Awards

BY RICK CLARK

MEMPHIS—Buddy Guy cleaned up at the 14th Annual W.C. Handy Blues Awards, winning entertainer of the year for the fourth straight year. Guy also picked up awards for contemporary blues, male artist of the year, blues instrumentalist (guitar), and contemporary blues album of the year, for his Silverstone release "Feels Like Rain."

Several changes to the 1994

Handy awards were announced during the show, including plans to relocate the event. Next year's awards ceremony will take place at the Orpheum theater May 5, during Memphis In May's Beale Street Music Festival.

"As the Memphis In May Beale Street Music Festival grew, it became more of a blues type of event that generated a huge interest from people from all over the country," says David Less, the Blues Founda-

tion's new executive director. "We thought that if we could combine the two events into one huge blues weekend, that the blues fans and artists would like it. We wanted to make it into the blues center of the world in May, and we felt that we could do that with Memphis In May."

The Oct. 10 awards show, which was held at the Hotel Peabody, was markedly shorter than the unwieldy marathons of previous  
*(Continued on page 31)*

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Len Epand is appointed VP of video production for Arista Records in New York. He was president of his own firm, Flash-frame Films.

Sony Discos promotes Luis Figueroa to VP of finance in Miami. He was responsible for finance and administration at Sony Music Mexico.

Billy Brill is named VP of pop promotion at EMI Records Group in Los Angeles. He was in the pop promotion department at Interscope Records.

Sony Music Entertainment in New York promotes Ann Sweeney and Beth Adler to senior counsel from counsel.

Diane Doebele is appointed director of legal and business affairs for BMG corporate business affairs in New York. She was associate director, legal and business affairs.

BMG International appoints Stuart Rubin VP of A&R/marketing,



EPAND



FIGUEROA



BRILL



SWEENEY



ADLER



DOEBELE



ROTH



GOLD

Asia Pacific Region, and Michael Smellie managing director of BMG Australia. They were, respectively, managing director of BMG Australia, and CEO of MMA/RooArt.

Andre Knecht is promoted to national single sales manager for Warner Bros. Records in Los Angeles. He was national single sales coordinator.

Mute Records in New York promotes Peter Cooper to director, marketing and sales. He was East Coast label manager.

Chris Woltman is named associate

director, album promotion, at Columbia Records in New York. He was a local promotion manager in Cleveland.

Mercury Records in Nashville promotes Kira Bailey to manager of catalog development. She was manager of promotion/marketing coordination.

Pebo Rodriguez is named director of marketing/radio promotions for Thump Records in Pomona, Calif. He was business manager.

**DISTRIBUTION.** WEA appoints Cindy

Petill merchandising/media communications coordinator in Burbank, Calif. She was an in-house marketing representative.

**PUBLISHING.** MCA Music Publishing in Nashville promotes Lynn Gann to director of creative services, and names Mike Sebastian associate director of creative services. They were, respectively, manager of creative services and professional manager with Starstruck Entertainment.

Troy Tomlinson is promoted to director of creative services at Opry-

land Music Group in Nashville. He was creative manager.

**RELATED FIELDS.** BMI in New York appoints Gary F. Roth as senior legal counsel, and Daniel P. Gold as senior attorney, licensing. They were, respectively, senior attorney and attorney.

William P. Davis is named deputy director of collections and research for the Country Music Foundation in Nashville. He was senior associate of library development at the Missouri State Library.

# THE CMJ AGENDA

The Only Alternative  
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Period.

November 3 - 6, The Waldorf-Astoria, New York City

## WEDNESDAY, NOVEMBER 3, 1993

5:00 PM - 10:00 PM

REGISTRATION  
EMPIRE ROOM

EXHIBITS  
STARLIGHT ROOF

"JIMI HENDRIX ON THE ROAD AGAIN"  
HILTON ROOM

8:00 PM  
MUSIC MARATHON LIVE!  
CLUB SHOWCASES

## THURSDAY, NOVEMBER 4, 1993

8:00 AM - 5:00 PM

REGISTRATION  
EMPIRE ROOM

9:00 AM - 3:00 PM

"JIMI HENDRIX ON THE ROAD AGAIN"  
HILTON ROOM

10:00 AM - 5:00 PM

EXHIBITS  
STARLIGHT ROOF

10:00 AM - 11:15 AM

PUBLISHING CROSSROADS: HOW NOT TO  
SELL YOUR SOUL  
BASILDON ROOM

GLOBALVISION: HUMAN RIGHTS IN FOCUS  
JADE ROOM  
Moderator: Danny Schechter (Globalvision)

## COLLEGE RADIO WORKSHOP

ASTOR ROOM

11:00 AM - 11:30 AM  
KEYNOTE ADDRESS

11:30 PM - 12:30 PM  
NETWORKING

12:30 PM - 1:00 PM  
IN PERFORMANCE: GRAEME DOWNES  
(The Verlaines)

1:00 PM - 2:00 PM  
INTERNAL STATION OPERATIONS &  
DEVELOPMENT

2:00 PM - 2:30 PM  
PERFORMANCE

2:30 PM - 3:00 PM  
RULES & REGULATIONS:  
FCC DO'S & DON'TS

3:00 PM - 4:00 PM  
PROGRAMMING BASICS: RUNNING A  
MUSIC DEPARTMENT

4:00 PM - 4:30 PM  
LIVE PERFORMANCE

11:30 AM - 12:45 PM

RAP RADIO  
JADE ROOM  
Moderator: Warren Peace (KUNV)

NEW GENERATION WRITERS  
BASILDON ROOM  
Moderator: Ann Powers (Village Voice)

RETAIL ROUNDUP  
PALM ROOM  
Moderator: Ron Decker (Beggars Banquet)

1:00 PM - 2:15 PM  
MO' MONEY: ENTREPRENEURSHIP IN THE  
HIP-HOP COMMUNITY  
JADE ROOM  
Moderator: Sophia Chang (Jive)

MARKETING HITS THE ROAD  
BASILDON ROOM  
Moderator: Ko Kawashima (Asylum Tour  
Promotions)

LIVE IN PERFORMANCE: CACTUS BROTHERS  
PALM ROOM

2:30 PM - 3:45 PM  
MEDIA OVERKILL: THE CREATION OF THE  
MEDIA VIRUS  
JADE ROOM  
Moderator: Kerin & Darby (Ben Is Dead)

PUBLICITY 101  
PALM ROOM  
Moderator: Steve Karas (I.R.S.)

4:00 PM - 5:00 PM  
TWO GREAT TASTES THAT TASTE GREAT  
TOGETHER: MUSIC & COMIX  
JADE ROOM  
Moderator: Lou Stathis (DC Comics)

THE "F" WORD: BEING A FEMINIST IN THE  
MUSIC INDUSTRY  
BASILDON ROOM  
Moderator: Evelyn McDonnell (Freelance Writer)

DANCEHALL DAYS ARE HERE AGAIN  
PALM ROOM

8:00 PM  
MUSIC MARATHON LIVE!  
CLUB SHOWCASES

## FRIDAY, NOVEMBER 5, 1993

8:00 AM - 5:00 PM

REGISTRATION  
EMPIRE ROOM

10:00 AM - 5:00 PM  
EXHIBITS  
STARLIGHT ROOF

10:00 AM - 11:15 AM  
INTERNECINE CONFLICT: A MARKETING  
CASE  
STUDY FOR THE AFGHAN WHIGS  
JADE ROOM  
Moderator: Jon Birge (PLG)

BITCHES AIN'T SHIT BUT HOS & TRICKS  
ASTOR SALON

11:00 AM - 5:00 PM

THE SPACE...  
PALM ROOM  
11:00AM Harold Olejarz & The Ben  
Franklin Performance Art Team  
12:00PM Roger Manning

1:00PM Linda Mancini  
Bob Sikoryak  
James Adlesic  
2:00PM Huge VooDoo featuring  
Bahyyih & more in concert  
James Godwin  
2:30PM S.W.I.M. Meet featuring- Silver,  
Jean Smith of Mecca Normal &  
Juliana Lueking  
3:00PM Scumwrenches  
Kyle De Camp  
Boss Ton  
4:00PM  
4:30PM

11:30 AM - 12:45 PM

INDIE CONCLAVE I: THE IDEOLOGY  
HILTON ROOM  
Moderator: Vicky Wheeler (Autotonic)

YOU LOOK FABULOUS: CRITIQUING MUSIC  
FASHION IN THE '90s  
JADE ROOM

THE NEW FLAVORS OF JAZZ  
ASTOR SALON  
Moderator: Jonathan Rudnick (Groove Academy)

1:00 PM - 2:15 PM  
THE FEEDING FRENZY '93: A&R MEETS SALES  
ASTOR SALON

EMERGENCY BROADCAST NETWORK  
JADE ROOM  
AFRICAN-AMERICAN IMAGERY IN POP  
CULTURE  
HILTON ROOM

2:30 PM - 3:45 PM  
RAP PRESS PANEL  
JADE ROOM

INDIE CONCLAVE II: THE REALITY  
ASTOR SALON  
Moderator: Bruce Adams (Cargo)

4:00 PM - 5:00 PM  
SONGWRITERS PERFORMANCE: STARS WITH  
GUITARS  
JADE ROOM  
JAPAN: THE '90s MUSIC FRONTIER  
ASTOR SALON  
SLAMMING: NUYORICAN STYLE  
HILTON ROOM  
Moderator: Bob Holman (Nuyorican Records)

8:00 PM  
MUSIC MARATHON LIVE!  
CLUB SHOWCASES

## SATURDAY, NOVEMBER 6, 1993

9:00 AM - 3:00 PM  
REGISTRATION  
EMPIRE ROOM

10:00 AM - 3:00 PM  
EXHIBITS  
STARLIGHT ROOF

10:45 AM - 12:00 PM  
THE CHART WAR: ALTERNATIVE COMMERCIAL RADIO  
HILTON ROOM

VIDEO II  
JADE ROOM  
THE MANAGEMENT DILEMMA: DOING IT  
OUTSIDE OF NEW YORK & LOS ANGELES  
ASTOR SALON

SURFING THE NET: MUSIC IN CYBERSPACE  
BASILDON ROOM

11:00 AM - 5:00 PM  
THE SPACE...  
PALM ROOM

12:15 PM - 1:30 PM  
WHO PROGRAMS YOUR STATION ANYWAY?  
JADE ROOM  
Moderator: Seana Baruth (The Gavin Report)

I DID IT MY WAY: ARTISTS WITH THEIR OWN  
LABELS  
HILTON ROOM

SHAKE YOUR DIY GROOVE THANG  
ASTOR SALON  
Moderator: Tim Haslett (CMJ New Music Report)

INTERNATIONAL MUSIC SUMMIT  
BASILDON ROOM  
Co-Moderators: Steven Hindes (Big Backyard)  
Lisa Paulon (Southern Studios)

1:30 PM - 5:00 PM  
KEYNOTE ADDRESS  
GRAND BALLROOM

KEYNOTE  
ADDRESS:  
SPEECH  
of ARRESTED DEVELOPMENT



LIVE IN  
PERFORMANCE:  
DAVID BYRNE



KEYNOTE  
ADDRESS:  
JARON LANIER  
MUSIC FROM INSIDE VIRTUAL  
REALITY



8:00 PM  
MUSIC MARATHON LIVE!  
CLUB SHOWCASES

## METAL MARATHON

THURSDAY, NOVEMBER 4, 1993

2:30 PM - 3:45 PM  
BEAVIS AND BUTTHEAD: PROFILE OF A  
METAL AUDIENCE  
BASILDON ROOM  
Moderator: Hans Haedelt (Interscope)

FRIDAY, NOVEMBER 5, 1993

2:30 PM - 3:45 PM  
METAL PROMO WEASELS & RADIO GEEKS:  
SHOWDOWN AT THE RADIO CORRAL  
HILTON ROOM  
Moderator: Mike Rittberg (Metal Blade)

SATURDAY, NOVEMBER 6, 1993

1:45 PM - 3:00 PM  
PRESSED FOR WORDS: HEY, I COULD  
WRITE THAT!  
HILTON ROOM  
3:15 PM - 4:30 PM  
UNITING THE TITANS: METAL ARTIST  
PANEL '93  
HILTON ROOM  
Moderator: Mike Gitter (Atlantic)

## REGISTRATION SCHEDULE

EMPIRE ROOM

Wednesday, November 3, 1993	5:00 PM - 10:00 PM
Thursday, November 4, 1993	8:00 AM - 5:00 PM
Friday, November 5, 1993	8:00 AM - 5:00 PM
Saturday, November 6, 1993	9:00 AM - 3:00 PM

## Registration Form

If you are registering more than one person, please photocopy this blank form & fill it out completely for yourself & each individual you are registering. Registration will be on Wednesday, November 3, 5:00PM-10:00PM; Thursday, November 4 and Friday, November 5, 8:00AM - 5:00PM; and Saturday, November 6, 9:00AM - 3:00PM at the Waldorf-Astoria Hotel.

Name: \_\_\_\_\_ Company/Affiliation: \_\_\_\_\_ Title/Occupation: \_\_\_\_\_  
Address: \_\_\_\_\_ City: \_\_\_\_\_  
State: \_\_\_\_\_ Zip: \_\_\_\_\_ Country: \_\_\_\_\_ Foreign Postal Code: \_\_\_\_\_  
Business Phone: ( ) \_\_\_\_\_ Home Phone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_

Payment must accompany registration form. Make check or money order payable to: CMJ Music Marathon.

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I am paying by:  MasterCard  American Express  Visa  Money Order  Check

General Registration Fees:  \$250 in advance and at the door.

Discounted Student Registration Fees:  \$115 in advance and at the door.

Note: Copy of valid student ID must accompany payment and, in addition, must be presented in person prior to picking up registration material.

Credit card payments after October 20 require registrant to present credit card in person to picking up registration material.

Do not send payment after October 20. Walk-up thereafter.

Credit Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_  
Cardholder Name (as it appears on card): \_\_\_\_\_ Signature: \_\_\_\_\_  
Accommodations: \_\_\_\_\_  Please send Promotional Opportunities information.

### Hotel Accommodations:

Special room rates are available for Music Marathon registrants at the Waldorf-Astoria.

Call the Waldorf-Astoria at 1-800-HILTONS.

You must mention CMJ Music Marathon to receive discount.

### Airline Discounts:

American Airlines, the official carrier of CMJ Music Marathon, Meeting Saver Fares offer you 5% off AAnytime and PlanAAhead fares or 10% off Y26 Coach Fares when you fly to CMJ Music Marathon in New York. Travel Dates: October 30 - November 10, 1993. Reserve through AA Meeting Services Desk.

Mail to: CMJ Music Marathon, 11 Middle Neck Road, Suite 400, Great Neck, NY 11021-2301 CALL: (516) 466-6000 or FAX: (516) 466-7159.

# Carlisle Go-Go's Back To Her Roots Singer Rocks Harder On 1st Virgin Set

BY CRAIG ROSEN

LOS ANGELES—Although "Real," released Oct. 5, marks Belinda Carlisle's debut in the U.S. on Virgin Records, the singer says that, in many ways, the album signifies a return to her roots.

Those well-documented roots are best remembered for Carlisle's stint with the Go-Go's, the one-time punk band that rose from the L.A. club scene to the top of The Billboard 200 in 1982 with its debut album, "Beauty And The Beat."

Of her new set, she says, "I wanted to make the type of album that I would buy. My tastes don't necessarily run along the tastes of top 40. They are a little bit more raw, and I really wanted to get back where I came from."

After the Go-Go's emerged from the L.A. punk scene in 1980, Carlisle gradually transformed from a punkette with a crewcut into a svelte glamour girl, while her music evolved from power-pop to studio-polished balladry.

To return to a more stripped-down

approach, Carlisle recruited various friends from her days on the L.A. club circuit, rather than relying on a cast of studio musicians as she did on her four previous solo albums.



CARLISLE

Contributors to "Real" include Redd Kross members Jeff and Steve McDonald, ex-Bangle Vicki Peterson, and current Nirvana side-man Pat Smear, with whom Carlisle played briefly as a member of legendary punk band the Germs.

The one constant in Carlisle's solo career has been her collaborations with former Go-Go Charlotte Caffey, who plays guitar and co-wrote nine songs on "Real"—including "Lay Down Your Arms," originally recorded with Caffey's post-Go-Go's outfit, the Graces.

"Real" also marks Carlisle's first album as a mother. She says the birth of her son 16 months ago was an experience that has affected her career.

"During my pregnancy I had a lot of time to think about what direction I wanted to take," she says. "I felt I needed to rethink a lot of things, including production and the songwriters I worked with. I also needed to take more responsibility for myself. Basically, what that meant was getting more involved in the songwriting."

On "Real," Carlisle co-wrote songs with Ellen Shipley, the MacDonald brothers, Gregg Alexander, and Ralph Schuckett, who served as a producer on half of the tracks. Carlisle, Caffey, and Caffey's brother, Tom, produced the other five tracks.

Carlisle has even altered her image for "Real." "I never put that glamour girl label on myself," she says. Nonetheless, Carlisle posed for the cover of the album sans make-up.

(Continued on page 26)



**Getting The Skinny.** Skinny Puppy meets with American Recording execs after signing with the label. Standing, from left, are Steve Traxler, band manager; Marc Geiger, American Recordings A&R head; Skinny Puppy's Ogre; manager Mike Ryan; Skinny Puppy's Cevin Key; and American Recordings GM Mark DiDia. Seated are the band's Dwayne Goettel and manager Chris Sheldon.

# Concrete Blonde Sets Sights On A Multiformat Success

BY STEVE APPLEFORD

LOS ANGELES—The view from the Capitol Records tower looks just fine to Concrete Blonde's Johnette Napolitano. Her band's new "Mexican Moon" album is its first release for the label, and rehearsals for an upcoming national tour are going well.

Capitol is promising a major promotional push for the new album that it hopes will return Concrete Blonde to the top 40, while maintaining the band's core audience of modern rock and college radio listeners. And Napolitano seems content enough with all this during an afternoon of interview sessions at the label.

Then she casually mentions that "Mexican Moon" is probably the

band's last new studio album together. "This is the best record we've ever made, and I don't want to undermine it by saying I'm going to do something else," Napolitano says of the album, due Tuesday (19). "But I can't be less than truthful."

The record bears both the I.R.S. and the Capitol logos, because the band still owed I.R.S., for whom it recorded four albums, one more release when it signed with Capitol. "We made a new deal with the band, and in doing so picked up the last record from I.R.S. We're treating this album almost as a joint venture," says Tim Devine, Capitol's VP of A&R.

The structure of Concrete Blonde's deal with Capitol allows band mem-

(Continued on page 24)

# Old Friends S&G Reunite Once More; Promoting Better Industry Relations

**F**EELIN' GROOVY: The ticket stub bore the stamp "The Concert Of A Lifetime," and while that may have been a bit hyperbolic, the first reunion of Paul Simon and Art Garfunkel in more than a decade proved to be quite the event. The two have taken up residence at New York's **Paramount Theater** for the month of October, having sold out 21 shows. Obviously needing no introduction, the duo opened the show simply by strolling out on stage and breaking into "The Boxer," accompanied solely by Simon's acoustic guitar. While their vocals seemed

leader Joseph Shabalala was as evident as the chill between Simon and Garfunkel. A high point was Simon and LBM's "Sesame Street" hit, the utterly adorable "Put Down That Ducky." Shortly thereafter, the concert sank into its one prolonged lull when Simon performed a never-ending "Further To Fly" and tedious "Cool, Cool River" from "Saints." The length of the pieces and the audience's relative unfamiliarity with them made the opening horn blasts of "You Can Call Me Al" all the more welcome.

As an encore, Garfunkel reappeared to perform "Bridge Over Troubled Water" sans Simon, as has been their pattern since the breakup. While Simon's move could be interpreted as a generous relinquishing of the spotlight, it was an unnecessary one: Garfunkel received a standing ovation the minute he walked back on the stage, and, despite Garfunkel's masterful rendering of the song, Simon's harmonies were missed. Simon rejoined Garfunkel for a brief reprise of "The Boxer"

for some poor, late-arriving sap who bellowed for it midway through the second half, before ending with an entirely fitting and appropriately reflective "Old Friends/Bookends Theme" pairing.

**A**RE YOU GONNA GO MY WAY? The **North American Concert Promoters Assn.** held one of its semi-annual meetings in Los Angeles, Oct. 9-11.

"Our goal was to improve promoter relations with other industry businesses, and also to promote a healthy exchange of views," says NACPA executive director Ben Liss. "We tackled concerns that impact promoters, but also affect record companies and talent agencies, as well as how things like SoundScan and TicketMaster affect all of us."

Representatives from the organization's 21 member promotion companies spent time meeting with booking agents from **Creative Artists Agency**, **William Morris Agency**, **ICM**, and **Monterey Peninsula Artists**. Part of the meetings were devoted to developing better relationships with record labels. To that end, NACPA organized a meeting attended by executives from **A&M**, **American**, **Atlantic**, **Capitol**, **Elektra**, **MCA**, **PLG**, and **Sony**. Key-note speakers addressing NACPA members were SoundScan's **Michael Shalett** and TicketMaster's **Fred Rosen**.

Early next year, the organization will meet with New York-based music industry executives.



by Melinda Newman

slightly out of sync, it took only until the second tune, "America," for their voices to come together in that familiar but completely singular unison that made them one of the most successful duos in music history. It was simply a wonder to hear their voices not so much wrap around each other as run parallel to each other, creating an entirely unique and unbreakable sound. Neither time nor any acrimony between the two has dulled their ability to make beautiful music together. While many of the songs were performed exactly as one remembers, others were reworked to give them a different flair. Simon changed the tempo of "Mrs. Robinson" to give it the slightly sinister air the lyrics always had implied, but the music never had conveyed; "Cecilia" now had an island feel that interjected a cool breeze into the tale of betrayal and redemption.

Throughout the proceedings, Simon and Garfunkel barely glanced at or spoke to each other. Even when they put their arms around each other at the end of their segment, there was a measurable distance, both physical and, seemingly, emotional, between the two. The first half closed with Simon performing early solo material accompanied by his top-notch band, including saxophonist **Michael Brecker** and drummer **Steve Gadd**, as well as, at times, the **Mighty Clouds Of Joy** and a backup trio that included **Phoebe Snow**. The band and Simon came together on a vibrant reading of "Late In The Evening" that left the musicians straining at their leashes to soar into the evening. Simon reined them in for a poignant "Still Crazy After All These Years."

The second half focused on Simon's most recent work, including selections from 1986's "Graceland" and 1990's "Rhythm Of The Saints." For the "Graceland" material, Simon was joined by a jubilant **Ladysmith Black Mambazo**, the South African vocal group featured on the record. The warmth and affection between Simon and LBM

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**41**

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# Billboard DANCE MUSIC SUMMIT 1994

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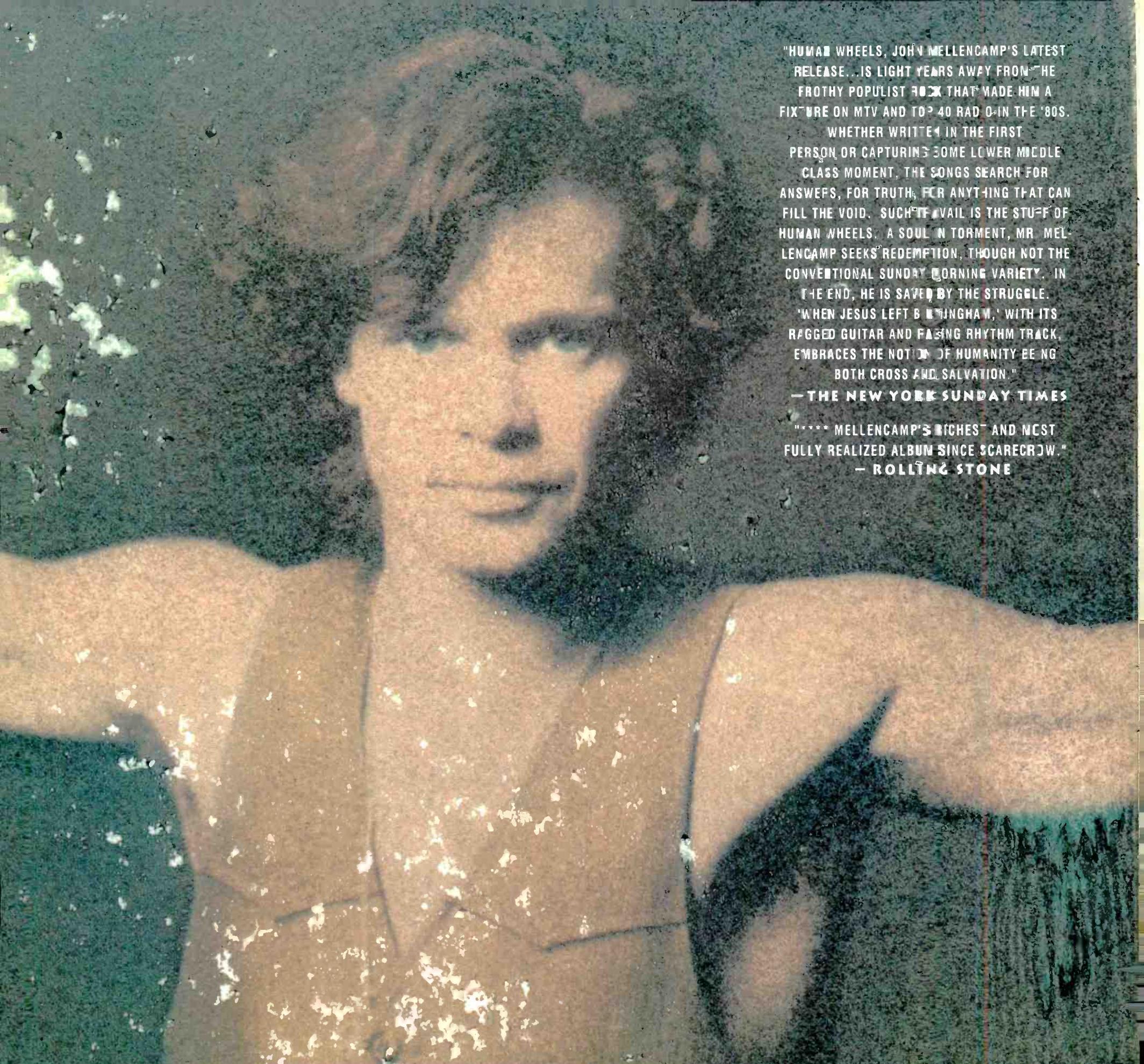
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— THE NEW YORK SUNDAY TIMES

"\*\*\*\*\* MELLENCAMP'S RICHEST AND MOST FULLY REALIZED ALBUM SINCE SCARECROW."

— ROLLING STONE

# JOHN MELLENCAMP'S HUMAN WHEELS

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— TIME

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— BILLBOARD

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— MIAMI HERALD

"JOHN MELLENCAMP HAS ANOTHER HIT ON HIS HANDS WITH HUMAN WHEELS... IT PLAYS TO HIS HEARTLAND TROUBADOUR STRENGTHS, ADDING A MUSICAL DRIVE AND DIVERSITY THAT WILL PLEASANTLY SURPRISE FAIR-WEATHER FANS... THE OPENING "WHEN JESUS LEFT BIRMINGHAM" IS A KNOCKOUT... INSIDIOUSLY MESMERIZING, IT DEMANDS INSTANT REPLAY."

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"HUMAN WHEELS IS DARK ALRIGHT, BUT IT'S NOT DEPRESSING. IT'S EXHILARATING. THE OPENING CUT ('WHEN JESUS LEFT BIRMINGHAM') IMMEDIATELY RIVETS YOUR ATTENTION WITH A MOOD AS SPOOKY AND OMINOUS AS THE ROLLING STONES' 'GIMME SHELTER'... ONE HELLUVA RIDE AND CONTAINS HIS STRONGEST MUSIC YET. IF YOU LOVE GUITARS RINGING OUT OVER A SLEDGEHAMMER RHYTHM SECTION, THIS CREW WILL MAKE YOUR LIVER QUIVER."

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— KERRANG, U.K.

"JOHN MELLENCAMP'S 12TH ALBUM MAY BE THE DARKEST AND MOST DISTURBING OF HIS CAREER, BUT IT'S ALSO ONE OF HIS BEST. WHILE THE INDIANA-BORN SINGER HAS MADE A CAREER OUT OF STRAIGHTFORWARD ROCK AND ROLL, HE SEPARATES HIMSELF FROM THE PACK BY WRITING RADIO-FRIENDLY SONGS WITH MESSAGES. HUMAN WHEELS IS NO EXCEPTION. IN FACT, IT CONTAINS SOME OF MELLENCAMP'S MOST DIRECT, FORCEFUL WRITING."

— OTTAWA CITIZEN, CANADA

"HUMAN WHEELS IS A PRETTY HEAVY RECORD... BUT MELLENCAMP'S BAND MUST HAVE HAD LOTS OF FUN. THE WORLD MAY BE IN A SORRY STATE, BUT BY WORKING TOGETHER WITH SUCH OBVIOUS JOY, THESE MUSICIANS DEMONSTRATE HOW THINGS DUGHT TO BE."

— ENTERTAINMENT WEEKLY

"THE MOST FOCUSED, MOST REVEALING AND MOST MUSICALLY SATISFYING OF MELLENCAMP'S 12 ALBUMS."

— CINCINNATI ENQUIRER

"\*\*\*\*\* THERE'S NO DISPUTING THAT JOHN MELLENCAMP HAS A GREAT NEW ALBUM: HUMAN WHEELS CATCHES THE MAN IN HIS TOP FORM AS A SINGER/SONGWRITER... THE SONGS ARE KEEN OBSERVATIONS AIMED AT ONE'S CONSCIENCE... HIS CONCERN ABOUT THE TROUBLE IN AMERICA IS AS MOVING, PATRIOTIC AND ROUSING AS WOODY GUTHRIE'S 'THIS LAND IS YOUR LAND'."

— NEW YORK POST

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— CHICAGO TRIBUNE

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— Q MAGAZINE, U.K.



"JOHN MELLENCAMP HAS CHRONICLED HIS ODYSSEY THROUGH THE LANDSCAPE OF THE AMERICAN DREAM WITH A POET'S VOICE AND A PRIZEFIGHTER'S FURY... MELLENCAMP UNIVERSALIZES HIS HOPES AND DOUBTS IN SONGS THAT SPEAK TO MILLIONS AND THOSE DREAMS, NO MATTER HOW BRIEF OR IMPOSSIBLE, ARE GIVEN VALIDITY AND PROMISE IN THE GRAIN OF HIS VOICE."

— CAIRN'S POST, QUEENSLAND, AUSTRALIA

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## Calif.'s New Contract Law A Boon For Smaller Firms

LOS ANGELES—Under a new California state law, entertainment producers will be required to pay artists a minimum compensation to ensure the exclusivity of their services.

The new law, signed by California governor Pete Wilson Oct. 7, sets a graduated annual payment scale starting at \$9,000 for a one-year "personal services" contract.

Producers must pay \$12,000 for a two-year contract and \$15,000 for a three-year deal. Under a seven-year contract, the minimum compensation is \$45,000.

The law is considered a victory for

small, independent record producers and music publishers, who often lose developing artists to large companies that outbid them once the act becomes successful.

"This is a salvation for me," says Michael Goldsen, president of Criterion Music Corp., an independent music publisher. "This is the greatest thing for a small record company, because it protects us against being outbid."

A provision in the new bill allows a company to retain an artist even if the company does not meet the minimum compensation rate—as long as

it agrees to pay 10 times the difference of the original compensation.

For example, if an artist is paid only \$7,000 on a one-year contract, which is \$2,000 below the minimum, the company may keep the artist by paying \$20,000.

In addition, under the provision, an artist may not sign with another company until a compensation dispute is settled.

The new law effectively revokes an earlier version that had passed last year, but had been on hold until Jan. 1, 1994.

Under the earlier version, initiated

by the Beverly Hills Bar Assn. and sponsored by State Sen. Henry Mello, producers would have been required to pay an artist \$50,000 for a one-year personal services contract.

After a protest from the Recording Industry Assn. of America, the organization and the bill's sponsors renegotiated it to its present form.

The bill covers the record industry as well as television and motion picture producers.

EILEEN FITZPATRICK

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## Three U.S. Music Legends Honored By White House Ray Charles, Cab Calloway, Robert Merrill Earn Medals

WASHINGTON, D.C.—American musicians Ray Charles and Cab Calloway and opera baritone Robert Merrill were among the 18 distinguished Americans honored by the White House Oct. 7 for their contributions to the nation's cultural life.

President Clinton hosted the ninth annual presentation of the National Medal Of Arts and the fifth annual presentation of the Charles Frankel Prize in the Humanities in a first-ever ceremony on the South Lawn of the White House.

Charles, 61, whose professional career as a singer, pianist, and band leader began in the '40s, first achieved stardom through a series of singles and albums for Atlantic Rec-

ords on which he pioneered the ascendance of soul music by blending secular lyrics with the song structure and fervid delivery of black gospel music.

In the early '60s, he found further success applying his inimitable style to other idioms, recording country classics, Beatles tunes, and even "America, The Beautiful."

His most recent Warner Bros. album, "My World," was released earlier this year.

Calloway, 86, has a distinguished career dating to the '20s, when he headlined legendary Harlem nightspots such as the Cotton Club. His manic vocals and stage presence, and his polished big band, captured the attention of listeners across the coun-

try and paved the way for the successes of other African-American band leaders such as Duke Ellington and Count Basie. Many important musicians, including Dizzy Gillespie, apprenticed in Calloway's bands.

Younger audiences discovered Calloway in "The Blues Brothers" film. Columbia Legacy recently released a reissue package of his most famous work.

Merrill, 72, the great former star of the Metropolitan Opera, widened the audience for operatic music through many television appearances in the '50s and '60s. Many of his albums on RCA and other labels are still in print.

BILL HOLLAND

## PARACHUTE LABEL REOPENS, TARGETS ADULTS

(Continued from page 16)

there through touring," says Vickers.

Not only is this an ideal situation for the label, but the artists also are excited about it.

Dan Navarro of Lowen & Navarro says that when Vickers presented the Parachute concept to him, it was like "he read our minds."

"It's more realistic for the '90s," says Navarro. "This way is viable for everyone involved. We agree with Tom that we shouldn't do a video until they scream for one. We'll do it when necessary, and then it will be

more of an investment and not an expense."

Navarro's partner, Eric Lowen, agrees. "It's a matter of hard work and economizing. There's nothing sadder than seeing an artist selling lots of records and not making any money. Since you can't control the whims of the economy or the industry, you have to make it as cost-effective as you can without compromising what you do."

### MID-ROCK CRISIS

Vickers says the artists on the label will be geared toward consumers who grew up on rock and roll in the '60s and '70s, but are disgruntled by new rock.

Vickers calls this his "mid-rock crisis theory." He explains, "They grew up with rock and loved rock, and still love many of the artists that have shifted into this acoustic arena, like Rod Stewart and Eric Clapton. These kinds of artists have allowed them to discover people like Shawn Colvin, Marc Cohn, and Lyle Lovett."

Vickers says his target demographic is hungry for new artists. "Many of [these consumers] have gravitated toward country because it fulfills that new-artist need and the kind of songwriting they like. Parachute's goal is to have the quality songwriting that many country artists have, but built more toward people who grew up on rock."

Vickers is looking into selling albums through catalogs, such as Hear

Music, Rediscover Music, Bose, and Roots and Rhythm, at shows, and through a toll-free number. He also plans to hit public radio and fanzines heavily, and utilize PBS' increased interest in music programming (see story, page 12).

### MARKETING LOWEN & NAVARRO

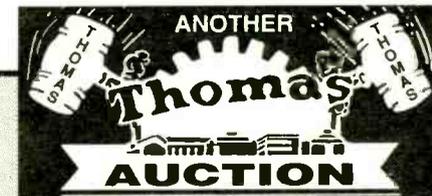
Mercury senior director of marketing Marty Maidenberg, who is working as product manager for Lowen & Navarro with Cliff O'Sullivan, says they will take a "simple approach for a simple album."

Because of Lowen & Navarro's strong base on the East Coast and in mid-Atlantic states, the duo will tour those areas first. Maidenberg says the label will work closely with club promoters and include information about Lowen & Navarro in mailings to club patrons.

The first emphasis track for album alternative stations is "All Is Quiet." The album includes guest appearances by former Bangles member Susanna Hoffs and the Red Hot Chili Peppers' new guitarist, David Navarro, who is Dan's cousin.

Lowen & Navarro put in time on the convention circuit, hitting the recent Musicland meeting.

"We're also looking into having a national account sponsor a lunchtime coffee hour in each city they play," says Maidenberg. "They'll do that at noon, and promote their show at night."



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MC2105, HEWLETT PACKARD OSCILLATOR MODEL 200 CDR,  
ORBAN PARASOUND REVERB, (2) DOLBY A SERIES 360, DOLBY B  
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## Cray Gets Back To Basics Trad Blues Dominates New Set

BY JIM BESSMAN

NEW YORK—Any excitement over the fact that the Robert Cray Band has recorded a blues album seems preposterous at first. After all, guitarist Cray has won three Grammys in the blues category and has long been one of the leading lights in the continuing blues revival.

But as purists well know, Cray's success has been with contemporary blues. The excitement over his new Mercury album, "Shame + A Sin," stems from its being his first to slant toward traditional blues.

"I don't know if it's a departure, but there's a heavier emphasis on 'the blues' than on Robert's other al-

bums," says Cliff O'Sullivan, Mercury's senior director of video and product management. "Before, calling him a blues artist was a little misrepresentative—he plays blues guitar style, but that's not the way he sings. People have asked why he doesn't make a record that's



CRAY

more stripped-down blues-oriented, and this is a step in that direction."

According to Cray, one very important person who recently asked that  
(Continued on page 34)

## CONCRETE BLONDE

(Continued from page 18)

bers to record with or without the band, Napolitano says. "That's incredibly freeing creatively," she adds, saying she plans to work on a project with former Wall of Voodoo guitarist Marc Moreland next year.

But before guitarist James Mankey delves into film soundtrack work, drummer Harry Rushakoff pounds a beat for someone else, or Napolitano launches a new band, "Mexican Moon" will be the focus of a grassroots marketing campaign aimed at media outlets ranging from college radio and local cable TV public-access shows to MTV and pop radio.

The first single and video—the rock track "Jonestown," a grim examination of religious cults—is being aimed at college radio and MTV's "120 Minutes." Following that will be the rousing "Heal It Up," to be serviced to both album rock and commercial alternative radio. The title track was also recorded in Spanish and will be released in Spanish-speaking territories.

"We really feel we can take John



CONCRETE BLONDE: Jim Mankey, Johnette Napolitano, and Harry Rushakoff.

ette and Concrete Blonde to places they haven't been before," says Cathy Lincoln, Capitol's director of marketing.

Capitol hopes to win some early excitement over the release by giving away CDs of the band's long-out-of-print first EP, self-produced and recorded under the name Dream 6, with the first 20,000 purchases of "Mexican Moon." The EP eventually will be released for sale, Lincoln says. The new album includes a remake of the song "Rain," which originally appeared on the EP.

"We want to make sure that every current Concrete Blonde fan knows this record is out," says Lincoln. "Through word of mouth, through the media, and through the retail community, it will sort of light on fire the buzz that we're doing this unprecedented giveaway."

With the new marketing muscle of Capitol behind the band, Napolitano says she expects "Mexican Moon" to match the success of Concrete's Blonde's 1990 album "Bloodletting," which was certified gold by the RIAA and included the top 20 pop single "Joey." But musically speaking, she insists that the song quality has changed little from album to album.

"When 'Joey' [went] top 40, I didn't intend for that to happen," Napolitano says. "If I could sit down and consciously come up with a hit, why wouldn't I have done that on the first record, instead of touring my butt off for the next eight years?"

## Publisher Hopes Paramount, Viacom Get Along Famously

ALTHOUGH OTHER SUITORS want a shot at acquiring Paramount Communications, the deal with the top contender, Viacom, sits well with Irwin Robinson, chairman/CEO of Famous Music, the oldline music publisher owned by Paramount that is getting a refurbishment under Robinson, who joined the company a little more than a year and a half ago. Paramount has been operating Famous for about 65 years, with its current worldwide standing estimated to be in the top 10 among music publishers.

"I feel very positive about the benefits resulting from a Paramount/Viacom



by Irv Lichtman

merger," he says. "I know that there are music rights owned by Viacom Entertainment and by MTV Networks which at present are administered by third parties. I would hope that Famous could play a role in that respect when the merger is completed."

"In addition, both Viacom Entertainment and MTV produce programs. This creates added opportunities for music use from the wide-ranging Famous catalogs."

"Overall, having a relationship with another group of very creative and musically oriented companies will stimulate new ideas and opportunities for the writers and writer/artists associated with Famous."

Meanwhile, Robinson and Famous president Ira Jaffe will be hosting their first conference in Los Angeles Tuesday (19) through Friday (22). Some 20 Famous staffers from New York, Los Angeles, Nashville, and London will be on hand. Reps from ASCAP and BMI will also make presentations.

A LETTER FROM LOU: A veteran ASCAP publisher, Lou Levy, has sent a letter to the ASCAP board on the issue of attempts to gain a performance royalty for performers' work on recordings.

Levy opens the letter by citing ASCAP's inaction following a Billboard Commentary several years ago by industry attorney Harold Orenstein, who called for efforts to end the ASCAP federal consent decree providing for rate-fixing procedures when a licensee wishes to challenge ASCAP's request for a specific fee.

"Now," Levy wrote, "when the performing right in a recording is on its legislative way to becoming a reality, ASCAP again seems to be putting its head in the sand. The neighboring right of performance in a record is nothing to be afraid of unless you are a broadcaster or other user who will be required to pay. Logging performances of records is no problem given the electronic

means presently at your disposal. Administering the right is more difficult than administering the song."

"Record companies long ago agreed to bargain with artists about negotiating sharing the royalties when received. Must we have still another society to control these rights or will ASCAP lead the way by establishing another department to do it. The machinery is in place. Let's use it!" ASCAP had no comment on the Levy letter.

ALL OUT For War: PolyGram Music Publishing Group is now the worldwide administration outlet

for the catalog of songs by War, the classic rock group from the '70s, according to David Hockman, CEO of PolyGram International Music Publishing, and writer/producer Jerry Goldstein, CEO of Avenue Records, owner of the catalog. The deal brings in some 300 titles, along with new material by Goldstein, who has produced and written for War and other acts. Besides the War and Goldstein catalog, the administration deal includes worldwide administration rights to the upcoming War and Sly Stone releases due out on Avenue Records next year. As for War, the band continues to tour and is the source of much sampling by rappers such as Ice-T, De La Soul, Beastie Boys, and 2Pac. The Avenue label, in fact, recently released "Rap Declares War," featuring 18 rap tracks that sample War songs.

PRODUCTION MUSIC: Chestnut, N.J.-based TRF Production Music Libraries has released eight new compact discs, including three through its Bosworth Music Library and five others through its BMG Production Music Library on the RCA label. TRF has more than 50,000 musical selections.

AFTER THE PLUG: David Stark, formerly editor of U.K. trade monthly Songplugger before its sale by Miro Ltd. to Spotlight Publications, has launched a new London-based monthly, SongLink International, which takes a global view as it informs writers and publishers about upcoming recording projects. The first issue came out in September.

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

1. Stone Temple Pilots, Core
2. The Bob Dylan Leatherette
3. 10,000 Maniacs, Anthology
4. The Red Hot Chili Peppers, Blood Sugar Sex Magik
5. Michael Nyman, The Piano.

## AMUSEMENT BUSINESS<sup>®</sup> BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS STEPHANIE DAVIS	Texas Stadium Irving, Texas	Sept. 23-25	\$3,504,087 \$18.40/ \$16.25	197,643 three sellouts	Glenn Smith Presents
GRATEFUL DEAD	Boston Garden Boston	Sept. 24, 26, 28-30	\$1,921,197 \$26.50	72,498 five sellouts	Metropolitan Entertainment Don Law Co.
GARTH BROOKS STEPHANIE DAVIS	Rosemont Horizon Rosemont, Ill.	Oct. 6-9	\$1,176,706 \$17	69,218 four sellouts	Mainstage Prods.
KENNY G PEABO BRYSON	Greek Theatre Los Angeles	Sept. 29- Oct. 2	\$789,098 \$38/ \$30/ \$17	22,548 24,708, four shows, two sellouts	Nederlander Organization
AEROSMITH 4 NON-BLONDES	Spectrum Philadelphia	Sept. 17, 22	\$786,087 \$22.50	34,937 two sellouts	Electric Factory Concerts
LUTHER VANDROSS EN VOGUE	Spectrum Philadelphia	Sept. 29- 30	\$765,821 \$28.50/ \$19.50	26,989 37,222, two shows, one sellout	Electric Factory Concerts
GARTH BROOKS STEPHANIE DAVIS	Charlotte Coliseum Charlotte, N.C.	Oct. 1-2	\$742,035 \$17.50	46,402 two sellouts	Varnell Enterprises
ELTON JOHN	Sunrise Musical Theatre Sunrise, Fla.	Sept. 30- Oct. 2	\$669,240 \$60/ \$50/ \$35	11,829 three sellouts	Cellar Door Concerts
ELTON JOHN RAY COOPER	Coca-Cola Starplex Amphitheatre Dallas	Oct. 10	\$543,809 \$47/ \$33/ \$25	20,111 sellout	MCA Concerts PACE Concerts
BRONCO	Rio Nilo Tonala, Mexico	Oct. 2	\$512,722 (1,579,185 Mexican pesos) \$9.75/ \$8.11	58,757 70,000	Telestar de Occidente

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ARTIST: WYNONNA

ASCAP's  
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*"When She Cries"*

WRITER: MARC BEESON  
ARTIST: RESTLESS HEART



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## ARTISTS IN ACTION

### JOHNNY MATHIS

Carnegie Hall, New York

WHETHER OR NOT A ZEN-LIKE approach to singing explains Johnny Mathis' phenomenal four decades of success, the fact that he is still a master was evident during his Oct. 9 performance at Carnegie Hall.

His trademark poignant expression was strong as he graciously smoldered,

glided, and soared through two hours' worth of songs. Mathis was backed by a full orchestra that supported the many moods of his music, though at times the horns slightly overpowered some of Mathis' softer notes.

The years have affected neither the way Mathis hovers on the edge of a note nor the way he belts one out. He stands poised at the microphone, his stance never revealing whether the

note will come from deep inside his belly or the tip of his tongue.

True to his statement early in the evening that he could fit in an extra song if he didn't talk too much, he didn't waste a moment on patter.

With so many classics to choose from, he did two of his biggest early on. "Misty" not only earned him applause for hitting *the* high note, but also the first of several standing ovations of the evening. Judging from the audience's reaction, "Misty," which only made it to No. 12 on the charts, has surpassed the No. 1 "Chances Are" as the favored Mathis standard.

Many of the numbers he performed are included on Columbia Records' newly released boxed set, including the standards "Love Look Away," "In Love For The Very First Time," and, of course, "The Twelfth Of Never"—which took on the intimate quality of a lullaby in performance, with enchanting harmony and acoustic guitar accompaniment by Gil Reigers.

Mathis obviously takes his choices of material and arrangements seriously, and everything came together perfectly on 1976's bittersweet narrative "Yellow Roses On Her Gown," making it the standout ballad of the evening.

Mathis has a humble way of attaching himself to material and making it his own. This was especially the case with the James Ingram/Patti Austin hit "How Do You Keep The Music Playing." The same held true for his cover of Don McLean's "Vincent (Starry Starry Night)"—even though he referred to a lyric sheet as he sang.

There were several loser numbers, of which the highlight was a rousing "Begin The Beguine." This only encore definitely left the crowd cheering for more.

TERRI HORAK



The single

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WQUE, New Orleans, Karen Cortello  
"It's exploding for us. Top 5 requested."

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Doris Woody/Donald Taylor  
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THE HEADLIGHTS

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

TAMPA, Fla.: The Headlights, a long-enduring Tampa Bay area band with a history stretching way back to new wave beginnings in 1980, bumps its profile up several notches with "Roundhouse," the quartet's first CD. The 14-song release offers rock, folk, and country textures on hook-laden tunes both new and familiar to fans. The band, whose 12-



string acoustic/electric sound might remind listeners of the Byrds or Tom Petty, in 1986 recorded at Willie Nelson's studio in Austin, Texas. The next year saw Nashville label Airborne go under on the eve of a Headlights release, and in 1991 the band supported Roger McGuinn on a tour that included a "Tonight Show" appearance and a Ritz Theater performance in New York. "Roundhouse," recorded over the summer at Panda Studios in Clearwater, Fla., with producer/engineer

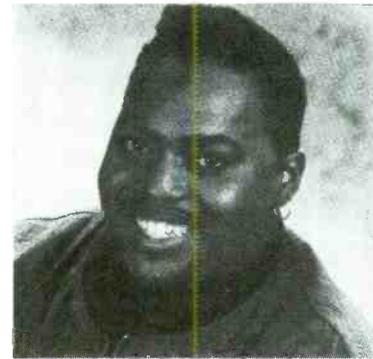
George Harris and released Sept. 28 on the new Tampa-based Meridian Records label, sold nearly 450 copies at area indie and chain outlets its first week out and has been picked up for statewide distribution by Spec's Records' 57 Florida stores. "I think it has a nice wide musical spectrum of all the sounds we touch on," says Steve Connelly, who shares guitar and vocal duties with Steve Robinson. Bassist Scott Dempster and drummer Danny DiPietra fuel driving and loping rhythms. "We're tired of getting lumped as folk-rock or folk-pop or a 12-string jangly band, which is a strong part of what we are, but not everything," adds Connelly.

PHILIP BOOTH

CLEVELAND: Craig Baxter, a versatile singer who goes by the name of Stereo, is getting airplay on not one, but two local radio stations, without benefit of a major record deal. WZAK, the city's key urban station, is airing Baxter's version of "What You Won't Do For Love," the old Bobby Caldwell tune, and "Oh Sunlight," a sensuous ballad Baxter wrote with Cleveland songwriter Barbara Nelson. Meanwhile, light-rock station WQAL is working "Oh Sunlight." Like Gerald Levert, Baxter is a husky, sweet-voiced singer with a velvety flair for ballads.

There's another connection: Baxter is the son of Jerry Baxter, former drummer for the O'Jays, the group in which Gerald Levert's father, Eddie, sings. Nurtured by Jerry Baxter and his mother, jazz singer Marcia Baxter Beckley, Craig has opened for such recording artists at UTFO, M.C. Shane, Roxanne Shante, and LeVert. "Stereo," a three-song tape released on the local Brainbow Records label, boasts the Caldwell tune, "Oh Sunlight," and the frisky "When I Think Of You," with lyrics by Stereo and music by George Pearson, an associate of the elder Baxter who plays keyboards for a jazz group Forecast. Baxter recorded the tunes at Midtown Recording, where LeVert and Troop record. A Cleveland Heights resident, Craig is working on a full album, gigging around the area and helping out at Jazzi, a clothes and record store in Cleveland's inner city. "I want to be on a big label," he says, "then go into production. And still sing, of course."

CARLO WOLFF



STEREO

COLUMBUS, Ohio: Six area groups, plus a holdout from Massachusetts, are set to play Nov. 13 at the 5th annual benefit for the National Abortion Rights Action League of Ohio, at Stache's nightclub. Appearing at the show will be folkies Rj Cowdery and Jaimé Morton, alternative rockers Pretty Mighty Mighty, Chanel No. 5, jazz fusion band IBADA, hip-hop group Poets Of Heresy, and psych-grunge band Eric's Mother. Yellow Bird Productions is promoting the event. Tickets are \$7 in advance and \$8 the night of the show. Participating retailers and sponsors include Blue Cat Music Sales, For The Record, Aardvark Video, Ohio State Univ. Women's Student Services, Fan The Flames, and Singing Dog.

MELINDA NEWMAN

## Eagerly awaited by the industry — the 1994 International Talent & Touring Directory is here!

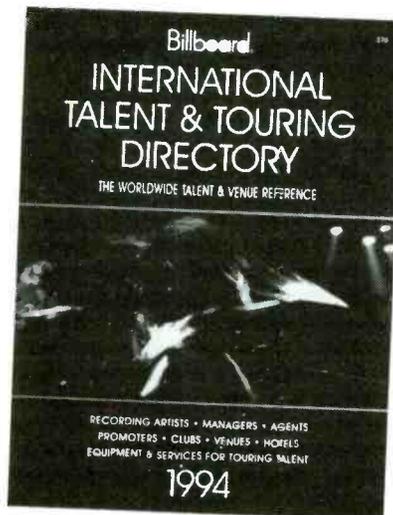
"The Billboard International Talent & Touring Directory is an invaluable resource—we use it all the time, and our job would be much harder without it." Michael Shore, Managing Editor, MTV News.

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Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.

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**Xscape Artists.** Look for big chart debuts next week for Xscape's album, "Hummin' Comin' At 'Cha." The Atlanta girl group's "Just Kickin' It" is in active MTV rotation and is in the top 10 at pay-to-see cable channel The Box. Columbia says the So So Def quartet's debut album, which hit stores Oct. 12, shipped about 200,000 units.



**Laughing Stock.** Adam Sandler's vamp on Pearl Jam's Eddie Vedder on the Oct. 9 "Saturday Night Live" was a rave topic for industryites and music fans alike. The buzz from that skit could heat up sales for his Warner Bros. album, "They're All Gonna Laugh At You!," which has bubbled under the Heatseekers chart the last two weeks.



**Full Throttle.** Priority's Engines Of Aggression are revving up for a tour that goes from late October through the end of the year. The band, along with Metal Blade's Mouth and unsigned buzz band Clover, will be seen Oct. 23 on new KCOP Los Angeles television show "This Is L.A.: Live From The Palace" in a segment taped Oct. 6.

**GREAT XSCAPE:** In support of So So Def's Xscape, Columbia recently invited Atlanta students to "Xscape After School." The quartet made an in-store hometown appearance at local retailer Peppermints Oct. 12, the same day the label released its debut album, "Hummin' Comin' At 'Cha."

"We had to keep the group an extra hour to accommodate all of their fans," says Peppermints assistant manager Mary Davis. "Too many people showed up. The police had to come to control the crowd. We sold about 150 pieces."

The act's debut single, "Just Kickin' It," is No. 1 on Hot R&B Singles and No. 2 on the Hot 100. "This is the first time I've ever had stations call me repeatedly about a new artist," says Jerry McKenna, Columbia's director of crossover promotions. "We're getting reports from stations who believe in the album and are already playing album cuts, including KSOL [San Francisco], KMEL [San Francisco], and KBXX [Houston]."

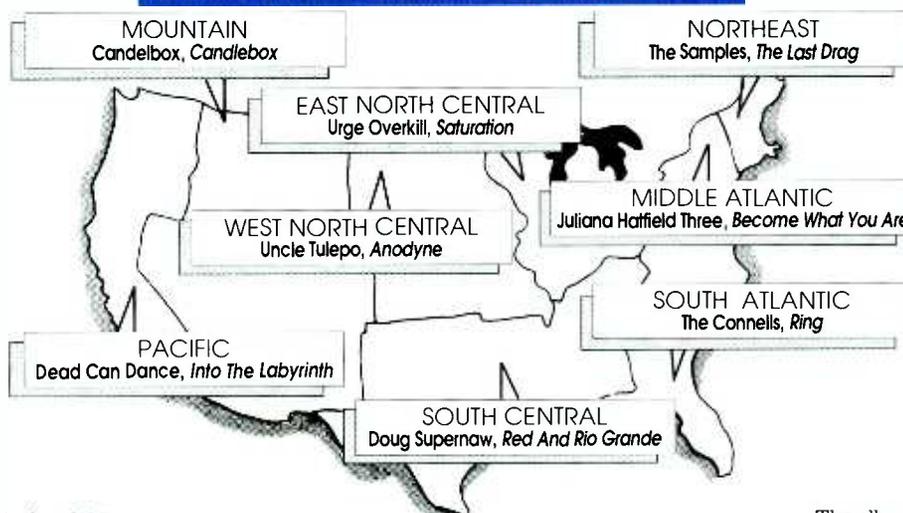
**SWEET HOME, CHICAGO:** Tower Records' Chicago store hosted what record sales manager Joe Kvidera terms "a monster Bo-Deans affair" to launch the band's new Slash/Warner Bros. set, "Go Slow Down."

The act, which hails from nearby Waukesha, Wis., began playing an hourlong set at 11 p.m. Oct. 11, the night before the title's street date. "We fit in just under 700, and turned away almost twice as many," Kvidera says, adding that a gang of fans hung just outside the store to hear the performance. WXRT (93XRT) broadcast the set, and interviewed band members afterward.

The store remained open at midnight, allowing the eager throng to buy the album. Kvidera estimates that his crew blew out around 300 copies in the title's first 24 hours. He adds that later that week, when tickets went on sale for a club show at the Windy City's Park West, 1,000 tickets were sold out in one hour through a single location.

**FULL MOON:** The street buzz is building on Wreck/Nervous rappers Black Moon. The trio from Brooklyn, N.Y., released its debut album, "Enta Da Stage," Oct. 5 to a positive flow of publicity. The November issue of rap mag The Source gave the album a glowing review and listed it as a "best buy." The label says

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Uncle Tupelo, <i>Anodyne</i>	1. Juliana Hatfield Three, <i>Become What...</i>
2. Big Head Todd/Monsters, <i>Sister Sweetly</i>	2. Robin S., <i>Show Me Love</i>
3. Doug Supernaw, <i>Red &amp; Rio Grande</i>	3. Duff McKagan, <i>Believe In Me</i>
4. Urge Overkill, <i>Saturation</i>	4. Urge Overkill, <i>Saturation</i>
5. Juliana Hatfield Three, <i>Become What...</i>	5. Buju Banton, <i>Voice Of Jamaica</i>
6. Candlebox, <i>Candlebox</i>	6. Black Moon, <i>Enta Da Stage</i>
7. Duff McKagan, <i>Believe In Me</i>	7. Fat Joe, <i>Represent!</i>
8. The Samples, <i>The Last Drag</i>	8. Dead Can Dance, <i>Into The Labyrinth</i>
9. Martina McBride, <i>The Way That I Am</i>	9. Joshua Kadison, <i>Painted Desert Serenade</i>
10. Cracker, <i>Kerosene Hat</i>	10. Gary Hoey, <i>Animal Instinct</i>

The Box and 66 local video shows are playing Black Moon's "How Many Emcee's (Must Get Dissed)." The act also has made a stop at BET, hosting "Video LP" Sept. 24 and performing live on "Teen Summit" Sept. 25.

"This is the first full-length album by an artist to be released by Nervous, and the response has been great," says director of promotion Nick Eisenman. "Our initial orders of 20,000 units blew out the doors. We're now up to over 50,000 units shipped. We're seeing strong regional activity in [Philadelphia], D.C., New York, Detroit, and San Francisco."

The album ranks No. 6 among Heatseekers in the Middle Atlantic region.

**TUNE UP:** The Priority label's latest foray into rock is led by **Engines Of Aggression**, a group that has scored airplay from KIOZ San Diego and KRXX Sacramento, Calif., while garnering sales pockets in Los Angeles, San Francisco, New York, and Chicago.

The band's "Speak" is in one of the CD listening stations at the Virgin Megastore in Los Angeles, and will be featured chain-wide in Tower's listening-post program in November.

The album also is being worked through Touch Tunes, the system that allows interested consumers to sample artists over the telephone. Engines' Touch Tunes participation is being advertised in Rip, Hit Parader, Metal Edge, and Metal Maniac. Those ads include coupons good for \$2 off at Trans World Music Corp. stores (including Record Town and Coconuts), while mail orders generated from the Touch Tunes campaign will be fulfilled by J&R Music World in New York. Priority plans to start working the band's first video, "Illusion Is Real," in January.

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

# BILLBOARD'S HEATSEEKERS ALBUM CHART

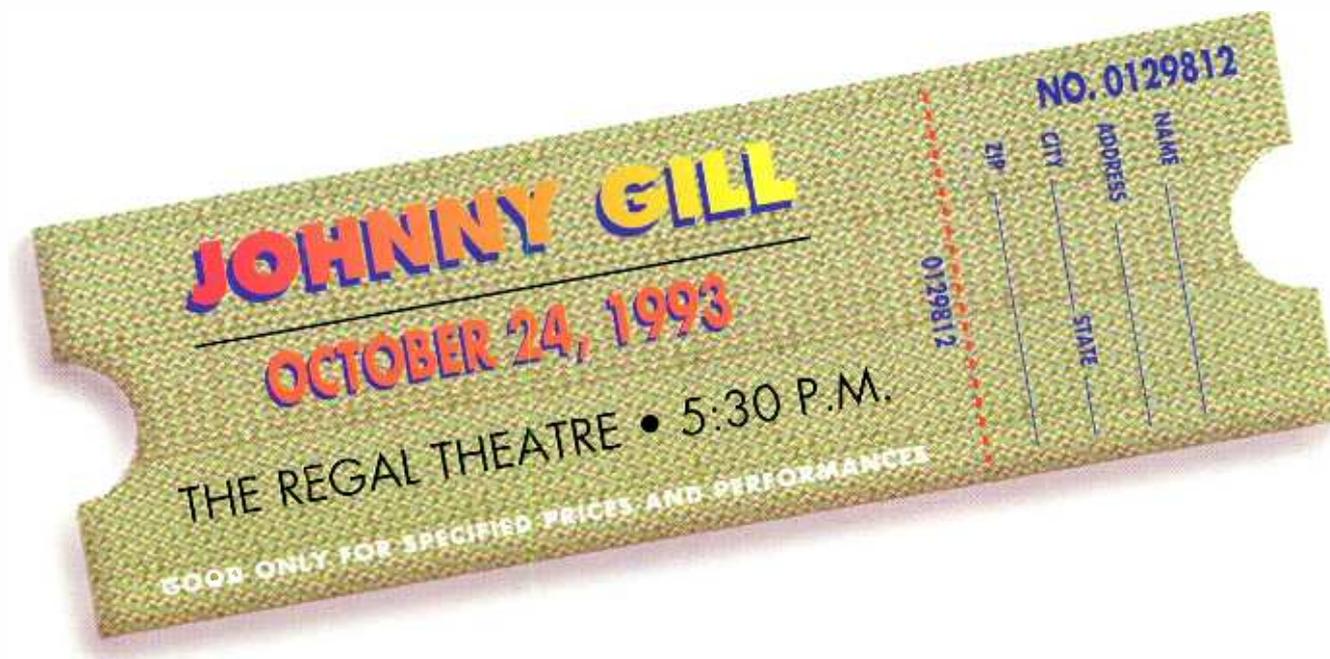
COMPILED FOR WEEK ENDING OCTOBER 23, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	4	11	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
2	1	10	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
3	6	20	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
4	3	14	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
5	5	12	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
6	2	2	DUFF MCKAGAN GEFEN 24605 (10.98/15.98)	BELIEVE IN ME
7	9	33	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
8	7	4	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
9	11	7	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
10	8	3	THE CONNELLS TVT 2590 (10.98/15.98)	RING
11	10	2	REVOLTING COCKS SIRE/REPRISE 45407/WARNER BROS. (10.98/15.98)	LINGER FICKEN' GOOD...
12	—	1	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
13	14	2	GARY HOEY REPRISE 45350/WARNER BROS. (9.98/15.98)	ANIMAL INSTINCT
14	12	10	BUJU BANTON MERCURY 518013*/PLG (9.98 EQ/13.98)	VOICE OF JAMAICA
15	24	2	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N
16	13	3	THE SAMPLES W.A.R.? 60005 (10.98/16.98)	THE LAST DRAG
17	—	1	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
18	—	1	UNCLE TUPELO SIRE/REPRISE 45424/WARNER BROS. (9.98/15.98)	ANODYNE
19	17	10	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II
20	15	10	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

21	18	4	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
22	16	17	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
23	25	5	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
24	20	8	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
25	31	2	BETH NIELSEN CHAPMAN REPRISE 45233/WARNER BROS. (9.98/15.98)	YOU HOLD THE KEY
26	19	2	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE
27	27	23	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
28	21	3	BUFFALO TOM BEGGARS BANQUET/EASTWEST 92292/AG (10.98/15.98)	BIG RED LETTER DAY
29	29	2	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
30	—	1	WONDER STUFF POLYDOR 519894/PLG (9.98/15.98)	CONSTRUCTION FOR THE MODERN IDIOT
31	—	1	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID
32	30	6	OCEAN BLUE SIRE/REPRISE 45369/WARNER BROS. (9.98/15.98)	BENEATH THE RHYTHM AND SOUND
33	32	7	SHAGGY VIRGIN 39016 (9.98/15.98)	PURE PLEASURE
34	23	4	THE STORY GREEN LINNET 61471/ELEKTRA (10.98/15.98)	THE ANGEL IN THE HOUSE
35	26	7	BROTHER PHELPS ASYLUM 61544/ELEKTRA (9.98/15.98)	LET GO
36	22	9	FAT JOE VIOLATOR 1175*/RELATIVITY (9.98/15.98)	REPRESENT
37	28	18	RUPAUL TOMMY BOY 1058* (10.98/15.98)	SUPERMODEL OF THE WORLD
38	—	8	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ
39	37	10	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/14.98)	JUDGMENT DAY
40	—	1	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS?

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**Love Rules.**

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# Johnny Gill



The Regal Theatre

October 24, 1993 · 5:30 p.m.

MJL LIVE SATELLITE BROADCAST

## Vocal Group Tells A Coming Of Age Story Act Takes Its Oldies-Influenced Sound To Charts

BY DAVID NATHAN

LOS ANGELES—A cursory glance at any recent Hot R&B Singles chart reveals that the record-buying public seems to have lost none of its enthusiasm for male vocal groups like Jodeci, Shai, Silk, II D Extreme, POV, and UNV. Joining the plethora of hit makers is Coming Of Age, a Los Angeles-based quintet whose debut Zoo Records' single, "Coming Home To Love," is continuing its chart rise six weeks into release.

Originally formed in 1992 as a quartet featuring members Israel Spencer, Ivan Shaw, Tee Kese, and Marthony Tabb, the group got its initial break by singing a cappella into future manager Delain Roberts' answering machine. After Roberts secured a deal for the group with Zoo, a fifth member (Terrance Quaites) was added, and



COMING OF AGE

work began on the group's just-released debut album, which includes two strong a cappella cuts, "One In A Million" and "All I Ask Of You." Production credits include work by Kashif (who co-wrote and produced the first single), ex-Cameo member Charlie Singleton, Dennis Lambert, and new producer Jeff Valantine.

Quaites admits that the out-of-

the-box reaction to the group's first single has meant "a lot of hard work, but it's great and we wouldn't have it any other way." While acknowledging that the success of male groups like Boyz II Men, Jodeci, Shai, and Take 6 has inspired them, the five members agree that their roots are firmly planted in the music of the vocal outfits of the '60s.

"Coming up, we didn't have money to go to the record stores and buy the latest sounds, so we'd play the records that our parents had stored in the garage," says Kese.

"When my folks had a party, I'd hear groups like the Temptations, the Whispers, and the Isley Brothers," adds Shaw. In a nod to its earliest influences, Coming Of Age cut a version of the Isleys' "Between The Sheets" for the album. "We were looking for a remake,"

(Continued on next page)

## Thumbs Up For Johnny Mathis' Style Rappers Head To Church For Workshop

VERY SPECIAL: Johnny Mathis may or may not be a rhythm-and-blues singer. He's way more Frank Sinatra than Sam Cooke, wouldn't you agree? It's so easy to put Mathis aside as kind of wack as he goes through songs like "Chances Are" and "99 Miles To L.A." He's cool, folks might say, but where's the soul? His voice is nice, one might assert, but where is the oomph? Where is the home-grown, gospel-infused feeling we've grown accustomed to hearing from "real" R&B?

Nope, Johnny doesn't have it, it's true. He's not Mr. R&B, and I don't know that he's ever claimed to be. What he does have is a phenomenal voice—still, at 58—and breathtaking skill as an interpreter of old-fashioned

popular music. His recent performance at New York's Carnegie Hall truly was a historic event, a series of incredible moments enhanced by Mathis' easy charm and unself-conscious dignity.

Mathis' new 4-CD boxed set, "The Music Of Johnny Mathis, A Personal Collection" (Columbia), is a stirring reminiscence. The many, many titles have held up over time like solid, beautiful stone. They play over the speakers even more beautifully than when they were top pop hits. When you listen, you hear what "timeless" means. What elegance is about. You even hear, if you listen hard enough, to Mathis' lovely, measured notes, people like Al Green and Marvin Gaye, people like Sam Cooke and David Ruffin. You can hear them quietly in the background, giving the thumbs up, saying, in their wonderfully soulful ways, "Go, Johnny, go."

DOWN BY THE RIVERSIDE: This is such a great idea, I can't believe it's actually scheduled to happen. New York's Riverside Church (where

Spike Lee recently got married) is sponsoring a "Rap Writer's And Performance Workshop." The workshop will cover, among other things, the writing process, responsibility for messages, a critique of what's on the airwaves, and self-definition in rap. The workshop will be led by a poet, a reverend, some writers, an actor, and a music industry consultant. Participants will have a chance to meet and talk with



by Danyel Smith

some of the most exciting names in hip-hop. If you or yours are interested in either helping (by sending artists to participate) or being a workshop attendee, call the Riverside Church in New York and ask for Rev. Mariah Britton. Registration started Oct. 13 and will continue through Nov. 10. All registrants should bring

a sample of their writing.

SO YOU KNOW: Epic recording artists Terri & Monica are currently in the studio with Shabba Ranks, working on a song for the "Addams Family Values" soundtrack due out on Giant soon... Motown recording act Boyz II Men is scheduled to perform for President Bill Clinton, Vice President Al Gore, and their families Oct. 30 at the "President's Night At Ford's Theatre" benefit in Washington D.C. . . . I haven't been to a performance yet, but I've heard that the "Shades Of Laughter—Sisters Doin' Comedy" shows in New York are really incredible . . . Once again, and hopefully this is the final update: Janet Jackson is set to launch her "janet." tour Nov. 24 in Cincinnati. It'll hit the major U.S. markets, as well as Japan, Asia, Latin America, and Europe . . . The new Randy Crawford album from Warner Bros. is really great . . . Lastly, who is New Kingdom, and why is the band's hip-hop sound so cool?

## A River Of Jazz Runs Thru Paul Jackson's Latest Set

BY DJ MARIUS

OAKLAND, Calif.—Guitarist Paul Jackson Jr. has established a reputation as one of the industry's most sought-after studio musicians. He has worked with artists such as Michael Jackson, Quincy Jones, Anita Baker, Whitney Houston. Yet, as often happens with people who excel in "the background," many fans who buy records by these artists are not familiar with Jackson's name.

With the release of "A River In The Desert," Jackson's third Atlantic set, the label's task is to build name recognition for this musician's music among music buyers. "One of the main challenges," admits Richard Nash, Atlantic's senior VP, black music, "is the lack of avenues for jazz videos."

But Atlantic is not letting challenges slow them down. The album's first single, the classic "Heaven Must Be Like This," has the potential to fit in at urban adult contemporary radio formats. A smooth, sensual guest vocal performance by R&B veteran crooner Glenn Jones has greatly increased the single's radio viability. That track and other selected album cuts were included on a promotional CD that was sent to stations with urban adult contemporary formats across the country.

Although he "hates categories," Jackson is aware of the industry's reliance upon them. He sees the record as a "contemporary jazz project with R&B overtones." Growing up in South Central Los Angeles, Jackson began playing the guitar at age 12. Among his early influences were Earl Klugh and George Benson. His current inspirations also in-

clude young jazz musicians, as well as hip-hop artists. He feels hip-hop has brought young people to jazz. "Hip-hop does what R&B used to do," he says. "It challenges people with something new." His admiration of young musicians extends to vocalists as well. One with whom he would love to work is hip-hop/R&B queen Mary J. Blige. "She has a wonderful voice for jazz," he adds.

"A River In The Desert" cov-



PAUL JACKSON, JR.

ers several musical territories. The album's contemporary vibe is enhanced by the smooth hip-hop energy of "The Flavor." Jackson's earlier, more traditional musical training influences "It's A Start" and "One O'Clock Blues"—songs of the sort usually heard in a smoky jazz club. And Barbara Weathers' passionate vocals make "If I Go Away" the album's standout ballad. In addition to the first single, other high-profile covers include the Boyz II Men smash "End Of The Road," and BeBe & CeCe Winans' "Heaven." Other luminaries on this set include label mates Gerald Albright and Bobby Lyle, as well as Jeff Lorber, George Duke, James Ingram, and Keith Washington.



Let's Do The Twist. During his swing across the country on a tour supporting "Chubby Checker's Greatest Hits," the legendary performer stopped by The Musicland Group's national headquarters in Minneapolis to say hello. Enjoying a bite to eat, from left, are Michael Mowers of K-tel International; Tony DeLauro, Checker's manager; Checker; Bob Theisen, Musicland's national pop buyer; and Clay Hagen, Musicland's advertising manager.

# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	13	ANNIVERSARY	TONY! TONI! TONE! (WING) 3 wks at No. 1	38	51	4	FOREPLAY	RAAB (RIP-IT)
2	4	6	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	39	34	22	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
3	2	16	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	40	54	5	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
4	3	11	DREAMLOVER	MARIAH CAREY (COLUMBIA)	41	47	10	TRUST ME	GURU (CHRYSALIS/ERG)
5	5	9	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	42	—	1	SO HIGH	7669 (MOTOWN)
6	11	3	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	43	42	3	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
7	6	14	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	44	57	4	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
8	9	14	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	45	46	22	WHOOOMP! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
9	8	15	DOWNTOWN	SWV (RCA)	46	48	5	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)
10	12	7	NEVER KEEPING SECRETS	BABYFACE (EPIC)	47	40	8	BREAKADAWN	DE LA SOUL (TOMMY BOY)
11	10	18	IF	JANET JACKSON (VIRGIN)	48	55	3	GET A LITTLE FREAKY WITH ME	AARON HALL (SILAS/MCA)
12	7	22	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	49	60	7	LIGHT OF LOVE	ANGIE & DEBBIE (CAPITOL)
13	13	26	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)	50	52	3	WHATTAM MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
14	17	10	COME INSIDE	INTRO (ATLANTIC)	51	59	2	IT HAD TO BE YOU	SILK (KEIA/ELEKTRA)
15	16	15	I'M IN LUV	JOE (MERCURY)	52	53	6	DO THE THANGS	LEVERT (ATLANTIC)
16	14	18	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	53	58	6	ALL THRU THE NIGHT	P.O.V. (GIANT/REPRISE)
17	20	20	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	54	50	8	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
18	19	13	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)	55	49	11	CHERISH THE DAY	SADE (EPIC)
19	15	8	RUNAWAY LOVE	EN VOGUE (EASTWEST)	56	56	7	TOP OF THE WORLD	KENYA GRUV (JIVE)
20	23	9	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE/WB)	57	41	4	SHIFFTEE	ONYX (RAL/CHAOS/COLUMBIA)
21	33	3	GANGSTA LEAN	DRS (CAPITOL)	58	—	1	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
22	18	12	FOR THE COOL IN YOU	BABYFACE (EPIC)	59	71	4	COMING HOME TO LOVE	COMING OF AGE (ZOO)
23	25	6	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	60	—	1	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
24	22	36	LOSE CONTROL	SILK (KEIA/ELEKTRA)	61	—	1	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
25	24	23	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	62	—	1	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
26	30	19	RIBBON IN THE SKY	INTRO (ATLANTIC)	63	62	5	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
27	27	15	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	64	—	2	HERO	MARIAH CAREY (COLUMBIA)
28	28	45	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	65	—	1	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
29	38	13	AGAIN	JANET JACKSON (VIRGIN)	66	66	3	NOBODY DOES IT BETTA	MINT CONDITION (PERSPECTIVE/A&M)
30	26	15	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	67	—	1	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
31	21	15	IT'S FOR YOU	SHANICE (MOTOWN)	68	64	10	I GOT YOU	JOHNNY GILL (MOTOWN)
32	29	26	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	69	73	2	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
33	32	13	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)	70	69	4	OUTTA HERE	KRS-ONE (JIVE)
34	36	3	NEVER SHOULD'VE LET YOU GO	HIFIVE (JIVE)	71	—	3	BETWEEN THE SHEETS	FOURPLAY (WARNER BROS.)
35	39	7	VOODOO	TEDDY PENDERGRASS (ELEKTRA)	72	—	1	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
36	35	26	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	73	61	20	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
37	31	21	LATELY	JODECI (UPTOWN/MCA)	74	—	2	CALL ME A MACK	USHER (LAFACE/ARISTA)
					75	45	17	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)

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

## HOT R&B RECURRENT AIRPLAY

1	7	11	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN)	14	10	16	IF I COULD	REGINA BELLE (COLUMBIA)
2	5	2	ABC-123	LEVERT (ATLANTIC)	15	11	16	FREAK ME	SILK (KEIA/ELEKTRA)
3	1	2	SHOW ME LOVE	ROBIN S. (BIG BEAT)	16	15	20	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
4	—	1	ONE WOMAN	JADE (GIANT/REPRISE)	17	18	16	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
5	2	9	I'M SO INTO YOU	SWV (RCA)	18	13	17	SO ALONE	MEN AT LARGE (EASTWEST)
6	3	15	DON'T WALK AWAY	JADE (GIANT/REPRISE)	19	16	25	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
7	4	3	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	20	20	26	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
8	—	1	UNCONDITIONAL LOVE	HIFIVE (JIVE)	21	25	17	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
9	—	1	LET ME BE THE ONE	INTRO (ATLANTIC)	22	14	18	KISS OF LIFE	SADE (EPIC)
10	9	24	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	23	—	26	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
11	6	3	WEAK	SWV (RCA)	24	12	5	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
12	8	5	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	25	17	2	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
13	19	10	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ERG)					

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.
- 92 '93 TIL INFINITY (Soul's Of Mischief, BMI)
  - 36 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP)
  - 32 ALL THRU THE NIGHT (Ramohak, BMI/Linky D, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI)
  - 28 ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP) WBM/CPP
  - 77 ALWAYS (Do It 4 Me, ASCAP)
  - 2 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
  - 11 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
  - 33 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
  - 72 BETWEEN THE SHEETS (EMI April, ASCAP/Bovina, ASCAP)
  - 90 BEYOND YOUR WILDEST DREAMS (All Boys USA, BMI)
  - 48 BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
  - 50 BREAKADAWN (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI/Doll Face, BMI/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/HL
  - 8 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
  - 56 CALL ME A MACK (FROM POETIC JUSTICE) (Jay Bird, BMI/Tim & Teddy, BMI/107, ASCAP/UR-IV, ASCAP)
  - 7 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner Chappell, BMI) HL/WBM
  - 47 CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
  - 71 CHERISH THE DAY (Angel, ASCAP)
  - 76 COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
  - 9 COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
  - 39 COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM
  - 63 COMPUTER LOVE (Saja, BMI/Troutman, BMI/Arn, ASCAP/Beane Tribe, ASCAP)
  - 31 CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP)
  - 42 DO THE THANGS (Trycep, BMI/Zomba, BMI) CPP
  - 5 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP) WBM
  - 34 FOREPLAY (Drop Science, ASCAP)
  - 26 FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
  - 12 GANGSTA LEAN (Rap & More, BMI)
  - 49 GET A LITTLE FREAKY WITH ME (MCA, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP)
  - 87 GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
  - 89 GUESS I'M IN LOVE (P-Blast, ASCAP/Zomba, ASCAP)
  - 29 HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI) WBM/HL
  - 84 HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP)
  - 4 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Inving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
  - 14 IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM/CPP
  - 10 I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
  - 66 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Big Giant, ASCAP/Warner Chappell, ASCAP)
  - 46 I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI)
  - 13 I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP
  - 73 INDO SMOKE (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/Columbia Pictures, ASCAP) CPP
  - 70 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
  - 51 IT HAD TO BE YOU (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
  - 37 IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
  - 1 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
  - 18 LAID BACK GIRL (Amazement, BMI)
  - 35 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
  - 38 LET ME RIDE (Sony Tunes, ASCAP) HL
  - 74 LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM
  - 52 LIGHT OF LOVE (EMI Blackwood, BMI/Steve Harvey, ASCAP/EMI April, ASCAP/Cuddie B, ASCAP)
  - 53 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP)
  - 21 LOSE CONTROL/GIRL U FOR ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
  - 62 LOVE FOR LOVE (Song-A-Tron, BMI/EMI Blackwood, BMI) WBM
  - 41 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM
  - 50 MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
  - 44 METHOD MAN (Wu-Tang, BMI)
  - 19 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI)
  - 30 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP
  - 60 NOBODY DOES IT BETTA (New Perspective, ASCAP)
  - 24 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
  - 78 OUTTA HERE (Zomba, ASCAP/BDP, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP)
  - 75 PAINT THE WHITE HOUSE BLACK (Stone Agate, BMI/Warner-Tamerlane, BMI/Exoskelate, BMI/Aujourd'Hui, BMI/Yrrek, ASCAP) WBM
  - 16 PINK CASHMERE (Controversy, ASCAP/WB, ASCAP) WBM

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	7	JUST KICKIN' IT	XSCAPE (SO SO DEF) 3 wks at No. 1	38	34	8	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
2	2	9	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	39	32	24	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
3	4	4	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	40	31	3	VOODOO	TEDDY PENDERGRASS (ELEKTRA)
4	3	11	DREAMLOVER	MARIAH CAREY (COLUMBIA)	41	59	2	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
5	11	3	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)	42	37	18	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
6	28	2	GANGSTA LEAN	DRS (CAPITOL)	43	49	4	WRITTEN ON YA KITTEN	NAUGHTY BY NATURE (TOMMY BOY)
7	5	18	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	44	43	13	LICK U UP	H-TOWN (LUKE)
8	6	13	RIGHT HERE/DOWNTOWN	SWV (RCA)	45	48	17	GOTTA GET MINE	MC BREED (WRAP/ICHIBAN)
9	7	23	WHOOOMP! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	46	40	15	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
10	8	10	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	47	—	1	NEVER SHOULD'VE LET YOU GO	HIFIVE (JIVE)
11	14	6	COME INSIDE	INTRO (ATLANTIC)	48	45	9	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
12	10	18	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	49	54	2	ALL THRU THE NIGHT	P.O.V. (GIANT/REPRISE)
13	42	2	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	41	5	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)
14	26	2	I'M A PLAYER	TOO SHORT (JIVE)	51	46	11	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)
15	9	17	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	52	65	2	COMPUTER LOVE	NKRU (KAPER/RCA)
16	13	13	I'M IN LUV	JOE (MERCURY)	53	39	6	BREAKADAWN	DE LA SOUL (TOMMY BOY)
17	12	12	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	54	68	4	'93 TIL INFINITY	SOULS OF MISCHIEF (JIVE)
18	15	13	CHECK YO SELF	ICE CUBE (PRIORITY)	55	47	14	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
19	17	4	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	56	50	50	DAZZEY DUKS	DUICE (TMR/BELLMARK)
20	16	13	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	57	66	2	CALL ME A MACK	USHER (LAFACE/ARISTA)
21	20	12	MEGA MEDLEY	ZAPP & ROGER (REPRISE)	58	70	2	MANY CLOUDS OF SMOKE	TOTAL DEVIATION (ARISTA)
22	19	28	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	59	51	11	MAKE ROOM	THA ALKALOHIKS (LOUD/RCA)
23	18	26	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	60	44	18	STREIGHT UP MENACE	MC EIHT (JIVE)
24	22	5	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	61	52	22	BONNIE AND CLYDE/IBWIN'	YO-YO (EASTWEST)
25	36	13	PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)	62	72	2	SHIFFTEE	ONYX (RAL/CHAOS/COLUMBIA)
26	—	1	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	63	61	6	WHAT'S NEXT	LEADERS OF THE NEW SCHOOL (ELEKTRA)
27	30	2	FOREPLAY	RAAB (RIP-IT)	64	62	4	COMING HOME TO LOVE	COMING OF AGE (ZOO)
28	24	14	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	65	60	22	ABC-123	LEVERT (ATLANTIC)
29	21	13	IF	JANET JACKSON (VIRGIN)	66	58	18	LOSE CONTROL/GIRL U FOR ME	SILK (KEIA/ELEKTRA)
30	38	7	COME BABY COME	K7 (TOMMY BOY)	67	55	22	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
31	29	20	LATELY	JODECI (UPTOWN/MCA)	68	64	8	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
32	23	4	STAY REAL	ERICK SERMON (DEF JAM/RAL/COLUMBIA)	69	57	5	OUTTA HERE	KRS-ONE (JIVE)
33	25	18	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	70	71	16	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
34	35	9	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)	71	—	22	DOLLY MY BABY	SUPER CAT (COLUMBIA)
35									

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING OCT. 23, 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	94	3	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	1
2	2	1	13	TONI BRAXTON ● LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
3	3	3	8	BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
4	6	4	9	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
5	4	2	6	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
6	8	6	16	TONY! TONI! TONE! ● WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
7	5	—	2	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
8	10	7	21	JANET JACKSON ▲ 3 VIRGIN 87825 (10.98/16.98)	JANET.	1
9	7	—	2	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
10	9	5	7	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
11	12	12	3	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	11
12	11	13	27	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
<b>***HOT SHOT DEBUT***</b>						
13	NEW ►	—	1	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
14	15	10	12	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
15	13	—	2	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
16	NEW ►	—	1	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/16.98)	THE BODY-HAT SYNDROME	16
17	16	17	3	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
<b>***GREATEST GAINER***</b>						
18	25	21	34	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
19	22	18	43	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
20	20	14	50	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
21	19	16	8	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	16
22	18	8	4	EARTH, WIND & FIRE REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
23	24	20	10	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
24	14	9	3	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
25	21	15	3	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
26	17	—	2	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
27	23	11	4	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
28	27	26	19	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
29	28	23	49	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
30	29	24	11	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
31	30	22	20	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
32	31	25	8	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
33	26	19	4	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
34	40	34	4	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
35	33	27	7	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
36	32	29	47	SOUNDTRACK ▲ 9 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
37	35	31	28	ONYX ● RAUCHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
38	37	37	47	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
39	36	39	10	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
40	34	28	4	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
41	49	42	8	EIGHTBALL & MJG SVAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
42	38	30	66	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
43	42	38	24	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
44	39	44	16	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
45	41	43	29	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
46	48	41	10	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
47	44	50	18	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4

○ 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.

48	43	32	15	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
49	46	40	16	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
50	47	33	7	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	12
51	45	45	47	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
52	53	48	20	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
53	NEW ►	—	1	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
54	51	35	7	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
55	50	36	4	POOR RIGHTEOUS TEACHERS PROFILE 1443* (10.98/15.98)	BLACK BUSINESS	29
56	55	56	31	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
57	NEW ►	—	1	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	57
58	56	54	48	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
59	52	47	10	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
60	58	55	42	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
61	68	58	31	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
62	59	63	16	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
<b>***PACESETTER***</b>						
63	79	—	2	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N	63
64	54	46	15	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
65	62	52	9	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
66	65	65	23	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
67	73	—	2	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	67
68	64	61	12	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHGOM! (THERE IT IS)	28
69	74	74	7	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
70	60	60	27	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
71	66	57	96	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
72	71	75	47	JADE ● GIANT/REPRIS 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
73	57	49	17	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
74	84	67	15	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
75	61	64	14	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
76	NEW ►	—	1	PATRA EPIC 53763* (9.98 EQ/15.98)	QUEEN OF THE PACK	76
77	69	70	12	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
78	70	53	9	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/15.98)	REPRESENT	46
79	76	66	16	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
80	67	51	21	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
81	75	72	53	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
82	77	69	30	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
83	87	81	63	MARY J. BLIGE ▲ 2 UPTOWN 1068*/MCA (9.98/15.98)	WHAT'S THE 411?	1
84	81	83	7	SMOOTH T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED	77
85	80	68	6	JADE GIANT 24520/REPRIS (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
86	83	—	2	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS?	83
87	89	82	52	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
88	72	62	28	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
89	63	59	7	THE WINANS QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT	41
90	78	76	34	REGINA BELLE ● COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
91	88	84	34	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
92	86	78	29	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
93	82	71	23	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
94	98	86	15	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
95	100	89	5	BOBBY "BLUE" BLAND MALACO 7469 (9.98/15.98)	YEARS OF TEARS	80
96	92	77	17	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
97	97	—	9	ART PORTER VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT	75
98	RE-ENTRY	—	19	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
99	85	87	7	ANGIE & DEBBIE CAPITOL 95582 (9.98/13.98)	ANGIE & DEBBIE	73
100	91	73	11	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGMENT DAY	57

## ROBERT CRAY GETS BACK TO BASICS

(Continued from page 24)

same question was Ed Eckstine, Mercury Records' president.

"It was in Los Angeles on the day of the Super Bowl," Cray says. "He said, 'What you should do is a blues album this time, more along the lines of Little Milton as opposed to Otis Redding.' I said, 'I got no problem with that!' Then he said, 'Why don't you produce it? You know how you want it to sound.' I said, 'Are you sure?' After that, I was all gang-ho over the chance to be boss."

"Shame + A Sin" is the first album Cray produced himself, as well as his

bluesiest in the traditional sense. To get a "funkier barroom blues sound," Cray even had piano player Jim Pugh "detune every third string or so" of his upright; he also had drummer Kevin Hayes' bass drum head removed.

"I always wanted to put in more blues," Cray says, though he says most of his albums have contained at least one "annual tribute" to his late blues hero Howlin' Wolf, whom he inducted into the Rock'n'Roll Hall Of Fame.

"1040 Blues," the lead track from "Shame + A Sin," also has a "Howlin'

Wolf of a groove," adds Cray. But the album honors two other Cray blues idols as well: Ace guitarist Albert Collins appears as Cray's first-ever guitar guest, joining in on the late Albert King's "You're Gonna Need Me."

"Albert (Collins) was the first blues guitarist I ever saw live," says the Tacoma, Wash., native. Cray recalls first seeing Collins in 1969 at an outdoor festival in the southern part of his home state, then meeting him later when Collins played at Cray's high school graduation. "When I started out, my

stage show was slightly modeled after his," Cray says.

Cray played a show with King before the legendary bluesman died last year. He also has worked with B.B. King, and guests on "Playing With My Friends," a track he wrote for King's latest album, "Blues Summit."

Both B.B. King and Collins, along with John Lee Hooker—whose last three albums Cray graced—are interviewed on Cray's new electronic press kit. "They were very easy to get," says O'Sullivan. "Robert's got a lot of fans

in the artistic community, and they're enthusiastic to talk [about] him."

The press kit, which also includes concert footage of Cray from Eric Clapton's home video "24 Nights," is a centerpiece of the promotion behind "Shame + A Sin," says O'Sullivan. Other efforts include taking "Some Pain, Some Shame" to album rock, album alternative, and adult contemporary formats, and advertising in holiday gift guides and blues publications.

Cray starts a U.S. tour Oct. 24 that will include some dates with Collins.

# Stewart Brings Domino Theory To Rush; Pioneers Protest; Pudgie's Phat 'Finger'

**MAKE ROOM:** Paul Stewart has joined Rush Communications as VP of A&R. Also, he is now director of the company's DJ West subsidiary and head of Power Move Records, his own Rush-associated imprint.

The first DJ West artist associated with this former Street Knowledge and New Deal Records employee is Long Beach, Calif., rapper **Domino**. His debut album, "Domino," is out now on Outburst Records. By next month, DJ West/Columbia will begin distributing it.

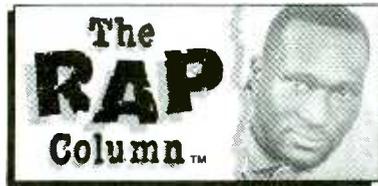
The set was produced by **AMG** ("That's Real") and **DJ Battlecat** (the rest). It swims in nickel-bag funk that's slippery without being slick. Throbbing bass notes and strong drums ride atop more intricate guitar and keyboard orchestration. And Domino's smooth, countrified tone flows between the tracks; he drops rap chat (about brew, weed, girls, and money) that's constantly taking off into melodic song territory. He sort of sounds like that other Long Beach MC, **Snoop Doggy Dog**, and there's a reason: The pair went to junior high school together and rhymed in a crew.

Other cuts on "Domino" include "A.F.D.," which describes the type of girls the rapper likes ("she gotta have ass for days"); "Raincoat," which delivers a safe-sex message ("Domino just wantsta let tha homies know . . . don't touch the rain without a raincoat"); "Do You Qualify," a track about avoiding "cornbread-fed" young girls; and "Long Beach Thang," a pumping hometown anthem.

**AT LARGE:** On Oct. 5, hip-hop pioneers **Grandmaster Flash**,

**Kool Herc**, **Melle Mel**, **Crazy Legs**, and **Afrika Bambaataa** joined **Chuck D.** and **Zulu nation** spokesman **T.C. Islam** in a panel discussion at Columbia Univ. The session was put together by *The Source* magazine (whose current issue features **Flash**, **Herc**, and **Bam** on the cover) and was sponsored by the school's Institute for Research in African-American Studies. The panelists spoke about the old school and the music.

**Flash** observed that the level of artistic diversity in rap is going down. "There used to be no boundaries, musically or lyrically," he said. "Everything was not about a firearm and disrespecting women



by *Havelock Nelson*

... there was none of that bullshit about hard, soft, and sellout." **Islam** remarked that hip-hop has been co-opted by white industry. He said he's in the midst of forming a hip-hop union, because "like **Zulu**, strength is in numbers."

Then **Chuck D.** (who revealed that he's facing opposition from **Def Jam** over a **Terminator X** album he's putting together with guests like **Herc**, **Cold Crush**, the **Fantastic Five**, and **Whodini**) wondered why hip-hop music isn't treated more like jazz, and why **Herc** and **Bam** aren't on their 13th albums, "like a **Miles Davis** would've been."

**THE MIDDLE:** **Pudjee**, **Tha Phat Bastard** has an interesting moniker and a bubbly charisma that makes it cool. He's not about modesty or subtlety. He dedicates his **Giant** debut album, "Give 'Em The Finger," to "every nigga or bitch who fronted." On the set, he attempts to bury competition with lines like "You keep on trying with ya old-school flow, but ya look stupider than **Jodeci** at an award show." Then he brags about his vocal gifts ("I'll set ya ass on fire like **Richard Pryor**," "I'ma hit ya harder than **Evander** on any mike . . . Instead of **Holyfield** you'll be saying 'holy shit!'"). In "Checkin' Out The Ave," he big-ups education: "Go to school and learn, if fast cash and respect is what ya wanta earn." With strong production by **Trackmasterz**, **Tony Dofat**, and **Tony Galvin**, **Pudjee** has the stuff to stir jams. He raps alongside **Kool G. Rap** on "This Is How We Fuck It Up," and with **MC Lyte** on "Lady In My Life."

**LET ME RIDE:** **Black Sheep's** second Mercury album, "Non Fiction," is set to drop in early February . . . The title of the upcoming **Das-EXX** release is "Straight Up Sewaside." This follow-up to the platinum "Dead Serious" comes out Nov. 16. First single is "Freakit" . . . Original gangsta rapper **Schoolly-D** is now part of **Columbia Records'** roster . . . We hear that **Epic Records** is close to inking a distribution deal with **Cold Chillin' Records** . . . With all the attention its main voice, **MC Eiht**, got following the success of "Streit Up Menace" (from "Menace II Society"), **Compton's Most Wanted** should be larger than they are. "Music To Drive By" is the title of its latest underrated album on **Epic/Orpheus**. It's been out for a while. The group has suffered from neglect, and from having too many middlemen involved in its career. Besides **Orpheus** and **Epic**, there was another production company, **Big Beat**, between it and the public. "We got left with little money to make a record," says **CMW's** manager, **John Smith**. "We had to take shortcuts in the studio." Recently, this situation has changed. **CMW** is now signed directly to **Epic**. It is in the studio readying a new release, tentatively titled "We Come Strapped" . . . **D-Nice** and **Carl Bourelly** are executive producers of "A-Yo Ah'ite" (**Wicked Wax**), by vocalist **Roz**. The track has a sweet, swinging hook and features rhymes by **Nice**.



**Cool As Two Ice Cubes.** Ice Cube and songwriter **QD III** take a moment to chill as they sweat it out in the studio, working on Ice Cube's much-awaited album. **QD III** is co-writing some tracks with Ice Cube.

Billboard® FOR WEEK ENDING OCTOBER 23, 1993

Hot Rap Singles™				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	3	3	11	★★★ NO. 1 ★★★ <b>RECIPE OF A HOE</b> (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS 1 week at No. 1
2	4	6	8	<b>VALLEY OF THE SKINZ</b> (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE
3	1	2	12	<b>FLOW JOE</b> (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
4	2	1	18	<b>WE GETZ BUZY</b> (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
5	5	9	5	<b>WHAT'S NEXT?</b> (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL
6	6	11	6	<b>SHIFFTEE</b> (C) (M) (T) (X) JM/JRAL 77163/CHAOS	◆ ONYX
7	10	17	3	<b>STAY REAL</b> (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
8	13	22	3	<b>LET ME RIDE</b> (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC	◆ DR. DRE
9	7	12	7	<b>SOUL BY THE POUND</b> (C) (T) RELATIVITY 1183	◆ COMMON SENSE
10	16	24	3	<b>OUTTA HERE</b> (C) (T) (X) JIVE 42147	◆ KRS-ONE
11	20	26	3	<b>PAINT THE WHITE HOUSE BLACK</b> (C) PAISLEY PARK 18382/WARNER BROS.	◆ GEORGE CLINTON
12	19	25	6	<b>MAKE ROOM</b> (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS
13	14	15	13	<b>INDO SMOKE</b> (C) (T) EPIC 77026	◆ MISTA GRIMM
14	12	8	12	<b>ALRIGHT</b> ◆ (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
15	8	5	13	<b>LET ME ROLL</b> (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE
16	17	21	4	<b>BREAKADAWN</b> (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL
17	22	23	4	<b>MASH UP THE MIC</b> (C) VIRGIN 38400	◆ PRIVATE INVESTIGATORS
18	24	30	4	<b>DON'T SLEEP ON A HIZZO</b> (M) (T) LUKE 470*	◆ POISON CLAN
19	11	4	16	<b>CHIEF ROCKA</b> (C) PENDULUM 58073/ERG	◆ LORDS OF THE UNDERGROUND
20	27	27	3	<b>FREAK OUT</b> (C) (M) (T) FLAVOR UNIT 77041/EPIC	◆ NIKKI D
21	NEW ▶	1		<b>SHOOP</b> (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	◆ SALT-N-PEPA
22	9	14	6	<b>IZ U WIT ME</b> (M) (T) EASTWEST 96020*/AG	◆ DA YOUNGSTA'S
23	25	18	15	<b>I GET AROUND</b> (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
24	26	—	2	<b>93 'TIL INFINITY</b> (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
25	30	—	2	<b>NICKEL BAGS</b> (C) PENDULUM 58072/ERG	◆ DIGABLE PLANETS
26	NEW ▶	1		<b>WESTSIDE STORY</b> (M) (T) EASTWEST 96009*	◆ YO-YO
27	NEW ▶	1		<b>YOUNG GIRL BLUEZ</b> (C) COLD CHILLIN' 18396/WARNER BROS.	◆ BIZ MARKIE
28	15	7	13	<b>GRAND GROOVE/AT LARGE</b> (C) (T) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM
29	NEW ▶	1		<b>GOT IT LIKE THAT</b> (C) (M) (T) SKANLESS 7125/TOMMY BOY	◆ HI-C
30	29	—	2	<b>NUTIN' TA LOSE</b> (C) (T) TUFF BREAK 3701/A&M	◆ DRED SCOTT

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.

# Snoop Dogg Enters Plea Of Not Guilty To Murder

LOS ANGELES—Death Row Records artist **Snoop Doggy Dogg** pleaded not guilty to murder charges here Oct. 1, and remains free on \$1 million bail posted by the record label.

The rapper, whose real name is **Calvin Broadus**, turned himself in to police Sept. 2; he was sought in connection with the fatal Aug. 25 shooting of **Philip Waldemariam** in the Palms neighborhood of L.A. (*Billboard*, Sept. 18).

During arraignment in a West Los Angeles courthouse, **Snoop's** bodyguard, **McKinley Lee**, and a third man charged in the slaying, **Sean Abrams**, also pleaded not guilty. **Lee**, who has been identified by police as **Waldemariam's** alleged killer, remains in custody without bail; **Abrams** is free on \$200,000 bail.

In an unrelated case, Feb. 1 has been set as the trial date for **Death Row CEO Marion "Suge" Knight**, who faces charges that he pulled a gun on two rappers in a July 1992 incident.

According to brothers **Lynwood** and **George Stanley**, **Knight** assaulted them at the Hollywood studio of **Death Row** principal and artist **Dr. Dre** last summer, during a session for **Dre's** album "The Chronic" attended by **Dre** and **Snoop**.

Attorney **David Kenner**, who also represents **Snoop** in the murder case, says of the incident with **Knight**, "It's an old case, it's a bunch of nonsense . . . [The **Stanleys**] were asked to leave [the studio], they wouldn't leave, and they were thrown out."

CHRIS MORRIS

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# WAYS TO DIE

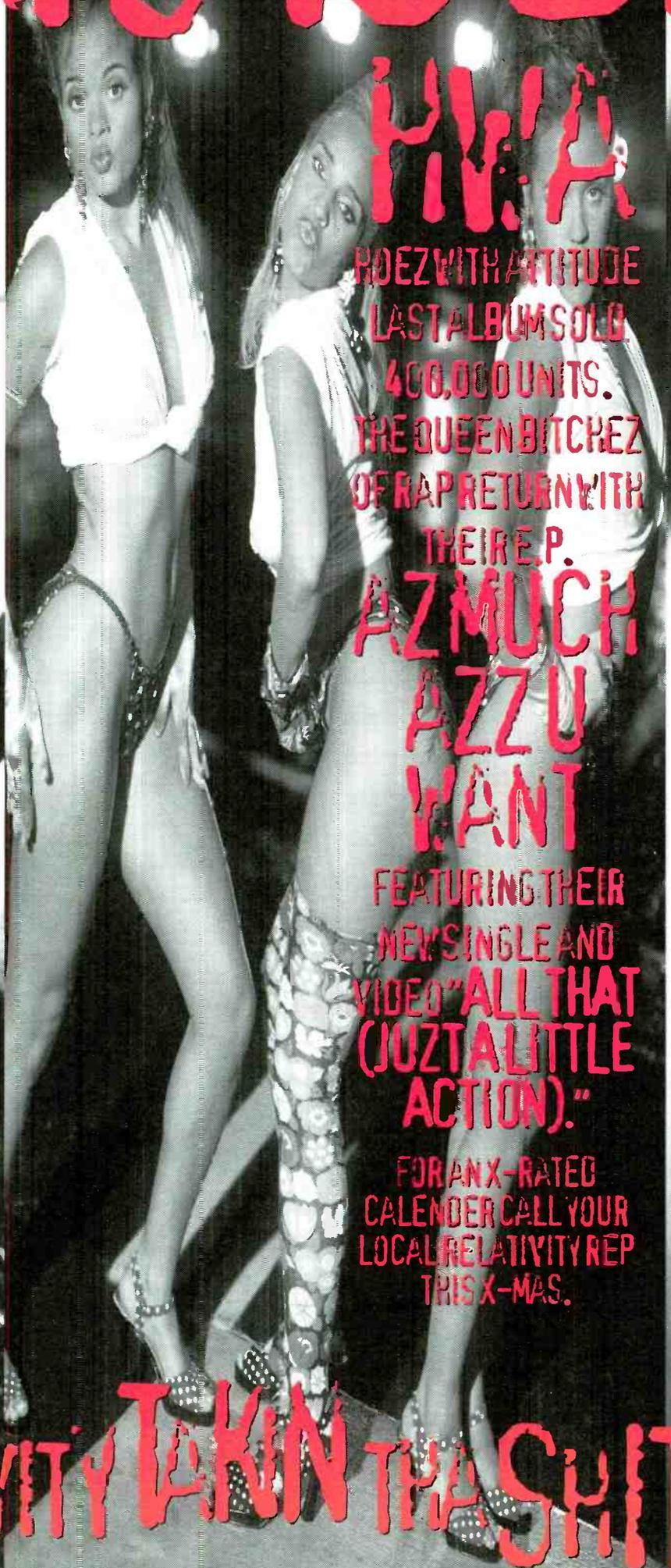
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STREET DATE: 11/16



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## M-People Move On Up; Martha Wash Steps Out

WITH THE RELEASE of their sterling sophomore set, "Elegant Slumming," **M-People** are finally gathering long overdue respect—both in and out of the international club community.

Sweetened with delicious tunes such as the album's first hit, "One Night In Heaven," as well as the new single, "Movin' On Up," and "Renaissance," the **deConstruction** recording trio has struck a near-perfect balance between hip dance culture and radio-savvy pop/soul. After only a week in U.K. shops, the set has made quite a splash on the album charts there, coming in at No. 2. Not bad for a band that only a year or so ago was often referred to in mainstream circles as *M-who?*

"Although I do feel that our popularity has been slowly building over



M-PEOPLE

time, I think we're all a little surprised by the fast success of this album," says the group's founder/mastermind, **Mike Pickering**. "Mostly, it's nice to feel like all of the hard work has started to pay off."

With a lineup fleshed out by guitarist/keyboard whiz **Paul Heard** and singer **Heather Small**, who is familiar to underground minds as the former leader of **HotHouse**, M-People rises head and shoulders above the rest by successfully bringing the craft of traditional pop songwriting to the dancefloor. Sure, punters get loads of juicy disco goodies in the mix, but each track also is carefully built around a nicely structured melody and a hook that usually sticks to the brain after one or two spins. According to Pickering, this is a crucial element in a plan to establish the act as a creatively viable and commercially competitive entity for more than a couple of hit singles.

"Dance music does not have to be disposable," he says. "You need to be focused on being a real band; the kind that can come up with good, solid songs, and can play them live. A few years ago, you could get away with an act like **Black Box**, which had a 'Who sings? Who cares?' attitude. These days, people *do* care."

Ironically, M-People actually began in 1990 as a more of a Black Box-like collective, geared toward having different singles with various unknown voices. Pickering, still glowing from gigs spinning at Manchester's legendary **Hacienda**, served as its groove architect. He says moving into a more conventional mode was accidental.

"I was looking to collaborate with

someone who was very musical when I met Paul. We became great friends, and formed a partnership. I wrote 'Colour My Life,' our first club hit, for Heather, though, at the time, I didn't think she'd join us permanently. While we were working on the track, we fell in like family. We became completely connected to one another."

Given Small's warm and sultry alto voice to work with, Pickering and Heard were clearly inspired. In short order, contagious tunes like "So Excited" began to surface, with the mid-tempo jewel "How Can I Love You More" eventually becoming the band's biggest single to date. That record's chart success was aided by last year's well-received club and university tour.

Surprisingly, after all of this, M-People remain unsigned in the U.S. In fact, stateside majors have only recently begun to give the band a cursory look.

"The funny thing about the whole situation is that our music has a lot of American influences," says Pickering. "It's not like we're offering labels a sound that is completely foreign to them."

Judging from the out-of-the-box sales muscle that "Elegant Slumming" has shown, it's difficult to imagine M-People without a U.S. deal for much longer. How sad that no one with A&R signing power had the vision sooner.

At the moment, Pickering and pals are preparing for yet another tour of the U.K. and Europe, this time with 10-piece instrumental support. Between gigs, they also are maintaining a burgeoning second career as writers and producers for other acts, and are contributing tracks to upcoming albums by **Kylie Minogue** and **Feargal Sharkey**.

"We don't want to spread ourselves too thin," Pickering says. "We enjoy working with people with ideas and energy of their own. It's all about collaborating: combining various ideas, and seeing what comes out."

**WASH IN FULL EFFECT:** On Oct. 10, **Martha Wash** elevated her stature in dance music to an exciting new level—and, hopefully, gave folks at her label, **RCA Records**, some food for thought. For the first time in her career, she fronted a live band at New York's **Town Hall**, tearing up the stage as we always believed she could.

She was supported by an impressive combo of musicians, and a troop of scantily clad (and often hapless) dancers that added a unnecessarily kitschy vibe to an otherwise smooth and classy performance. By the third number, it was obvious that Wash had enough confidence and presence to carry the entire evening alone.

Material from her first solo album dominated the program, which was peppered with a brash reading of her **Weather Girls** classic, "It's Raining Men," and a ballsy strut through **C+C Music Factory's** "Gonna Make You Sweat" that eliminated the rap portions and reminded us what really made that record work in the first place. Wisely, there were few **Black Box** songs included.

It was a true pleasure to watch this legendary figure finally receive the props she has deserved for so long. Wash not only appeared to be having a great time (playfully ogling the dancers, and twirling with an audience member who spontaneously jumped on stage), she also appeared to be genuinely moved by the continually rabid audience response. After such a rousing and powerful performance, Wash should *never* have to sing to DAT tapes in a club again.

The show opened an interesting can of worms. With the active promotion behind Wash's album basically over, we could not help wondering why such a gig has come so late in the game



by Larry Flick

(RCA had no comment for the record). A tour of this nature (even a small one) would have given the entire project a lot more weight—and perhaps more commercial reach. It would have been a far more fitting way of promoting an artist with the creative depth and 20-year history that Wash has. She is a performer who can easily hold her own next to the best pop and R&B singers working right now. Once again, a nagging question arises: Does a dance beat automatically disqualify an artist from enjoying the same opportunities regularly offered to folks in other genres at major labels?

**THE SINGLE LIFE:** Way-fierce U.K.-based production team **Greed** is the brains behind "Give It All To Me," the latest in a continuing string of genius singles by the **Hustler's Convention (Stress)**. As always, oh-so-sweet retro vibes are the order of the day, with wriggling funk guitar licks, rumbling congas, and vocal loops that bring great old groups like **Crown Heights Affair** to mind. The flip side includes two more yummy treats, "Feeling Of Love" and "Get Yourself Together." We're *dying* for a full-length album of this material.

**Paul Alexander**, the deep and sexy bass voice on the remixes of **David Morales'** "Gimme Luv," is the focal point of "Desire" by **Playground (GiG, Austria)**, a sparsely produced underground houser crafted by **Oliver Strumm**. Despite several similarities to the Morales hit, this cut exudes a more overtly sensual quality—both in the lyric and in the bass/synth tone. Go directly to the "New York Vocal" mix.

New York's **Emotive Records** stays on the edge of the R&B-juiced house with **S&L Scandal's** "Never Had It Like This," a spine-crawling gem that features a throaty performance by **Carlos Sanchez** (who produced the record with **Tony Lopes**). His voice glides atop a dark, thick bassline that gets its punch from rigid percussion

breaks. The vocal version has peak-hour energy and spirit, while the "Jazzy Robots" and "Deep & Dubby" mixes are better suited to trippy twirls into daylight hours. Essential.

Although it has taken a hot second, **Cutting Records** has finally released "When You Touch Me," the other **India**-fronted track from the **Masters At Work** album. It would have been more effective to get this one out immediately after the No. 1 smash, "I Can't Get No Sleep," but we confess to still being enthralled by India's glass-shattering vamping here. Surprisingly, **Masters Louie Vega** and **Kenny Gonzalez** turned over the remix reins to **Maurice Joshua**, **Eric "E-Smoove" Miller**, and **Joe Donatello**, who inject a bit of Chicago intensity to the already slammin' houser. Pick any of 'em, and have a blast!

**TID-BEATS:** Now that the folks at **Arista** have effectively entrenched **Expose** at top 40 with the enduring trio's current, self-titled album, how 'bout dusting off one of its several dance cuts for the act's longtime club following? "Angel" and "Think I'm In Trouble" are primed for state-of-the-charts house mixes. And then the label could easily take the tracks (both fronted by the underrated **Ann Curless**) in that all-important new-jack direction that radio now requires... Believe it or not, one of the cooler records out there right now is "Words Of Advice To Young People" by noted author **William S. Burroughs (Island)**. Producer **Bill Laswell** did a fine job of weaving Burroughs' spoken musings with sinewy midtempo beats, though we are still in a heaving, delirious sweat over **Pete Arden's** inspired tribal/disco mixes, which are cut from cloth similar to **Moby's** latest cutting-edge efforts. Keep a close eye on this dude—we are... Talk about taking the bull by the horns. **Teri Bristol** and **Mark Picchiotti** thought their best remix of "Space Time Disco" by **Defi-**



**Anniversary In Space.** Club jock/producer DJ Keoki, pictured, takes a pause from spinning at the third anniversary celebration for "Disco 2000," a weekly retro-dance party at the **Limelight** in New York. He also is in the midst of actively promoting "We Are One," his first album on **Adrenalin/MicMac Records**. (Photo: Tina Paul).

### Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING OCT. 23, 1993

#### CLUB PLAY

1. WHAT IS LOVE EN VOGUE EASTWEST
2. CHATTERBOX (PT. 2) BOOK OF LOVE SIRE
3. U KNOCK ME WARNING ANGEL EYES
4. BETCHA'LL NEVER FIND CHANTAY SAVAGE RCA
5. LET ME RIDE DR. DRE DEATH ROW

#### MAXI-SINGLES SALES

1. FIESTA FATAL B-TRIBE ATLANTIC
2. BETCHA'LL NEVER FIND CHANTAY SAVAGE RCA
3. (I KNOW I GOT) SKILLZ SHAQUILLE O'NEAL JIVE
4. GHETTO'S BEEN GOOD TO ME YZ LIVING LARGE
5. LOVE, PEACE & HAPPINESS SOUL SOLUTION FFRR

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

**inition FX** was not on the 12-inch single, so they have duped up some tapes of the track and let 'em loose on the street. We agree, this version is positively slammin'! *Very trippy*. Plug into your local underground scene and nab one, or call this talented pair at **MARK! Productions** in Chicago... Rap divas **Salt 'N' Pepa** are back in tasty effect with "Very Necessary" (**Next Plateau/London**), their first album since "Blacks' Magic" four years ago. Much of the set hangs in a slinky, downtempo realm, with jams like "Somebody's Gettin' On My Nerves" and "Step" standing out as good early-evening and R&B club choices. The album ends on a jarring note with the affecting "I've Got AIDS," a performance piece on the dangers of teens having unprotected sex. It will leave you swallowing hard... After teasing punters with several progressively solid singles, **Dannii Minogue** issues her second album, "Get Into You" (**MCA, U.K.**). She is complemented by writing and production input from heavyweights like **Steve "Silk" Hurley**, **Phil Kelsey**, **DNA**, and **Bruce Forest**, as well as vocal support from **Cathy Dennis** and **Juliet Roberts**. Minogue also has developed into a formidable songwriter herself. Look for remixes of the title cut to circulate soon. U.S. labels should take note... Ya gotta give hi-NRG belter **Ernest Kohl** credit for hangin' in there. After a couple of dodgy covers, he returns, true to form, on "Hold On To Life" (**Megatone, San Francisco**), a much-needed original composition. He delivers a soft, well-measured vocal over a silky, discofied groove that he created with **Linda Imperial** and **David Freilberg**. The song is dedicated to the memories of **Marty Bleckman**, **David Diebold**, **Frank Loverde**, **Patrick Cowley**, and **Sylvester**—all of whom have succumbed to complications resulting from AIDS in recent years.

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	6	DREAMS LONDON 857 141/PLG	◆ GABRIELLE
2	4	7	7	MOVE ELEKTRA 61568	◆ MOBY
3	2	2	8	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
4	1	3	6	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
5	6	6	8	FUK DAT MAXI 2014	SAGAT
6	7	16	6	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	◆ DEBORAH HARRY
7	11	22	4	GIVE IT UP FFRR 350 039	◆ THE GOODMEN
8	12	21	5	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	◆ LONNIE GORDON
9	15	20	5	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
10	13	17	7	I'M IN LUV MERCURY 862 463	◆ JOE
11	5	4	8	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
12	17	18	7	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
13	18	19	7	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
14	10	14	8	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
15	20	24	5	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
16	14	8	11	SLIDE ON THE RHYTHM VIRGIN 12682	◆ ARIZONA FEATURING ZEITIA
17	8	1	9	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	◆ RUPAUL
18	22	27	6	IN THE RAIN ACTIVE 96044/ATLANTIC	◆ NERISSA
19	19	10	12	JOY WARNER BROS. 40955	ULTRA NATE
20	26	32	4	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
21	25	30	5	FANTASY COLUMBIA 77131	TEN CITY
22	9	11	9	AFFAIR MCA 54648	◆ MAHOGANY BLUE
23	28	34	4	HEAVEN KNOWS LV 77105/EPIC	◆ LUTHER VANDROSS
24	21	9	12	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
25	24	15	10	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
26	40	46	3	THROB VIRGIN ALBUM CUT	JANET JACKSON
27	35	42	3	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE BAD YARD CLUB
28	31	33	4	CAN'T GIVE UP ON LOVE NERVOUS 20049	HALONA
29	16	12	10	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	◆ NEW ORDER
30	29	29	10	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
31	37	44	3	SPACE TIME DISCO RCA 62488	DEFINITION FX
32	44	—	2	MR. VAIN EPIC 77214	◆ CULTURE BEAT
33	41	—	2	FIESTA FATAL ATLANTIC 85721	B-TRIBE
34	32	25	8	RAINCRY HARDKISS 004	GOD WITHIN
35	42	—	2	IF I CAN'T HAVE YOU MCA 54737	◆ KIM WILDE
36	23	13	10	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
37	39	45	3	RAGGA TRIBAL AMERICA 139101/R.S.	JEEK!
38	34	23	9	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
39	43	—	2	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
40	33	31	10	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
41	36	38	5	CRAZIASKOWBOI SMASH 880 009/ISLAND	◆ LATOUR
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
42	NEW ▶	1	1	TOO MUCH INFORMATION CAPITOL 16489	◆ DURAN DURAN
43	46	—	2	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
44	NEW ▶	1	1	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
45	NEW ▶	1	1	DANCE E-SA 22027	CLUB CULTURE
46	NEW ▶	1	1	AIN'T NO MAN A&M 8199	DINA CARROLL
47	38	36	5	BOOM! SHAKE THE ROOM JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
48	30	28	13	DO U FEEL 4 ME IMAGO 25031	EDEN
49	27	26	11	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
50	45	39	4	FINAL BLINDNESS INTERSCOPE 2016/ATLANTIC	◆ MY LIFE WITH THE THRILL KILL KULT

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	9	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
2	39	—	2	I'M A PLAYER (M) (T) JIVE 42152	◆ TOO SHORT
3	8	14	4	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	◆ XSCAPE
4	4	4	9	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
5	3	3	5	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	◆ ERICK SERMON
6	7	11	16	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
7	14	8	11	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
8	19	—	2	GANGSTA LEAN (M) (T) CAPITOL 58045	◆ DRS
9	5	6	4	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	◆ NAUGHTY BY NATURE
10	40	—	4	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
11	11	9	8	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
12	20	27	7	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
13	16	18	4	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
14	28	20	16	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
15	2	2	6	BREAKADAWN (M) (T) (X) TOMMY BOY 586	◆ DE LA SOUL
16	18	15	11	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
17	31	41	7	GIVE IT UP (T) FFRR 350 039	◆ THE GOODMEN
18	9	7	9	INDO SMOKE (FROM "POETIC JUSTICE") (T) EPIC SOUNDTRAX 77026/EPIC	◆ MISTA GRIMM
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
19	NEW ▶	1	1	MR. VAIN (T) (X) EPIC 77214	◆ CULTURE BEAT
20	15	16	7	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	◆ ONYX
21	21	12	16	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
22	6	5	13	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
23	24	36	3	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
24	NEW ▶	1	1	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	◆ BORN JAMERICANS
25	10	10	3	THE RETURN OF THE CRAZY ONE (M) (T) (X) TOMMY BOY 587	◆ DIGITAL UNDERGROUND
26	13	13	7	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
27	32	29	5	A SHADE SHADEY (NOW PRANCE) (M) (T) (X) TOMMY BOY 578	◆ RUPAUL
28	RE-ENTRY	14	14	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
29	RE-ENTRY	4	4	HEAD OR GUT/WE GETZ BUZY (M) (T) (X) ROWDY 1-5009/ARISTA	◆ ILLEGAL
30	22	—	2	FOREPLAY (M) (T) (X) RIP-IT 1001	◆ RAAB
31	17	17	12	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
32	NEW ▶	1	1	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
33	12	19	5	OUTTA HERE (M) (T) (X) JIVE 42146	◆ KRS-ONE
34	38	21	14	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
35	25	28	16	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
36	23	23	12	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
37	27	24	3	MANY CLOUDS OF SMOKE (M) (T) (X) PGA 1-2625/ARISTA	◆ TOTAL DEVASTATION
38	41	—	4	I'M IN LUV (T) MERCURY 862 463	◆ JOE
39	RE-ENTRY	5	5	HAPPENIN' ALL OVER AGAIN (T) (X) SBK 58010/ERG	◆ LONNIE GORDON
40	47	—	9	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
41	33	26	4	HOW MANY EMCEE'S (MUST GET DISSSED) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
42	30	31	5	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF
43	NEW ▶	1	1	YOLANDA (T) (X) STRICTLY RHYTHM 12172	REALITY
44	34	22	13	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
45	43	—	2	I'LL BE LOVING YOU (T) VIPER 1002/METROPOLITAN	COLLAGE
46	NEW ▶	1	1	GET OFF/DANCE WITH ME (M) (T) FADER 920 506/MERCURY	FOXY & PETER BROWN
47	29	25	16	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
48	NEW ▶	1	1	STAND BY YOUR MAN (M) (T) (X) DEF JAM 77097/COLUMBIA	◆ L.L. COOL J
49	NEW ▶	1	1	METHOD MAN (T) LOUD 62530/RCA	◆ WU-TANG CLAN
50	44	33	5	PAINT THE WHITE HOUSE BLACK (T) (X) PAISLEY PARK 41057/WARNER BROS.	◆ GEORGE CLINTON

○ 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.

# ANOTHER KIND OF FIND

## RED RED GROOVY

THE HIT SINGLE FROM THE DEBUT ALBUM

# RED RED GROOVY

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## Despite Concerns, Radio Can't Ignore 'Trashy Women'

BY PETER CRONIN

NASHVILLE—With competition for consumer dollars and market share greater than it's ever been, it doesn't take an expert to figure out why country labels and radio stations do their best to steer clear of potentially costly controversies. But somehow, even here in these conservative, temperate times, and despite some resistance at radio and at its own record label, Atlantic Records' Confederate Railroad has managed to score the biggest hit of its career, and propel sales of its debut album toward the 1 million mark, with a musical tribute to big hair and heavy makeup called "Trashy Women."

"I was very skeptical about coming out with this single at all," says Rick Blackburn. As president of Atlantic's Nashville division, Blackburn didn't base his hesitation on instinct alone. It was backed firmly by the label's focus-group research, which indicated that women over 34, traditionally one of country music's most active consumer groups, were offended by the song's title. Among other things, the subsequent success of "Trashy Women" suggests that traditional rules governing what will and will not work at country radio may no longer apply.

Originally, Blackburn and company stuck with their decision, releasing four other singles from the album and launching the band's career as hit-makers in the process.

Meanwhile, a dance mix of "Trashy Women" released by Atlantic exploded in the nation's country dance clubs, and radio stations, whose phones lit up when the song was played as an album cut, began to pressure the label to release it as a single.

"One of our main goals is to get the 18- to 34-year-old women to listen to our station, so when I first heard that title, I didn't want to turn them off with a song called 'Trashy Women,'" says Dene Hallam, PD at KKBQ (93.9 Country) Houston. "But I listened to it, and found out that it wasn't a derogatory song. It was just describing a Dolly Parton type, just like a type of man or whatever. I believe Dolly Parton would describe herself, in fun, as a trashy woman, and she's one of the classiest, most intelligent ladies in the business."

Hallam jumped on the album cut in late December, giving it 50-55 plays a week, while instructing his on-air personalities to keep close track of any negative reaction to the song. Not only did the station get virtually no negative calls, but the majority of the calls that did come in were from females in the 18- to 34-year-old range. Other stations followed suit, Blackburn finally caved in, and Atlantic released the song to radio as a single. The walls have since come tumbling down, and 128 of the 129 BDS-monitored country stations currently are playing the song. In addition, SoundScan figures indicate that, since the release of the single, sales of



CONFEDERATE RAILROAD

Confederate Railroad's debut album have increased 75%.

"I've got four radio stations out there that are insulted by it and will never play it," says Blackburn. "They're saying, 'I don't care about

these younger listeners, I've got to protect my older demographic.'"

One factor in breaking down misperceptions about "Trashy Women" has been the song's video, an outrageous parody of Confederate Railroad's hairy, macho image that features the band members fully done up in drag.

"Those guys originally weren't too happy about that," says Blackburn. "You try sitting down six bikers and telling them you're going to dress them up as women. The payoff was they got to smoke cigars. It's not pretty."

A look at the history of the song reveals what may be the most important reason for its popularity. Despite a title that sends shivers down the spines of many feminists, "Trashy Women" is

one of those songs that will not be denied. The song was written by Texas-based singer/songwriter Chris Wall, who says that "all the songwriter alarms went off" when he met "this woman in a leather jumpsuit with all these zippers and rivets, and hair stacked way up high," at the Crazy Horse Saloon in Santa Ana, Calif. After hearing Wall perform his newly written song, fellow Texan Jerry Jeff Walker recorded it for his 1989 "Live At Gruene Hall" album. According to Wall, Walker's version even inspired a little-known answer record called "Stupid Men."

"I've been playing this song in my shows since 1987," Wall says. "I've had (Continued on page 43)

## CMA Elects New Directors, Officers During Annual Meet

NASHVILLE—The Country Music Assn. elected new directors at its annual membership meeting here Sept. 30, and the board elected its officers the following day. Dan Halyburton of KPLX Dallas, who was chairman of the board for the past year, switched positions with the Nashville Network's Paul Corbin, who had been CMA president.

Directors serve two-year terms, and officers serve for one year.

The new directors and their categories are: Vincent Candilora, SESAC (at large); Stan Mores, Mores, Nanas, Shea Entertainment (at large); and Roger Sovine, BMI (at large).

Also, Janice Wendell, Ericson Marketing Communications (advertising agency/public relations); Lorrie Morgan (artist/musician); Coyote Calhoun, WAMZ Louisville, Ky. (broadcast personality); Richard Leigh, Lion-Hearted/EMI Music (composer); and Paul Fenn, Asgard, London (international).

Also, Don Light, Don Light Talent (personal manager); Rich Krumme, Country America (publication); Donna Hilley, Sony Tree (publisher); Larry Daniels, KNIX, Phoenix (radio); and Eddie Reeves, Warner Bros./Reprise Records (record company).

Also, Larry Hicks, The Handleman Co. (record/video merchandiser); Terry Cline, World Class Talent (talent agent); Bob Romeo, The Don Romeo Agency (talent buyer/promoter); and

Paul Corbin, The Nashville Network (television/video).

Officers named by the new board are Kitty Moon, Scene Three, executive VP; Tony Conway, Buddy Lee Attractions, senior VP; and VPs Jerry Bradley, Opryland Music Group; Tim DuBois, Arista Records; Dick Gary, The Gary Group; Bruce Hinton, MCA Records; Steve Moore, Moore Entertainment; Thom Schuyler, RCA Records; Rick Shipp, The William Morris Agency; John Sturdivant, Music City News; Tim Wiperman, Warner/Chappel Music; Bud Wendell, Gaylord Entertainment; Luke Lewis, Mercury Records; Clint Black; Tim Murphy, KMPS, Seattle; David Conrad, Almo Irving Music; Merle Kilgore, Hank Williams Jr. Enterprises; and Lon Helton, Radio & Records.

International VPs are Fritz Portner, PPK AG, Zurich, and Kip Krones, Columbia Records/U.K., London.

Other officers include Hal Durham, Grand Ole Opry, secretary; Rick Blackburn, Atlantic Records, assistant secretary; Wayne Halper, Liberty Records, treasurer; John Huie, Creative Artists Agency, assistant treasurer; Barry Coburn, Ten Ten Management, sergeant-at-arms; Hal Willis, Country Music Television, assistant sergeant-at-arms; Merlin Littlefield, ASCAP, historian; and Ric Pepin, BNA Entertainment, assistant historian.

Directors who are entering the final (Continued on page 43)

## Statlers' Comforting Images Of 'Home' Neville Seeks A Producer; Mattea's Tribute To Hank

HOME IS WHERE THE ART IS: Mention Mercury Records in Nashville these days, and chances are you'll conjure images of megaselling Billy Ray Cyrus, the wild-and-woolly Kentucky Headhunters, or two-time female vocalist of the year Kathy Mattea. While all three acts brought great distinction to the label, the Statler Brothers were the ones who kept it alive during the decade-long dry spell that immediately preceded Mercury's recent run of good fortune. When no one else on the roster was doing it, the Virginia-based quartet consistently charted singles in the top 10, won armloads of industry awards, and sold an enormous number of albums for the times.

The Statlers have been pioneers in many ways. They were among the first major acts to try that new and intimidating promotional vehicle, the music video. Their rousing Southern gospel harmonies and solid country themes opened ears and doors for their fellow gospel emigres, the flashier and harder-hitting Oak Ridge Boys. And the Statlers can be credited for bringing the small town into country music. Obviously, they weren't the first to mention it, but they were the first to linger on it and draw it in loving (and realistic) detail. Prior to the Statlers, mainstream country musicians sang primarily of farm and field, with factories and mines thrown in occasionally for diabolic contrast. But the Statlers succeeded in weaving small-town, middle-class America, circa 1950, into the country tapestry. Here there was as much emotional richness as there was in remote rural life, but it manifested itself in different faces and different problems. The people in the Statlers' songs are not generally poor, ignorant, or culturally isolated. Still, they often make bad choices, miss opportunities, flee to hostile environments, and lose nourishing contact with friends and family. The lucky ones go home or stay home—there to savor each of the myriad small-town experiences. If this sounds like nostalgia overload, it sometimes is. But the redeeming element—the factor that invariably saves the Statlers from drowning in their own benign sentimentality—is their wit. Just when you think one of their songs will be totally encrusted in sugar by mid-chorus, out zips an arch, wicked, or stunningly direct observation that lets you know you're not at the mercy of greeting-card writers.

Unlike the transplanted Texans of country music who are always singing about going back but never do, the Statlers have long since practiced what they sang. Although they tour and venture into Nashville when necessary to do their television variety show, they live and have their main business operations in their hometown of Staun-

ton, Virginia.

The Statlers have just released a new album on Mercury. Depending on your view of the group's music, the songs are either predictable or comfortingly familiar. They're still about small-town life, lost love, missed opportunities, and those dream-generating events of childhood that changed us forever. It will surprise no one to discover that the album is called "Home."

MAKING THE ROUNDS: Aaron Neville was in Nashville during Country Music Week, reportedly to find a producer to help him do a country album. Neville's cover of "The Grand Tour," a 1974 hit for George Jones, stands at No. 39 this week on the Hot Country Singles & Tracks chart. . . . Opryland Music Group's executive director, Jerry Flowers, has been elected to the board of the National Music Publishers Assn. And Sally Nordlund, an attorney for

Opryland's owner, Gaylord Entertainment Co., has been named OMG's director of business affairs. OMG also promoted Troy Tomlinson to the post of director of creative services, and appointed Glen Middleworth creative manager. . . . Kathy Mattea hosts an hourlong National Public Radio special, "Long Gone Lonesome Blues: The Music Of Hank Williams,"



by Edward Morris



that will air on affiliated stations throughout November. Also featured on the show will be recollections and observations from Willie Nelson, Ray Price, and Marty Stuart; Williams' former band members, Don Helms and Jerry Rivers; producer Owen Bradley; and historians Charles Wolfe and Bob Pinson.

Matteo Cozzani writes from Milan, Italy, to describe his five-times-a-week country music show on R.P.M. Radio. The shows run 90 minutes each, and Cozzani is assisted in programming them by three other country enthusiasts. He says that few country artists perform in Italy, and that there still is relatively little written about country in music magazines. He did, however, send a copy of a glowing article on country music that appeared in "Repubblica," which he says is "among the most-read daily newspapers in Italy." Like most programmers outside the U.S., Cozzani needs more new releases to keep his show current and fresh. He can be reached at R.P.M. Radio, Via Palmanova 54, 20134, Milano, Italy.

MARK YOUR CALENDAR: Garth Brooks' first appearance on "Hee Haw"—and one of his first national appearances ever—will air on The Nashville Network Nov. 20 at 10 p.m. Eastern.



BMI president/CEO Frances Preston is surrounded by the winners at the 41st annual BMI Country Awards, held Sept. 28 at BMI's Nashville headquarters. Pictured, from left, are Don Von Tress, writer of "Achy Breaky Heart," BMI country song of the year; Donna Hilley, VP/COO of Sony Tree, named BMI country publisher of the year; Preston; BMI Nashville VP Roger Sovine; songwriter Harlan Howard, initial recipient of the President's Award; and BMI country songwriter of the year Tom Shapiro.



Arista's Ronnie Dunn, left, and Kix Brooks flank label mate Alan Jackson at the label's post-CMA awards party. Brooks & Dunn scored their second consecutive duo-of-the-year award and Jackson walked away with three awards, including single of the year and top video for his smash "Chattahoochee."



Mercury Nashville recording artists Toby Keith and Shania Twain are all smiles at the company's post-awards show soiree, held at Mere Bulles restaurant. Shown, from left, are John Grady, director of national sales; Twain; Harold Shedd, senior VP of creative; and Keith.



Columbia recording artist Mary-Chapin Carpenter beams backstage at the CMA Awards after receiving the award for female vocalist of the year for the second consecutive year.

## Country Fetes Its Finest

NASHVILLE—Music City's top recording artists, songwriters, and publishers came out in force to celebrate a great year during 1993's Country Music Week, Sept. 26-Oct. 3 here.



With five awards, show co-host Vince Gill was the big winner at this year's Country Music Assn. awards. Shown at MCA's post-awards bash, from left, are Bruce Hinton, chairman, MCA Records/Nashville; John Burns, president, Uni Distribution Co.; Al Teller, chairman, MCA Entertainment Group; Gill; Horizon award and vocal event winner Mark Chesnutt; and Tony Brown, president, MCA Records/Nashville.



Following his raucous performance on the CMA Awards telecast, Warner Bros. recording artist Dwight Yoakam stopped by the company's post-awards party, held at Nashville's Wild Boar restaurant. Shown, from left, are Bill Mayne, VP of promotion; Gary Borman, Yoakam's manager; Yoakam; Jim Ed Norman, president, Warner Bros. Nashville; Pete Anderson, Yoakam's guitarist/producer; and Eddie Reeves, VP/GM, Warner Bros. Nashville.



The Nashville Songwriters Foundation, in conjunction with the Nashville Songwriters Assn. International, inducted Red Lane, Don Schlitz, and the late Conway Twitty into the Songwriters Hall of Fame. Pictured, from left, are Richard Leigh, NSAI president; Dee Henry Jenkins and Michael Twitty, accepting for Conway Twitty; Schlitz; Terry Choate, chairman of NSF; Pat Rogers, NSAI executive director; and Lane.



"Country Careers Taking Off" was the theme for BNA Records' post-CMA Awards Show party. Pictured, top row, from left, are BNA artist Dale Daniel; Ric Pepin, VP/GM, BNA; and BNA artist Lisa Stewart. Front row, from left, are Rick Bleiweiss, senior VP of marketing, BMG Distribution; BNA artist Doug Supernaw; Pete Jones, president, BMG Distribution; BNA artist/CMA Award nominee John Anderson; Gary Overton, VP of creative, Warner/Chappell Music; and newly signed BNA artist Marc Beeson.



Mark Knopfler displays his 1993 ASCAP Country Award medallion at ASCAP's awards banquet, while the 1992 ASCAP Country Songwriter of the Year, Pat Alger, left, and ASCAP's Shelby Kennedy lock on. The ceremonies were held at Nashville's Opryland Hotel.



At SESAC's annual National Performance Activity Awards, Susan Longacre, right, walked away with the songwriter of the year award for the second year in a row. Joining her at the awards presentation aboard the General Jackson Showboat are SESAC senior VP/creative Dianne Petty and Tim Wipperman, senior VP and executive GM, Warner/Chappell Music. Longacre is also the Nashville Songwriters Assn. International's writer of the year.



RCA Records showed off some new blood at its annual post-CMA Awards party, held this year at Merchant's Restaurant. Shown, from left, are RCA recording artist Andy Childs and recently signed artist Mike Henderson; Thom Schuyler, RCA VP of Nashville operations; new signee Jamie O'Hara; and Garth Fundis, RCA Nashville's VP of A&R.



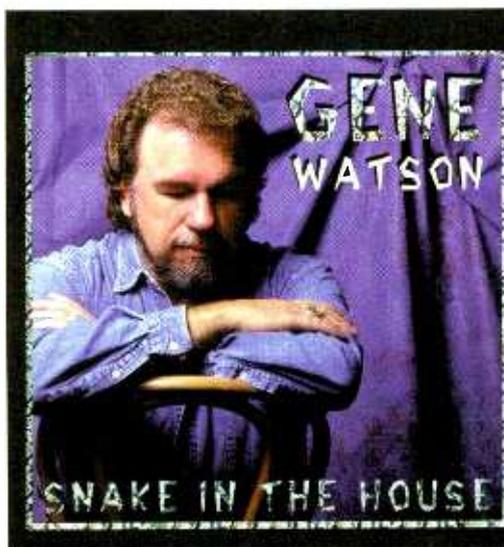
Sony Nashville president Roy Wunsch, left, congratulates Willie Nelson on his induction into the Country Music Hall of Fame. Nelson, who celebrated his 60th birthday this year, is the Hall of Fame's 54th inductee.

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

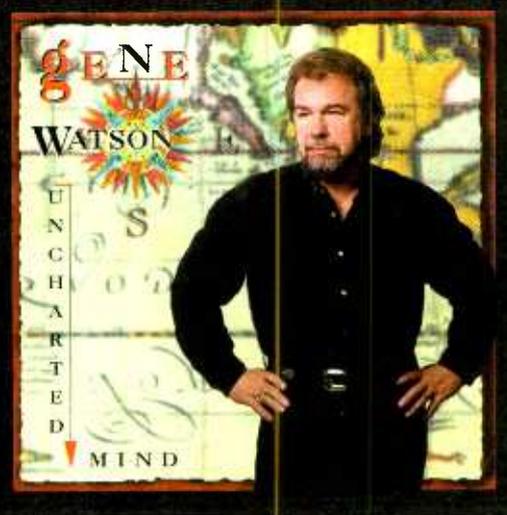
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	8	10	*** No. 1 *** EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
2	1	2	16	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) GIANT 18450
3	2	1	13	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
4	5	5	11	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
5	6	9	17	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
6	7	12	9	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
7	4	3	14	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	JOE DIFFIE (C) (V) EPIC 77071
8	9	14	12	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
9	16	18	8	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUINN)	BROOKS & DUNN (V) ARISTA 12602
10	13	17	8	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	MARK CHESNUTT (V) MCA 54718
11	12	15	7	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
12	11	16	14	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
13	19	26	6	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
14	20	20	13	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 62576
15	21	21	12	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	COLLIN RAYE (V) EPIC 77118
16	22	23	9	*** AIRPOWER *** I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
17	23	22	13	*** AIRPOWER *** HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
18	25	24	10	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
19	10	4	12	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
20	24	25	15	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
21	17	11	19	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (C) (V) MCA 54659
22	30	34	13	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
23	29	31	8	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
24	26	28	10	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
25	8	10	17	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
26	28	30	9	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
27	32	39	14	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18385
28	47	56	7	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
29	14	13	14	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
30	18	7	15	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA (C) (V) CURB 54689/MCA
31	15	6	17	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS (C) (V) ASYLUM 64614
32	33	38	8	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
33	27	19	17	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76914
34	41	57	3	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	TANYA TUCKER (V) LIBERTY 17594
35	34	42	10	I'M NOT BUILT THAT WAY J. BOWEN, B. DEAN (G. TERREN, D. PFRIMMER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
36	31	27	18	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
37	35	35	19	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
38	42	49	4	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	DOUG SUPERNOW (V) BNA 62638

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	38	44	13	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
40	37	29	17	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
41	39	43	13	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
42	40	33	18	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
43	58	—	6	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
44	54	—	2	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	TRISHA YEARWOOD (C) (V) MCA 54734
45	44	45	10	A COUPLE OF GOOD YEARS LEFT S. BUCKINGHAM (G. BURR)	RICKY VAN SHELTON (V) COLUMBIA 77130
46	46	47	6	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
47	62	—	2	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT
48	48	50	5	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
49	50	53	5	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	JOHN BERRY (V) LIBERTY 17518
50	53	58	3	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
51	NEW	1	1	*** HOT SHOT DEBUT *** SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
52	43	41	19	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
53	45	32	15	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
54	56	73	3	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
55	49	48	19	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM (C) CURB 76915
56	59	69	3	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
57	51	51	11	MOONLIGHT DRIVE-IN K. STEGALL (Z. TURNER, T. NICHOLS, B. KIRSCH)	TURNER NICHOLS (V) BNA 62577
58	61	—	2	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL (C) (V) WARNER BROS. 18411
59	55	55	6	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
60	63	63	3	UNBREAKABLE HEART H. EPSTEIN (B. TENCH)	CARLENE CARTER (C) (V) GIANT 18373
61	NEW	1	1	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	DOUG STONE (C) (V) EPIC 77226
62	66	65	4	BROKEN J. LEO, M. WRIGHT (T. SCHUYLER)	ANDY CHILDS (V) RCA 62641
63	NEW	1	1	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEENEY)	AARON TIPPIN (C) (V) RCA 62657
64	72	—	2	HEAVEN'S JUST A SIN AWAY D. WAS, T. BROWN (J. GILLESPIE)	KELLY WILLIS (C) (V) MCA 54733
65	60	52	16	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
66	52	46	8	COWBOY BOOGIE S. GIBSON (R. BLYTHE)	RANDY TRAVIS WARNER BROS. ALBUM CUT
67	65	60	20	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
68	71	—	2	HIGH POWERED LOVE A. REYNOLDS, R. BENNETT (T. J. WHITE)	EMMYLOU HARRIS (C) (V) ASYLUM 64610
69	64	59	5	MASTER OF ILLUSION R. PENNINGTON (M. TILLIS, JR., C. RYLE)	CLINTON GREGORY (V) STEP ONE 466
70	68	66	20	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
71	69	64	20	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
72	70	67	19	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
73	67	62	17	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
74	75	—	2	ONE OF THESE DAYS R. SCRUGGS (B. LIVSEY, D. SCHLITZ)	MATTHEWS, WRIGHT & KING (C) (V) COLUMBIA 77180
75	NEW	1	1	I'VE FALLEN IN LOVE (AND I CAN'T GET UP) J. BOWEN, C. BROOKS (R. SAMOSET, C. WISEMAN)	CHARLIE FLOYD (C) (V) LIBERTY 58051

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 15 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2000 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.



Don't miss the **LETHAL** new single:  
**"SNAKE IN THE HOUSE"**  
from  
**GENE WATSON**  
From the Upcoming **SOR** album, UNCHARTED MIND: Album Street Date: Nov. 16



### COUNTRY CORNER



by Lynn Shults

**SCORING THE 25TH** No. 1 of his career with "Easy Come Easy Go" (3-1) is **George Strait**. **Dean Dillon** and **Aaron Barker** wrote the song, and Strait and **Tony Brown** produced the record. Dillon has composed or co-composed 10 of Strait's No. 1 hits, the first being Strait's debut release, "Unwound," which reached No. 1 in the summer of 1981. The latest hit is the lead single and title track from Strait's new album, which is No. 2 on the Top Country Albums chart. It is the Texan's 18th album for MCA Records. Strait likes continuity. From the beginning, he has been with manager **Erv Woolsey**, who first brought Strait to the attention of **Ron Chancey**, then head of A&R for MCA, and label president **Jim Foglesong**. Two of MCA's regional promotion people have been along for the entire ride: **Joe Deters** in Atlanta and **Roger Ramsey** in Dallas. Woolsey, who was MCA/Nashville's national promotion director when Strait signed to the label, says, "These guys worked George's first record, and are still there."

**AMONG THE SECRETS** to the easygoing Texan's success is his constant search for songs that fit his style. "George will pass up a song. He will say, 'I think that's a smash, but I just don't think it's for me,'" Woolsey says. Strait spends an inordinate amount of time screening material. "He listens to so many songs it's scary," says Woolsey. "George doesn't write much, so he is looking for his next hit all year long." Strait also has not gotten caught up in the Nashville celebrity lifestyle. He has always lived in Texas, and only comes to Nashville to record and take care of business. He maintains a western lifestyle on his ranch, plays golf, and spends a lot of time with his family and friends.

**THE MOST ACTIVE TRACK** this week is "American Honky-Tonk Bar Association" (47-28) by **Garth Brooks**, followed by "Fast As You" (58-43) by **Dwight Yoakam**; "Somebody New" (debut-51) by **Billy Ray Cyrus**; "The Boys & Me" (62-47) by **Sawyer Brown**; "The Song Remembers When" (54-44) by **Trisha Yearwood**; "Soon" (41-34) by **Tanya Tucker**; "She Used To Be Mine" (16-9) by **Brooks & Dunn**; "My Baby Loves Me" (30-22) by **Martina McBride**; "Almost Goodbye" (13-10) by **Mark Chesnutt**; and "God Blessed Texas" (32-27) by **Little Texas**.

**THE CMA AWARDS SHOW** telecast continues to affect album sales. Arista and MCA artists took home most of the awards, and their artists have benefited at retail. The week's Greatest Gainer in retail sales is "Greatest Hits Volume Two" (3-2) by MCA's **Reba McEntire**. The Pacesetter award for the greatest sales percentage increase goes to "I Never Knew Lonely" (69-53) by **Vince Gill**, also on MCA. Strong retail sales gains were also registered by "A Lot About Livin' (And A Little 'Bout Love)" (4-4) by Arista's **Alan Jackson**; "Hard Workin' Man" (12-9) by Arista's **Brooks & Dunn**; "Let There Be Peace On Earth" (30-24) and "Pocket Full Of Gold" (51-44) by Gill; and "Almost Goodbye" (9-8) by MCA's **Chesnutt**.

**ATTENTION COUNTRY AIRPLAY MONITOR** subscribers! An error occurred involving "The Bug" by **Mary-Chapin Carpenter** on the Monitor's airplay chart. The single should be at No. 18. The error was caught after the Monitor went to print, but in time to be corrected for Billboard's Hot Country Singles & Tracks chart. As a result, Nos. 18-31 are different in the Monitor. The Billboard numbers are correct.

### RADIO CAN'T IGNORE 'TRASHY WOMEN'

(Continued from page 40)

two women, both of them extremely drunk, come up to me wanting to kick my butt. But they just heard the trashy women line, they didn't really listen to the song."

The latest offshoot of the song's popularity is a rash of "Trashy Women" contests at dance clubs across the country. **Dean Warfield**, an on-air personality at Nashville's WSIX, recently hosted a record-company sponsored contest at Rodeo's, a Nashville club.

"They've done these all around the country, and the funny part was we actually had a few more men enter the contest than women," Warfield says with a laugh. "When you've got a bunch of cowboys dressed up as women, it can be pretty funny, but it was all done in the same spirit the song was written in—it was humorous."

One of the judges of that contest, which was covered by Entertainment Tonight, was Confederate Railroad lead singer **Danny Shirley**, who says country fans listen closely enough to know that the song is strictly tongue-

in-cheek.

"I've said for a long time that a lot of people sell country listeners short," he says. "I think they're a lot smarter than some people think they are."

The final word goes to Wall, who recently was asked to judge a "Trashy

Women" contest at a Texas dance club. The songwriter gave it some thought, but his own judgment got the better of him and he declined politely. When asked why, he just laughs.

"My wife nixed that one right on the spot."

### NEW CMA DIRECTORS, OFFICERS

(Continued from page 40)

year of their terms are **Connie Bradley**, ASCAP (at large); **Jimmy Gilmer**, EMI/SBK Records (at large); **Roy Wunsch**, Sony Music (at large); **Dick McCullough**, E. H. Brown Advertising (advertising agency/public relations); **Randy Owen** (artist/musician); **Rhubarb Jones**, WYAY Atlanta (broadcast personality).

Also, **Don Schlitz**, Hayes Street Music (composer); **Keith James**, CISS, Toronto (international); **Jack McFadden**, McFadden Artists Corp. (personal manager); **Lynn Shults**, Billboard (publication); **Tom Collins**, Collins Mu-

sic (publisher); **Bob Moody**, WPOC Baltimore (radio); and **Harold Shedd**, Mercury Records (record company).

Also, **Bruce Bausman**, the Musicland Group (record/video merchandiser); **Alan Kannon**, the William Morris Agency (talent agent); **Joe Gehl**, the Gehl Group (talent buyer/promoter); and **Bill Arhos**, KLRU-TV Austin, Texas (television).

The CMA also has four lifetime board members: **J. William Denny**, the Nashville Gas Co.; **Ralph Peer II**, peer-music; **Frances Preston**, BMI; and **Joe Talbot**, Talbot Music Publishing.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
19 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	68 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)	21 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP	17 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP	38 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
10 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	28 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professors, ASCAP) WBM	65 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	47 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP)	62 BROKEN (EMI Blackwood, BMI/Bethlehem, BMI)
62 BROKEN (EMI Blackwood, BMI/Bethlehem, BMI)	18 THE BUG (Charis Court, ASCAP/Almo, ASCAP) CPP	63 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI)	45 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL	66 COWBOY BOOGIE (Judith, BMI)
52 A COWBOY'S BORN WITH A BROKEN HEART (Farrenulf, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	6 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	71 DOWN ON MY KNEES (BMG, ASCAP) HL	26 OO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	70 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
1 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	41 FALLIN' NEVER FELT SO GOOD (Patric Janus, ASCAP/WB, ASCAP) WBM	43 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	27 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	39 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP
14 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP	50 HAMMER AND NAILS (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL	5 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL	64 HEAVEN'S JUST A SIN AWAY (Blue Lake, BMI)	60 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL
73 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	35 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP	61 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI)	40 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	75 I'VE FALLEN IN LOVE (AND I CAN'T GET UP) (WB, ASCAP/Samosonian, ASCAP/Almo, ASCAP)
56 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL	59 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI)	8 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP	49 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)	31 LET GO (Dickie Brown, ASCAP)
53 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL	55 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM	69 MASTER OF ILLUSION (Tillis Tunes, BMI)	13 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)	57 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)
22 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL	23 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM	20 NOTHIN' BUT THE WHEEL (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL	4 NO TIME TO KILL (Blackened, BMI) CPP	3 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
74 ONE OF THESE DAYS (Irving, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP)	30 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP	24 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	7 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	32 QUEEN OF MY DUBBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
11 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM	9 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL	48 SMALL PRICE (MCA, ASCAP/Music Corp. Of America, BMI) HL	51 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP)	54 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI)
46 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	44 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI)	34 SOON (Miss Pammmy's, ASCAP/Wood Newton, ASCAP/Himowself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)	67 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	33 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
15 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP	29 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanole, ASCAP) WBM	36 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	12 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)	60 UNBREAKABLE RITE (Blue Gator, ASCAP)
2 WHAT'S IT TO YOU (Stroudvarious, ASCAP/Kids, ASCAP/EMI April, ASCAP) CPP/WBM	37 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	58 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynson, BMI)	42 WORKING MAN'S PH.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP	

### HOT COUNTRY RECURRENTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																																																					
1	1	1	4	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA	2	—	—	1	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE ATLANTIC	3	4	—	2	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.	4	5	—	2	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER GIANT	5	2	2	3	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW BNA	6	3	3	3	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT MCA	7	6	4	4	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN ARISTA	8	7	7	13	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC	9	8	6	6	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON BNA	10	9	8	14	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY	11	10	5	10	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS EPIC	12	15	13	11	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA	13	13	12	4	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYNNONA RCA

14	15	16	17	18	19	20	21	22	23	24	25																																																												
14	12	10	17	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW MERCURY	15	17	19	14	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL ARISTA	16	14	14	13	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM REPRISE	17	21	20	16	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB	18	11	9	5	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS LIBERTY	19	20	21	10	TELL ME WHY T. BROWN (K. BONOFF)	WYNNONA CURB	20	19	18	16	ALIBIS J. STROUD (R. BOUDREAUX)	◆ TRACY LAWRENCE ATLANTIC	21	24	23	14	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART RCA	22	16	11	4	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE MCA	23	18	15	9	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLO)	ALABAMA RCA	24	22	17	20	NEBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER ARISTA	25	25	25	12	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE EPIC

◆ 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.

# TOP COUNTRY ALBUMS

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>GARTH BROOKS</b> LIBERTY 80857 (10.98/16.98)	<b>*** No. 1 ***</b> IN PIECES	1
2	3	—	2	<b>REBA MCENTIRE</b> MCA 10906 (10.98/15.98)	<b>***GREATEST GAINER***</b> GREATEST HITS VOLUME TWO	2
3	2	—	2	<b>GEORGE STRAIT</b> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
4	4	2	53	<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	18	58	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
6	6	3	22	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
7	8	4	16	<b>BILLY RAY CYRUS</b> ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
8	9	6	16	<b>MARK CHESNUTT</b> MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
9	12	8	33	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	7	5	13	<b>CLINT BLACK</b> RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
11	10	17	67	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
12	11	7	76	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
13	13	9	48	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
14	14	10	56	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
15	15	16	10	<b>CLAY WALKER</b> GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	15
16	16	13	29	<b>DWIGHT YOAKAM</b> ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
17	20	12	73	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
18	18	14	161	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
19	22	21	22	<b>LITTLE TEXAS</b> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
20	17	19	9	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
21	23	22	25	<b>JOE DIFFIE</b> EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
22	26	25	31	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
23	25	24	113	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
24	30	38	4	<b>VINCE GILL</b> MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	24
25	19	11	43	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
26	21	20	25	<b>TOBY KEITH</b> MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
27	24	15	9	<b>AARON TIPPIN</b> RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
28	28	23	31	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
29	29	26	53	<b>LORRIE MORGAN</b> ● BNA 66047 (9.98/13.98)	WATCH ME	15
30	32	30	6	<b>CONWAY TWITTY</b> MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
31	27	29	3	<b>SUZY BOGDUSS</b> LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
32	33	28	232	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
33	34	32	59	<b>COLLIN RAYE</b> ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
34	36	33	25	<b>PATTY LOVELESS</b> EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
35	37	34	109	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
36	35	31	55	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
37	31	27	7	<b>RICKY VAN SHELTON</b> COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
38	39	35	80	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	42	48	87	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
40	38	—	2	<b>EMMYLOU HARRIS</b> ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	38
41	41	36	19	<b>DOUG SUPERNAW</b> BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
42	44	46	58	<b>TRISHA YEARWOOD</b> ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
43	46	44	126	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
44	51	60	135	<b>VINCE GILL</b> ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
45	43	40	16	<b>JOHN ANDERSON</b> BNA 66232 (9.98/15.98)	SOLID GROUND	12
46	45	42	54	<b>PAM TILLIS</b> ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
47	40	37	8	<b>RANDY TRAVIS</b> WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
48	48	39	60	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	47	41	25	<b>TANYA TUCKER</b> LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
50	49	45	61	<b>ALABAMA</b> ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
51	50	43	13	<b>CHRIS LEDOUX</b> LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
52	53	—	145	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
53	69	—	50	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	<b>***PACESETTER***</b> I NEVER KNEW LONELY	47
54	52	47	24	<b>TRACY BYRD</b> MCA 10649 (9.98/15.98)	TRACY BYRD	24
55	60	54	28	<b>VARIOUS ARTISTS</b> K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
56	56	61	50	<b>DIAMOND RIO</b> ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
57	54	50	4	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
58	58	51	16	<b>CARLENE CARTER</b> GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
59	63	71	118	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
60	66	—	178	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
61	55	49	83	<b>AARON TIPPIN</b> ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
62	57	52	97	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
63	62	57	18	<b>MCBRIDE &amp; THE RIDE</b> MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
64	75	—	37	<b>GEORGE JONES</b> MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
65	59	53	33	<b>DOLLY PARTON</b> ▲ COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
66	RE-ENTRY	49	49	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7
67	64	58	24	<b>K.T. OSLIN</b> RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
68	68	63	130	<b>LORRIE MORGAN</b> ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
69	67	55	106	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
70	65	74	53	<b>TANYA TUCKER</b> ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
71	72	—	76	<b>MARK CHESNUTT</b> ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
72	61	56	8	<b>BROTHER PHELPS</b> ASYLUM 61544 (9.98/15.98)	LET GO	56
73	RE-ENTRY	75	75	<b>LITTLE TEXAS</b> WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
74	73	66	124	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
75	RE-ENTRY	79	79	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	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.

## Billboard® Top Country Catalog Albums

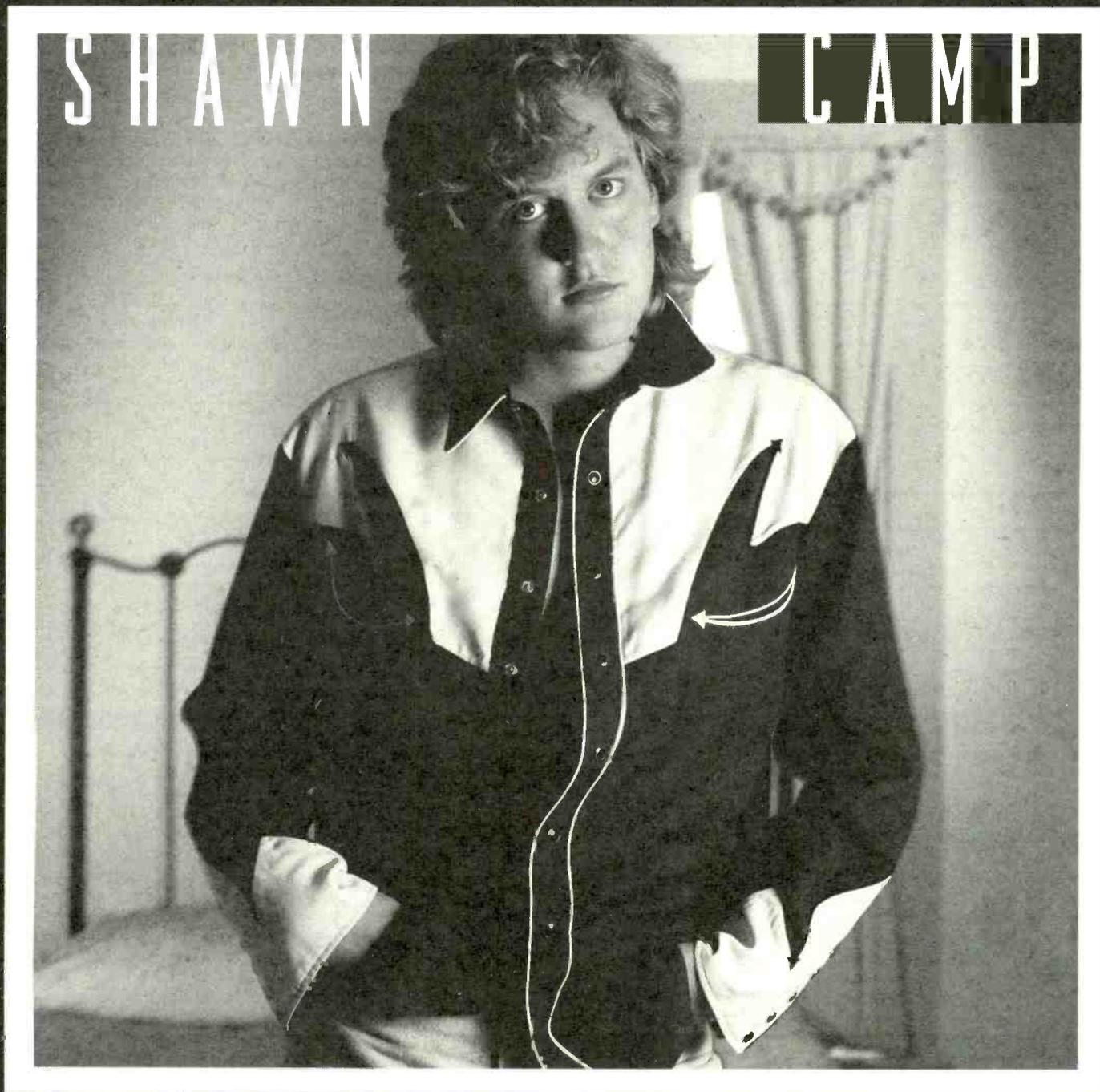
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING OCTOBER 23, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12* (7.98/12.98)	GREATEST HITS	127
2	2	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	125
3	3	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	18
4	4	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	127
5	8	<b>VINCE GILL</b> MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
6	5	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	112
7	6	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	125
8	7	<b>DOUG STONE</b> EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	7
9	10	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	127
10	11	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	125
11	19	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	15
12	13	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	126
13	9	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	4
15	24	<b>CONWAY TWITTY</b> FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	18
16	14	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	84
17	18	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	72
18	23	<b>DAVID ALLAN COE</b> COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	38
19	15	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	67
20	20	<b>ALABAMA</b> ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	9
21	12	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	114
22	21	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	18
23	17	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939* (7.98/11.98)	ROLL ON	110
24	—	<b>REBA MCENTIRE</b> ▲ MCA 42134 (4.98/11.98)	REBA	93
25	—	<b>CONWAY TWITTY</b> MCA 6391 (4.98/11.98)	GREATEST HITS #3	15

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

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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	3	3	7	<b>LUIS MIGUEL</b> WEA LATINA	<b>HASTA QUE ME OLVIDES</b> 1 week at No. 1
2	1	2	9	<b>JOSE Y DURVAL</b> POLYGRAM LATINO/PLG	◆ GUADALUPE
3	2	1	11	<b>CRISTIAN</b> MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
4	4	5	6	<b>GLORIA ESTEFAN</b> EPIC/SONY	◆ CON LOS ANOS QUE ME QUEDAN
5	8	9	4	<b>SELENA</b> EMI LATIN	LA LLAMADA
6	6	7	7	<b>LOS BUKIS</b> FONOVISIA	ACEPTO MI DERROTA
7	5	4	13	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
8	10	14	5	<b>ALVARO TORRES</b> EMI LATIN	◆ QUE LASTIMA
9	16	29	3	<b>LAS TRIPLETS</b> EMI LATIN	◆ ALGO MAS QUE AMOR
10	7	6	9	<b>EDNITA NAZARIO</b> EMI LATIN	MIRAME
11	9	10	6	<b>LOS HERMANOS ROSARIO</b> KAREN/BMG	◆ MORENA VEN
12	12	19	4	<b>ALEJANDRA GUZMAN</b> RCA/BMG	◆ MALA HIERBA
<b>★★★POWER TRACK★★★</b>					
13	19	35	3	<b>ROXIE Y LOS FRIJOLITOS</b> RODVEN	◆ NUNCA DEJES DE SONAR
14	15	13	8	<b>LOS BUKIS</b> FONOVISIA	MORENITA
15	20	22	5	<b>GILBERTO SANTA ROSA</b> SONY TROPICAL/SONY	◆ SIN VOLUNTAD
16	23	32	4	<b>THE BARRIO BOZZ</b> EMI LATIN	CERCA DE TI
17	11	12	7	<b>FRANKIE RUIZ</b> RODVEN	TU ME VUELVES LOCO
18	13	25	5	<b>MAGNETO</b> SONY LATIN/SONY	◆ MI AMADA
19	24	24	5	<b>MAZZ</b> EMI LATIN	TRAICIONERA
20	22	21	8	<b>CLGA TANON</b> WEA LATINA	CONTIGO O SIN TI
21	14	11	10	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	CASCOS LIGEROS
<b>★★★HOT SHOT DEBUT★★★</b>					
22	<b>NEW ▶</b>	1	1	<b>LOS FANTASMAS DEL CARIBE</b> RODVEN	POR UNA LAGRIMA
23	25	28	6	<b>BACHATA MAGIC</b> RODVEN	LLUVIA DE BESOS
24	18	15	11	<b>RICARDO MONTANER</b> RODVEN	HONDA
25	26	23	5	<b>PAULINA RUBIO</b> EMI LATIN	SABOR A MIEL
26	33	37	4	<b>BANDA TORO</b> FONOVISIA	LA NOCHE QUE MURIO CHICAGO
27	21	16	15	<b>RICARDO ARJONA</b> SONY LATIN/SONY	PRIMERA VEZ
28	35	38	3	<b>JUAN LUIS GUERRA Y 4.40</b> KAREN/BMG	ROMPIENDO FUENTE
29	17	17	11	<b>EROS RAMAZZOTTI</b> ARISTA/BMG	◆ COSAS DE LA VIDA
30	29	27	9	<b>CHAYANNE</b> SONY LATIN/SONY	ISLA DESNUDA
31	40	—	2	<b>MARC ANTHONY</b> SCHO SOUNDS/SONY	SI TU NO TE FUERAS
32	39	—	2	<b>RICKY MARTIN</b> SONY LATIN/SONY	QUE DIA ES HOY
33	<b>NEW ▶</b>	1	1	<b>LOS AGUIRRE</b> LUNA/FONOVISIA	CON LAS MANOS VACIAS
34	<b>NEW ▶</b>	1	1	<b>EDGAR JOEL</b> RODVEN	SI TUVIERA TUS OJOS
35	32	36	4	<b>BRAULIO</b> SONY LATIN/SONY	UN VIAJE POR TU CUERPO
36	37	—	2	<b>DYANGO</b> POLYGRAM LATINO/PLG	MORIR DE AMOR
37	38	—	2	<b>LA MAFIA</b> SONY DISCOS/SONY	GRACIAS
38	<b>NEW ▶</b>	1	1	<b>LOURDES ROBLES</b> SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
39	28	20	11	<b>JON SECADA</b> SBK/EMI LATIN	TIEMPO AL TIEMPO
40	30	30	4	<b>LUIS ENRIQUE</b> SONY TROPICAL/SONY	LA MANANA

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

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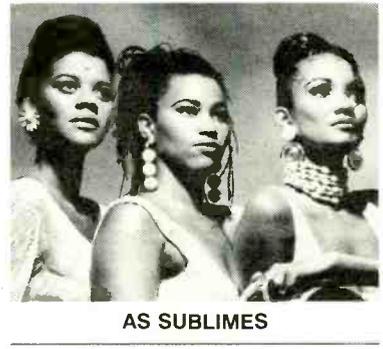
## Whoomp! Part 2; Luis Makes Tracks

**W**HOOMP! ... ESO ES! Tag Team has just finished a Spanish-language version of its top five multiformat smash, "Whoomp! (There It Is)." Entitled "Whoomp! (Eso Es)," the single is being released as a joint venture between Tag Team's label, Belmark Records, and YZA Records, owned by producer José Silva.

"Whoomp! (Eso Es)" is due in early November and spotlights the Spanish rap stylings of YZA's East Los Angeles rhyme-meister M.C. Skeey. In fact, the artist billing on the Latino "Whoomp!" is M.C. Skeey with Tag Team. The track was produced by Silva, who also is producing five Latino tracks for Ra-Ra Records reggae crew General Grant.

**LUIS MIGUEL ROLLS 8:** With "Hasta Que Me Olvides" reaching No. 1 on the Hot Latin Tracks chart this week, Luis Miguel has notched an unprecedented eighth chart-topping single on Hot Latin Tracks. Ana Gabriel is in second place, having nabbed six No. 1s, including a duet with Vikki Carr, "Cosas Del Amor."

**SONY BRASIL TRIO IS "En Vogue":** Sony Brasil has embarked on a multimedia blitz for its vocal trio As Sublimes and its debut self-titled effort. The group's lead vocalist is soap opera actress Isabel Fildis, now starring in the TV Globo soap "Renacer." As Sublimes was put together by producer Alexandre Agra and entertainment attorney Nehemias Gueiros Jr., who



AS SUBLIMES

says the duo formed the group because "we were En Vogue fans and there was no female group like them in Brazil." He adds that the album may be released to Spanish-speaking Latin America.

**VH-1 AIRS ESTEFAN Special:** On Nov. 13, VH-1 is scheduled to air "Gloria Estefan: Mi Tierra," an up-close-and-personal look at the making of the album that is nearing platinum in the U.S. Jon Secada, Sheila E., and Tito Puentes are among the guest musicians spotlighted in the 30-minute special. Speaking of Secada, he is working on the follow-up to his multiplatinum self-titled debut.

An advance listen to several of the new tracks undeniably suggests that Secada is looking to break big in the R&B arena—the only market he did not conquer with his leadoff album. Indeed, Secada's muscular baritone and over-the-top delivery sound much more at home



by John Lannert

in an R&B mode than in the mode of his first record.

Secada's producer, Emilio Estefan, is active on other fronts as well. He is working on a live record with redoubtable Cuban bassist Israel "Cachao" López. Other projects include albums by Robert Blades Y Alta Frecuencia, a smart pop/rock outfit fronted by the brother of Rubén Blades, and by Juan "Cheito" Quinones, a former trumpeter and percussionist with Willy Chirino, who is cutting an intriguing Los Van Van-like *songo* record complemented by a handful of trad boleros. Estefan says the aforementioned albums will be released via Sony Discos Inc.

**CARLINHOS WAY:** One of the best albums from Brazil this year is the self-titled debut from PolyGram's gifted studio congregation from Bahía, *Timbalada*. Directed by peerless singer-songwriter Carlinhos Brown, the 13-song package is a bracing compendium of mellifluous odes—mostly to Bahia—which are propelled by seismic Afro-Bahian percussion and spiced by urgent vocal deliveries from Brown, Xexeu, Patricia Gomes, Nina, and Jorge Benjor.

World music/new AC stations would eat up this album, if released in the U.S.

**EMI INTL. EXPOSES STARS:** EMI Music Intl. took its first step toward breaking several of its top acts in Latin America and Southeast Asia by hosting a six-day press tour Oct. 7-12 that took print, radio and TV folks to shows by Blind Melon, Lenny Kravitz, and Garth Brooks.

In addition, international press crews interviewed Kravitz and members of Blind Melon. Finally, after previewing new albums by Frank Sinatra and Richard Marx, the press corps interviewed Sinatra's producer, Phil Ramone, and Marx. Junket coordinator Mario Ruiz says Blind Melon may tour South America next year.

**MISCELLANEA:** Fiebre Latina, a seven-store Latino retail chain based in San Diego, has signed with SoundScan. Company president David Massry says an eighth store is expected to open in late November/early December in San Francisco... Los Bukis headlined the first-ever *baile* Oct. 2 at the Los Angeles Coliseum. The multi-act concert was produced by Philadelphia-based Show Management Services (SMG), which says the dance drew more than 25,000 hoofers and grossed more than \$750,000. Tickets were \$30 in advance, \$35 at the door. SMG plans to promote three more dances in

(Continued on page 48)

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- The new single: *Que Hay De Malo* (What's So Bad About It). At radio now.
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## MTV's Latin Happenin'



MTV: Music Television celebrated the launch of MTV Latino, a 24-hour Spanish language network for Latin America and the U.S. Oct. 1 in Miami Beach. The party featured performances by Phil Collins, Maldita Vecindad, and Jon Secada. Pictured, from left, are Gonzalo Morales, MTV Latino VJ; Sumner Redstone, chairman of MTV parent company Viacom Inc.; Martin S. Davis, chairman/CEO, Paramount Communications Inc.; Ruth Infarinato, MTV Latino VJ; and Alfredo Lewin, MTV Latino VJ.



Members of Latin rock act Maldita Vecindad meet MTV's top execs at the launch party. Standing, from left, are Sax and Pacho of Maldita Vecindad; Sara Levinson, executive VP, MTV; Tom Freston, chairman/CEO, MTV Networks; Tom Hunter, senior VP, international, MTV U.S.; and Lobito of Maldita Vecindad. Seated, from left, are Tiki, Aldo, and Rocco of Maldita Vecindad.



Superstar Phil Collins, center, enjoys the backstage scene with, from left, Linda Ferrando, senior director, music video promotion & media development, Atlantic Records; MTV's Tom Hunter; John Cannelli, senior VP, music & talent, MTV; and Rick Krim, VP, music & talent, MTV.



MTV's Tom Hunter, right, with three of the biggest names in Latin and pop music. From left are Emilio and Gloria Estefan and Jon Secada.

### LATIN NOTAS

(Continued from page 46)

the Coliseum in 1994. Also performing on the bill were **Banda Vallarta Show**, **Los Rehenes**, **Grupo Mojado**, **Banda Movil**, **Los Tiranos Del Norte**, and **Banda Toro** . . . Following in the revealing footsteps of her BMG label mate **Gloria Trevi**, sassy rocker **Alejandra Guzmán** bares all in the latest edition of *Playboy Mexico*. Trevi, you may recall, has put out two semi-nude calendars. Who will be the next Mexican rock vixen to flesh out her physical attributes? In any case, it is encouraging to see U.S. Latino radio giving Guzmán a thumbs up on the chugging rocker "Mala Hiebra," now holding with a bullet at No. 12 . . . The seven-city Mexican tour of **Roxie Y Los Frijolitos**—set to commence Friday (22)—will be sponsored by soft drink manufacturer Fanta . . . Mexican radio outfit Promomedios Radio Network is in the process of buying Spanish Information Service (SIS), a Dallas-based Spanish-language news service. SIS VP **José Luis Madrigal** will become president/CEO and part owner of SIS.

**RELEASE UPDATE:** From EMI Latin comes a cornucopia of new albums, led by the stateside release of Argentinian song stylist **Patricia Sosa**, whose shimmering pop effort "Luz De Mi Vida" is set to ship Nov. 8 . . . Due Nov. 16 are albums from **Paulina Rubio** ("24 Quilates"), **Pandora** ("Con Amor Eterno Vol. 2"), produced by **Juan Gabriel Mazz** ("Que Esperabas"), and **Elsa García** ("Escápate Conmigo"), plus "Tejano Classics" sets by **Xcelencia** and **David Márquez**.

Scheduled for shipment by EMI Nov. 22 are "Mis Mejores Canciones," greatest-hits packages from **Chalino Sánchez** ("Vol. 2"), **Rafael Gallardo**, **Miguel Gallardo**, and **Graciela Beltrán**. Also slated for release that same day is a banda compilation titled "14 Super Exitos De Banda," as well as the new album from **Proyecto M** called "Si Tú No Estás Conmigo." Now released on Los Angeles-based imprint One Globe Music is "Paulinho da Costa Presents Samba Brazil," a delectable samba/pagode compilation performed by the **Grupo Fundo de Quintal** . . . Just out on Redwood Records is "El Siete," another marvelous pan-Latin American folkloric pastiche from Sotavento that should be riding high on world music outlets . . . A marvelous album that has slipped through the cracks is **Jorge Pardo's** world-jazz effort "Veloz Hacia Su Sino," courtesy of Madrid label **Nuevos Medios**. Pardo etches his spirited, lyrical flute and tenor sax lines over an inviting brace of sparse, flamenco-flavored runes . . . Also released on **Nelson Motta's Lux** label is the embraceable grab-bag of Brazilian pop nuggets called "Melting Pop," first previewed in this column in May. Included in the set is **Jorge Benjor's** current Brazilian anthem, "W. Brasil."

## Top Jazz Albums™

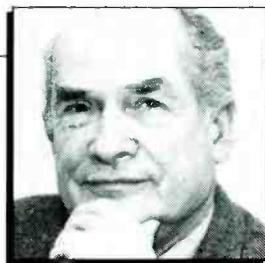
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★★★ NO. 1 ★★★ <b>MILES DAVIS &amp; QUINCY JONES</b> WARNER BROS. 45221	5 weeks at No. 1 LIVE AT MONTREUX
2	6	3	<b>JOSHUA REDMAN</b> WARNER BROS. 45365	WISH
3	4	9	<b>NINA SIMONE</b> ELEKTRA 61503	A SINGLE WOMAN
4	7	5	<b>THE BENNY GREEN TRIO</b> BLUE NOTE 84467/CAPITOL	THAT'S RIGHT
5	NEW ▶		<b>SHIRLEY HORN</b> VERVE 519 703	LIGHT OUT OF DARKNESS
6	5	11	<b>DON PULLEN &amp; THE AFRICAN-BRAZILIAN CONNECTION</b> BLUE NOTE 89233/CAPITOL	ODE TO LIFE
7	3	17	<b>NATALIE COLE</b> ELEKTRA 61496	TAKE A LOOK
8	2	17	<b>HORACE SILVER</b> COLUMBIA 53812	IT'S GOT TO BE FUNKY
9	9	7	<b>CHARLES FAMBROUGH</b> CTI 67235	BLUES AT BRADLEY'S
10	13	5	<b>J.J. JOHNSON</b> VERVE 514 454	LET'S HANG OUT
11	10	7	<b>NNENNA FREELON</b> COLUMBIA 53566	HERITAGE
12	8	13	<b>ERNESTINE ANDERSON</b> QWEST 45249/REPRISE	NOW AND THEN
13	11	19	<b>DAVE GRUSIN</b> GRP 9715	HOMAGE TO DUKE
14	21	3	<b>STANLEY TURRENTINE</b> MUSICMASTERS 65103	IF I COULD
15	16	5	<b>RANDY WESTON/MELBA LISTON</b> ANTILLES 519 259/	VOLCANO BLUES
16	NEW ▶		<b>T.S. MONK</b> BLUE NOTE 89050/CAPITOL	CHANGING OF THE GUARD
17	NEW ▶		<b>JOHNNY ADAMS</b> ROUNDER 2125	GOOD MORNING HEARTACHE
18	NEW ▶		<b>ARTHUR TAYLOR'S WAILERS</b> VERVE 519 677	WAILIN' AT THE VANGUARD
19	12	15	<b>JOE DEFRANCESCO</b> COLUMBIA 53805	LIVE AT THE FIVE SPOT
20	22	3	<b>KEVIN MAHOGANY</b> ENJA 7097/KOCH	DOUBLE RAINBOW
21	23	3	<b>VARIOUS ARTISTS</b> DA 3701	THE ORIGINAL JAZZ MASTERS SERIES VOLUME I
22	18	3	<b>VINCE JONES</b> INTUITION 3087	ONE DAY SPENT
23	19	33	<b>JOE HENDERSON</b> VERVE 517 674	SO NEAR, SO FAR
24	NEW ▶		<b>KEVIN EUBANKS</b> BLUE NOTE 89286/CAPITOL	SPIRIT TALK
25	17	29	<b>JOE SAMPLE</b> WARNER BROS. 45209	INVITATION

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	7	★★★ NO. 1 ★★★ <b>FOURPLAY</b> WARNER BROS. 45340	5 weeks at No. 1 BETWEEN THE SHEETS
2	2	15	<b>GEORGE BENSON</b> WARNER BROS. 26685	LOVE REMEMBERS
3	3	13	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
4	5	11	<b>GEORGE HOWARD</b> GRP 9724	WHEN SUMMER COMES
5	6	9	<b>JEAN LUC PONTY</b> ATLANTIC 82500	NO ABSOLUTE TIME
6	8	5	<b>STANLEY CLARKE</b> EPIC 47489	EAST RIVER DRIVE
7	11	3	<b>SPYRO GYRA</b> GRP 9714	DREAMS BEYOND CONTROL
8	9	11	<b>PETER WHITE</b> SIN-DROME 1807	PROMENADE
9	4	11	<b>PAT METHENY</b> GEFEN 24601	THE ROAD TO YOU
10	7	15	<b>ART PORTER</b> VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
11	16	3	<b>CHICK COREA ELEKTRIC BAND II</b> GRP 9731	PAINT THE WORLD
12	13	7	<b>WARREN HILL</b> RCA 66321	DEVOTION
13	18	3	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
14	10	25	<b>THE JAZZMASTERS FEATURING PAUL HARDCASTLE</b> JVC 2021	THE JAZZMASTERS
15	12	7	<b>JOHN PATITUCCI</b> GRP 9725	ANOTHER WORLD
16	17	45	<b>KENNY G</b> ARISTA 18646	BREATHLESS
17	24	3	<b>HOLLY COLE TRIO</b> MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
18	14	15	<b>THE RIPPINGTONS</b> GRP 9718	LIVE IN L.A.
19	15	25	<b>JEFF LORBER</b> VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
20	19	9	<b>JIM CHAPPELL</b> REAL MUSIC 0137	OVER THE TOP
21	NEW ▶		<b>RAMSEY LEWIS</b> GRP 9742	SKY ISLANDS
22	NEW ▶		<b>TRIBAL TECH</b> BLUEMOON 79190	FACE FIRST
23	25	25	<b>MICHAEL FRANKS</b> REPRISE 45227	DRAGONFLY SUMMER
24	NEW ▶		<b>TOM COSTER</b> JVC 2025	LET'S SET THE RECORD STRAIGHT
25	21	19	<b>PIECES OF A DREAM</b> MANHATTAN 81496/CAPITOL	IN FLIGHT

○ 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.

## Classical KEEPING SCORE



by Is Horowitz

**SEEKING CONVERTS:** BMG Classics steps up its pitch to consumers who remain largely indifferent to the pleasures of classical music this fall, with \$100,000 in TV spot buys plugging its RCA Victor Basic 100 series.

Flutist **James Galway** is the campaign's corporate spokesman, charged with demystifying the problem of choice for beginning collectors in informal 30-second spots that will be aired more than 100 times in November on national and regional TV. The latter ads are tied in with retail chains in 11 markets across the country.

BMG introduced the Basic 100 line in June 1992 as a way to encourage more active purchasing habits among classical buyers who may initially have been tempted by greatest hits titles.

In a missive to BMG branch managers, VP of sales and marketing **Steve Vining** throws out a challenge to other classical majors wooing new buyers. "We've just raised the bar..." he writes. "If they want to compete they had better be pretty damn inventive."

The BMG line, now at 30 titles, will add five additional CDs every few months as it advances toward its goal of 100 mainstream packages.

**MINSHULL PACKS IT IN:** This month's recording of Berlioz's monumental "Les Troyens" by the Montreal Symphony under **Charles Dutoit** (London) is the last project to be produced by **Ray Minshull**, the label's longtime chief of A&R. Minshull has been with London since 1957. He plans to retire early next year.

London, meanwhile, is joining the Chicago Symphony in

celebrating the 40th year of **Georg Solti's** conductorial debut with the orchestra, and the 25th year since he was named music director.

Now music director laureate, Solti continues to record frequently with the CSO. Sessions this fall are devoted to Haydn's "The Creation" and a Stravinsky set including "Petrushka," the Symphony in Three Movements, and "Jeu de cartes."

**DORIAN'S RECORDING** crew heads to Quebec in November to record period-instrument group Violons du Roy, led by **Bernard Labadie**, in Pergolesi's "Stabat Mater."

Other Dorian sessions next month will be devoted to English virginal music played by **Colin Tilney**, and a program of Civil War material performed by D.C. Hall's New Concert & Quadrille Band. The band, incidentally, won the Noah Greenberg Award last year, established in memory of the early-music pioneer who formed and directed the New York Pro Musica.

In December Dorian will record the Dallas Symphony Orchestra, led by **Eduardo Mata**, in Jongen's Symphonie Concertante, with **Jean Guillou** as organ soloist. In September the label recorded its first project with **Andrew Litton** and the orchestra: Mahler's Symphony No. 5, scheduled for quick release in December. Litton is the DSO's music director designate. Dorian also has planned January sessions for a Christmas program with its charting group, **The Baltimore Consort**.

**WINNERS:** Deutsche Grammophon's album of Grieg songs, starring mezzo **Anne Sophie von Otter**, has been named record of the year by Gramophone magazine.

Among the 15 winners: London's cycle of Hindemith Kammermusik, with **Riccardo Chailly** and the Royal Concertgebouw; Teldec's recording of Mendelssohn's "Elijah," with **Kurt Masur** directing the Leipzig Radio Chorus and Israel Philharmonic; **Stephen Kovacevich's** recording of the Brahms Piano Concerto No. 1 with **Wolfgang Sawalisch** and the London Philharmonic, on EMI; and Virgin's production of Poulenc's "Dialogues des Carmelites," with **Kent Nagano** conducting the Lyon Opera Company.

## Jazz BLUE NOTES



by Jeff Levenson

**LEGACY IS A DIVISION OF Sony** assigned the task of catalog management. What that means, simply, is that Legacy scours the parent company's archives for material worthy of reissue. Traditionally, those reissues have taken the shape of packaged theme collections—for example, "The Okeh Rhythm & Blues Story: 1949-1957," "Dave Brubeck: Time Signatures," and "Bessie Smith: The Complete Recordings."

Until now the boxed sets bearing the Legacy imprint have featured material from the **Columbia**, **Epic**, **Brunswick**, and **Okeh** labels. That list, however, has just lengthened with Legacy's acquisition of Mainstream Records and its catalog totaling 300-400 titles. The label was founded by the late **Bob Shad** in 1964.

Legacy is jumping right into its Mainstream waters with 11 of those titles: among them, **Maynard Ferguson's** "Dues," **Charles Brown's** "Boss Of The Blues," **Art Farmer's** "Gentle Eyes," and **Sarah Vaughan's** "Live In Japan" (for lovers of live Sarah, this is it, there is no better, look no farther, the search is over, this critic's wishy-washiness notwithstanding).

**CLASSIC JAZZ, A JOYFUL NOISE:** Not everyone is a fan of those sonic cleansing systems like **NoNoise** and **Cedar**, which sometimes enhance sound quality at the expense of particularizing musical depth and detail. Jazz's earliest recordings are often prime candidates for such processing.

Word now comes from overseas that **King Jazz**, the la-

bel purchased in 1960 by Italian producer **Alessandro Protti** from clarinetist **Mezz Mezzrow**, is undertaking an extensive reissue project of public domain recordings—among them 22 CDs of **Fats Waller** material, timed to coincide with the 50th anniversary of the great pianist/band leader's death. The claim we've heard about these discs is that the sound is realistic and "non-disembodied," with an emphasis on reproducing original ambience.

**THE GRATEFUL WHO?:** **David Murray** heads, here it is, that information you requested when you saw your favorite tenorist performing at New York's Madison Square Garden the other day. The group that joined him on stage was the **Grateful Dead**. Pass the word to the thousands of other Murray heads who were there that night. The Grateful Dead. They could have a future in this business.

(For those who missed that elegant coupling of musical sensibilities—regrets? I've had a few—Murray has two new releases on the horizon: "Jazzosaurus Rex" from **Red Baron**, and "David Murray Special Quartet" on **DIW/Columbia**. Surprised I didn't see advances of those titles truckin' through the Garden lobby.)

**OL' BLUE EYES (OR IS IT HAIR?):** Speaking of advances, we had the chance to hear **Frank Sinatra's** "Duets," the Chairman's first studio effort in 10 years, soon to be issued on **Capitol**. The album features Sinatra, who is closing in on age 78, singing duets with singers great and not-so-great (no sense dissing some of those partners here). Among the disc's highlights? Sturdy charts drawn from or inspired by his golden collaborations with the likes of **Nelson Riddle**, **Gordon Jenkins**, **Billy May**, et al.; and performances with **Natalie Cole** ("They Can't Take That Away From Me"), **Aretha Franklin** ("What Now My Love"), and **Charles Aznavour** ("You Make Me Feel So Young"). Regrets? Well, Frank's had a few. (Didn't we just use that line?) But forget those tracks. Even when the pairings miss, Sinatra's voice sounds better and stronger than anyone would have guessed.

# Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ No. 1 ★ ★ ★	
1	1	75	<b>GORECKI: SYMPHONY NO. 3</b> NONESUCH 79282 UPSHAW, LONDON SINFONIETTA (ZINMAN)	33 weeks at No. 1
2	2	51	<b>IF YOU LOVE ME</b> LONDON 4362672	CECILIA BARTOLI
3	3	35	<b>AN ENGLISH LADYMASS</b> HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
4	4	161	<b>IN CONCERT ▲</b> LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	6	45	<b>TOUS LES MATINS DU MONDE</b> VALDIS V4640/HARMONIA MUNDI	JORDI SAVALL
6	5	9	<b>HOVHANNES: MOUNT ST. HELENS</b> DELOS DE3137 SEATTLE SYMPHONY (SCHWARZ)	
7	19	3	<b>ON YOOLIS NIGHT</b> HARMONIA MUNDI 907099	ANONYMOUS FOUR
8	7	77	<b>ROSSINI HEROINES</b> LONDON 436075	CECILIA BARTOLI
9	12	7	<b>MADE IN AMERICA</b> SONY CLASSICAL 53126	YO-YO MA
10	17	25	<b>HEAVY CLASSIX</b> ANGEL 64769	VARIOUS ARTISTS
11	10	13	<b>GORECKI: STRING QUARTETS 1 &amp; 2</b> NONESUCH 79319-2	KRONOS QUARTET
12	8	5	<b>ANCIENT MUSIC FOR A MODERN AGE</b> RCA 61868	SEQUENTIA
13	11	75	<b>MOZART: ARIAS</b> LONDON 430513	CECILIA BARTOLI
14	9	17	<b>SENSUAL CLASSICS</b> TELDEC 90055-2	VARIOUS ARTISTS
15	13	11	<b>RACHMANINOFF: PIANO CONCERTO NO. 3</b> RCA 61548-2	EVGENY KISSIN
16	14	13	<b>UN COEUR EN HIVER</b> ERATO 45920-2	KANTOROW, MULLER, ROUVIER
17	15	7	<b>HANDEL: SEMELE</b> DG 4357822	KATHLEEN BATTLE
18	16	13	<b>GLASS: ITAIPU</b> SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
19	25	3	<b>WOODY ALLEN CLASSICS</b> SONY CLASSICAL SK53549	VARIOUS ARTISTS
20	18	33	<b>PHILIP GLASS: LOW SYMPHONY</b> POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
21	NEW ▶		<b>ON THE TWENTIETH CENTURY</b> SONY CLASSICAL SK47193 WYNTON MARSALIS/JUDITH LYNN STILLMAN	
22	20	5	<b>BARTOK: CONCERTO FOR ORCHESTRA</b> RCA 61504	CSO/REINER
23	21	15	<b>PERGOLESI: STABAT MATER</b> LONDON 4362092 ANDERSON/BARTOLI/DUTOIT	
24	22	7	<b>GLASS: VIOLIN CONCERTO</b> DG 4370912	VIENNA PHILHARMONIC
25	NEW ▶		<b>LA DIVINA</b> EMI CLASSICS 54702	MARIA CALLAS

# TOP CROSSOVER ALBUMS™

			★ ★ ★ No. 1 ★ ★ ★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	<b>THE PUCCINI ALBUM</b> ANGEL 54801	3 weeks at No. 1 JOHN BAYLESS
2	7	3	<b>BERNSTEIN: ON THE TOWN</b> DG 4375162 LONDON SYMPHONY ORCHESTRA (THOMAS)	
3	2	21	<b>UNFORGETTABLE</b> SONY CLASSICAL SK 53380	BOSTON POPS (WILLIAMS)
4	3	29	<b>PAVAROTTI &amp; FRIENDS</b> LONDON 4401002	VARIOUS ARTISTS
5	4	7	<b>KIRI ON BROADWAY</b> LONDON 4402802	KIRI TE KANAWA
6	9	11	<b>ELMER BERNSTEIN BY ELMER BERNSTEIN</b> DENON CO-75288/ALLEGRO ROYAL PHILHARMONIC POPS (BERNSTEIN)	
7	5	29	<b>KIRI SINGS KERN</b> ANGEL 54527	KIRI TE KANAWA
8	6	53	<b>THE KING AND I</b> PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
9	8	87	<b>HUSH</b> SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
10	10	35	<b>ILLUSIONS</b> LONDON 4367202	UTE LEMPER
11	13	23	<b>KURT WEILL SONGS: VOL. II</b> LONDON 4364172	UTE LEMPER
12	11	79	<b>DIVA!</b> SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
13	14	9	<b>ANNIE LAURIE: FOLKSONGS OF THE BRITISH ISLES</b> EMI CLASSICS 54904 THE KING'S SINGERS	
14	12	11	<b>HOLLYWOOD'S GREATEST HITS: VOL. 2</b> TELARC 80319 CINCINNATI POPS (KUNZEL)	
15	NEW ▶		<b>HERE'S A HOWDY DO</b> RCA 61885	THE KING'S SINGERS

● 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.

# Music Video

ARTISTS & MUSIC

## 'Friday Night' Gives Up The Fight Poor Ratings, Lack Of Focus Prompt Move

BY DEBORAH RUSSELL

LOS ANGELES—"Friday Night Videos," network television's longest-running national music video show, draws the curtain with its final broadcast, set for Oct. 29 or Nov. 5.

The show survived more than a decade, competing fiercely with MTV in the early '80s when both cable television and music video were still young, untested oddities.

But poor ratings and unfocused programming plagued "Friday Night Videos" ever since NBC Productions moved the show's base from New York to Los Angeles in January (Billboard, Jan. 30).

Producer Pearl Lieberman resigned in June after 10 years with the show (Billboard, June 26), and the writing on the wall became increasingly evident as 1993 progressed, says executive producer David Benjamin.

"But we had a great run," he says. "When I left CBS Records to work on the show, I was scared I'd be back there in three months. Then it was six months, and then a year. And here we are 10½ years later."

Benjamin and a majority of the staff remained with the show throughout its run, surviving a move from 12:30 a.m. to 1:30 a.m. and a format change from 90 to 60 minutes.

"Friday Night Videos" was the brainchild of Dick Ebersol, who was executive producing "Saturday Night Live" when he made the decision to complement the hip, weekend comedy show with a late-night music video package. Industry lore credits the late radio pioneer John McGhan with helping develop the show's concept in the early '80s.

"Friday Night Videos" netted the broadcast world premier of Michael Jackson's "Thriller," and live performances ran the gamut from Paul McCartney to Kermit The Frog.

"We tried to capture the most exciting developments in the industry," Benjamin says. "We really cared about the videos, the artists, and the record labels."

The show's cancellation leaves an immediate void in music video programming at the network level, says

Steve Leeds, senior director of video and alternative radio promotion at PolyGram Label Group.

"This show was available, theoretically, in 100% of the TV households in America," he says. "This was a place where people knew they could find music video if they were so inclined."

Leeds reads ominous ramifications into the cancellation of "Friday Night Videos," predicting that network executives will perceive its demise as proof that music video programming does not appeal to the broadcast audience.

"It's another avenue shut down, another nail in the coffin of the value of music video," Leeds adds. "Whether it's valid or not, one could now make the argument that music videos and broadcast television do not work together. And that's bad for all of us."

In the past year, the "Friday Night Videos" production team experimented with a variety of programming options to revive ratings, including excerpting videos for quick countdown bits and rerunning live

performance footage of artists who appeared on its sister program, "The Tonight Show." At the time, a number of major-label executives relayed their displeasure about the format changes, and further revisions ensued.

Despite the past year's troubles, the show leaves a legacy that likely will not be duplicated, says Steve Stevenson, director of national video promotion at Warner Bros.

"This show benefited a lot of artists over the years," he says. "We can get video play on a lot of other shows, but to have the broadcast outlet for live performances during a music video show was great. That is very rare and difficult to find."

Stevenson speculates that NBC and the other major networks now will focus on variety- and magazine-format shows in which music videos are not the substance of the programs.

Indeed, NBC Productions reportedly plans to replace the show with some sort of variety show, but few details were available at press time.

## PRODUCTION NOTES

### LOS ANGELES

• **F.M. Rocks** director **Evan Stone** directed Joey Lawrence's MCA video "I Can't Help Myself." **Frank Bruno** produced.

• **Bobbie Crymer's** new Sony Music video "He Feels Guilty" is a **Flashframe Films** production, directed and shot by **Michael Oblowitz** and produced by **Madeline Bell**.

• Director **John Speaks** is the eye behind Coolio's new Tommy Boy video "County Line." **Guy Toley** and **Brian Lewis** produced the shoot.

### NEW YORK

• **Tony Bennett's** "Steppin' Out With My Baby" video is a **Portfolio Artists Network** production, directed by **Marcus Nispel**. **Ethan Wolvek** produced the Sony Music clip. **Shelly Bloch** was supervising producer.

• **Richard Murray** of **One World**

**Productions** directed **Kris Kross's** new Ruffhouse/Columbia video "I'm Real." **David Waterston** directed photography and **Matthew Pomerans** produced. **Murray** also is the eye behind **Schoolly D's** "Another Sign" video for Ruffhouse/Columbia. **Nick Hoffman** directed photography; **Joseph Uliano** executive produced.

• **R. Kelly's** latest Jive video, "Sex Me [Part I]," is a **Squeak Pictures** production directed by **Kim Watson**. **John Duffin** produced.

### OTHER CITIES

• Director **Tarsem** is the eye behind **Deep Forest's** new Epic video, "Sweet Lullaby." **Dave Ramser** produced the global shoot for the **A+R Group**. In addition, **A+R Group** director **Ken Nahoum** shot **Kenny G's** Arista video "Sentimental" with producer **Ellison Miller** on location in Dallas; and **Jeffrey Planser** reeled **Urge Overkill's** Geffen clip "Positive Bleeding," with producer **Jessica Cooper**, on location in Chicago.

• **Prague, Czechoslovakia**, is the site of **Dina Carroll's** new A&M video, "Don't Be A Stranger," directed by **Marcus Nispel** for **Portfolio Artists Productions**. **Matthew Stillman** and **Nicholas Spikings** produced.

• Director **Wayne Miller** of **WM Productions** recently wrapped **Kelly Willis's** MCA video "Heaven's Just A Sin Away." **Ivy Dane Gabbay** produced the clip, and **David Stockton** directed photography on the Austin, Texas-based shoot.

Miller also directed a video to promote the **Windham Hill Records** CD "Winter Solstice IV." The clip features seven **Windham Hill** artists performing an arrangement of "Carol Of The Bells." **Gabbay** produced and **Stockton** directed photography on the **San Francisco-based** production.

## Getting Set For Billboard's 15th Vid Confab & Awards

MARK YOUR CALENDAR: The 15th annual **Billboard Music Video Conference & Awards** kicks off Nov. 3 at the **Hotel Sofitel-Ma Maison** in L.A., and **MTV** fires up the opening-night festivities at 7:30 p.m. with a bash at the **Santa Monica Pier**.

The network plans a funky, international extravaganza highlighting its global affiliates, and the party swirls around the Pier's historic, enclosed carousel.

Nov. 4 opens with a keynote address by **Frank J. Biondi Jr.**, president/CEO of **Viacom International**. The panel discussions set for Nov. 4 are subtitled "Future Watch," as discussion focuses on the impact interactive technology may have on the promotion, distribution, and function of music video. In addition, a "going global" panel will address the opportunities that exist internationally for video makers and labels.

Thursday closes with "An Evening Of Virtual Reality," presented by **The Box** and **Paisley Park Records**. Conference attendees will converge at L.A.'s **Glam Slam** to experience a night of interactive exploration and adventure. L.A.-based **Virtual World Entertainment** will supply an actual virtual reality game.

The conference closes Friday, Nov. 5, with four panels: "Regional Promotion Workshop," "Artist Panel," "Mock Programming Session," and "The Making Of Five Great Music Videos."

And everything wraps with the **Music Video Awards**, which honor the best video, best new artist video, and best regional program in each of 10 musical genres. Two new categories were created for the 1993 event: maximum impact clip of the year and director of the year.

A complete list of nominees ran in the Oct. 16 issue of **Billboard**. Call **Melissa Subatch** in New York or the **Eye** in L.A. for more information about the conference.

**SHOW TIME:** **Bertelsmann Music Group** has hired **Strauss Zelnick**, former president/CEO of the **Twentieth Century Fox Film** studio, as a consultant regarding its proposed music network venture with **Tele-Communications Inc.** **Zelnick** is president/CEO of **Crystal Dynamics**, a Palo Alto, Calif., firm that designs interactive video games . . . **Tina Exarhos** has been promoted to VP of program publicity at **MTV**.

**CHRISTMAS STOCKINGS:** **Tommy Boy's** **RuPaul** is reeling his own hour-long 1993 Christmas special commissioned by the **BBC**. The music/variety show, which will feature "video Christmas cards" sent by **Nir-**

**vana** and the **B-52's**, among others, is being shipped to the U.S. market.

**RuPaul**, we must say, has the kind of fans who redefine the word *devoted*. Following the **Eye's** coverage of the **MTV Video Music Awards**, we received a number of letters and calls supporting the artist for the insulting comments he made on stage to **Milton Berle**. We were not privy to any backstage activities, but a number of first-hand reports indicate that **RuPaul's** comments were not unprovoked.

**REEL NEWS:** **Debbie Samuelson** has joined the New York film design/production company **Woo Art International**. She is executive producer for commercials, music videos, and special project development . . . Director **Kevin Bray** is now represented by L.A.'s **David Naylor & Associates** . . . Director **Bob Curreri** has signed with N.Y.-based **Notorious Pictures** . . . **Satellite Films** has signed directors **Fred Stuhr**, **Rob Weiss**, and **Chris Applebaum** . . . Nashville-based **Scene Three** recently produced a six-minute film and a 3½ minute music video to promote tourism in Nashville . . . Independent video promoter **Big Buzz** recently moved in with the staff of **Gasoline Alley Records** in Beverly Hills.



by Deborah Russell

**ON SCREEN:** **MTV** hopes to rope in some hip country viewers with a forthcoming special hosted by **Dwight Yoakam** and **VJ Duff**. No date has been set for the special, which **MTV's** **Tina Exarhos** says is not a pilot for a series. Videos by **Yoakam**, **Lyle Lovett**, and **Mary-Chapin Carpenter**, among others, are included . . . **MTV Asia** is now listing directors' names in its on-air credits . . . **Arvada, Colo.'s** "Jazz Alley TV" hits the high seas this month with the **Norwegian Cruise Line**, to help promote the **International Jazz Hall Of Fame's** first annual **Lifetime Achievement Award Cruise**. "Jazz Alley" host **Kenny Burgmaier** and a crew from the show will tape interviews and performances by such cruising notables as **Cab Calloway**, **Lou Donaldson**, **Lionel Hampton**, **Al Hirt**, and **Tito Puente** . . . **Tahira Bhatti** is coordinating the news segments on N.Y.-based video show "Music Scoop" . . . Footage from **Mike Drumm's** Denver-based "Live Music Link" appeared on "Entertainment Tonight" in a report about **Capricorn** artist **Ian Moore**. **Drumm** recently wrapped his second live show with **Chaos** act **Inclined** . . . Fans who missed **Billy Idol's** London reunion with his old mates from **Generation X** (broadcast on "ABC In Concert" in September) need not despair—a longform video is coming.



**Those Were The Days.** **Flashframe Films** director **John Dahl** recently wrapped the video "One Of These Days" for **Sony Nashville's** **Matthews, Wright & King**. Pictured on the New York city set, from left, are **Dahl**, **MWK** member **Woody Wright**, cameraman **Michael Oblowitz** (with guitar), **MWK's** **Tony King**, video producer **Brook Altman**, and **MWK** lead singer **Ray Matthews**.

# Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television

- 14 hours daily  
 1899 9th Street NE,  
 Washington, DC 20018
- 1 Xscape, Just Kickin' It
  - 2 En Vogue, Runaway Love
  - 3 Zhane, Hey Mr. D.J.
  - 4 Tony! Toni! Toné!, Anniversary
  - 5 Janet Jackson, Again
  - 6 Salt-N-Pepa, Shoop
  - 7 Intro, Come Inside
  - 8 Jade, Looking For Mr. Do Right
  - 9 De La Soul, Breakadawn
  - 10 Bell Biv DeVoe, Something In...
  - 11 Vesta, Always
  - 12 Maze Feat. Frankie Beverly, Laid...
  - 13 SWV, Right Here/Human Nature
  - 14 George Clinton, Paint The White...
  - 15 P.O.V., All Thru The Night
  - 16 Joe, I'm In LuV
  - 17 Johnny Gill, Long Way From Home
  - 18 Mariah Carey, Dreamlover
  - 19 Souls Of Mischief, 93 'Til Infinity
  - 20 Luther Vandross, Heaven Knows
  - 21 Kris Kross, Alright
  - 22 Born Jamericans, Boom Shak...
  - 23 2Pac, Keep Ya Head Up
  - 24 Ramsey Lewis, Tonight
  - 25 Naughty By Nature, Written On...
  - 26 U-Mynd, Stop, Look & Listen
  - 27 Leaders Of New School, What's...
  - 28 Toni Braxton, Another Sad Love...
  - 29 Guru, Trust Me
  - 30 Shanice, It's For You

★ ★ NEW ADDS ★ ★

- ABC, I Don't Wanna Grow Up
- Coming Of Age, Coming Home To Love
- DRS, Gangsta Lean
- Funky Poets, Born In The Ghetto
- Tevin Campbell, Can We Talk



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Vince Gill, One More Last Chance
- 2 Joe Diffie, Prop Me Up Beside...
- 3 Toby Keith, He Ain't Worth Missing
- 4 Clay Walker, What's It To You
- 5 Patty Loveless, Nothin' But The...
- 6 Diamond Rio, This Romeo Ain't...
- 7 Wynonna, Only Love
- 8 McBride & The Ride, Hurry...
- 9 Martina McBride, My Baby Loves...
- 10 Lorie Morgan, Half Enough
- 11 John Anderson, I Fell In The Water
- 12 Reba McEntire/Linda Davis, Does...
- 13 Steve Wariner, If I Didn't Love You

- 14 Shawn Camp, Fallin' Never Felt...
- 15 Confederate Railroad, Trashy...
- 16 Sawyer Brown, The Boys And Me
- 17 Collin Raye, That Was A River
- 18 Mark Chesnutt, Almost Goodbye
- 19 Travis Tritt, Worth Every Mile
- 20 Alan Jackson, Mercury Blues
- 21 Little Texas, God Blessed Texast
- 22 Doug Supernaw, I Don't Call...
- 23 Pirates Of Mississippi, Dream...†
- 24 Carlene Carter, Unbreakable...†
- 25 Jamie O'Hara, What's A Good...†
- 26 Brother Phelps, Let Go
- 27 Tracy Byrd, Why Don't That...
- 28 Emmylou Harris, High Powered...
- 29 Tanya Tucker, Soon
- 30 Trisha Yearwood, The Song...
- 31 Tracy Lawrence, My Second Home
- 32 Aaron Neville, The Grand Tour
- 33 Turner Nichols, Moonlight Drive-In
- 34 Ricky Van Shelton, A Couple Of...
- 35 Billy Dean, I'm Not Built That Way
- 36 John Berry, Kiss Me In The Car
- 37 Sammy Kershaw, Queen Of My...
- 38 Clinton Gregory, Master Of Illusion
- 39 Andy Childs, Broken
- 40 Kieran Kane, I'm Here To Love You
- 41 Kevin Montgomery, Red Blooded...
- 42 Matthews, Wright & King, One Of...
- 43 Lee Roy Parnell, On The Road
- 44 Rick Trevino, Just Enough Rope
- 45 Shania Twain, You Lay A Whole...
- 46 Rhonda Vincent, I'm Not Over You
- 47 Rodney Crowell, Even Cowgirls...
- 48 Twister Alley, Nothing In Common...
- 49 Rosie Flores, Honkytonk Moon
- 50 Kelly Willis, Heaven's Just A...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Brother Phelps, We're You Really Livin'
- Clay Walker, Live Until I Die
- George Jones, High-Tech Redneck
- Kenny Chesney, Whatever It Takes
- Larry Stewart, We Can Love
- The Mavericks, What A Crying Shame
- Toby Keith, A Little Less Talk, A Lot...



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain
- 3 Nirvana, Heart-Shaped Box\*\*
- 4 Stone Temple Pilots, Wicked...
- 5 Red Hot Chili Peppers, Soul To...
- 6 Dr. Dre, Let Me Ride
- 7 R.E.M., Everybody Hurts
- 8 Gin Blossoms, Hey Jealousy
- 9 U2, Lemon
- 10 Janet Jackson, Again
- 11 Salt-N-Pepa, Shoop
- 12 Def Leppard, Two Steps Behind
- 13 En Vogue, Runaway Love
- 14 Cypress Hill, Insane In The Brain
- 15 White Zombie, Thunder Kiss '65\*

- 16 Cranberries, Linger\*
- 17 Pearl Jam, Animal
- 18 Urge Overkill, Sister Havana
- 19 Tool, Sober
- 20 Sting, Demolition Man
- 21 Toni Braxton, Another Sad Love...
- 22 Spin Doctors, Jimmy Olsen's Blues
- 23 Bjork, Human Behaviour
- 24 Meat Loaf, I'd Do Anything For Love
- 25 Tony! Toni! Toné!, Anniversary
- 26 2Pac, I Get Around
- 27 Smashing Pumpkins, Today\*
- 28 Zhane, Hey Mr. D.J.
- 29 Guns N' Roses, The Garden
- 30 John Mellencamp, Human Wheels
- 31 Juliana Hatfield Three, My Sister
- 32 Scorpions, Alien Nation
- 33 Ren & Stimpy, Firedogs
- 34 Mariah Carey, Dreamlover
- 35 Janet Jackson, That's The Way...
- 36 Suede, The Drowners
- 37 Ice Cube, Check Yo Self
- 38 Breeders, Cannonball
- 39 Inxs, The Gift
- 40 Belly, Ghetto
- 41 Gary Hoey, Hocus Pocus
- 42 Naughty By Nature, O.P.P.
- 43 Soul Asylum, Runaway Train
- 44 Duran Duran, Too Much...
- 45 Onyx, Slam
- 46 Shai, Baby I'm Yours
- 47 SWV, Right Here/Human Nature
- 48 Stone Temple Pilots, Plush
- 49 En Vogue, Free Your Mind
- 50 Candlebox, Change

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- B. Brown/W. Houston, Something...
- Snoop Doggy Dogg, Who Am I
- Phil Collins, Both Sides Of The Story
- Mariah Carey, Hero
- Tevin Campbell, Can We Talk
- Xscape, Just Kickin' It
- The Lemonheads, Into Your Arms
- The Ocean Blue, Sublime
- Cracker, Low



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

- 1 Aaron Tippin, The Call Of The Wild
- 2 McBride & The Ride, Hurry...
- 3 Alan Jackson, Mercury Blues
- 4 Toby Keith, He Ain't Worth Missing
- 5 Confederate Railroad, Trashy...
- 6 Steve Wariner, If I Didn't Love You
- 7 Little Texas, God Blessed Texas
- 8 Patty Loveless, Nothin' But The...
- 9 Diamond Rio, This Romeo Ain't...
- 10 Wynonna, Only Love
- 11 Martina McBride, My Baby Loves...
- 12 Collin Raye, That Was A River

- 13 Ricky Van Shelton, A Couple Of...
- 14 Billy Dean, I'm Not Built That Way
- 15 Tanya Tucker, Soon
- 16 Toby Keith, A Little Less Talk
- 17 Restless Heart, Big Iron Horses
- 18 Rodney Crowell, Even Cowgirls...
- 19 George Jones, High Tech Redneck
- 20 Tracy Byrd, Why Don't That...
- 21 Willie Nelson, Still Is Still Moving To
- 22 Brother Phelps, Let Go
- 23 Clay Walker, What's It To You
- 24 Shawn Camp, Fallin' Never Felt...
- 25 Aaron Neville, The Grand Tour
- 26 Joe Diffie, Prop Me Up Beside...
- 27 Turner Nichols, Moonlight Drive-In
- 28 Dennis Robbins, Looking For A...
- 29 John Anderson, I Fell In The Water
- 30 John Berry, Kiss Me In The Car

★ ★ NEW ADDS ★ ★

- Restless Heart, Big Iron Horses
- Aaron Tippin, The Call Of The Wild
- Rick Trevino, Just Enough Rope
- Bobbie Cryner, He Feels Guilty
- Mary Karlsen, I'd Be Lying
- Marshall Tucker Band, Down We Go



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Billy Joel, The River Of Dreams
- 2 Mariah Carey, Dreamlover
- 3 Rod Stewart, Reason To Believe
- 4 Toni Braxton, Another Sad Love...
- 5 En Vogue, Runaway Love
- 6 Bruce Hornsby, Fields Of Gray
- 7 John Mellencamp, Human Wheels
- 8 Gloria Estefan, Con Los Anos...
- 9 Sting, Nothing 'bout Me
- 10 Meat Loaf, I'd Do Anything For Love
- 11 Janet Jackson, If
- 12 Michael Jackson, Will You Be There
- 13 Janet Jackson, Again
- 14 Luther Vandross, Heaven Knows
- 15 Daryl Hall, I'm In A Philly Mood
- 16 Rick Astley, Hopelessly
- 17 Madonna, Rain
- 18 UB40, Can't Help Falling In Love
- 19 Lisa Keith, Better Than You
- 20 Taylor Dayne, Send Me A Lover
- 21 Darden Smith, Loving Arms
- 22 B. Dylan, R. Mcguinn, Tom, My...
- 23 Tears For Fears, Break It Down...
- 24 SWV, Right Here/Human Nature
- 25 Earth, Wind & Fire, Sunday Morning
- 26 Elton John, Simple Life
- 27 Sting, If I Ever Lose My Faith In You
- 28 K.D. Lang, Constant Craving
- 29 Sting, Fields Of Gold
- 30 Tina Turner, I Don't Wanna Fight
- 8 Indicates Five Star Video

★ ★ NEW ADDS ★ ★

- Lauren Christy, Steep
- Phil Collins, Both Sides Of The Story

# the Medialine™

## First Rock Mag Returns; Ubiquitous 'Dreamlover'

BY ERIC BOEHLERT

In town for a Poetry Project reading, Paul Williams reports that the fourth issue of his relaunched **Crawdaddy** is due out by January.

It was Williams who, at age 17, came to New York in 1966, rented a cold-water flat, and began publishing perhaps the first contemporary rock'n'roll magazine. (Williams remembers going to press just months before **Rolling Stone**.) During its early years, **Crawdaddy** featured a roster of soon-to-be-rock-star writers. Williams left in 1968, and **Crawdaddy** folded in 1979.

Fast forward 13 years. When R.E.M.'s "Automatic For The People" was released, Williams was struck by it and wanted to write a lengthy review, as in a few thousand words. Aware that no consumer publication would ever print that type of wordy treatise, he decided to crank up **Crawdaddy** once again, and began writing. The ad-free, 14-page issues, held together with a staple and punctuated by rubber-stamp art, are sent out to 500-plus paid subscribers. For a copy, send \$4 to **Crawdaddy**, Box 611, Glen Ellen, Calif. 95442.

**SATURATION**: What happens when you have a hit that crosses the boundaries of pop, AC, and urban radio? For one thing, you get a helluva lotta spins. According to the recently

debuted All-Format Airplay chart in Top 40 Airplay Monitor, Billboard's sister publication that tallies radio airplay data, during a week in late September, BDS detected 10,122 spins for Mariah Carey's "Dreamlover." That pan-radio figure *doubled* those for the week's No. 2 single, Billy Joel's "The River of Dreams."

**IT'S ALL IN THE NAME**: In a recent opinion piece penned for **Ad Age**, **Rolling Stone** editor and publisher **Jann Wenner** lamented the term Generation X, suggesting it be scrapped from the lexicon because "it panders, it patronizes, and, worst of all, it divides." Meanwhile, **MCA Television** is going ahead with a weekly, hourlong show called "**Generation X**," set to be shopped for syndication in '94.

**MTV HUMOR**: During its recent "Livestock Countdown Weekend," the network dug into the vaults and presented its best live performances (virtually all post-1988), including such gems as **Pearl Jam's** "Jeremy" and **L.L. Cool J's** "Mama Said Knock You Out." **Madonna** topped the list. Her winning performance? "Vogue," from an MTV awards show. Yes, she lip-synched.

**KUDOS**: Word has it that **Spin**, busy working on its year-end honors, will name **Liz Phair's** "Exile In Guyville" as its album of the year.

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCT. 16, 1993.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Janet Jackson, Again
- BOX TOPS**
- 2 Pac, Keep Ya Head Up
  - Bell Biv DeVoe, Something In Your...
  - Blood And Crips, Piru Love
  - Blood & Crips, Steady Dippin'
  - Buju Banton, Make My Day
  - D.B.G.'z, Body Like M.F.
  - Dr. Dre, Let Me Ride
  - En Vogue, Runaway Love
  - Fat Joe, Watch The Sound
  - Fat Joe, Flow Joe
  - Geto Boys, Straight Gangsterism
  - Intro, Come Inside
  - K7, Come Baby Come
  - MC Lyte, Ruffneck
  - Meat Loaf, I'd Do Anything For Love
  - Mista Grimm, Indo Smoke
  - Naughty By Nature, Written On Ya...
  - Salt-N-Pepa, Shoop
  - Smooth, Female Mac
  - Souls Of Mischief, 93 'Til Infinity
  - SWV, Downtown
  - Tag Team, Whoompl! There It Is
  - Tony! Toni! Toné!, Anniversary
  - Too Short, I'm A Player
  - Total Devastation, Many Clouds Of...
  - Wu-Tang Clan, Method Man
  - X-Scape, Just Kickin' It
  - Yo-Yo, West Side Story

ADDS

- Ace Of Base, All That She Wants
- Bee Gees, Paying The Price Of Love
- Cyndi Lauper, That's What I Think
- Dirty Rotten Scoundrels, Gangsta Lean
- Faith No More, Another Body Murdered
- INXS, The Gift
- Shabba Ranks, Ting A Ling
- Tevin Campbell, Can We Talk
- Wailing Souls, Wild Wild Life



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

- Best Kissers . . . Miss Teen USA
- The Cranberries, Linger
  - Concrete Blonde, Jonestown
  - Bad Religion, Struck A Nerve
  - Sheep On Drugs, 15 Minutes Of Fame
  - Guess, Shu-B
  - The Story, So Much Mine (Live)
  - Eleanor McEvoy, Video Profile
  - A.N.G., London Bridge
  - Iggy Pop, Wild America
  - Bruce Hornsby, Fields Of Gray
  - Zhane, Hey Mr. DJ
  - Regina Belle, Dream In Color
  - Ronna Reeves, He's My Weakness
  - Blood & Crips, Steady Dippin'
  - Ocean Blue, Sublime
  - Paw, Couldn't Know
  - Dred Scott, Nothin' Ta Lose
  - Lonnie Gordon, Happening All Over...
  - The Buzzcocks, Do It



Three hours weekly  
 110 E 23rd St, New York, NY 10010

- Daddy O, Brooklyn Bounce
- Digital Underground, Return Of...
- Erick Sermon, Stay Real
- Fat Joe, Flow Joe
- KRS-One, Outta Here
- K7, Come Baby Come
- Leaders Of The New School, What's...
- Luther Vandross, Heaven Knows
- Mary J. Blige, Love Without
- Onyx, Shifftee
- Patra, Queen Of The pack
- Run D.M.C., Do What Cha...

- Salt-N-Pepa, Shoop
- Shanice, It's For You
- Smooth, Female Mac
- Super Lover Cee & Casanova, This...
- SWV, Downtown
- Tim Dog, Hard Core
- TLC, Get It Up
- Toni Braxton, Another Sad Love Song



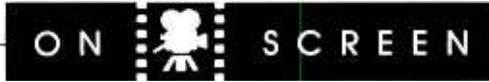
Five 1/2-hour shows weekly  
 Signal Hill Dr, Wall, PA 15148

- Gumbo, A Free Soul
- Arrested Development, People...
- Prophecy, The Eyes
- Wayne Watson, Walk In The Dark
- Carman, Who's In The House?
- First Call, Freedom
- Take 6, Where Do The Children
- Michael W. Smith, Somebody Love Me
- Margaret Becker, Higher Things
- Paul McCartney, Put It There
- Tim Miner, Heart
- White Heart, Unchain
- Soul Asylum, Runaway Train
- DeGarmo And Key, Medley
- Phil Keaggy, I Will Be There
- Julie Miller, SOS
- Dakota Motor Co., Grey Clouds
- Kelli Reisen, The Wind Blows
- Wayne Watson, Touch Of The...
- Geoff Moore, Evolution
- Halo, My Buddy
- Robert Ellis Orrall, Little Bit
- Paul Overstreet, Seeing My Father
- Hammer, Pray



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- The Buzzcocks, Do It
- Curve, Superblaster
- Midnight Oil, My Country
- Luscious Jackson, Daughters Of Kaos
- Aigan Whigs, Debonair
- 4 Non Blondes, Spaceman
- Best Kisses In The World, Miss...



### HALF JAPANESE: THE BAND THAT WOULD BE KING

Directed by Jeff Feuerzeig  
 (Morganville Films)

Half Japanese is the name of the band David and Jad Fair founded back in 1975 in Ann Arbor, Mich. Today, in some tightly wound indie rock and music criticism circles, Half Japanese is considered not only the first punk band but also the best rock group, period. Young film maker (and fan) Jeff Feuerzeig, out to spread the gospel of Half Japanese, has created this sharp and entertaining 90-minute documentary to chronicle the brothers' underground musical journey.

On-camera interviews with the low-key brothers and a small cast of players help weave together the band's history. That history includes Half Japanese's basement beginnings, when no one could play a single note and members regularly sent homemade tapes out to 50 mailing-list fans around the country. Also recalled is the band's aggressively noisy boxed set *debut*, released on Armageddon Records. Contemporary clips of the band performing live, sans an audience, are mixed in with the interviews.

Some of the observers who help tell Half Jap's tale are Maureen Tucker of the Velvet Underground, Byron Coley from **Forced Exposure** magazine, and

Gerard Cosloy, co-founder of Matador Records.

All the participants share a love (bordering on obsession) for the band, as well as a deep-seated resentment of mainstream labels and media that ignore Half Japanese. (Don't look for reviews of this movie anytime soon in **Spin**, **Rolling Stone**, or on **MTV**; all three are the subject of nasty—and hilarious—putdowns throughout the film. Tucker is so disgusted by **MTV** she can barely discuss the topic.)

For nonfans watching the film, a certain leap of musical faith is required. For instance, when Coley crowns Half Japanese the best band in the universe, and Cosloy suggests Jad Fair (who resembles an English lit professor) is perhaps the greatest rock performer ever, some will be caught scratching their heads.

Yet even if you remain unsure what the band's place in rock history ought to be (after all, Cosloy admits it takes six hours of intense listening to fully appreciate the band), the movie still captivates with ease.

Following runs at the Toronto Film Festival and New York City's Film Forum, the movie is scheduled to open nationally soon. Half Japanese opens for Nirvana during the New England leg of that band's upcoming tour. Go figure.

ERIC BOEHLERT

## Evolutionary Theories Dominate 95th AES Meet

This is the first of a series of reports from this year's AES show.

BY MARILYN A. GILLEN

NEW YORK—Like work expanding to fill time allotted, the Audio Engineering Society's 95th Convention appears to have grown into its new, larger space here with ease, judging by foot traffic (extensive), product announcements (numerous), and level of enthusiasm (high).

Even the sunshine (abundant) would seem to have taken a shine to the shindig, staged Oct. 7-10 at the Javits Convention Center here.

The only thing that could be said to have been in relatively short supply was the duplication/replication sector, although Otari and Optical Disc Manufacturing Equipment were among those on hand with new or improved product offerings to tout, while Sony, Philips, 3M, BASF, TDK, and Kao Optical had some significant professional tape and disc announcements.

### NEWSMAKERS

Though solid right down the lineup from recording, editing, and mixing to sound-reinforcement, amplification,

switching, and media-storage products, this conference was one characterized more by evolution than revolution, with showstoppers such as Sony's PCM9000 Master Disc digital recorder and DMX-S6000 all-digital console and SSL's G Plus Series consoles having made their debuts earlier this year in Berlin (Billboard, April 10).

Among the bigger newsmakers were Fostex, which took the wraps off its Foundation 2000 digital workstation; Sonic Solutions, which offered a slew of tie-ins; and Apogee Electronics, which showed off its UV22 Super CD Encoding process for the first time in the States (see stories, this page).

Breaking news included TimeLine's convention-eve acquisition of the Waveframe product line and its entire engineering department.

AT&T staged the first U.S. demonstration of its Disq Digital Mixer Core, a software-based system designed to operate as a digital mixing and post-production system in conjunction with existing analog consoles, and revealed that Sedic Audio Studio of Tokyo will become the second customer to install the interface. A three-room studio, Sedic will use the Disq in conjunction with an SSL 4064 GBG-TR. The installation

is expected in early '94.

Masterfonics in Nashville was the first house to install the Disq Digital Mixer Core earlier this year and has since completed its first mixes using it, according to Masterfonics owner Glenn Meadows. Projects that have employed the system include recordings by Reba McEntire and Diamond Rio.

### SOUND SYSTEM IN A BOX

The darkhorse buzz product here was a potentially revolutionary signal-processing system from Peavey that claims to provide "a complete sound system in a box."

Although computer control of signal processing and gear is not a new idea, Peavey's "MediaMation" takes it a leap

beyond: It not only controls the sound system, it *is* the system.

"This is the entire front end of a sound system, everything but power amps and speakers, implemented in a PC," company CEO Hartley Peavey tells Billboard. "You are able to completely design a sound system in a computer and then, at the touch of a button, implement it. And the cost of this thing will be far less than just the labor of hooking up the old devices."

During a demonstration, a company rep walked guests through the process: Individual signal processors are called up on the computer monitor via a Windows menu and placed on screen as if the user were drawing a block diagram of the desired system. Using a mouse,

the user "wires up" (draws lines between) the devices and activates the setup.

Peavey says five "premiere installations" are going in now, including sports arenas and other large venues. He foresees a wide range of eventual applications, including recording studios and homes, and adds, "Note that we didn't just call it *AudioMation*."

Units are due in the first quarter of '94; no pricing has been set.

### SOMETHING FOR EVERY WALLET

Those looking to add new desks to their studios faced options that ran the gamut of features and price points.

For budget-minded buyers wanting

(Continued on next page)

## Apogee Offers 'Super CD' Process Encoding System Makes Noise Floor Transparent

NEW YORK—Add another major player to the world of 20-bit mastering processes: Santa Monica, Calif.-based Apogee Electronics Corp.

While Apogee's "UV22 Super CD Encoding" had its official U.S. coming out only last week at the Audio Engineering Society Convention here, it already has been used on some high-level stateside recording projects while in its prototype form and has gained the endorsement of some highly respected mastering engineers, among them Roger Nichols, Bob Ludwig, and Doug Sax, who says he has used UV22 on an upcoming Linda Ronstadt/George Massenburg-produced album by Ronstadt, "Winter Light," due in November from Elektra.

Like other bit-boosting processes (Billboard, Oct. 9), UV22 attempts to retain as much of the added detail of 20-bit masters as possible in standard 16-bit CD recordings. To do this, however, UV22 takes a different approach than do the others, in that it does not attempt to modify the noise floor, but rather to make it *transparent*, up to 30

dB into it.

"We are trying to be more analog in that respect," says Apogee owner/president Bruce Jackson. "What we do is we say that the CD noise floor is already amazingly low, but that we want to make the *quality* of that noise floor somewhat like analog tape. Even though analog has a relatively higher noise floor, you can actually hear things way, way into it, and that's what we do with UV22: We take the very low CD noise floor and let you hear stuff way, way into it with great quality and detail. This is a very significant step in improving the sound of CD."

"Modifying" the noise floor through noise-shaping and bit mapping compromises the resulting sound quality, Jackson argues. "It's throwing the baby out with the bathwater."

Five years in development, UV22 made its world premiere at the AES show this past March in Berlin. A limited number of prototype units have since been put into the hands of leading U.S. mastering engineers, Jackson says, to an enthusiastic response.

One such respondent is Doug Sax, president of the Mastering Lab in Hollywood, Calif., who has put in his order and hopes to take possession of the first production model as soon as it becomes available.

"I've only used it on a couple of projects so far," Sax says, "but I can say the UV22 is the best system I've heard for taking 20-bit and folding it down into 16 bits."

Adds Sax of the UV22 approach, which eschews noise-floor modification, "I personally don't think that the noise floor of a true 16-bit state-of-the-art system is the problem. The problem has always been where this very low-level detail and echo is going, and this system addresses that very well."

MARILYN A. GILLEN

## Fostex's Toil & Trouble Yields Foundation 2000

NEW YORK—After "toiling away madly for the last 11 months," in the words of VP/CFO Richard Rosenzweig, Fostex's engineers at its new Research and Development facility in New Hampshire (tagged FXR) have unveiled their first developmental project: The Foundation 2000, a digital audio production platform.

The self-contained nonlinear audio recording, mixing, and editing system features proprietary software and hardware architecture. It allows for both analog and digital I/O options, with an analog capacity of 18 in/20 out and a digital capacity of 2/2. Each Foundation 2000 unit can record, play, and mix 16 simultaneous real-time audio channels, and up to six units can be cascaded for as many as 96 channels, all controlled by a single hardware edit controller (built into the front of the box, but removable for easy use).

Data is stored on a 3.5-inch removable 540MB hard drive, which Fostex calls a "Removable Project Environment," capable of storing up to 90 minutes of mono audio. As many as six additional format drives and MO devices can be added to expand the storage time.

The Foundation comes standard with an 18-bit data converter (open to future 20-bit expansion) and provides random-access dynamic digital signal processing through software-configurable computing cards, called ACE cards. Each ACE card

contains four Motorola 56002 processors; each Foundation can hold up to six ACE cards, with the possibility of adding more by racking more Foundations.

Although it does not have its own video monitor, the Foundation allows for an interface with a Macintosh computer as well as for networking.

The Foundation can be used as a stand-alone unit or integrated into a multimachine environment where it can act as master or slave.

The Foundation 2000 is expected to be available in late November or early December. Price for the standard configuration is \$25,000.

In other news from Fostex, during AES the company demonstrated its SVHS RD-8 digital multitrack. The linear, digital eight-track recorder features a tape format interchangeable with the Alesis ADAT, and offers a built-in SMPTE timecode and reader. The target market, according to Fostex, is audio postproduction studios, jingle houses, and project studios.

"This is a plug-and-play replacement for the analog and digital 24- and 48-track recorders seen in project studios and post applications," said Steve Cunningham, Fostex VP of marketing. The units, now available, list for \$4,795.

Fostex also showed its D-10 DAT recorder here, boasting Auto-Cue and Instant Start features, at a price of \$2,850. MARILYN A. GILLEN



**On The Drum Beat.** Pangaea/I.R.S. recording act Kennedy-Rose has been in the studio working on the follow-up to its 1990 release, "Haiku." The album, "Walk The Line," is due Jan. 25. Pictured at Room And Board Studios in Nashville, during the recording of the track "Iron Horse," are Pam Rose, left, and Mary Ann Kennedy. At the ceremonial drum are five of the 16 Menominee Indians who provided vocal accompaniment on the track.

## Pact With Sony Is Sonic's Solution For Workstations

NEW YORK—Sonic Solutions has forged a pact with Sony to incorporate the latter's Super Bit Mapping noise-shaping technology into its Sonic Solutions workstations. The news was part of a raft of AES announcements from Sonic, including plans for a new DiscVideo option that will permit MPEG-1 encoding of video for inclusion on CDs premastered on the Sonic System.

"We are honored to be selected by Sony to be the first Super Bit Mapping [manufacturer] licensee," said Sonic Solutions president Robert Doris about the AES announcement, made Oct. 7 here. Added Bob Sherwood, VP of sound technology

(Continued on next page)

## PACT WITH SONY IS SONIC'S SOLUTION TO WORKSTATIONS

(Continued from preceding page)

marketing for Sony, "This is a great coupling for us, and we think it will help Super Bit Mapping reach a much wider audience." Sonic users can attach the SBM logo to their work, according to the terms of the license.

The new DiscVideo option is envisioned by Sonic Solutions as an authoring system for three different types of video CDs: karaoke CDs, CD-I/FMV, and the new CD-DV standard championed by JVC, Philips, Matsushita, and Sony. Output can be done via several means; use of Sonic's PreMaster CD option will produce a video disc capable of immediate playback on the appro-

priate device, Sonic says. "This can be sent directly to the mastering plant for production of digital video CDs," Doris said.

The digital-video move is in keeping with a general trend Sonic sees in the professional audio industry, one in harmony with the theme of this year's AES convention, Doris said. "Our view is that the audio industry will increasingly expand into multimedia," he said. "The video CD promises to be an important part of the entertainment industry's multimedia future, and we want our customers to be able to participate in this revolution."

Sonic will offer two versions of

DiscVideo: An out-of-real-time version is expected to be priced around \$25,000; a real-time version, which will integrate an additional piece of hardware to perform the real-time video encoding, is expected to add \$15,000 to that cost. Both options are due out in early 1994.

Other Sonic partnerships revealed here include plans to port its Sonic Systems line to Silicon Graphics' Indigo line of workstations; the connection should be available in spring '94. Sonic also made a joint announcement with Avid Technology that Sonic Solutions' NoNoise audio restoration system will be marketed early in

1994 as an option for Avid's AudioVision and AudioStation lines. A Media Composer version is due later that year.

Sonic also introduced here several extensions to MediaNet (formerly called SonicNet), its high-speed network interface that allows productions to move from worksta-

tion to workstation without ever leaving the network's hard discs. MediaNet now will be available in CDDI (copper) as well as FDDI (fiber) implementations, with an ATM (Asynchronous Transfer Mode) due in mid-'94.

MARILYN A. GILLEN

## Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 16, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-PLAY	ALBUM ROCK
<b>TITLE</b> Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasieff (Columbia)	JUST KICKIN' IT XSACPE/ J. Dupri (Columbia)	WHAT'S IT TO YOU Clay Walker/ J. Stroud (Giant)	A SHADEY SHADE (NOW PRANCE) RuPaul/ E.Krupper (Tommy Boy)	NO RAIN Blind Melon/ R.Parashar (Capitol)
<b>RECORDING STUDIO(S) Engineer(s)</b>	RIGHT TRACK (New York) Bob Rosa Dana Jon Chappelle	KROSS WIRE (Atlanta,GA) Phil Tan	LOUD (Nashville) Lynn Peterzell Julian King	HYSTERIA (New York) Eric Kupper	LONDON BRIDGE (Seattle,WA) Rick Parashar
<b>RECORDING CONSOLE(S)</b>	SSL 4064	DDA AMR 12	SSL 4000	Tascam 388 with Roland M12E	Neve 8068
<b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b>	Sony 3348	Sony APR 24	Otari DTR900	Tascam 388	Studer A800 MKII
<b>STUDIO MONITOR(S)</b>	Tannoy	UREI 813 Yamaha NS10	Yamaha NS10	Tannoy PBM8 JBL Control 1	Tannoy Yamaha NS10
<b>MASTER TAPE</b>	Ampex 467	Ampex 499	Ampex 467	Ampex 456	3M 996
<b>MIXDOWN STUDIO(S) Engineer(s)</b>	SONY STUDIOS (New York) Mick Guzauski	BOSSTOWN (Atlanta,GA) Phil Tan	LOUD (Nashville) Lynn Peterzell	HYSTERIA (New York) Eric Kupper	LONDON BRIDGE (Seattle,WA) Rick Parashar
<b>CONSOLE(S)</b>	SSL 4000 96 Ultimotion	SSL 4000	SSL 4000G	Tascam 388 with Roland M12E	Neve 8068
<b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b>	Sony 3348 (Dolby SR)	Studer A827/820	Otari DTR900	Tascam 388	Studer A800 MKII
<b>STUDIO MONITOR(S)</b>	Mastering Lab Tannoy	Genelec 1031	Yamaha NS10	Tannoy PBM8 JBL Control 1	Tannoy Yamaha NS10
<b>MASTER TAPE</b>	3M 996	Ampex 499 3M 996	Ampex 467	Ampex 456	3M 996
<b>MASTERING (ALBUM) Engineer</b>	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	HIT FACTORY Tom Coyne	STERLING SOUND George Marino
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol 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.

## AES' EVOLUTIONARY THEORIES

(Continued from preceding page)

a full-featured recording console, Soundcraft introduced the DC2000 in-line recording console with moving fader automation and digital control at the barrier-breaking price of less than \$25,000. The DC2000 is available in 24- and 32-inputs.

Also promising to set "a new price/performance point," Otari announced a new line of consoles based on the design philosophy of its Concept 1, demonstrated for the first time here (Otari says it already has sold 10 since their June bow). The new consoles will boast on-board automation and computer-control functions. The first model is due in '94 and will offer 48 automated inputs at less than \$30,000.

Stepping up the ladder, there was Euphonix, which staged the East Coast premiere of its CS2000 Digital Control

Mixing System, featuring a fully expandable mix controller frame allowing smaller systems to be upgraded to the largest 112 Fader Console. "We have had a phenomenal response," noted Euphonix VP Andy Wild, adding that the system was particularly popular with musicians. The first East Coast sale was to Time Machine studios.

At the other price extreme is the Over Quality OQM 8100 mixing console from ADgear, in association with George Massenburg Labs. The price? Some \$780,000 for an 80-channel console and \$650,000 for 64 channels.

Among the Over Quality's unique features is that it has no microphone inputs, with all signal circuits operating at console level.

Coverage continues next week.

## Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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# Copies	Amount
_____	1994 International Buyer's Guide (8064-1) \$89
_____	1994 International Talent & Touring Directory (8062-5) \$75
_____	1993 Record Retailing Directory (8059-5) \$99
_____	1993 International Tape/Disc Directory (8060-9) \$40
_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

## 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.

### OCTOBER

Oct. 14-17, **Independent Music Seminar**, sponsored by ASCAP and Rockpress, various locations, San Diego, Calif. 619-234-9400.

Oct. 14-24, **Jazz In Paradise '93**, produced by Music & Art Events Inc., St. Croix, Virgin Islands. 809-778-3312.

Oct. 15-20, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

Oct. 15-16, **Third Annual Urban Music Business Conference**, presented by BMI Nashville, Regal Maxwell House Hotel, Nashville. Caroline Newcomb, 615-291-6728.

Oct. 18-20, **MTV Seminars**, The Museum of Television and Radio, New York. 212-621-6800.

Oct. 19, **"Selling and Protecting": Music Publishing Seminar**, Five Towns College, Dix Hills, N.Y. Mark Donnelly, 516-271-8442.

Oct. 21, **Fifth Annual Calypso & Steelband Music "Sunshine" Award Program**, Tribeca Performing Arts Center, New York. 718-712-2005.

Oct. 21-23, **19th Annual Friends Of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 22-24, **Texas Assn. of Broadcasting 1993 Annual Convention**, Worthington Hotel, Fort Worth, Texas. 512-322-9944.

Oct. 23, **Soulbeat Television Network 16th Annual Hollywood Awards Ball and Dinner**, music awards ceremony, Scottish Rite Center, Oakland, Calif. Pamela Stearne, 510-444-7165.

Oct. 23, **"How To Start & Run Your Own Record Label,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Oct. 23, **"Managing Entertainment,"** seminar presented by Tallie Creative Business Affairs, Doral Hotel, New York. 212-713-5336.

Oct. 23-24, **Songwriters Expo 17**, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.

Oct. 26, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** seminar presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Oct. 26-29, **"Smart Media Week,"** presented by Knowledge Industry Publications. The event is divided into three conferences: **Smart Media International** (focusing on interactive programming formats including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others), **CD-I Three**, and **Electronic Publishing And Rights Conference II: Impact On Print, Audio And Video Publishing**. Sheraton New York Hotel, New York. 914-328-9157.

Oct. 27, **"Marketing Your Music,"** presented by Women In Music, Lone Star Roadhouse, New York. 212-459-4580.

Oct. 27, **"The Music Business: Contracts, Managers & Copyrights,"** seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, The Learning Annex, New York. 212-570-6500.

Oct. 31, **British Music Industry Award**, Grosvenor House, London. 011-44-71-287-4422.

### NOVEMBER

Nov. 3, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Nov. 3-5, **15th Annual Billboard Music Video Conference and Awards**, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 3-6, **CMJ Music Marathon**, Waldorf-Astoria, New York. 526-466-6000.

Nov. 4-5, **Fifth Annual ITA Magnetic And Optical Media Seminar**, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 4-6, **Loyola Radio Conference**, Bismarck Hotel, Chicago. Lazar Mavrenovic, 312-915-6558.

Nov. 8, **Eighth Annual Wammies Awards**, presented by the Washington Area Music Assn., Washington Hilton & Towers, Washington, D.C. 202-338-1134.

Nov. 10-12, **Special Interest Video Assn. Convention**, Sheraton Universal Hotel, Universal City, Calif. 203-831-2891.

Nov. 10-14, **Fifth Annual Entertainment And Sports Law Seminar**, sponsored by the Entertainment And Sports Law Section of the State Bar Of Georgia, Sonesta Resort, the Island of Curacao. Tony Smith, 404-237-7707.

Nov. 11-14, **Young Black Programmers Coalition Convention**, Hyatt Regency, New Orleans. 205-432-8661.

Nov. 11-14, **Sixth Annual National Conference of College Broadcasters**, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

Nov. 11-14, **Sixth Annual Berlin Independence Days**, Haus am Kilinischen Park, Berlin, Germany. Linda Owen, 512-467-7979.

Nov. 13, **"Strictly New Orleans,"** event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, **Fifth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, **Tenth Annual T.J. Martell Foundation Tennis Party**, National Tennis Center, Flushing, N.Y. 212-245-1818.

### DECEMBER

Dec. 1, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

### JANUARY

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subatch, 536-5018.



**A Solid Foundation.** Executives of Columbia Records congratulate Michael Bolton on the establishment of the Michael Bolton Foundation. The foundation will assist women and children at risk from the effects of poverty and abuse and also support positive development programs. Pictured, from left, are Jerry Lembo, VP, adult contemporary promotion, Columbia; Louis Levin, artist manager; Bolton; Don Jenner, president, Columbia; Burt Baumgartner, senior VP promotion, Columbia; and Charlie Walk, associate director, national top 40 promotion, Columbia.

## LIFELINES

### BIRTHS

Boy, Riley Olin, to Roger and Gretchen Wierwille Osborne, Sept. 4 in Nashville. He is professional manager for Bugle Publishing Group.

Boy, Henry Corfield Fagenson, to Don Was and Gemma Corfield, Sept. 25 in Beverly Hills, Calif. He is a producer and musician. She is VP of A&R for Virgin Records.

Girl, Hayley Tess, to Alan and Judie Jackowitz, Sept. 30 in Miami. He is controller of Peaches Entertainment.

Girl, Lillian Anthony, to Rick Brodey and Betsy Anthony-Brodey, Oct. 11 in Los Angeles. He is graphics production manager for Rhino Records. She is VP of talent acquisition for MCA Music Publishing.

### MARRIAGES

David Dunton to Regina Joskow, Sept. 11 in Hoboken, N.J. He is the keyboard player for the Kevin Salem band. She is director of national public-

ity for PolyGram Label Group.

John Petrucci to Rena Paoella, Sept. 19 in Long Island, N.Y. He is guitarist with EastWest recording act Dream Theater.

Fran Manzella to Doreen Pinto, Sept. 26 in Woodbury, N.Y. He is a technical engineer and owner of Fran Manzella Recording and Technical Services. She is the studio manager at Skyline Studios.

Rob Tomaszewski to Kelly McRae, Oct. 9 in San Francisco. He is a production manager with Bill Graham Presents. She is a production manager with the Kronos Quartet.

Fabio Bargna to Diane Tripp, Oct. 10 in Glen Cove, N.Y. He is a musician and she is president of Tripp Management.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**THE CHARGE AGAINST HUNGER:** Every CD or cassette purchased with an American Express card through Dec. 31 will help raise funds for Share Our Strength (SOS), one of the country's largest hunger relief organizations. The campaign, "Charge Against Hunger," hopes to raise up to \$5 million, with 2 cents per purchase going to SOS from American Express, up to \$4 million. The program was launched with a check for \$1 million from American Express. The program also involves merchants who take the card and plan to donate additional funds. For example, beginning Nov. 26 and continuing through the end of the year, Kmart will match American Express' contribution of 2 cents per purchase in Kmart stores, with a goal of reaching \$250,000.

**CHILD'S WORK:** Jerry Lee Lewis, Huey Lewis, Rita Coolidge, and Mexican rock star Alejandra Gufman joined forces with the First Lady of Mexico, Cecilia Ocelli Salinas, to raise more than \$120,000 for her project, Mexico City's first interactive Children's Science Museum, with a show Oct. 8 at the Hard Rock Cafe in Mexico City.

**RESTORATION HELP:** Pianist Danny Wright helped raise an estimated \$50,000 to support a bridge restoration project as the featured performer at the 24th annual Madison County Covered Bridge Festival, Oct. 9 in Winterset, Iowa. The title of this year's event, "The Bridges Of Madison County," was based on the success of Robert James Waller's best-selling book of the same name. Wright is also featured in a film, "The Magic Of Madison County," due for release in January by MPI Home Video.

**FREE MUSIC WORKSHOP:** Add Joy To Learning, a series of free workshops and lectures on the music industry, is preparing for its new season at New York Univ. under the supervision of its founder Audrey Levine. The series' focal point is "Career Opportunities In The Music Industry," which takes place Friday afternoons at NYU's education building between Washington Square Park E. and Greene St. from 3:30 to 4:45, followed by Music Literacy from 5 to 6. Levine also cites the need for donations of audio equipment to the class. She can be reached at 212-807-8344 or written to at P.O. Box 393, Old Chelsea Station, New York, N.Y. 10113.

## Printers To Boost TW's Interactivity

■ BY MARILYN A. GILLEN

NEW YORK—Time Warner is making its planned full-service TV network in Orlando, Fla., even more interactive with the addition of printouts.

The company has teamed with Hewlett-Packard to develop technology allowing customers to plug color printers into their set-top cable boxes, and thus download a variety of printed information and still video images through them.

Likely initial uses will include coupons for advertised products, copies of magazine articles available on the interactive system, news, invoices,

and additional product information for home shopping applications, such as complete brochures. The possibilities, however, are wide-ranging.

"On the music side, I could see that if you were watching a music video, you could ask for and get a printout of the discography of, say, Eric Clapton, or get the history of Stone Temple Pilots," says Time Warner spokesman Edward Adler. "You could find out where they are on tour, or where you could buy their albums, and maybe get a coupon."

Likewise, the potential exists for printing out video box-art images to accompany home video programming, or album liner notes.

Specific applications are pending.

The printers will be provided free to the approximately 4,000 subscribers in Time Warner's Orlando network development site, Adler says. Beyond that, questions of who pays and how much have yet to be determined. (Advertisers, for instance, conceivably could carry some or all of the cost because of the benefit gained, or consumers might foot the bill.)

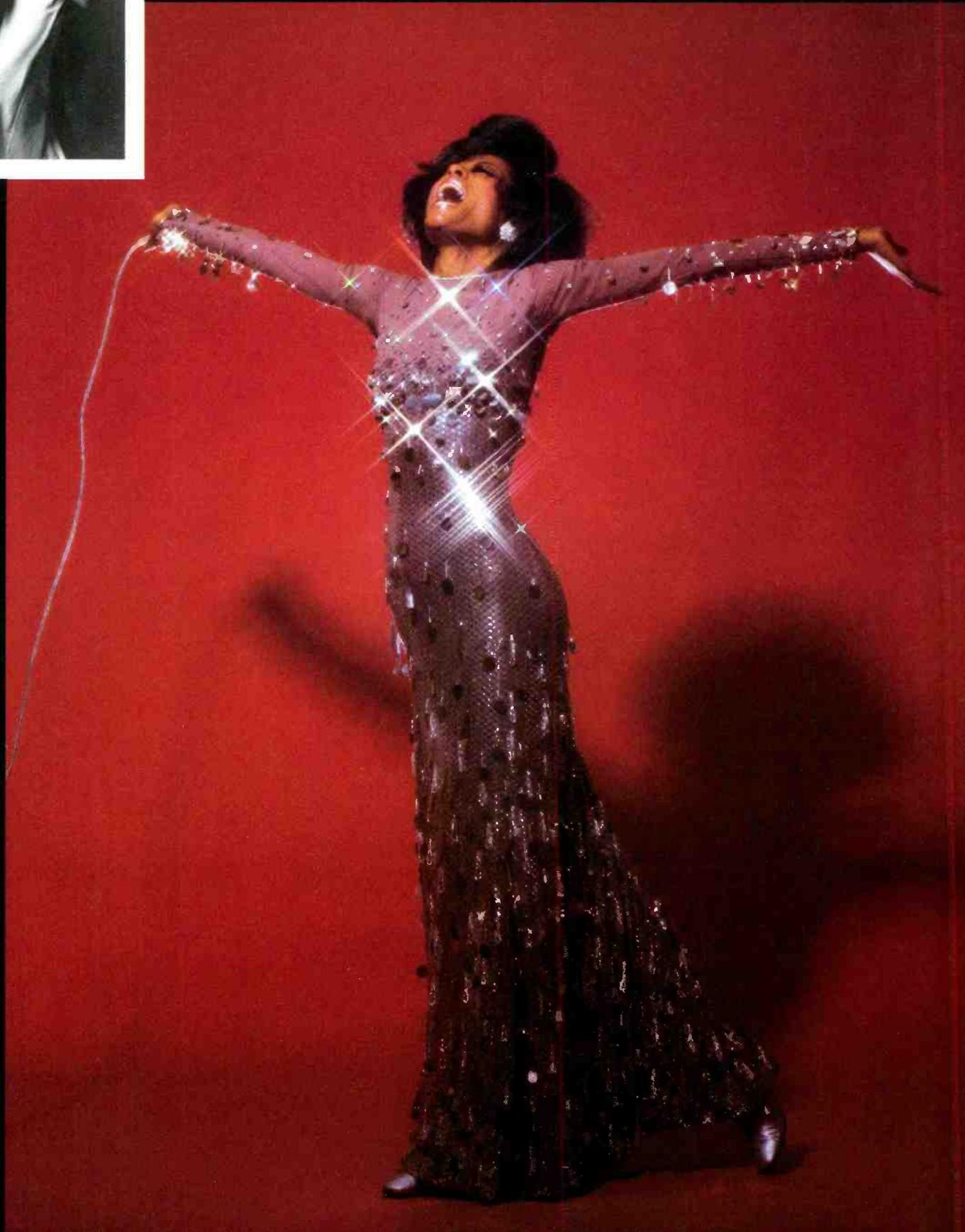
The printers are scheduled to be in homes next April, when Time Warner's fully interactive TV network is scheduled to be up and running.

# DIANA ROSS



THIRTY FABULOUS YEARS

A BILLBOARD ADVERTORIAL



# DIANA

YOU ARE RARE, YOU ARE AN ORIGINAL.

COMING INTO MY LIFE WHEN YOU DID

MADE ME UNIQUE.

*Berry*



Diana **R**oss  
30TH ANNIVERSARY

**D**iana Ross was born March 26, 1944, at Women's Hospital in Detroit, the second child of Fred and Ernestine Ross. She doesn't remember the first time she ever sang, but does recall sticking close to her mother as she did chores around the house. The apartment was filled with music, and Ross especially liked the sounds of Etta James. As a child, she would stand in front of her mirror and sing along with Etta's "Roll With Me Henry."

Diana Ross was 14 when her family moved into the Brewster Projects. She was a student at Cass Tech, but in the Projects she met two students from Northeastern High, Mary Wilson and Florence Ballard, with whom she formed a singing group. They were together for two years when Ross asked her friend Smokey Robinson if he would arrange an audition with Motown's Berry Gordy. The girls waited anxiously for word from Gordy after their audition. He liked their sound but thought they were too young to sign with his company, and suggested they finish high school and then try out for Motown when they were a little older.

Ross did find work at Motown, but not as an artist. She was hired to be Gordy's secretary, although by her own admission she mostly cleared papers from his desk. (All the secretaries at Motown, it turns out, were a bit 'different': they all sang.) It was a summer job, and Ross wasn't deterred from her desire to join the company's artist roster. That day came on January 15, 1961, when the girls went to Motown with their parents to sign contracts. They were known as the Supremes, a name Ballard had selected from a list drawn up by songwriter Janie Bradford. Florence picked "the Supremes" because it was the only name on the list that didn't end in "ette." Ross didn't care for the name, but it was already on

the contracts and she accepted it.

The Supremes had their first single released on Tamla. "I Want A Guy" failed to chart, and they were switched over to the new Motown imprint. The group was teamed up with the writing/producing team of Eddie Holland, Lamont Dozier and Brian Holland. They hit the Top 30 at the beginning of 1964 with "When The Lovelight Starts Shining Through His Eyes," which was recorded in October 1963. On July 11, 1964, they entered the Hot 100 with "Where Did Our Love Go." It became one of the fastest-selling singles in Motown's short history, moving to No. 1 six weeks later. Anyone who thought it was a fluke was quickly proved wrong. In rapid succession, the Supremes went to No. 1 with "Baby Love," "Come See About Me," "Stop! In The Name Of Love" and "Back In My Arms Again." In less than a year, they had five consecutive No. 1 singles, a record unmatched by any American group even to this day.

The Supremes' fame spread around the world. At home, they were welcome guests at the Copacabana in New York and made frequent appearances on *The Ed Sullivan Show*. They toured the U.K. and many European countries, and their fans gathered by the hundreds at Los Angeles International Airport to see them off on their trip to Japan.

In 1967, with the release of "Reflections," Gordy changed the trio's name to Diana Ross & The Supremes. By January 1971, the Supremes had racked up 12 No. 1 hits, culminating with "Someday We'll Be Together," the album that marked Ross' departure from the Supremes.

Diana Ross' career continued to soar. While the Supremes continued with a new lead singer, Ross went to work with the writing/producing team of Nick Ashford and Valerie Simpson and came up with a No. 1 hit, "Ain't No Mountain High Enough."

Ross continued to appear on television, hosting her own network variety special with guest stars Bill Cosby, Danny Thomas and the Jackson 5. She had done some minor acting in previous specials, but the world was surprised by—and impressed with—her astounding performance as Billie Holiday in *Lady Sings The Blues*. Ross not only received critical acclaim, she was rewarded with an Oscar nomination for her motion picture debut.

She continued to tour, make hit records ("Touch Me In The Morning," "Love Hangover") and star in films (*Mahogany*, *The Wiz*). In 1980, she recorded her most successful solo single, "Upside Down." On its way to No. 1, the record took a giant leap up the Hot 100, from No. 49 to No. 10 in one week. The album it came from, "diana," was also one of the best-selling LPs of her career.

And if that wasn't big enough, along came "Endless Love," Ross' duet with Lionel Richie that spent nine weeks atop the Hot 100, making it Motown's most successful single to that date. It held on to that record for more than 10 years.

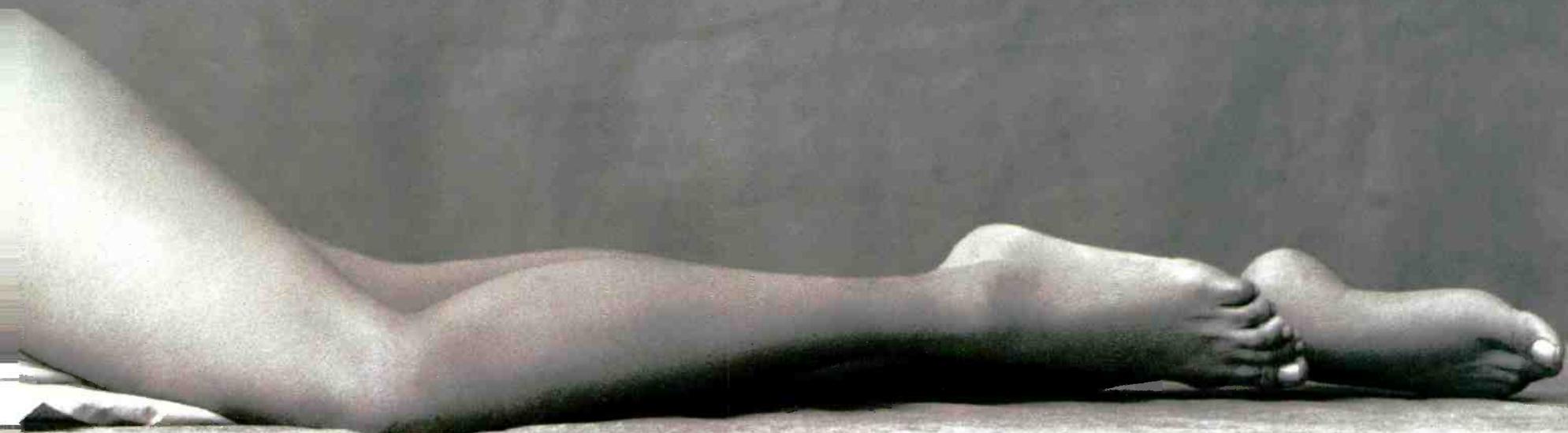
Diana Ross broke away from Motown for a time, not out of anger but because she was experiencing personal growth and felt it was time to move on. She signed with RCA in North America (and EMI for the rest of the world), then returned to Motown in 1989—not only as an artist, but as part owner, with a seat on the board.

As she celebrates her 30th anniversary in show business, Diana Ross can look with pride to her accomplishments in music, motion pictures and television, with more to come. A recently signed production deal with ABC means she'll be producing and starring in television movies for the network; production was completed in September on the first of these, titled *Out Of Darkness*. Her biography, *Secrets Of A Sparrow*, will be published by Random House this month. There's more music coming, too. The release of the four-CD boxed collection (which includes five newly recorded tracks) proves that it continues...forever. ■

Photo: Harry Langdon

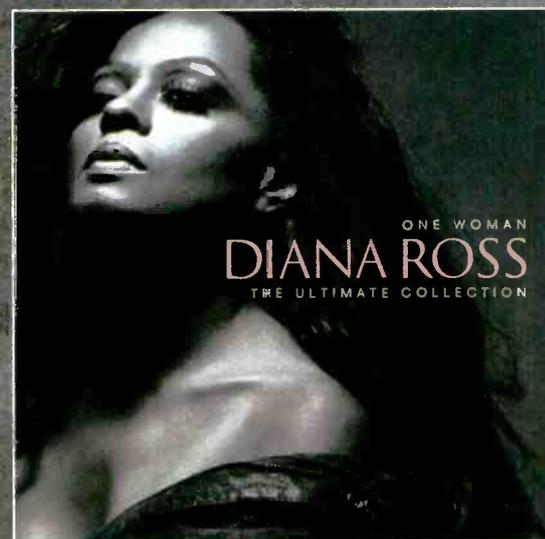
# DIANA ROSS

Congratulations on thirty years of outstanding success from  
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20 all time great tracks  
from The Supremes to the present day  
including 3 brand new songs.



## Just The Music: The Diana Ross Interview

BY DAVID NATHAN

**W**hile her multi-faceted talents have taken her into many arenas, music has always been central to all of Diana Ross' activities. She's recorded close to 60 albums, as a member of the Supremes and as a solo artist. In celebration of her three decades as a recording artist, Ross recently spent some time with Billboard discussing her music—its roots and inspiration, the stories behind the songs, her maturation as a recording artist—in an exclusive interview...

**BILLBOARD:** What were the earliest musical influences you recall?

**DIANA ROSS:** First of all, I think the foundation has to do with spiritual music, church music, because that's wrapped around my family, my upbringing and early days. But it wasn't gospel performers. It wasn't professional people, it was just going to church. Then, during the late '50s, groups like the Chantels, the Shirelles, Frankie Lymon & The Teenagers...and Etta James with "Roll With Me Henry"...and there was one of her songs that was really emotional... "At Last" [No. 47 Pop, Billboard, 1961] I used to go and see her at these little clubs in Detroit. I used to watch her, and I used to try and sing like her when I was little. I must have been 12 or 13 and I'd stand in front of the mirror singing "At Last."

**BB:** When you and Mary Wilson and Florence Ballard began recording at Motown in 1960, what were those early sessions like?

**D.R.:** Well, so much different than they are today. We had a two-track machine. Before we started singing ourselves, we were trying to do background work for other artists at the company, so those were exciting times, because it was just about really feeling the music and

doing a lot of 'oohs' and 'aahs.' I can remember where everything was set up in the room. 'The Studio.' It was just a very small room, and looking back, we didn't think it was so special then...we were just doing what we were doing. [When we began recording as the Supremes] it was about emoting out there, like you had to really get into it, behind the microphone, and of course there were no 'punch-ins'! But it was really a new experience for us, because we'd never really sung a song and had it put on tape.

**BB:** All of the early Supremes hits were written by Holland-Dozier-Holland...

**D.R.:** Brian Holland seemed to be the musical part of the team. He played piano, and he played with a lot of feeling, a lot of soul...you know, he just had this special way with the piano, and he seemed to be the one who knew a lot about what was happening musically. He first came up with the song "I Hear A Symphony," and he listened to all types of music. Eddie Holland was the most organized of those two brothers, although I also knew that he was also very involved with the lyric writing. In fact, I think all three of them contributed to the lyrics. What Lamont seemed to be able to do was come up with those little licks, those hooks, the background parts. It was really a special unit.

Eddie Holland was a good singer himself, so he would always show me how the songs would go, how to do them. We didn't really have demos to work from then...you'd just go in the studio with the piano and learn the song, and sometimes the words were still being written right there [in the studio].

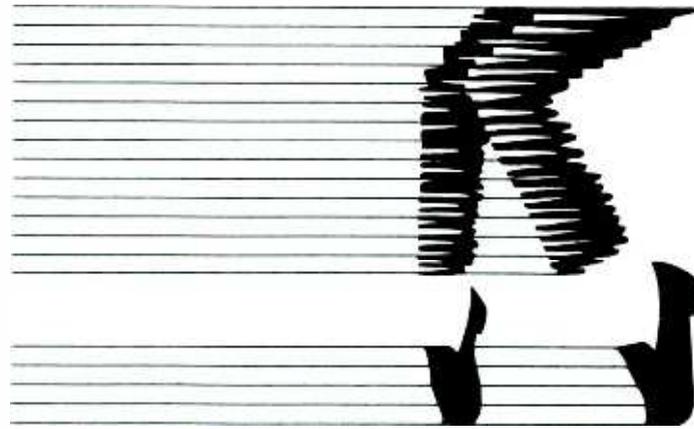
**BB:** It seems that Motown was one of the first companies—and the Supremes one of the first pop groups—to do "concept" albums, like "We Remember Sam Cooke," "A Little Bit Of Liverpool" and "Country & Western And Pop," etc...

**D.R.:** Motown was an idea-oriented company. Berry Gordy used have these morning meetings, and they were like brainstorming sessions. They just kept us all ahead of what was going on. Someone was always aware of what was going on in the charts, what records were selling, what the hits were. I give Berry a lot of the credit for being able to be a visionary for the Supremes and his other artists. He had an incredible sense, and he had such a charisma about him, and he had the ability to hire talented people—not just the creative people like the performers and the songwriters and musicians—but he also brought in incredible business people to be involved with Motown in those early days.

**BB:** How do you feel now about those early Supremes hits?

**D.R.:** I realize how really good they were. In putting together the four-CD set for my 30th anniversary, we listened back to "Reflections," which is a very unusual sound...then, looking back at "Love Child,"

*Continued on page D10*



Congratulations!

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**MJJ PRODUCTIONS**

## Overseas, Consumers Profess Endless, Record- Breaking Love For History's Most Successful Female Vocalist

BY PAUL SEXTON

**T**he international career of a supreme vocal stylist reached a new zenith on October 7 when the very week of release of her four-CD anthology, a special ceremony took place in London to mark the arrival of Diana Ross in *The Guinness Book Of Records*.

The presentation, made by editor Norris McWhirter, honored La Ross' entry in the new edition of the compendium of human achievement as the most successful female vocalist in British chart history.

The facts and figures behind the award are dizzying indeed: 51 U.K. solo hits up to publication time (the tally now reads 53), plus another score from the Supremes era and a "weeks on singles chart" total that earlier this year went over 400 in Britain. They form part of an international reputation that, for its mix of artistic acclaim, commercial success and sheer longevity, has very few equals.

The people who have helped to shape and polish a glittering global career queue up to shower Diana with praise. Rupert Perry, president/CEO of EMI Records U.K. and Eire, has worked with her since the early 1980s, when she signed to Capitol in the U.K., and remembers the day in 1991 when he was told she was on the telephone.

"She has a huge amount of energy and drive, and she's a great motivator for everyone here. When the last album ["The Force Behind The Power"] was ready, she called me up, said she wanted to come by my office and play it for us. Sure enough she came bounding through the door and we had a great meeting." Commenting on the fact that Diana does not have a manager, Perry adds, "She probably knows more than most managers anyway."

Divisional MD of EMI U.K. Jean-Francois Cecillon readily admits he felt he had to prove himself to a megastar of such standing. "She's 30 years in the business; she must have met hundreds of executives," he observes. "For her to give you this anniversary project, it's a mark of trust, and it's not because you're an MD that she's going to give it to you, because she's dealt with maybe 50 MDs in her life. For me it's one of the best experiences of my career. She's very impressive to work with, she knows exactly who she is and where she's going, and she works very hard."

ITB's Barry Dickins, who has staged Ross' international tours for some 11 years, glows about the singer's stagecraft, honed over more than 30 years of road work. "You're talking about a supreme performer." He smiles at the apt choice of phrase. "She works a room better than any act I've ever seen. She has the ability to make the venue seem like a club. She plays in the middle, but it's not a revolving stage—she keeps turning. She makes you think she's singing to you."

"She's brilliant to work with," says EMI U.K. marketing director Jonathan Green. "She doesn't have a manager, so you deal with her personally. Obviously, she has a good team of people around her. With Diana you have to expect the unexpected."

Often in her solo career, Diana's international audience has become the keeper of the flame and given her hits that were not always forthcoming at home, while worldwide catalog sales of both Supremes and solo material have remained robust.

"If We Hold On Together," a European success in late 1992 and early

*Continued on page D14*

### THE MUSIC: INTERVIEW

*Continued from page D8*

"I'm Livin' In Shame" and the different style of things we did. I've always liked to sing songs that I really identify with and understand, and I started to really know that's what I really liked when we were doing "I'm Livin' In Shame." I said, "This is not about me," and they said, "Yeah, but every song you do doesn't have to be about you." But I said, "Yes, but you know, I want to feel like I can believe my songs..." So I basically had to kind of think in terms of acting when I was doing that...

**BB:** *Is there any particular song from the Supremes period that holds a special significance for you?*

**D.R.:** I'll tell you, almost every song. Through the short 10-year span that I spent with the Supremes — it was actually kind of a short span, you know—we did a tremendous amount of work in 10 years, and there was always something going on about each song, whether it was doing it on an *Ed Sullivan Show* or being in Las Vegas or doing it in the studio. For me, "Someday We'll Be Together" was an amazing song to find right at that moment when the Supremes were breaking up. It was a very, very emotional time, and it was a wonderful song, written by Johnny Bristol. I actually recorded the song really with some other girls. It was not the Supremes in the background...

**BB:** *How did you feel about leaving the Supremes and launching your solo career?*

**D.R.:** I had spent 10 years building up a name, an image and a relationship, and we had become successful. It's just like walking away from a successful business: you wonder if you can have the same success, but it was a change that just had to happen. I couldn't have stayed where I was. So the fear was, will I be OK? Will my records be hits? People had done some of the same things and weren't successful. Mary Wells left Motown and went to other record companies and tried and nothing had materialized. The first year maybe it turns out all right, then



after that you wonder if it's going to keep going. When you make a decision to make a split, you need to take responsibility that what happens you've caused and you've created. I think at that time, I was mature enough to know that this might not work. It's like leaving, going through a doorway into the darkness...and you don't really know what's out there. Who knows, the Supremes could have gone on to be a success and I could have maybe had a couple of records out, and then if it didn't work, how long will record companies stick with you? They don't always, and it's really about the artists who make the money for the company.

**BB:** *Nick Ashford and Valerie Simpson worked on your [1970] debut album. What memories do you have about that project?*

**D.R.:** Berry Gordy called Nick and Val in and wanted them to write for me, so they in turn started planning the album. I wasn't checked in with, like, "Which songs do you want to have?" and that kind of thing. They just put together the songs, and we went in and did the album. I just loved working with the two of them because they're so talented.

"Ain't No Mountain High Enough" was just so inspirational, and we recorded that in L.A., not in Detroit at the normal Motown studios. I also did "Reach Out And Touch" in L.A., and I remember what was going on at the time I recorded the song. My brother was going through a real difficult time, so it was a very emotional and personal song for me. I was thinking a lot about my brother in the session. You know, some songs you take very, very personally, and some are taken personally in a more exterior, rather than interior, kind of way.

**BB:** *How would you characterize those early years in your solo career?*

**D.R.:** I was really going through major changes in my life. You know, there are peak points where you're having a real learning experience and a real change, real trusting of yourself. A lot of things were happening in the '70s, and I think in a sense it was frightening, leaving the girls, but there was a freedom, a freeing of myself. I was beginning to trust myself more as a singer and getting much more confidence and that may have shown through too. That whole time was just really fast...I would be out on tour and we started finding record studios in different places. One of the most exciting parts of that was watching how Berry stayed on top of the producers, stayed on top of pulling all these pieces together...because we were doing the doing and they were doing the thinking.

**BB:** *When you first started recording as a solo artist, Marvin Gaye was coming out with "What's Going On." Stevie Wonder was starting to produce himself. Did any of what was going on with either of them musically in any way affect you as a recording artist?*

**D.R.:** I'm sure that somewhere deep inside I was wanting to express myself musically as well, but I'm not a musician. I always had to rely on someone else finding a song. I could help with lyrics and words and the feel, but I wasn't a songwriter, where I could go to a piano. And what I was doing was working for me. I wanted to express my feelings about what was going on in the world in my music...but we were kind of kept in this "nice" bag...But there was a lot going on at the time, big, incred-

ible changes...and everybody was full and wanted to express that. I was sort of in a box during that time, not able to put that kind of music on tape because that's not what was expected of me, it was not my image and all that...so I was kinda torn.

**BB:** *You did produce "Imagine" and "Save The Children/Brown Baby" on your "Touch Me In The Morning" album...*

**D.R.:** That was my way of talking about my feelings, the things I was thinking about. I was having babies and I wanted to do some songs for my children.

**BB:** *Speaking of Marvin Gaye, you also recorded an album with him. What was that experience like for you?*

**D.R.:** At first, it was wonderful working with Marvin. He was such a mysterious person—loving, very sensitive for a man. But I found it hard to work with him in the studio, so we started singing separately. We did the first couple of things together and then...I'll tell you...because

*Continued on page D12*

abc Productions

is proud to congratulate

*Diana Ross*



on her 30 years of continued success.

# CONGRATULATIONS

# DIANA!

*from your new fan club*

## REACH OUT AN INTERNATIONAL FAN CLUB

Dear Diana,

About a year ago, REACH OUT began as a few fans who knew each other from your shows. Our membership is now represented in over 10 countries and continues to grow. Some became fans with your most recent album—others were there for you right from the beginning and have been hearing symphonies ever since!

From *Baby Love* to *Endless Love* to the worldwide silver, gold, and platinum success of last year's *Force Behind the Power*, we enjoy celebrating the magic that is the legendary Diana Ross. We are looking forward to your upcoming world tour and want you to know that you will have REACH OUT's international love and support at each and every performance.

I know I can speak for our entire membership, as well as the individual contributors listed below, in wishing you well and continued success in your spectacular career. We are sending to you our love and appreciation and for 30 years of Supremacy in music.

Thank you Diana!

*Gregg Simon*

Founder, REACH OUT

### Franz Niedermayer • Ernest P. Ferreira

Lee Arboreen • Laura A. Van De Steene • Tom Adrahtas  
• Joseph V. Monreal • Dr. L. Douglas Barkely • Keith Ivy  
• Allen White • The Florence Ballard Fan Club • Shamont Sapp

Frank Razza • Paul Gicola • Tony Fukushima

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• Steve Miles • C. Southward • Johnny B. Fortenberry  
• Warren Bryant, Jr. • Billy 'Ross' Moore • Dan Du Plantis • Mai Su Ping

REACH OUT is an international fan club and quarterly publication celebrating the magic that is the legendary Diana Ross. Inquiries including a self-addressed, stamped envelope should be directed to: REACH OUT, P.O. Box 4562, Portland, OR 97208.



*“Diana Ross’ greatest achievement is not as a star, but as a mother. She has given the world five very special human beings. Her commitment to her family, while maintaining her career, is to be admired above all else.”*

— SUZANNE de PASSE

#### THE MUSIC: INTERVIEW

*Continued from page D10*

he used to smoke grass in the studio, and I didn't want to be in there. At one time, I was pregnant, I remember saying distinctly, “If you want to do this, do it outside.”

**BB:** *At what point did you start to have some influence over what you recorded as a solo artist?*

**D.R.:** Probably not until I left Motown! Not until I went to RCA. I was a pretty well-directed artist, so they didn't bring anything to me that was so awful. I remember Suzanne de Passe bringing me “Love Hangover,” and she had to make me believe in the song because it wasn't exactly a song...I mean, it was a lot of improvising, it was all “feel,” it was all “feeling.” It was like the beginning of the disco, kinda dance things...she played it to me in my kitchen, and I kept saying, “yeah, but...” Then I went in the studio and did it in one take...it was all ad-lib, every little thing... When I do “If there's a cure for this,” it's like Billie Holiday, I put everything that I was feeling at the time into it...and I was thinking about Billie Holiday and *Lady Sings The Blues*, which we had just done...

**BB:** *How did Lady and Mahogany affect your musical career?*

**D.R.:** Music has always been there throughout my whole career, especially with *Lady Sings The Blues*. It was a very important musical piece. What that did was to have a different kind of influence on my voice and who I was. Because then I started realizing that there was another way of giving my feelings out, you know, through jazz. I started doing research into jazz a little bit more. I wanted to know, “What is jazz?” “What is improvising?” I would go and listen to a lot of early time jazz artists. Berry Gordy was into jazz, and he would sit down and show me what jazz was about and count out the bars...I wanted to understand the difference between jazz and blues and how they merged and all of that. “Do You Know Where You're Going To,” that came from *Mahogany*. I was doing the film and, you know, you're just wondering, is your life working? It's six years later after the Supremes and I'm still trying to find out where I'm going to be...

**BB:** *And then The Wiz, working with Quincy Jones...*

**D.R.:** Well, he's an extreme professional, and most of the time I was in the studio with Quincy, Michael Jackson was there, and we enjoyed the work and had a lot of fun. It was a great experience because Quincy knows exactly what he wants.

**BB:** *You had two very successful albums at the end of your first 10 years as a solo artist at Motown: “The Boss” and “diana.” What are your thoughts about those records?*

**D.R.:** “The Boss” was done (with Nick Ashford & Valerie Simpson) as a complete album. It wasn't like a concept record, but I selected the songs and I was taking a little more responsibility...I was fighting a lot to have a voice in choosing the material. I think “The Boss” still sounds really good...and I remember when I did the high part at the end of the song, everybody thought that wasn't me, that it was somebody else!

Working with Nile Rodgers and Bernard Edwards (producers of “diana”) was really a good experience because by that time I had moved to New York and I'd put my kids in school there. I had also gone through the things you go through in your life...I think people start making changes in their lives when they feel dissatisfied. I was really making changes in my life right at that time. That's when I met Nile and Bernard: we were talking about all of this...then they went away and

*Continued on page D16*

# DIANNA ROSS

M E M O I R S

TO BE PUBLISHED  
OCTOBER 25

The extraordinary and long-awaited memoir—candid, intimate, and inspiring—of one of the most legendary performers of our time.

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*secrets of a  
Sparrow*

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## THE TOP 30 HITS OF DIANA ROSS

1	ENDLESS LOVE	Diana Ross & Lionel Richie	1981
2	UPSIDE DOWN	Diana Ross	1980
3	LOVE CHILD	Diana Ross & The Supremes	1968
4	TOUCH ME IN THE MORNING	Diana Ross	1973
5	SOMEDAY WE'LL BE TOGETHER	Diana Ross & The Supremes	1969
6	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross	1970
7	BABY LOVE	The Supremes	1964
8	COME SEE ABOUT ME	The Supremes	1964
9	LOVE HANGOVER	Diana Ross	1976
10	WHERE DID OUR LOVE GO	The Supremes	1964
11	WHY DO FOOLS FALL IN LOVE	Diana Ross	1981
12	YOU CAN'T HURRY LOVE	The Supremes	1966
13	IT'S MY TURN	Diana Ross	1981
14	STOP! IN THE NAME OF LOVE	The Supremes	1965
15	I'M GONNA MAKE YOU LOVE ME	Diana Ross & The Supremes and the Temptations	1969
16	YOU KEEP ME HANGIN' ON	The Supremes	1966
17	THEME FROM "MAHOGANY" (DO YOU KNOW WHERE YOU'RE GOING TO)	Diana Ross	1976
18	I'M COMING OUT	Diana Ross	1980
19	LOVE IS HERE AND NOW YOU'RE GONE	The Supremes	1967
20	I HEAR A SYMPHONY	The Supremes	1965
21	THE HAPPENING	The Supremes	1967
22	REFLECTIONS	Diana Ross & The Supremes	1967
23	BACK IN MY ARMS AGAIN	The Supremes	1965
24	MUSCLES	Diana Ross	1982
25	MIRROR, MIRROR	Diana Ross	1982
26	MY WORLD IS EMPTY WITHOUT YOU	The Supremes	1966
27	MISSING YOU	Diana Ross	1985
28	YOU'RE A SPECIAL PART OF ME	Diana Ross & Marvin Gaye	1973
29	I'M LIVIN' IN SHAME	Diana Ross & The Supremes	1969
30	SWEPT AWAY	Diana Ross	1984

Diana Ross' Top 30 hits include her hits with the Supremes as well as solo efforts and duets with Lionel Richie and Marvin Gaye and one superstar effort that teamed Diana Ross & The Supremes with the Temptations.

Ross' Top 30 was computed by Chart Beat columnist Fred Bronson, based on a point system he devised for his book *Billboard's Hottest Hot 100 Hits*. Points are awarded based on chart position with bonus points for each week a single spends at No. 1.

# Diana **R**oss

30TH ANNIVERSARY

### OVERSEAS

Continued from page D10

'93, had earlier become a chart phenomenon in Japan, turning into the most successful non-domestic single in the history of the Japanese charts. Worldwide sales of that last studio album totaled over a million, an extraordinary 560,000 of those coming in Britain where it became the first album of her career to generate five U.K. Top 40 hits.

France and Holland also continued to show particularly strong loyalty to this soul survivor, but perhaps Ross' most steadfast audience is indeed the British one: her singles chart career is peppered with Top 10 records that had nothing like that success at home. Among them are "Surrender" (1971), "All Of My Life" and "You Are Everything," the latter one of her classic duets with Marvin Gaye (1974), "My Old Piano" (1980), "Work That Body" (1982), "When You Tell Me That You Love Me" (1991), "One Shining Moment" (1992) and a spectacular example from 1986, the Gibb brothers' composition "Chain Reaction," which never became a U.S. hit but gave Ross a European smash and her first British No. 1 since "I'm Still Waiting" 15 years earlier.

PolyGram International director of catalog marketing Chris Griffin, now responsible for the ongoing marketing of Ross' Motown catalog, plans fourth-quarter reissues, for most territories outside of the U.S., of the 1983 album "Touch Me In The Morning," 1971's "I'm Still Waiting" (known as "Surrender" in the U.S.) and a budget Supremes title, "Stop! In The Name Of Love," on its Carousel imprint.

Griffin is mindful of the responsibility involved in looking after the legacy. "What we're not doing is just rehashing them," he says of the reissues. "It's frightening when you see some of the previous reissues from before our time, some with booklets of just four pages, some blank inside. We're trying to reposition them and give them some respect."

He also reports healthy international sales for PolyGram's most recent Ross compilation, "Motown's Greatest Hits," which has sold a third of a million units outside the U.S. over an 18-month period, including 40,000 in Japan.

Perhaps the best current demonstration of the singer's standing in the international marketplace is that she has been honored with another album that will not appear in the U.S. "One Woman," released by EMI

Oct. 18, is a single CD, single cassette, double-vinyl compilation featuring three new songs. EMI's Cecillon says that U.K. retail chiefs tell him they regard this as one of the potential sales blockbusters of the last quarter, and that the company believes British sales alone could spiral toward a million copies.

"It's very ambitious," says Jonathan Green. "It'll be one of the major albums of the year. It's really the perfect collection for anyone who ever liked a Diana Ross song. Everything is in there: the hits, plus gems for the collector, plus brand new material. This is not just a Christmas project. This is for the whole of the 30th anniversary year. And the marketing campaign is going to surprise a lot of people. It's very, very contemporary. We've been working on it with Diana's full collaboration."

With a still-young veteran of four musical decades still commanding such worldwide respect, it's already easy to imagine 40th anniversary celebrations of equal magnitude. "I think she's affected all of our lives, going back to the early Motown days right through to the present," says Rupert Perry. "I went to see her last year in concert and she's quite unbelievable: superlative performer, looks absolutely fabulous, great mother, an example to all of us."

ITB's Barry Dickens sums up: "This is a woman fully aware of everything that's going on. She's not like a lot of other artists. She's a businesswoman, and the commodity is her." ■

Photo: Harry Langdon

*Diana,*

*Working with you was  
an honor and I'm proud  
to be part of your 30 years.*

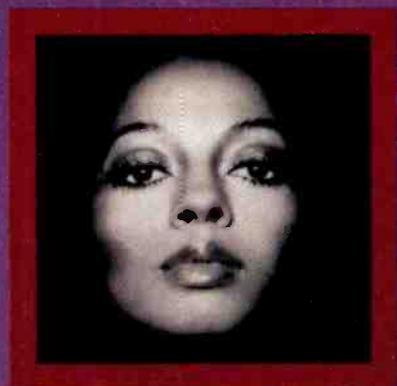
*Congratulations!*

*Nick Martinelli*

*MNM Music Group, Inc.*

**ANNIVERSARY**

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always  
been  
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music  
and  
style...*



**THANKS FOR AN ENDLESS LOVE HANGOVER...**

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**YOUR LEGION OF ARDENT FANS.**

**THE MUSIC: INTERVIEW**  
Continued from page D12

wrote about all the things I was saying. I felt like I was "coming out" and my life was "upside down." I think about the only song on there that probably did not have an identification with me was "My Old Piano."

**BB:** You also worked with Lionel Richie on the duet "Endless Love" just before he left the Commodores and launched his solo career...

**D.R.:** Lionel wasn't there much during the recording process. [Producer] James Carmichael was there most of the time, and James really has this incredible ear...and it was hard work, everything had to be just right for him, but I liked that. I felt like I was really learning something from him. Lionel was launching his solo career around that time, and I think the company wanted me to do the duet with him because in a sense, it was like a launching pad for him...

**BB:** You left Motown in 1980 and signed with RCA. How was that for you?

**D.R.:** It was really tremendously hard... I was in New York and had three little babies to be responsible for. There was a lot going on, a lot of things, some which I can't really talk about at this time... It was important for me to stand on my own two feet and...people started to change. Things were different, the business was different. Motown was no longer in Detroit...the people trying to give directions were not the people from the beginning. People were telling me what to do, and I didn't know who they were. Berry was always very busy, setting up his company out in California. The [Motown] family relationship was really gone...

**BB:** You chose RCA...

**D.R.:** We didn't check at many different companies...just a few of the top companies. I met [then-president] Bob Summer, who I liked very much, and I got a brand new deal with RCA. It wasn't just the financial part of the deal: I was able to also produce my own things and be involved in every aspect of recording, the artwork, the selection of people I worked with. Some of those things weren't easy for me to do at

Motown. Everything was already set up and planned before, and they had been doing this so much that they didn't want to relinquish those controls...

**BB:** The early years at RCA...

**D.R.:** Fantastic...I was writing my own songs...When I signed with RCA, when I started on my own, I got to know every musician. It was like there was a relationship there. I got to know the people who did the arrangements and worked with them, learned to mix, and I was at the mastering session, I went over to Sterling Sound and built a relationship with people there. I think people think you go in and you sing and then you're done. Well, maybe in the early days it was that way, but to be involved in the material all the way was just wonderful.

**BB:** When did you first start writing songs?

**D.R.:** Well, I've always written things, but no one ever took my writing seriously. In the '60s and early '70s, nobody looked at my songs; they weren't really songs so much as ideas and sort of poetry, my thoughts. So there were things that I had written way back in the early days...but I said, "OK, I'm not even going to try and be a songwriter, it's silly for me to try and do everything, I'll just do what I do and interpret some of these great songwriters"...

I just started to want to put my feelings on paper more, whether it was a love song or just a little ditty or something. The first thing I did was "Work That Body." I always worked with other writers who played the piano, and many times I worked with writers and didn't put my name to any songs because it wasn't necessary...

**BB:** Your first RCA hit was the Frankie Lyman classic, "Why Do Fools Fall In Love"...

**D.R.:** That was the first song I used to sing with the Supremes. It was the song I auditioned for Motown with—that and the Delfonics' "There Goes My Baby."

**BB:** Michael Jackson wrote "Muscles" for you.  
Continued on page D20

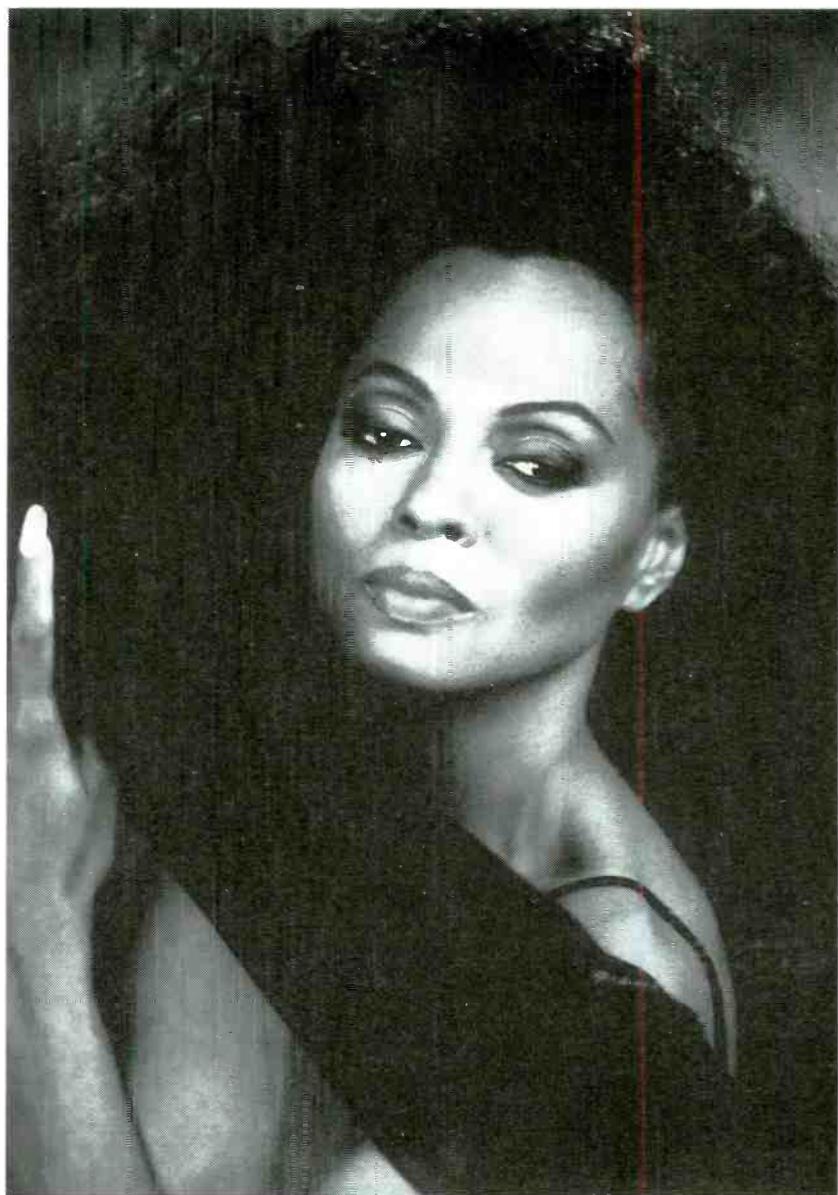


Photo: Eddie Wolf

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## The Making Of "Forever, Diana"

BY DAVID NATHAN

**W**hile the creation of any boxed-set retrospective on an artist with longevity can be a long and complex task, the process is made even more arduous when the artist in question has recorded over 50 albums and has enjoyed more than 70 charted hit singles. It may have been a daunting prospect for those involved, but "Forever, Diana" ended up definitively documenting 30 years of a remarkable career in a way that fully expresses the impact Diana Ross has had on the world of contemporary music.

The project had its genesis in conversations Ross had with executives at Motown and EMI (to whom she is signed internationally): "We began talking about celebrating my 30th anniversary after my 25th year [1988], although this is more like the 31st or 32nd year since I started recording. We decided to begin it from the time 'When The Lovelight Starts Shining Through His Eyes' hit the charts in 1963, and I've been working on this specific compilation for about a year and a half now."

Ross describes her approach to putting together the set as "wanting it to be very special and to personalize it. From when I did tour books in the past, I'd always put something in there which would be directly from me to the fans, and I wanted the boxed set to be the same way—very personal."

Within the limit of four CDs and 80 songs, Ross began the process of selecting music, having access to all her recordings with the Supremes for Motown, her own solo years there, her albums for RCA, her most recent Motown output and a number of special recordings from live concerts and television shows.

Notes Debbie Sandridge, coordinating producer, Ross Records, who produced "Forever" with Ross. "We sat down for our first brainstorming session about the project in February 1992. We reviewed Diana's past work and started coming up with a preliminary track listing that included unreleased material and three or four songs from each album she'd ever recorded, from the first Supremes album on. There were hundreds of titles, and Diana had me put them on tape."

By August of last year, Ross and Sandridge had come up with 32 titles for the first volume of the four discs, entitled "Reflections." "Our plan of action was to take each time period and focus one disc around that," recalls Sandridge. "We kept a chronological sequence so that people could hear Diana's evolution vocally and technically and see her growth as an artist. The difference between 'When The Lovelight Starts Shining' and 'Someday We'll Be Together' [Ross' last hit with the Supremes] is incredible."

Although there was plenty of unreleased material to choose from (estimated at over 150 sides, according to Candace Bond, Motown's director of special markets and catalog development), in addition to the over 400 Motown recordings by Ross both with and without the Supremes, the team decided to "give people what they loved about the Supremes, Diana Ross & The Supremes and Diana as a solo artist," says Sandridge.

All the selections had personal significance for Ross, but some had an even more special meaning for the artist. "She picked the Sam Cooke song 'You Send Me' because it was a song she used to look in the mirror and practice as a child," recalls Sandridge.

"The hardest part of doing this project," Ross herself adds, "was having to leave out certain things, songs from live shows I recorded at different times, duets that were never released. Even though some of it wasn't that good, I wanted it on there. I did get to include some things like the introduction the Supremes were giving each other at The Copa [in 1965]."

"But there was a tape of a time when I was performing in Belgium in the '80s, and Marvin Gaye was living in Brussels, just before his death. He came up on stage and sang with me...that's something I would have wanted to include..."

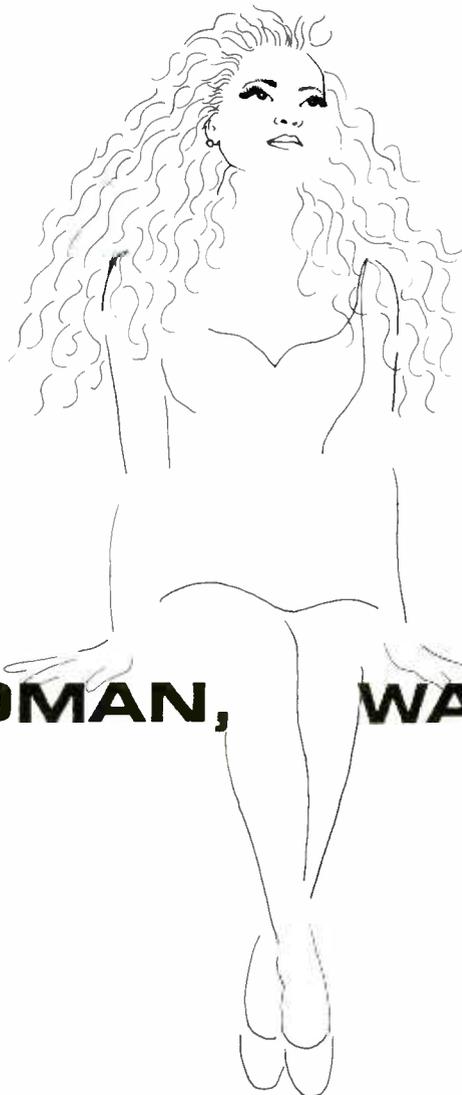
A decision had been made early in the project to include five new



songs, recorded especially for the boxed set, restricting the number of titles drawn from Ross' Motown and RCA catalogs to 75. "There were so many different ways to go, so many wonderful performances," comments Sandridge, who explains that the inclusion of certain album tracks ["Confide In Me" and "Come In From The Rain" from Ross' 1977 "Baby, It's Me" LP] was the artist's call. "Diana listened to literally everything...I sent her tapes wherever she was so we could make final selections."

With volumes two ("Reach Out And Touch") and three ("Chain Reaction") complete, Sandridge began putting together producers and material for the five new songs to be included in the last disc (appropriately titled "The Best Years Of My Life"), which features tracks from various TV appearances and live performances. Nick Martinelli came in to do three tunes, while longtime Ross collaborator Bill Wray produced and co-wrote two songs with the artist. "The new music sums up the whole package beautifully," says Sandridge, who adds that working with Ross on the project "was wonderful. We had some great creative meetings, and she was always very open-minded about what music to

*Continued on page D22*



**thir-ty** (thûr'tē) N. The cardinal number preceding thirty-one and following twenty-nine;

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Barry, Robin and Maurice



## THE MUSIC: INTERVIEW

Continued from page D16

right?

D.R.: I just called and asked him would he write me a song, and he wrote "Muscles," and I didn't know it was about a snake. I thought it was about muscles!

BB: What are your thoughts about the RCA years?

D.R.: That I was really trusted by the company. I delivered my albums to them completed. I did the artwork, everything. It began to be a much more personalized experience. I selected the music, the songs that were written for me...I would call publishers direct to find material. Also, I had created my management company at that time [1981], I had my own offices, secretaries, the whole setup. We had our own tiny little Motown, with publishing companies [Rossville and Rosstown]. When you start setting up your own company, having a logo and stationery designed, then you know you're grown-up...

BB: You left RCA in 1987...

D.R.: My contract was up, but they had changed manpower there. Bob Summer was no longer there, new people had come in, and the truth is, they didn't value me. It really felt like they were into this new, young crop, whoever was coming up at the time. I remember thinking I need to be somewhere where people would be happy to have me. And the records hadn't been hits at the end of those years and again, it's about making money. If you're not making money for a record company...

BB: So you returned to Motown...

D.R.: MCA was interested in me, and I never thought I was going to go back to Motown. Somewhere, in the meantime, Berry sold the company to MCA, and they were buying it with the thought that some of the artists on MCA would move to Motown. I'd already made the deal with MCA when they approached me. They said, "We'd like you to be

on Motown." but I didn't know.

I had a lot of thoughts about it, so I said, "If I come back to the company, I would like to come back in the capacity of being more than just the artist. I would like to try to be the keeper of the flame, to keep Motown the way it was in the early days, to be nurturing to the artists, to try to give them the wisdom that I had learned over these years. And that really is what [Motown president] Jheryl Busby wanted...to make Motown like it was, with new, young artists. I just wanted to be there to nurture it and be involved in that and try to make it the way it once was without it becoming the big kind of factory-like situation. That's what's missing in a lot of the big record companies..."

BB: How would you characterize the last few years at Motown?

D.R.: It's been very much a grind. I stayed off work for about a year...I was having my babies, and I decided to do the album "Working Overtime" because I liked to watch BET on television, the dancers, the

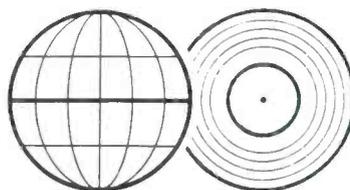
*"She brought class and style to the R&B scene, and an awareness of black femininity. We became addicted to her sound (sexy, smooth and meaningful)—a writer's dream come true."*

— ASHFORD & SIMPSON

kids doing the hip-hop and so on...You know, I'm a risk-taker, and I don't want to just do what's expected...I just keep jumping out there, figuring out how to begin again and stay vital and alive and take chances. So I did that album and liked it very much. It did not do that well and probably could have done well if it had been promoted better. Even with Motown's name, it was still like a brand new company, a baby company, and a lot of things had to be worked out. Some business things seemed to interfere with marketing and promotion and get-

Continued on page D22

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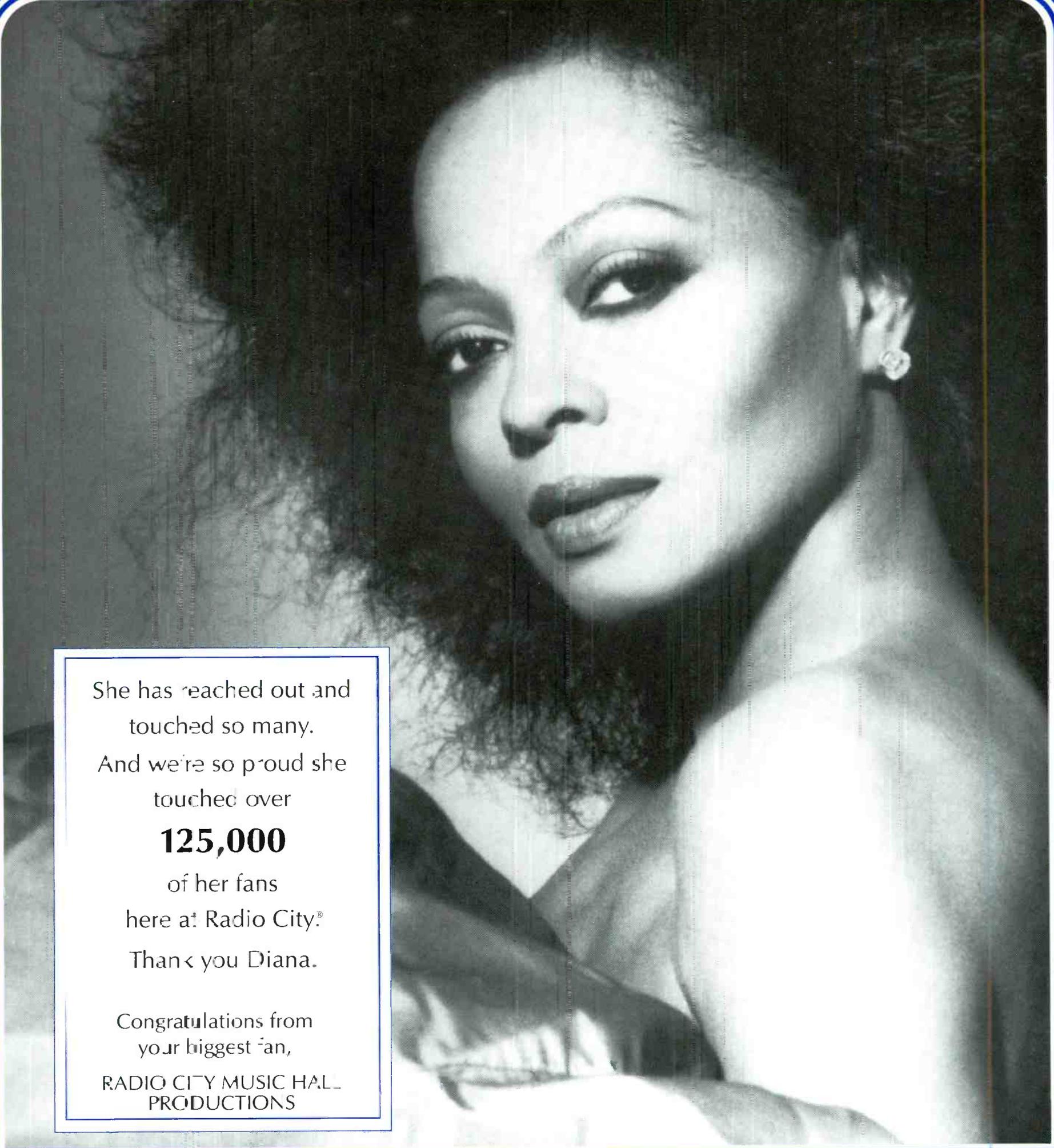
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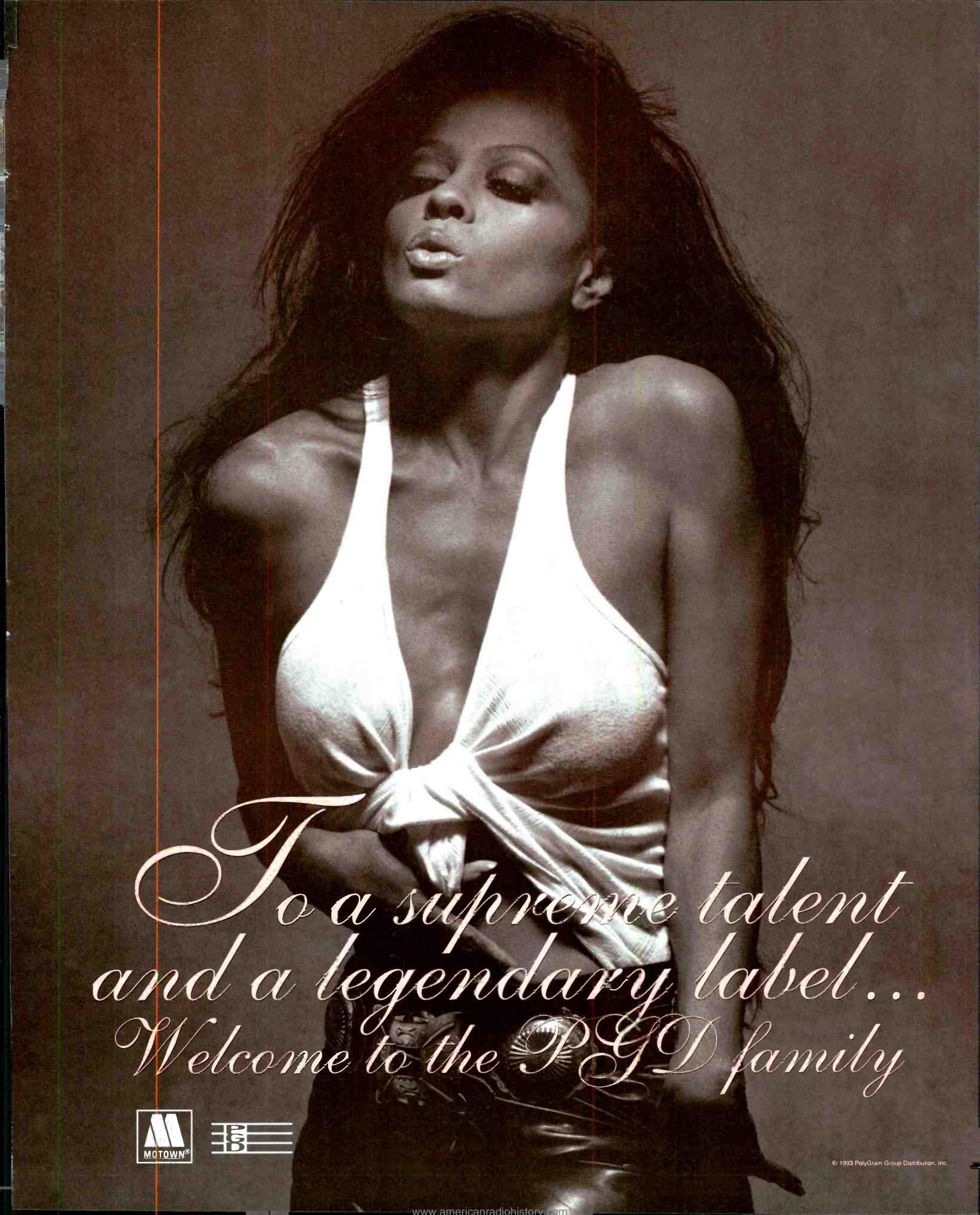
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**THE MUSIC: INTERVIEW**

*Continued from page D20*

ting the material out there and distributing it. I was caught in a little bit of that, but I think everyone's trying to pull together now. But when you start a business, I think it takes the first, almost seven years to get going...

**BB:** *And then you did a second album, “The Force Behind The Power”...*

**D.R.:** I finally got my Stevie Wonder song, and that was the last song we got on the album. I went about my musical search, trying to get songs specifically written for me and just keep trying to find the good material, looking for the hit. You know, I listen to everything. People give me a tape in the market, and I'll listen to it because you don't know where the hit's coming from, you don't know where the good idea's gonna come from...

**BB:** *After “The Force Behind The Power,” you did the “Stolen Moments” album, and now there's the 30th-anniversary boxed set, “Forever, Diana.” In closing, can you say a few words about putting that project together?*

**D.R.:** The idea for doing the boxed set came between my 25th and 30th anniversary, although it's probably more like 31 or 32 years since I first started. We based it on the release date of the Supremes' “When The Lovelight Starts Shining Through His Eyes” in 1963. My approach, ever since I started working on this compilation, has been to try and make it really personal. That's why I was involved in every aspect of it, from selecting the songs to picking the photographs, writing the captions for the photos to doing the liner notes. I think personalizing it is so much nicer, and the boxed set is something directly from me to my fans. ■

**FOREVER, DIANA**

*Continued from page D18*

include.”

Rosanne Shelnett, a longtime Ross associate, worked as art director for the boxed set. “My responsibility was to translate Diana Ross' vision into print,” explains Shelnett, “and we're talking about 30 years of images, which means it was a massive undertaking.” Fortunately, Ross had formed a company (Image Equity Management) in 1980 which controls and owns many of the photographs that have been taken of her over the years; with Shelnett, she went through thousands of such photos, including personal snapshots.

“Diana wanted the whole boxed set to be very personal. By selecting the photos and writing the captions herself, it became very intimate.”

In all, Ross came up with 150 photographs with captions for the collection. She also wrote her own liner notes for the 96-page booklet included with the set, packaged in a red leather box. “It's her life and her story, and Diana chose to tell it in her own words,” says Shelnett. “It was a massive amount of work but lots of fun.”

Ross admits that “it was hard for me to do all the writing...it can be quite strenuous. But when you hear it back, it's exactly what you want to say, in your own words.”

Even before the package was finally completed for October release, Motown's Candace Bond says the label was in high gear, preparing cross-marketing opportunities for the deluxe package. “As one of the premier Motown artists, Ms. Ross,” observes Bond, “is the kind of entertainer who has available a variety of multi-media possibilities.”

One of the most obvious hook-ups was a tie-in between the Villard division of Random House, publishers of Ross' memoirs, and Motown. Says Bond, “We set up a four-city promotion covering Washington, D.C., Los Angeles, Chicago and New York, which focuses on the book and the boxed set, and we've been talking to our retailers about stocking the book while Random House has been talking to bookstores about carrying the boxed set,” comments Bond. “For us, this is a model project and an opportunity to work with one of Motown's cornerstone artists, someone who has helped make Motown a worldwide entity.” ■

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## Sponsorships To Buoy Rising German Talent

■ BY WOLFGANG SPAHR

HAMBURG—Introducing sponsorship programs could prevent up-and-coming eastern German talent from "sinking without trace" in a sea of anonymity and frustration, says the German Phono Academy.

Chairman Gerd Gebhardt announced that the Academy has spent more than 2 million German marks on such schemes since German reunification.

Gebhardt was speaking at a ceremony to celebrate the 20th anniversary of the charitable cultural institution.

The Phono Academy is financed by the German record industry, music publishers, concert agents, and artists. It gives financial assistance for rehearsal rooms for artists, provides initial finance for music clubs in the east German urban areas, and awards subsidies for the release of recorded music.

New musical talent in the eastern part of the country can learn the ground rules of the international music scene in seminars, Gebhardt says. "The German Phono Academy cannot support every single project, but it can encourage people to join in and provide ideas to copy. As a result, creative projects with potential are given support."

The academy, for instance, supported the release of a record featuring the winners of the first Saxony State Rock Competition, and it will be involved in the structural sponsorship of musical talent in the

state of Mecklenburg, Western Pomerania, according to Gebhardt.

Since 1987 the institution has been involved in the Emil Berliner Foundation, which sponsors young talent in both the pop and classical sectors.

Each year, the German Phono Academy stages the Echo Record Industry Award ceremony. The third award will take place March 8, 1994, in the Alte Oper in Frankfurt am Main. Gebhardt says, "The establishment of the Echo Awards has gained international recognition and prestige for the creativity of the German music market and, as a result, German product is found more frequently in the international charts."

In addition, the academy has been supporting study courses for cultural management and popular music at the Hamburg Music & Drama College for the last 20 years. It has provided assistance for the "Jugend Musiziert" ("Youth Makes Music") competition, the Choral Academy in Hamburg and the John Lennon Award in Schleswig Holstein and Mecklenburg.

On the occasion of the academy's 20th anniversary, the members re-elected Gerd Gebhardt (WEA Music) as chairman. The other members of the board of directors are Heinz Canibol (MCA), Helmut Fest (EMI), Wolf-Dieter Gramatke (PolyGram), Jochen Leuschner (Sony Music), and Thomas M. Stein (BMG Ariola).

## U.K. Labels Get A Break On New Formats

■ BY DOMINIC PRIDE

LONDON—British record companies will enjoy a 20% royalty break on DCC and MiniDisc until the end of 1995 under the terms of a new deal hammered out between U.K. mechanical rights society MCPS and the British Phonographic Industry (Billboard, Oct. 16).

But the agreement puts a seven-year limit, ending in December 1999, on discounts for new formats. Royalty breaks will decrease during the term of the deal in anticipation of the increase in sale of DCC and MD software.

Two safety nets have been built into the deal to provide for either runaway success or insignificant sales of the formats. The discount will terminate if either format accounts for 20% of all music sales after Jan. 1, 1996, or if total sales of both formats reach 30% of sales.

Also, discounts will stop if new formats fail to reach 8% of all music sales by Dec. 31, 1997.

BPI's deal with MCPS differs substantially from the one struck between European rights societies and record companies under the BIEM/IFPI European rate, agreed upon in summer 1992.

Under the BIEM/IFPI deal, record companies have a 25% break on mechanical royalties until June 1994, and an option to extend the discount for another two years after that.

Theoretically, the BIEM/IFPI discount could continue indefinitely, whereas the BPI deal provides for an agreed termination of the discount at

(Continued on page 83)



**The Three Plus The One.** Elton John juggles his three top awards at ASCAP's London gala dinner for PRS writers (Billboard, Oct. 9). Pictured with him are James Fisher, ASCAP U.K. regional director, ASCAP president Morton Gould, and director of membership services Todd Brabeck.

## Fazer Musiikki Hails Purchase By Warner Finnish Company Sees Opportunities For Int'l Growth

■ BY ANTTI ISOKANGAS

HELSINKI—Warner Music International has acquired one of the last sizable independent music companies in Europe, with its purchase of Finnish music company Fazer Musiikki Group (Billboard, Oct. 16).

Warner will pay about \$26.8 million for the 95-year-old group, which has a strong, deep catalog of modern and historic Finnish-language repertoire.

Announced here Oct. 6, the deal involves the transfer of 90.55% of the traded stock in Fazer, giving Warner 95% of the voting shares listed on the Finnish stock exchange.

In a written statement, Warner Music International CEO Ramon Lopez called Fazer Musiikki a company with "a prestigious catalog and important roster of current artists," and said it has "a unique position in the history of the Scandinavian music industry." Fazer Musiikki chairman Erik Hartwall said that "by joining Warner Music, Fazer Musiikki will have new growth opportunities both nationally and internationally."

Fazer Musiikki was founded in 1897, and until now was the largest domestically-owned music company in Finland. In 1992, Fazer had sales of 280 million Finnish marks (\$48.4 million), and made profits of 13 million marks (\$2.2 million) after showing losses of 7 million marks (\$1.2 million) the previous year. Fazer employs some 200 people.

Warner will pay the owners 90 marks (\$15.60) per share, with the total sale price amounting to 155 million marks (\$26.8 million). All main owners of the group are involved, the largest single seller being MF-Ivest Oy, a holding company that holds 55% of the Fazer shares. Warner Music also is offering to buy the remaining stock at the same price. The Fazer shares will be held by Warner's Finnish subsidiary, Warner Music Finland, formed in 1989. Remaining non-public shares are held by staff and directors.

The company has announced, however, that Fazer Musiikki is to remain a separate business entity, under its present management.

Historically, Fazer has been especially strong in Finnish-language pop music, and last year held 36% of the Finnish-language record market and

17% of the total market.

Fazer's current roster includes such best-selling Finnish artists as Arja Koriseva, Katri Helena, Ressu Redford, and Joel Hallikainen.

In addition to its record labels, the company owns the largest music shop in Finland, located in central Helsinki, and has a chain of independent music shop franchises. Fazer Musiikki also is involved in music publishing, as well as

printing and selling sheet music. Until Warner founded its own subsidiary in 1989, Fazer was the Finnish licensee of Warner Music. PolyGram also licensed its catalog to Fazer until 1991, when the major's buy-out of Scandinavian indie Sonet enabled it to set up its own Finnish company. It is also a former CBS licensee. Fazer still licenses some foreign productions, mostly from inde-

(Continued on page 83)



**Beaming Smiles.** EMI Music International president David Stockley gathered his geographically diverse regional managing directors together in the royal town of Windsor, near London, for a four-day conference. Among EMI's label partners unable to attend was World Pacific chief Bruce Lundvall, who beamed his presentation live from New York by satellite. Pictured here, from left, are Francisco Nieto, Latin America; David Snell, Australasia; Stockley; Mike Edwards, South Africa; Lachie Rutherford, Southeast Asia; and Peter Buckleigh, Japan.

## Belgium's Crammed Discs Settles Into Sony Deal

■ BY EMMANUEL LEGRAND

PARIS—Belgium's eclectic indie label Crammed Discs has signed a global licensing and distribution deal through Sony Music France. For Crammed founder Marc Hollander, this deal—which has been discussed for more than a year—is considered a solid opportunity to boost sales in a territory that currently represents 30% of its total revenues, and to increase the visibility of the label worldwide.

Says Hollander, "There are two different deals. One is a classic distribution deal which includes all our catalog and our four labels. For the first time, all our records will receive proper distribution in France. The second is a licensing deal which will see a minimum of 10 of our new productions marketed and promoted each year by Sony Music's Columbia label. In some cases, [Sony] will be involved from the early creative stages."

The choice of Sony Music was obvious, says Hollander, as it already has a strong relationship with acts such as Bel Canto and Hector Zazou's Sahara Blue project, based on the works of poet Arthur Rimbaud. This record will be distributed next year on Sony Music's TriStar label in the U.S. He says at some point, Sony Music France considered acquiring shares of the Brussels-based label but the option failed. Hollander says he would have favored a deal that afforded the label some sta-

bility.

Comments Hollander, "I think they were interested in our artistic color. We feed them with a repertoire they don't have the time or the capacity to develop."

Previously, Crammed releases were licensed on a project-by-project basis (two previous deals, Dominique Dalcan with BMG and Zap Mama with Remark, remain unaffected by the new link) or distributed by independent companies such as Danceteria.

A total transfer of catalog to Sony Music was organized in September, and beginning in early October, all Crammed Discs will be available in France through Sony Music.

Sony Music has launched a promotion and marketing campaign in France and has released a 17-track CD presenting the diversity of the label and sold at the price of a two-track CD.

Crammed Discs' four labels are: Crammed for rock/pop, Made To Measure, an art-oriented label that explores new musical ground with composers such as John Lurie, Hector Zazou, David Cunningham, Fred Frith, and Arto Lindsay; CramWorld, a world music imprint created in 1991 featuring, among others, Zap Mama, whose album topped Billboard's World Music charts last summer. The fourth label is SSR Records, a dance label that has released records by Hans G and YBU from Norway, Avalon (USA), Modulate (Holland), and Solar Quest (U.K.).

## Cable Radio Firms Launch New Pitches

■ BY DOMINIC PRIDE

LONDON—Cable delivery of digital-quality music is set to benefit from a major marketing push in Europe this fall, as the two major programming suppliers gear up for promotion campaigns.

Music Choice Europe (MCE), run by the same key partners who launched Digital Cable Radio (DCR) in the U.S. earlier this year (Billboard, Feb. 6), and Digital Music Express (DMX) both are due to unveil promotional campaigns at the European Cable and Communications trade fair here this week. Both aim to increase public awareness of their products and to persuade cable operators to take their programming.

Stuart Graber, MCE's chief executive and former managing director of Time Warner International, says, "Our plan is to reach 2.5 million homes by

the end of the century. It doesn't sound so ambitious, but we think that's a realistic target."

The European map of cable operators who have signed up with the music services is still relatively blank, and the renewed marketing attention will see MCE and DMX scrambling to cover the map with their colors. This contrasts with the situation in the U.S., where cross-ownership and allegiances of the music, media, and cable companies involved effectively have marked out the areas in which each company will provide cable music.

The number of European subscribers to either system currently totals in the hundreds, rather than in the hundreds of thousands as in the U.S. Once the systems are in place, the cable operators can start to sell the services, the programmers say.

Despite the low numbers, Nick Fiore, DMX's marketing director for

Europe, says consumer interest in digital cable music is great. However, it needs a more positive push from cable operators. "We are seeing sell-in rates of 70%-80% for [this product]," he says. "Once people know about it, they want it."

Cable operators need to be made aware of the service's benefits, he adds. "Selling a unit of DMX gives an equally good margin as a unit of prime TV."

Several cable operators already have agreed to carry MCE, including aDEM, a consortium serving 3 million Dutch households, which has formed a joint venture with MCE's parent, DCR, to sell the services. Birmingham Cable, the largest cable franchise in the U.K. with 42,000 subscribers, and Motor Columbus in Switzerland, with 16,000 subscribers, also have signed up with MCE.

MCE is believed to be close to launching on some German cable networks, once telecom authorities give approval. Other European cable operators may be offered a stake in the company or a joint venture as an incentive.

The U.K. and southern Europe are not as well cabled as Germany, Benelux, and Scandinavia, where penetration rates reach 90% in urban areas. CME is considering direct-to-home distribution through Astra satellite to reach the U.K. "We're in active discussions with [satellite broadcaster] BSkyB," says Graber. "It makes sense to make use of their subscriber-man-

## EMI Austria Casts Out For Fresh Talent

■ BY MANFRED SCHREIBER

VIENNA—EMI Austria is looking for creative new acts in its bid to retain the No. 2 market slot here.

According to Erich Krapfenbacher, managing director of EMI Austria since this summer, changes in A&R are just part of a rethink at the company. Krapfenbacher joined EMI at the start of the year as marketing manager, a position he held previously at BMG Ariola in Austria.

Krapfenbacher says, "I think there have been some mistakes made in the past. EMI Austria was too preoccupied with its internal problems, such as reorganization, and as a result lost its link to the market. Now, we have to recover lost ground."

Last year, EMI had an IFPI market share of 14.5% and was, after PolyGram (24.2%) and BMG Ariola (23.6%), in third place. With the added distribu-

tion of Virgin Records, Krapfenbacher hopes to retain the second position:

"Since July 1 this year, we are the No. 2 in the Austrian record market—because of Virgin," he says.

Krapfenbacher wants to find a successor for himself as head of marketing but says A&R is due for a shake-up as well. "We have a small but very good

*(Continued on page 111)*

*(Continued on page 111)*

## newsline...

**NTV MUSIC**, independent music publisher, has been bought from its Japanese owner, media conglomerate Nippon Television Music Corp., by its London-based management team. Under chairman Andy McQueen and managing director David Loader, the company will be renamed Headstrong Music Publishing. Writers signed include Paul Weller and Utah Saints.

**BRITISH CONDUCTOR** Simon Rattle was named artist of the year at the 1993 Gramophone Awards, Oct. 7 in London. Violinist Sarah Chang was named top young artist, and Anne Sofie von Otter won top record honors for her DG set of Grieg songs. Former U.K. government minister and guest speaker David Mellor called Parliament's recent CD-price probe a "kangaroo court."

**POLYGRAM MUSIC** Publishing Group (PMPG) has acquired worldwide administration rights to the 300-title catalog of '70s funk act War. The agreement, inked with the catalog's owner, Avenue Records CEO Jerry Goldstein, gives PMPG rights to hit compositions such as "Why Can't We Be Friends."

**PHILIPPE MONDAN**, former FNAC director general, has opened his first Extrapole multimedia software outlet in Paris. The 18,000-square-foot store is the first of many, says Mondan, who says he will avoid hardware and concentrate on the under-exploited area of leisure software.

**ZYX MUSIC**, the German indie, has opened a new office in Munich, in addition to its headquarters in Frankfurt. The new office under Florian Fadinger will supervise licensing. Fadinger has worked for Italian companies, including Ala Bianca, Asia Records, and S.A.I.F.A.M.

**EC1 RECORDS**, founded by Roger Greenidge, is a new independent label committed purely to British soul. "There's no good reason why American soul artists should sell so well, but not British acts," says Greenidge. "Majors have only been prepared to have one soul act on the books at any one time and, even then, not market them properly." The first single by Mary Pearce, "Legacy," will be out Nov. 15.

**RONDOR MUSIC** has signed Leo Sayer to a five-year publishing deal for catalog and future compositions. The deal covers the world excluding Australasia. Sayer says, "I was looking for a more old-fashioned type of publisher with a manageable number of copyrights, rather than the acquisitive conglomerate type of company which seems to be the norm."

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**U.K.:** "Unworthy", the new four-track single by **Thieves**, has already won single-of-the-week honors in *New Musical Express* and *Melody Maker*. Co-produced by **Michael Ade** and **Paul Sampson**, it is a pleasingly melodic, soulful blend of pop that suggests another A&R coup for **David Boyd's** Hut label (distributed by Virgin), already home to an impressive roster including **Verve**, **Revolver**, and the **Auteurs**. A duo comprised of singer **David McAlmont** and guitarist **Saul Freeman**, Thieves signed to Hut after making a recording debut last December with "Through The Door" on the Nursery label. "It's not rock, pop, soul, or indie, but it's got elements of all that," says Boyd of the duo's sound. "There might be some resistance at radio because they can't pin it down. It's out there by itself. David has wanted to be Diana Ross since he was five." Thieves' first album is due out in the first quarter of 1994, with production by **Ed Bueller**, known for his work on **Suede's** debut set. According to Boyd, the material already finished suggests a melange of **Marvin Gaye**, the **Cocteau Twins** and **Pet Shop Boys**. PAUL SEXTON

**ROMANIA:** **Angela Similea**, **Gabriel Cotabita**, **Laura Stoica**, **Elena Cirstea**, **Adrian Daminescu**, and rock group **Holograf** were among the stars who turned out to play at the recent Pop Music National Festival staged at Ma-



maia, a popular coastal resort on the Black Sea. As usual, the event was organized as a competition, and a promising new singer, **Raluca Ocreanu**, won the prize for best interpretation, while a gifted young composer, **Lucian Blaga**, took the honors for best new song... Pan-pipes (syrinx) virtuoso **Gheorghe Zamfir** (Billboard, Jan. 30) gave a rare performance at the Radio Concert Hall in Bucharest. Accompanied by the Bucharest Philharmonic Orchestra conducted by **Cristian Mandeal**, Zamfir presented a magnificent program, fea-

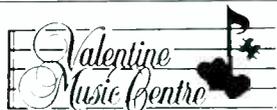
turing his own compositions and other well known themes which unerringly captured the spirit and vigor of Romanian folklore. OCTAVIAN URSULESCU

**DENMARK:** The love affair between northern Europe and R&B-rooted music continues. While **Hanne Boel** has paid her respects to the R&B tradition by covering other artists' songs (Billboard, Oct. 16), **Peaches & Bobo's** latest album, "Simple Emotions" (EMI-Medley), is an extraordinarily diverse collection of original compositions inspired by elements of R&B, jazz, hip-hop, pop, and rock. **Peaches Lavon**, the daughter of a blues guitarist, was born and raised in San Francisco, where she sang in a gospel choir from the age of 4. She has sung behind **Caron Wheeler** of *Soul II Soul* fame and **Sam Brown**, and has played zither with **George Harrison**. **Bobo**, born and brought up here in Denmark, was heavily influenced by performers like **Aretha Franklin**, **Stevie Wonder**, **Miles Davis**, **Jimi Hendrix**, and the **Beatles**. With writing help and production by **Jens Rugsted** and **Stig Kreutzfeldt**, the two have concocted a hot slice of R&B-based pop with a modern dance touch. KAI ROGER OTTESEN

**NETHERLANDS:** More than 20 acts, including **Herman Brood & His Wild Romance**, **Lois Lane**, **Tröckener Kecks**, and **Quazar**, performed alongside U.S. bands **Kool & the Gang** and **Mother's Finest** under the banner "Racism Beat It!" at a free festival near a wood on the outskirts of Amsterdam. The 12-hour event, officially opened by Dutch Minister of Culture **Hedy d'Ancona**, attracted a crowd of 80,000. The festival was an initiative of the Dutch Pop Against Racism Foundation, its principal aim the promotion of tolerance. A single, "Get Loud—Racism Beat It!" (B. & B. Records), written and produced by **Rob and Ferdi Bolland** and featuring local act **Goddess**, was proclaimed the official song of the festival. WILLEM HOOS



**IRELAND:** "Island Angel" (Green Linnet) is the new album from **Altán**, one of the country's most acclaimed "ethnic" groups, whose repertoire is mainly rooted in the traditional music of County Donegal. The band's two previous releases, "The Red Crow" (1990) and "Harvest Storm" (1992) both won the NAIRD American indie award for the year's best Celtic album. "Island Angel" offers reels, Cape Breton jigs, four songs in the Irish language, and one in English. There is also a "mazurka," a Polish dance that has been part of the Donegal tradition for many years. The first video promotes "Dulaman" (Seaweed), a children's nonsense song inspired by Cornemare seaweed sellers. Altán's singer/fiddler, **Mairead Ni Mhaonaigh**, guested on **Mary Black's** "The Holy Ground" and the band's flautist, **Frankie Kennedy**, is heard on **Clannad's** "Banba." After the recent launch party for "Island Angel," Altán played an impromptu session and were joined onstage by various members of the **Chieftains** and the **Rolling Stones**. Currently touring the U.K., Altán will be playing in Germany next month and plans a visit to the U.S. early next year. KEN STEWART



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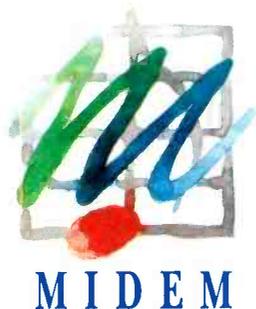
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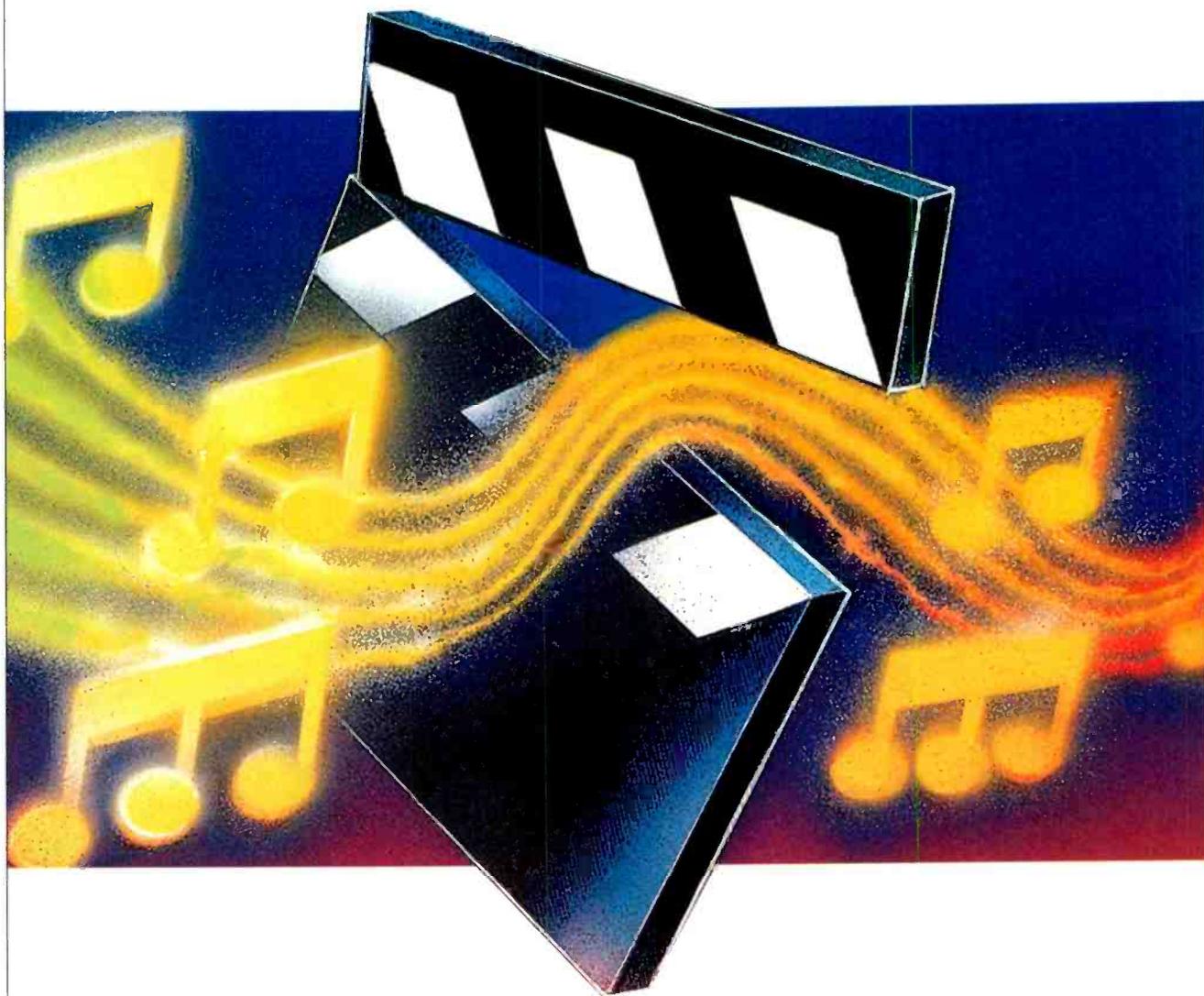


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# HITS OF THE WORLD



**EUROCHART HOT 100** 10/16/93 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	LIFE HADDAWAY COCONUT
2	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
3	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	2	MR. VAIN CULTURE BEAT DANCE POOL
5	5	GO WEST PET SHOP BOYS PARLOPHONE
6	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	9	GOT TO GET IT CULTURE BEAT DANCE POOL
8	NEW	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
9	14	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
10	7	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	4	NIRVANA IN UTERO GEFEN
3	3	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
4	7	THE BEATLES 1962-1966 APPLE
5	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
6	9	THE BEATLES 1967-1970 APPLE
7	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
8	5	U2 ZOOROPA ISLAND
9	NEW	HADDAWAY THE ALBUM COCONUT
10	NEW	PET SHOP BOYS VERY PARLOPHONE

17	13	MR. VAIN CULTURE BEAT DANCE POOL
18	NEW	HERE WE GO STAKKA BO POLYGRAM
19	15	NIGHT IN MOTION U 96 POLYDOR
20	14	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	2	RIVER OF DREAMS BILLY JOEL COLUMBIA
3	3	SEILTANZERTRUM PUR INTERCORD
4	18	PET SHOP BOYS VERY EMI
5	5	HADDAWAY THE ALBUM COCONUT
6	4	SCORPIONS FACE THE HEAT MERCURY
7	NEW	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
8	7	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
9	6	BAP PIK SIBBE ELECTROLA
10	9	ACE OF BASE HAPPY NATION METRONOME
11	10	UB40 PROMISES AND LIES VIRGIN
12	8	BON JOVI KEEP THE FAITH JAMCO/POLYGRAM
13	11	GRAVE DANCERS UNION SOUL ASYLUM COLUMBIA
14	NEW	PETER MAFFAY TABALUA UND LILLI ARIOLA
15	13	HERBERT GROENEMEYER CHAOS ELECTROLA
16	NEW	THE BEATLES THE BEATLES 1967-1970 EMI
17	12	BEE GEES SIZE ISN'T EVERYTHING POLYGRAM
18	14	NIRVANA IN UTERO MCA
19	NEW	THE BEATLES THE BEATLES 1962-1966 EMI
20	15	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC

**ALBUMS**

1	NEW	CHAGE & ASKA RED HILL AARDVARK/PONY CANYON
2	NEW	WANDS LITTLE BIT... TM FACTORY/TOSHIBA EMI
3	1	TOSHINOBU KUBOTA THE BADDEST II SONY
4	2	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	YOSUI INOUE UNDER THE SUN FOR LIFE
6	5	ACCESS ACCESS II FUN HOUSE
7	NEW	THE BEATLES THE BEATLES 1962-1966 ODEON APPLE/TOSHIBA EMI
8	NEW	BOBBY CALDWELL WHERE IS LOVE SIN DROME/POLYDOR
9	7	AKINA NAKAMORI UNBALANCE BALANCE MCA VICTOR
10	8	SHOGO HAMADA SONO EIENNO ICHIBYONI SONY

**ITALY** (Musica e Dischi) 10/11/93

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	2	LIFE HADDAWAY COCONUT
3	7	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	3	GLI SPARI SOPRA (REMIX) VASCO ROSSI EMI
5	6	DREAMS GABRIELLE MEDIA/G F B
6	4	MR. VAIN CULTURE BEAT COLUMBIA
7	NEW	ETERNITY DATURA TRANCE
8	5	CONFUSION D.J. MOLELLA TIME
9	NEW	RAIN MADONNA SIRE
10	9	LUV 4 LUV ROBIN S D-VISION
ALBUMS		
1	2	CARBONI LUCA CARBONI RCA
2	1	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO
3	3	883 NORD SUD OVEST EST RTI MUSIC/F R I
4	6	ROBERTO VECCHIONI BLUMUN EMI
5	4	EROS RAMAZZOTTI TUTTE STORIE DDD
6	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE INTERSCOPE
7	8	LAURA PAUSINI LAUFA PAUSINI CGD
8	NEW	IVANO FOSSATI DAL VIVO VOL. 2 - CARTE DA DECIFRARE CGD
9	10	EVENTI E MUTAMENTI RICCARDO COCCIANTE VIRGIN
10	9	RAF CANNIBALI CGD

**AUSTRALIA** (Australian Record Industry Assn.) 10/17/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	3	MR. VAIN CULTURE BEAT EPIC
3	4	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
4	2	WHAT'S UP? 4 NON BLONDES WARNER
5	8	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
6	5	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
7	13	DREAMS GABRIELLE POLYDOR/POLYGRAM
8	6	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
9	11	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER
10	9	DREAMLOVER MARIAH CAREY COLUMBIA
11	10	EVERYBODYS HURTS R.E.M. WARNER
12	18	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
13	16	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
14	7	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA
15	14	THIS IS IT DANNI MUSHROOM/FESTIVAL
16	20	IF I HAD NO LOOT TONY! TONI! TONE! POLYDOR
17	12	THREE LITTLE PIGS GREEN JELLY BMG
18	17	GIFT INXS WARNER
19	15	RAIN MADONNA WARNER
20	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	8	BON JOVI KEEP THE FAITH PHONOGRAM
3	3	BETTE MIDLER EXPERIENCE THE DIVINE... GREATEST HITS WARNER
4	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
5	2	NIRVANA IN UTERO GEFEN/BMG
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	7	MEAT LOAF BAT OUT OF HELL EPIC
8	4	BILLY JOEL RIVER OF DREAMS COLUMBIA
9	15	KENNY G MONTAGE (AUSTRALIAN TOUR SOUVENIR EDITION) BMG
10	9	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
11	10	TOMMY EMMANUEL THE JOURNEY COLUMBIA
12	13	U2 ZOOROPA ISLAND
13	11	PRINCE THE HITS/THE B-SIDES WARNER
14	12	SOUNDTRACK SLEEPLESS IN SEATTLE EPIC
15	16	ALICE IN CHAINS DIRT COLUMBIA
16	14	BABY ANIMALS SHAVED AND DANGEROUS IMAGO/BMG
17	NEW	THE POLICE GREATEST HITS POLYDOR/POLYGRAM
18	17	DIESEL THE LOBBYIST EMI
19	NEW	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT WARNER
20	NEW	KENNY G BREATHLESS BMG

**JAPAN** (Music Labo) 10/18/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MAYONAKANO DANDY KEISUKE KUWATA TAISHITAVICTOR
2	6	AIWA FUSHIGISA KOME KOME CLUB SONY
3	5	GO FOR IT! DREAMS COME TRUE EPIC
4	4	RUN TSUYOSHI NAGBUCHI EXPRESS/TOSHIBA EMI
5	3	ZURUYASUMI NORIYUKI MAKIHARA WEA
6	7	ENOSHIMA Z DAN VICTOR
7	2	ALL MY LOVING/KOIBITO MASA HARU FUKUYAMA AIR/BMG VICTOR
8	NEW	ANATASHIKA INADESHO SHIZUKA KUDO PONY/CANYON
9	1	ICHIZUNA KOI TMN EPIC/SONY
10	9	GET ALONG TOGETHER-AIWO OKURITAIKARA YASUHIRO YAMANE PANAMNIPPON CROWN

**IRELAND** (IFPI Ireland) 10/7/93

THIS WEEK	LAST WEEK	SINGLES
1	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
2	7	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
3	5	LIFE HADDAWAY LOGIC/ARISTA
4	NEW	I'D DO ANYTHING FOR LOVE (BUT I WON'T...) MEAT LOAF VIRGIN
5	1	GO WEST PET SHOP BOYS PARLOPHONE
6	4	MOVING ON UP M-PEOPLE RCA/CONSTRUCTION
7	6	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
8	3	MR. VAIN CULTURE BEAT EPIC
9	10	HERE WE GO STAKKA BO POLYDOR
10	NEW	ONE LOVE PRODIGY XL RECORDINGS
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	4	VARIOUS 100% DANCE VOL. 2 TELSTAR
3	3	VARIOUS A WOMAN'S HEART DARA
4	5	GARTH BROOKS IN PIECES LIBERTY
5	2	MIKE OLDFIELD ELEMENTS-THE BEST OF MIKE OLDFIELD VIRGIN
6	8	GARTH BROOKS NO FENCES CAPITOL
7	9	PET SHOP BOYS VERY PARLOPHONE
8	6	NIRVANA IN UTERO GEFEN
9	NEW	VARIOUS ENERGY RUSH-DANCE HITS OF THE YEAR DINO
10	NEW	U2 ZOOROPA ISLAND

**SPAIN** (TVE/AFYVE) 10/2/93

THIS WEEK	LAST WEEK	SINGLES
1	1	EL GALLINERO RAMIREZ BLANCO Y NEGRO
2	2	LIFE HADDAWAY ARICLA
3	6	CAN'T HELP FALLING IN LOVE UB40 VIRGIN ESPANA
4	8	FACES 2 UNLIMITED BLANCO Y NEGRO
5	5	FIVE LIVE GEORGE MICHAEL & QUEEN EMI/ODEON
6	4	VIVA LA FIESTA P. PIL MAX MUSIC
7	7	ELLA VICEVERSA MAX MUSIC
8	NEW	SHOW ME LOVE ROBIN S GINGER MUSIC
9	3	MR. VAIN CULTURE BEAT CBS/SONY/MAX MUSIC
10	10	ROBARLE AL TIEMPO O.B.K. BLANCO Y NEGRO
ALBUMS		
1	1	BEATLES 1962-1966 EMI
2	2	BEATLES 1967-1970 EMI
3	3	GLORIA ESTEFAN MI TIERRA EPIC
4	4	UB40 PROMISES & LIES VIRGIN ESPANA
5	6	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI/ODEON
6	5	VARIOUS LO MEJOR DEL SOUL ARCADE-ESPANA
7	8	VICEVERSA UN AMIGO DE VERDAD MAX MUSIC
8	7	JUAN LUIS GUERRA AREITO KAREN/BMG
9	NEW	JEAN MICHEL JARRE CHRONOLOGIE POLYGRAM-IBERIC
10	NEW	PET SHOP BOYS VERY EMI/ODEON

# HITS OF THE U.K.

**GERMANY** (Der Musikmarkt) 10/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	2	LIVING ON MY OWN FREDDIE MERCURY EMI
3	16	GO WEST PET SHOP BOYS EMI
4	3	LIFE HADDAWAY COCONUT
5	6	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
6	4	GOT TO GET IT CULTURE BEAT DANCE POOL
7	5	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	7	KEEP ON DANCING DJ BOBO EAMS
9	10	SCHREI NACH LIEBE ARZTE METRONOME
10	8	FACES 2 UNLIMITED ZYX
11	NEW	ALLES NUR GEKLAUT PRINZEN ARIOLA
12	9	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
13	11	SHOW ME LOVE ROBIN S ZYX
14	18	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
15	19	ONE NIGHT IN HEAVEN M-PEOPLE BMG/ARIOLA
16	12	HAPPY NATION ACE OF BASE METRONOME

THIS WEEK	LAST WEEK	SINGLES
1	1	RELIGHT MY FIRE TAKE THAT RCA
2	8	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
4	4	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
5	3	MOVING ON UP M PEOPLE deCONSTRUCTION
6	6	LIFE HADDAWAY LOGIC/ARISTA
7	10	STAY ETERNAL EMI
8	5	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
9	NEW	HALLOWED BE THY NAME IRON MAIDEN EMI
10	7	GO WEST PET SHOP BOYS PARLOPHONE
11	18	I BELIEVE BON JOVI JAMCO/MERCURY
12	NEW	ONE LOVE PRODIGY XL RECORDINGS
13	9	MR. VAIN CULTURE BEAT EPIC
14	NEW	INTO YOUR ARMS LEMONHEADS ATLANTIC
15	11	GOING NOWHERE GABRIELLE GO!
16	12	RIGHT HERE SWV RCA
17	NEW	PEACH PRINCE PAISLEY PARK
18	13	HERE WE GO STAKKA BO POLYDOR
19	NEW	DON'T BE A STRANGER DINA CARROLL A&M
20	20	CHAIN REACTION DIANA ROSS EMI
21	14	NOW I KNOW WHAT MADE OTTIS BLUE PAUL YOUNG COLUMBIA
22	15	IT MUST HAVE BEEN LOVE ROXETTE EMI
23	16	TRACKS OF MY TEARS GO WEST CHRYSALIS
24	NEW	BREAK DOWN ONE DOVE LONDON
25	27	JOY STAXX CHAMPION
26	NEW	SUNDAY SUNDAY BLUR FOOD
27	NEW	R.S.V.P./FAMILIUS HORRIBILUS POP WILL EAT ITSELF INFECTIOUS
28	17	BIGSCARYANIMAL BELINDA CARLISLE VIRGIN
29	19	DISTANT SUN CROWDED HOUSE CAPITOL
30	30	THE 2 TONE EP SPECIAL AKA 2 TONE
31	29	SHOOP SALT'N'PEPA FFR
32	NEW	SAY WHAT! X-PRESS JUNIOR BOYS OWN
33	26	STAR! LIKE IT D:REAM MAGNET/EAST WEST
34	25	CANTALOOP US3 featuring RAHSAAN CAPITOL/BLUE NOTE
35	24	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY McLEAN BRILLIANT
36	21	WHEN THE SH... GOES DOWN CYPRESS HILL COLUMBIA
37	23	CREEP RADIOHEAD PARLOPHONE
38	22	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
39	36	RUNAWAY LOVE EN VOGUE EAST WEST
40	NEW	LENNY AND TERENCE CARTER USM CHRYSALIS

THIS WEEK	LAST WEEK	ALBUMS
1	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION
3	1	PET SHOP BOYS VERY PARLOPHONE
4	NEW	THE WONDER STUFF CONSTRUCTION FOR THE MODERN IDIOT POLYDOR
5	NEW	GO WEST ACES AND KINGS-THE BEST OF GO WEST CHRYSALIS
6	NEW	DEF LEPPARD RETRO ACTIVE BLUDGEON RIFFOLA
7	5	PRINCE THE HITS 2 PAISLEY PARK
8	9	PRINCE THE HITS 1 PAISLEY PARK
9	4	BEVERLY CRAVEN LOVE SCENES EPIC
10	15	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
11	7	NIRVANA IN UTERO GEFEN
12	13	MARIAH CAREY MUSIC BOX COLUMBIA
13	8	THE BEATLES THE BEATLES 1962-1966 PARLOPHONE
14	NEW	TEENAGE FANCLUB THIRTEEN CREATION
15	11	UB40 PROMISES AND LIES DEP INTERNATIONAL
16	12	PAUL WELLS WILD WOOD GO!
17	10	THE BEATLES THE BEATLES 1967-1970 PARLOPHONE
18	6	MIKE OLDFIELD ELEMENTS-THE BEST OF MIKE OLDFIELD VIRGIN
19	18	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
20	14	KIM WILDE THE SINGLES COLLECTION 1981-1993 MCA
21	3	JAMES LAID FONTANA
22	16	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
23	20	BJORK DEBUT ONE LITTLE INDIAN
24	26	BOY GEORGE/CULTURE CLUB AT WORST... THE BEST OF... VIRGIN
25	23	BILLY JOEL RIVER OF DREAMS COLUMBIA
26	NEW	MEAT LOAF HITS OUT OF HELL EPIC
27	19	PRINCE THE HITS/THE B-SIDES PAISLEY PARK
28	35	CHAKA DEMUS & PLIERS TEASE ME MANGO
29	21	STING TEN SUMMONER'S TALES A&M
30	31	TINA TURNER WHAT'S LOVE GOT TO... PARLOPHONE
31	29	BON JOVI KEEP THE FAITH JAMCO
32	36	MEAT LOAF BAT OUT OF HELL EPIC
33	22	KENNY ROGERS DAYTIME FRIENDS-THE VERY BEST OF EMI
34	28	NEIL DIAMOND UP ON THE ROOF COLUMBIA
35	25	U2 ZOOROPA ISLAND
36	32	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
37	34	LEVELLERS LEVELLERS CHINA
38	NEW	DINA CARROLL SO CLOSE A&M
39	17	BUFFALO TOM (BIG RED LETTER DAY) BEGGARS BANQUET
40	NEW	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE

**CANADA** (The Record) 10/4/93

THIS WEEK	LAST WEEK	SINGLES
1	2	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
2	4	WHOOT, THERE IT IS 95 SOUTH ICHIBAN
3	1	IF JANET JACKSON VIRGIN/CEMA
4	3	INSANE IN THE BRAIN CYPRESS HILL QUALITY
5	5	ALRIGHT KRIS KROSS COLUMBIA/SONY
6	6	RAIN MADONNA SIRE/WEA
7	8	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
8	9	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
9	11	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA
10	17	LOVE FOR LOVE ROBIN S ATLANTIC/WEA
11	10	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD
12	NEW	PINK CASHMERE PRINCE PAISLEY PARK/WEA
13	7	WILL YOU BE THERE MICHAEL JACKSON EPIC/SONY
14	13	BREAK IT DOWN AGAIN TEARS FOR FEARS FONTANA/PLG
15	12	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
16	NEW	ALL THAT SHE WANTS ACE OF BASE ARISTA/BMG
17	NEW	I'M THE ONLY ONE MELISSA ETHERIDGE ISLAND/PGD
18	18	RUBBERBAND GIRL KATE BUSH CAPITOL/CEMA
19	15	IT'S ON NAUGHTY BY NATURE ISBA
20	16	IN THE HEART OF A WOMAN BILLY RAY CYRUS MERCURY/PLG
ALBUMS		
1	2	MEAT LOAF BAT OUT OF HELL II: BACK... MCA/UNI
2	3	NIRVANA IN UTERO deGUNN
3	1	VARIOUS ARTISTS DANCE MIX '93 QUALITY
4	8	BLIND MELON BLIND MELON CAPITOL/CEMA
5	5	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
6	7	JOHN MELLENCAMP HUMAN WHEELS MERCURY/PLG
7	4	AEROSMITH GET A GRIP GEFEN/UNI
8	10	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
9	6	U2 ZOOROPA ISLAND/PGD
10	9	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
11	12	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
12	13	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA/SONY
13	15	ROD STEWART UNPLUGGED AND SEATED WARNER BROS./WEA
14	11	GARTH BROOKS IN PIECES CAPITOL/CEMA
15	16	JANET JACKSON JANET... VIRGIN/CEMA
16	19	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY
17	17	STONE TEMPLE PILOTS CORE ATLANTIC/WEA
18	NEW	PET SHOP BOYS VERY EMI/CEMA
19	14	UB40 PROMISES AND LIES VIRGIN/CEMA
20	18	MELISSA ETHERIDGE YES I AM ISLAND/PGD

## CPI Enters Third Decade As Industry Giant From 'Steel Wheels' To 'Les Miz,' Promoter Does It All

BY LARRY LeBLANC

TORONTO—Canadian entertainment promoters Michael Cohl and Bill Ballard will celebrate the 20th anniversary of their company, Concert Productions International, with a Nov. 12 United Way fundraiser at the Skydome here, featuring Simon & Garfunkel, Gordon Lightfoot, and Blue Rodeo.

"It doesn't seem that long, but when I really think about it, it has been a long time," says Cohl of the company's anniversary. "Like any business, you sometimes wonder if you can cover the overhead this year. Or you wonder if rock music shows will [always] be popular. This business is about relationships, but it's also about money and your ability to make people the kind of money that they expect and think they can make."

CPI, along with the New York-based rock paraphernalia merchandiser Brockum Group of Companies, is a division of BCL Entertainment Corp. BCL was formed in 1988 when Labatt Brewing Company Ltd, the Canadian food and beverage conglomerate, bought a 45% stake of CPI for an estimated \$25 million. Today, Cohl is president/CEO of BCL (Ballard, Cohl, Labatt), and Ballard is chairman.

From its first show, a September 1973 concert Toronto's Varsity Stadium featuring Crosby, Still, Nash & Young, the Band, and the Youngbloods, CPI has grown into a concert giant. Today, the firm has 26 full-time staffers and runs 700 Canadian shows and 60-100 U.S. shows annually. The company also has coordinated extensive tours for the Who, the Jacksons, David Bowie, Paul Simon, Hank Williams Jr., and Dwight Yoakam.

"We're pretty busy right now," says

Arthur Fogel, the company's president, who arrived in 1981. "We've just done a bunch of Depeche Mode, Lenny Kravitz, Madonna, and Garth Brooks dates. We've got some Rod Stewart dates coming up. We're also doing Pink Floyd's North American tour, which starts April 1."

Like other major promoters, CPI also has widened its scope from its rock concert beginnings, diversifying into closed-circuit boxing, skating, and tennis tournaments. Its theatrical touring division, which started off with "Beatlemania" in the early '70s, has since toured productions of "Cats," "Les Miserables," and "Disney's Symphonic Fantasy" throughout North America. CPI, along with theatrical producers Ed and David Mirvish, recently were tapped as partners for a Canadian production of "Tommy," due to open in Toronto late next year.

"In the '70s, we were one of the first [rock] promoters to cross over and try all kinds of different things," Cohl says. "In the '80s, a smidgen of other rock promoters started to touch on it, and in the '90s everybody's trying to get into everything. You have no choice now. [If] you wait to make your living from rock concerts, you'll go broke every year of your life."

Ballard and Cohl recently got the go-ahead from the city of Toronto to build and to operate a \$50 million-\$70 million [Canadian], 32,000-seat complex on the grounds of the municipally owned Canadian National Exhibition. Construction will begin in the fall of 1994, and the opening is set for 1996.

"We've always described ourselves as an arena without walls," Cohl says. "It's now time for us to be our own landlord, and have more control in what we do and how we do it. It's

equally important that we have a building built for what we do, rather than one that was built solely for hockey or basketball."

Despite his success, Cohl's first attempt at concert promotion in 1969 was an outright disaster. Only 2,300 people turned up to see country star Buck Owens at the 18,000-seat Maple Leaf Gardens here, and Cohl lost his shirt. However, after he and university friend David Wolinsky partnered in Cymba Productions, he had more success with an event called "Beggar's Banquet," featuring Melanie, Poco, Sha Na Na, and (on later shows) Ravi Shankar, and Johnny Winter.

Then Cohl and Wolinsky linked up with Bill Ballard—son of Harold Ballard, then the majority owner of the Maple Leaf Gardens—and Gardens employee Peter Larson to form Concert Promotions International Inc., which later was renamed Concert Productions International. By holding a virtual lock on concert bookings at Maple Leaf Gardens, then securing the concert rights for the 50,000-seat stadium at the Canadian National Exhibition, CPI came to dominate the local concert market in the '70s.

Rather than competing with other Canadian promoters and seeking to book foreign acts nationally, CPI formed joint-venture alliances with other Canadian promoters including DKD Productions in Montreal and Perryscope Concert Productions in Vancouver, British Columbia. Later, CPI entered the U.S. concert marketplace, acquiring interests in Feyline Productions in Denver and Rose Productions in Minneapolis.

Another significant step was CPI's takeover of New Jersey-based Krimson Corp. in 1984. Despite the increased American profile, however, it wasn't until Cohl landed the Rolling Stones' 1989 "Steel Wheels" North American tour for the BCL Group that he became acknowledged worldwide as a major concert player. To this day he refuses to say how much he offered the Stones for the 55-date, 3½-month tour (later extended to Europe and Japan), but it was reported to be a guarantee of between \$60 million and \$70 million against a percentage of the gross.

Executives at CPI refuse to speculate on recent rumors of a worldwide Stones tour next year. "There's nothing definite," says Fogel. "It's possible there'll be a tour later next year or the following year."

"We stand to gain a lot from the Warner Music expertise, but I also hope that there are some special niches where Warner can learn from us," he adds. "For example, our song books are a small but highly innovative and profitable business."

Warner Music International has a stated policy of operating a two-company structure in major markets. Acquisitions this year have included Sweden's Telegram Records (Billboard, Aug. 21), now EastWest Sweden, and Spain's DRO (Billboard, Jan. 23).

(Exchange rates in this article are based on current rates of \$1=FIM 5.8.)

## BRIT LABELS GET A BREAK ON NEW FORMATS

(Continued from page 79)

the end of 1999. For 1993-95 the break amounts to 20% of mechanical rights payments; for 1996 it is 15%. The rate for 1997 will be 10%, 5% for 1998, and the last year's break will be 2.5%. In the U.K., the standard fee for a mechanical license is 8.5% of price paid to dealer.

MCPS and BPI also have reached agreement on promotional copies of singles and albums. Under the terms of the 1991 Copyright Tribunal's decision, record companies were obliged to mark

promotional copies and notify MCPS of the number of promotional copies supplied per title, including title details and catalog numbers, and to whom they were sent.

This scheme proved difficult to administer, and a system of allowances for promo copies has been reintroduced. Larger record companies may either comply with the terms of the Tribunal's decision or elect to press and distribute 1,500 albums and 3,000 singles per title free of royalties.

## FAZER MUSIIKKI HAILS PURCHASE BY WARNER

(Continued from page 79)

pendent European labels.

For the most part, the Finnish music industry has responded positively to the Fazer Musiikki takeover. Some hope, rather optimistically, that the intensified Warner Music presence in Finland could help more Finnish pop acts break through internationally. It is also believed that Warner Music will be able to bring about more international sales for the Fazer publishing catalogue. The Finnish media, however, have questioned how Fazer's prestigious classical music wing is going to do under Warner Music.

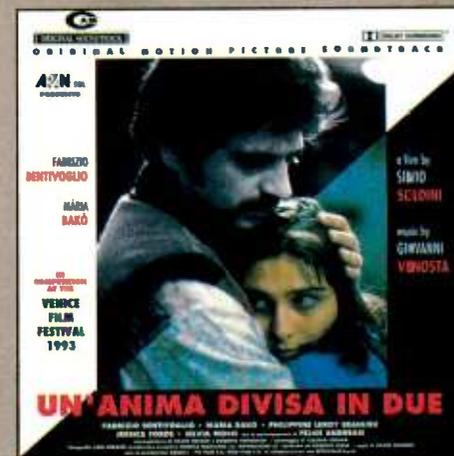
Arto Alaspää, managing director of

the record industry association IFPI Finland, says, "The takeover is a clear sign that Warner Music believes in Finnish music and its continuing success in the Finnish market. If an international giant like Warner wants to take an active role in the production and marketing of Finnish music, it can only be a boon for the whole Finnish music industry."

Fazer Musiikki managing director Heikki Lehmusto also says that Finnish music will remain the Fazer backbone, and that Fazer's publishing catalogue has "vast international exploitation potential."

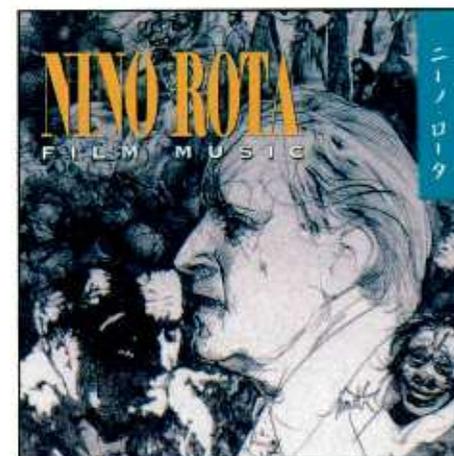


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## WaxWorks Continues Expansion Sell-Thru Outlets, Superstores Planned

■ BY EDWARD MORRIS

OWENSBORO, Ky.—The launch of a new sell-through video chain (Billboard, Oct. 16) and steady expansion on the record store side were the top stories at this year's WaxWorks/VideoWorks sales managers' convention and video trade show. The convention, which carried the theme "WaxWorks University Homecoming '93," ran Oct. 1-5, and the trade show Oct. 3-5.

More than 2,000 video store representatives registered for the trade show, the largest enrollment in the event's 13-year history. There were more than 80 exhibitors.

Sales managers from WaxWorks' 136-store Disc Jockey chain witnessed a stream of presentations of new albums and videos from major and independent labels during the final three days of the convention.

With little fanfare, WaxWorks owner Terry Woodward announced the company's new experiment in sell-through video stores. Called Reel Collections, the first three stores, which will be in enclosed malls, will be located in Knoxville, Tenn., York, Pa., and Columbia, S.C., and will be up and running by Christmas (Billboard, Oct. 16).

Until recently, Woodward said he had wondered about the wisdom of operating sell-through-only stores. In questioning the concept, he focused on the difficulty of selling theatrical titles in music stores, noting that Disc Jockey does well with music video. "I am not sure the customers come into the music stores looking for video," he said in an interview during the convention. "The same can be said for video rental stores, which have a difficult time selling video. It seems the customers go into music stores and rental stores with one mindset."

On the other hand, he noted that the sell-through business is growing: It was about \$1 billion back in 1987, but is up to about \$4.5 billion now, and is projected to be an \$8 billion industry by the end of the decade. "With the recent trends in video, the timing seems right to try sell-through stores," he said.

Even in music stores, Woodward said he thinks his chain can do a better job selling video, though he still wants those stores to be known as music stores.

Disc Jockey outlets will continue to proliferate—primarily within the chain's present 36-state area—at a rate of 10-15 new stores a year, according to Woodward. Some will be superstores, though Woodward stressed that WaxWorks will keep its mall identity. "We're still very interested in mall locations and looking to put in bigger stores, even in some of the existing malls we're in. We're going to be as aggressive as we can be for our size."

Currently, the chain's mall stores average about 3,000 square feet, carrying some 9,000 CD titles and 6,500 cassette titles.

In music, CDs continue to gain sales, but Woodward said he is surprised how well cassettes are holding up. In breaking out album sales, he said CDs ac-

count for about 60% of dollar volume, with cassettes scoring the remainder.

In building superstores outside the malls, he said the chain will limit itself to opening stores that measure 10,000-15,000 square feet. He doesn't see Disc Jockey looking to follow the lead of The Musicland Group's Media Play, which can take up more than 40,000 square feet. "We are not into books, and I am not planning on it," he said.

In spite of the recent buy-ups of major chains, Woodward said he hasn't been beset by financial suitors. "No one's called me [to offer to buy the

chain]," he said. "I don't know how to read that. I guess Tower Records, Randy Davidson's [Central South Music Sales/Sound Shop], and myself might be the only chains of any size that are still privately owned."

Business has been good for WaxWorks so far this year, Woodward reported. "We're up, year-to-date, 10% on a comp-store basis," he said. "I'm really looking for a strong fourth quarter. There's a lot of good product. I don't see any real problems. We've adjusted pretty well to the jewel box-only

(Continued on page 89)



**All Crossed Up.** Kris Kross, pictured above, was in the house—Harmony House, that is—for an in-store Sept. 5. The appearance drew a total of 3,000 kids and parents.

### CONVENTION CAPSULES

The following capsules are a roundup of events that occurred at the WaxWorks/VideoWorks sales managers' convention and video trade show, held here in Owensboro, Ky., Oct. 1-5.

**AND THE ENVELOPE** Please: WaxWorks conferred a few awards on its top employees early in the convention. And the winners were: **Barbara Birgyl**, Disc Jockey 133, Jackson, Mich., community service award; **Ron Leppek**, DJ 2, Lexington, Ky., creative marketing award; **Mike Tony**, DJ 102, Uniontown, Pa., merchandiser of the year (his third consecutive win); **Cynthia Strickland**, DJ 32, Lumberton, N.C., East region rookie sales manager of the year.

Also, **Judy Richey**, DJ 81, Temple, Texas, West region rookie sales manager of the year; **Jimmy Withers**, DJ 42, Hickory, N.C., East region sales manager of the year; **Layne Browne**, DJ 117, Moline, Ill., West region sales manager of the year; **Lee Rodgers**, district manager of the year, East; **Mick Rutt**, district manager of the year, West; **Caspar Johnson**, DJ 43, Danville, Ill., comeback of the year award (for a manager who does an outstanding job with a previously unproductive store); and **Dennis Dorsey**, district manager for Oklahoma, Arkansas, and Kansas, the **Leslie Leyh** Spirit award.

**BLUEGRASS ADVOCATE:** Mercury Records country artist **John Brannen** interrupted his performance to thank WaxWorks' owner, **Terry Woodward**, for his advocacy of another format. "He's done a lot to keep bluegrass alive," the singer said. Brannen also philosophized about the capricious nature of formats: "Stick a roaring lead guitar on it, and it's rock. Stick a fiddle and a steel on it, and it's country . . . Maybe someday they'll have a CD that you can program with [the instruments] you want."

**MARKETING BOOST:** Presenters for the CEMA family of labels said there will be a special television

advertising campaign for the new **Frank Sinatra** duet album, due out in early November.

**GROWING THE (Blue) Grass:** **Kirk Brandenberger**, WaxWorks' accessories buyer and primo bluegrass fiddler, said his "Prime Cuts Of Bluegrass" programming service has now reached its sixth edition. "Prime Cuts" is a compilation CD of cuts from several bluegrass albums. It is issued every other month and serviced to more than 700 radio stations.

**KEEPING THE FAITH:** **Turner Nichols**, BNA Entertainment's new country duo, warmed up for its early morning presentation by singing fragments of old-time gospel tunes.

**JUST ASKING:** Sony announced a

promotion to gain greater exposure for **Darden Smith**. The artist already is a favorite of Disc Jockey managers, judging from their response to his short performance during the distributor's product presentation. The promotion will involve giving "Ask Me To Play Darden Smith" badges to store clerks. Each badge has a number on the back, and the numbers will be used in a drawing for two Smith-autographed guitars.

**APPROPRIATELY**, many hours of the convention were given over to live music—both in formal concerts and in unplugged performances during the product presentation sessions.

**Tanya Tucker** and fellow Liberty artist **Charlie Floyd** performed Oct. 3 at Owensboro's **RiverPark Center**, a few blocks from the Executive Inn that served as convention head-

quarters. The **Gibson/Miller Band (Epic)** and **John Michael Montgomery (Atlantic)** played the following evening in the hotel's Showroom Lounge. **Clarence Carter** closed the event Tuesday with a concert in the lounge.

Although they played to considerably smaller audiences—just Disc Jockey managers—the artists who performed during the product presentations were as enthusiastically received as the headliners.

These acts and their labels were: **Adrian Legg (Relativity)**, **Andy Landis (Starsong)**, **Mike Griffin & the Unknown Blues Band (Waldox)**, **Wylie & the Wild West Show (Cross Three/Oh Boy)**, **Robbie Dupree (Miramar)**, **Travelin' Light (Telarc)**, **Loppybogymi (Toe Tag)**, **Toni Price (Discovery)**, **Pierce Pettis (High Street)**, **Turner Nichols (BNA)**, **Shawn Camp**  
(Continued on page 87)

## Musicland Retires Debt, Boosts Stock

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. has redeemed the last of the high-interest junk bond debt issued in its leveraged buyout in 1988, giving its stock a boost in the process.

"Retiring the last of this high-yield debt means we can further reduce our interest expense, and better position the company for growth in revenues and profitability," noted chairman Jack Eugster in a release.

Minneapolis-based Musicland redeemed \$53.5 million worth of 14.75% subordinated debentures in September. Last year the company redeemed \$110 million worth of 13.75% subordinated notes. The recent redemption was paid for with the proceeds from a June offering, in which \$110 million in 10-year, 9% notes were sold. The new debt carries lower quarterly interest payments than the old.

For the six months ended June 30, Musicland's interest expense totaled \$9.2 million, down from \$13.5 million in the same period last year.

The debt charges resulted in a \$3.5 million net loss for the six-month period, compared with a loss of \$14.1 million a year earlier.

Musicland estimates that the lower interest expense will result in a one-cent-per-share benefit beginning in this year's fourth quarter.

At press time, Musicland's stock closed at a new high of \$18.50 a share in New York Stock Exchange trading. It had been as low as \$10.125 in the past year.

In other news, Musicland said it will build a new 650,000-square-foot distribution center in Franklin, Ind., to meet current inventory needs as well as to support the expansion of its various concepts. Musicland operates 1,188 retail stores in 49 states, Puerto Rico, and the U.K.

### NEW STORES PLANNED

The company plans to open about 165 new stores this year: 65 music outlets under the names Sam Goody and Musicland; 70 Suncoast Motion Picture Co. sell-through video

stores; 12 Media Play superstores that sell music, books, video, computer software, computer games, and accessories; and 15-20 On Cue media outlets in small cities. A total of \$65 million has been committed to expansion.

The new distribution facility is located 20 miles south of Indianapolis. Construction will begin in March 1994 and is scheduled to be completed in April 1995. It will be the company's third—and largest—distribution center.

Eugster stated, "We selected Indiana because it gives Musicland a strategic geographic advantage which promotes easy access to our vendor base and brings us closer to many of our stores. We expect this center to improve our in-transit service to stores and decrease the road time of our shippers and suppliers."

Musicland's sales for the six months that ended June 30 totaled \$445.8 million. In the same period last year they were \$385.9 million.

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CEMA	PRICE BUSTERS	\$4.79	\$5.15	\$7.79	\$8.50
PGD	SOUND SAVERS	\$4.49	\$4.59	\$7.19	\$7.29
	GREAT SOUNDS	\$2.49	\$2.59	\$6.39	\$6.49
SONY	NICE PRICE	\$2.39	\$2.49	\$5.99	\$6.29
	BEST VALUE	\$3.99	\$5.15	\$7.99	\$8.40
	ODYSSEY	\$5.04	\$2.40	\$2.28	\$5.30
UNI	BUDGET	\$2.39	\$2.59	\$6.39	\$6.59
	MIDLINE	\$4.89	\$5.15	\$7.69	\$8.50
WEA	SUPER SAVERS	\$4.79	\$5.15	\$7.69	\$8.50

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## Retail

# Execs Seek Some Comfort In Sale Of Camelot Chain

**AROUND THE WORLD:** What a week it was from Sept. 30 to Oct. 6. During that short span, about 7% of the music sales volume generated by the U.S. account base changed ownership when Investcorp and Blockbuster Entertainment, respectively, bought Camelot Music and Super Club. As usual when deals of this magnitude go down, Track ended up on the phone all week consoling label and distribution executives—retail consolidation is not the end of the world, even if it does change it.

**WATCH THE BOUNCING Values:** When other chain owners found out how much Investcorp paid for Camelot—upwards of \$350 million, or about \$1 million per store—they all had the same response: "Good." Their thinking was that the Camelot price could only enhance the valuation of their stores. But Camelot owes its high valuation to a

"pristine" balance sheet, which is something not many other chains can claim... When talking about the high price at which Camelot traded hands, Track would be remiss in not mentioning the role of Ladenburg, Thalmann, the investment banker conducting the sale for the North Canton, Ohio-based chain. Ladenburg, Thalmann already had emerged as the preeminent investment bank working the music retail industry. Over the last few years, it helped to sell Wall To Wall and The Record Shop. It also was the lead or co-lead underwriter in taking public Spec's Music & Movies and National Record Mart. But the Camelot sale is by far its largest deal yet in music retail, and sources say Ladenburg, Thalmann handled the deal impeccably.

By Track's accounting, First Boston didn't do too badly for Super Club, either. Although the \$150 million that Blockbuster has agreed to pay for Super Club is well below the \$198 million the Dallas-based company spent in assembling its operations, one must remember that Philips allowed Super Club to languish for nearly two years, while the chain's employees abandoned ship at an alarming rate and stores deteriorated. In fact, suitors looking at Super Club's financial "book" concluded that there was little value left in the Turtles stores, and that the video chain wasn't much better. A couple of them predicted that Blockbuster would have to close at least 50 of the music stores. That prediction, however, may underestimate Blockbuster's ability to buy chains and enhance performance.

**LOOK WHO'S BACK:** Sources say that Lou Kwiker, the former head of Wherehouse Entertainment who left the business when Adler & Shaykin bought that chain back in 1989, is looking to get back into the music industry. Kwiker has partnered with Kidd, Kamm & Co., an investment firm with offices in Greenwich, Conn., and Beverly Hills, Calif. Kidd, Kamm, armed with a \$113 million fund, is looking to

make acquisitions, and was one of the bidders on Super Club. Sources say it bid about \$135 million for both sides of Super Club—the music chain and the video business—which, of course, lost out to Blockbuster's \$150 million bid. Kidd, Kamm also has been exploring the possibility of investing or buying into the one-stop business. Presumably, if Kidd, Kamm buys something, Kwiker would operate it.

**WONDER STOP:** The one-stop business, long underappreciated by label and distribution executives, continues to attract out-of-industry investors. In addition to Alliance Entertainment (Bassin Distributors, CD One Stop), Dubin & Clark (an investment firm that tried to buy CD One Stop, among

other one-stops), and now Kidd, Kamm, Track detects two other mysterious investment groups working the back streets of California, looking to invest in one-

stops. More on this as it develops.

**ON THE MOVE:** Bruce Jesse, formerly with Torrance, Calif.-based Wherehouse Entertainment as VP of marketing communication and before that as VP of advertising for the chain, is seeking opportunities. He can be reached at 714-962-2368... Bill Pierce, director of national accounts at Uni Distribution, has left the company and is seeking opportunities. He can be reached at 612-831-1076.

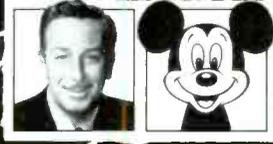
**WITH ALL THIS TALK** of acquisitions and investments, some other previously major issues have receded into the background. But on the used-CD front—remember that issue?—Track hears that a couple of chains are thinking about taking the plunge into that business... Speaking of used CDs, the SoundData survey on that business, conducted under the auspices of the National Assn. of Recording Merchandisers, provided some answers to questions raised by the controversial topic (Billboard, Oct. 2). But the survey did have a flaw or two.

For example, it consistently listed the cash price received for selling a CD back to a store as higher than the credit earned when trading it in for other CDs. But most stores we've talked to offer more in credit than cash for used CDs.

Another part of the survey that Track questions is the average price respondents said they received and paid for used CDs. In the three months prior to the survey, the average price paid by used-CD buyers to stores was \$7.88, while the average amount received by used-CD sellers was \$6.09. That breaks down to a measly \$1.79 profit, or about a 22% gross margin for the store, well below what stores make on new CDs. SoundData says the number of those surveyed who actually sold CDs back to stores was relatively small compared to the number who bought used CDs, and the gap affected the survey's findings.

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**RECORDS**

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# Indie Confabs Go Where The Action Is; All For One In Midwest

**CONVENTION SEASON:** Indie music confabs happened over the weekend in three cities with highly active music scenes, and from the sound of them the conventions have cranked things up another notch.

From Oct. 14-17, the Town & Country Hotel & Convention Center in San Diego was set to play host to the second Independent Music Seminar.

Big-bucks deals for such local acts as **Rocket From The Crypt** and **Drive Like Jehu**, among many others, have thrown the spotlight on the town (Billboard, May 15), and many out-of-towners are expected to flock to San Diego to see what the shouting's about.

According to IMS organizer **Gary Hustwit** (who also manages **Restless** signees **aMiniature**), the convention had 1,000 preregistrants this year; last year's total equaled that. "The walk-up is going to be so big, it's ridiculous," Hustwit says. "It's going to be about twice as big as last year's event, all the way around."

IMS will showcase 225 bands this year, as opposed to 140 in '92.

In Chicago, another focus of media attention this year thanks to high-profile records by **Smashing Pumpkins**, **Liz Phair**, and **Urge Overkill** (Billboard, Aug. 21), the first Independent Label Festival was to lift off Oct. 15-16.

A successor of sorts to the Midwest Music Conference held in the Windy City in 1990-91, the ILF is being held in conjunction with Columbia College, the local communication arts institute.

Norman Alexandroff, Colum-

bia's supervisor of media relations, says, "Things are going remarkably well." Preregistrants numbered 300, and the festival expected another 200-250 to sign on during the pre-event week.

Notes Alexandroff, "Having Billboard call Chicago the cutting-edge capital of the country didn't hurt."

Some 150 acts were to showcase in 25 local clubs, including **Green**, the **Bad Examples**, **Ronnie Earl**, the **Buck Pets**, and 77 **Luscious Babes**.

And now Portland, Ore., is getting into the act. The city, which has been mined heavily by **Sub Pop Records** lately for acts such as **Pond**, **Hazel**, and the **Spinanes**, will launch the 1993 Northwest Independent Record Seminar Nov. 13.

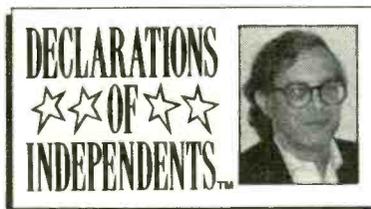
Organizer **Sally Cumming** says the NIRS is keeping things modest to begin with: The confab, to be held at the well-known local club La Luna, will consist of one day of panels on recording, the legal aspects of the business, distribution, graphic design, and press and promotion.

Cumming says she expects 300-400 people to attend. "It's not just for bands—it's for everyone involved in the industry," she says. "We're not trying to make money off of this. We're trying to work as a switchboard to connect people."

The registration fee is an economical \$15. Interested parties can contact Cumming at 503-239-6532.

**BLUES LABEL SIGHTINGS:** New York's **Muse Records** is reissuing titles from the great **Trix**

Records catalog. **Trix** was founded in 1973 by blues authority **Pete Lowry**, with a particular emphasis on modern country-blues performances. The first titles to be reissued are by **Robert Jr. Lockwood** (long-time **Chess Records** sideman and stepson of the legendary **Robert Johnson**), Atlanta singer-guitarist



by Chris Morris

**Frank Edwards**, Detroit-bred guitarist **Eddie Kirkland**, and Atlanta vocalist **Roy Dunn**. Beautiful records, every one of 'em... **Blind Pig Records** of San Francisco has licensed two albums by the all-star unit **Willie & the Poor Boys** from ex-Rolling Stone **Bill Wyman's Ripple Records**. The roots-rock group's self-titled debut album, originally released in 1985 by the now-defunct **Passport Records**, features appearances by Wyman, **Stones** drummer **Charlie Watts**, **Jimmy Page**, **Paul Rodgers**, former **Who** and **Faces** drummer **Kenney Jones**, **Dire Straits'** **Terry Williams**, former **Dave Edmunds** sideman **Geraint Watkins**, and ex-**Elton John** and **Phil Collins** band member **Ray Cooper**. A live **Poor Boys** album is scheduled for release by **Blind Pig** next May.

**FLAG WAVING:** The members of the formerly Southern California-based quartet **All** have adjusted just fine to living in the bucolic splendor of Brookfield, Mo., population 4,000.

"There isn't a major city within two hours of it," says drummer **Bill Stevenson**. "It's an agricultural hub—farmers go there to buy their feed, and then drive back to the farm."

All moved to Brookfield three years ago after living in storefronts in the South Bay community of Lomita ("We were carpet cavemen for a lot of years," says bassist **Karl Alvarez**). The band wanted to relocate to a Midwestern community they could use as a tour base.

"It's real nice," Alvarez says. "It made it real convenient. Also, living in a town where there's no music scene *per se*, you can do what you want."

All, which grew out of the demilegendarly L.A. punk group the **Descendents**, has a new **Cruz** album, "Breaking Things," featuring new lead singer **Chad Price**, who replaces **Scott Reynolds**.

"We just kind of reached the point where we needed to make some changes, both Scott and us," Stevenson says. "Chad's a friend of ours [whom] we'd go fishin' with. We checked him out and said, 'Let's get Chad to sing.'"

Price acquits himself admirably on the group's latest batch of typically cranked-up, melodically bright punk-rock tunes. Former **Descendents** lead singer **Milo Aukerman**, who Stevenson describes as "my best buddy for 14

years," appears as a background vocalist on the album.

The album was produced at Memphis' **Ardent Recording** by **John Hampton**, another fishing companion of All's, who has worked with the **Gin Blossoms** and **Travis Tritt**, among others.

After a nearly yearlong break from touring (and that's a long time for All to stay off the road), the coffee-achieving band last week embarked on a countrywide, two-month, 58-date trek in its gray school bus. The tour wraps up on the West Coast in December.

## WAXWORKS CONFAB

(Continued from page 84)

(Reprise), **Darden Smith** (Columbia), **Todd Snider** (Margaritaville), **John Brannen** (Mercury), and **Sheryl Crow** (A&M).

Video registrants were offered seminars on video games, store design, computer usage, and merchandising. But the show's planners built in plenty of free time for cruising the exhibits.

VSDA, at its show recruiting booth, offered new members "\$159 worth of video seminar tapes free."

**CAMELOT BLUES:** News that the **Camelot Music** chain had been sold broke while **WaxWorks** was in mid-convention. Some label reps openly lamented the sale, worrying that new ownership might deprive **Camelot** of its entrepreneurial, take-a-chance spirit. "Camelot could break an artist on its own," one rep noted.

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## Retail

# Variety, Selection Fuel Aron's Success

## Hollywood Retailer Attracts Fans Of All Ages, Tastes

■ BY DON JEFFREY

LOS ANGELES—One thing you notice about Aron's Records, a sunny and spacious independent music store here, is the variety of ages and styles among its customers.



While many mom-and-pops cater to one type of consumer, Aron's is all-inclusive. At one record bin, a gray-haired grandfather pores over classical LPs; nearby, a boy with multicolored, spiked hair checks out the noise albums under a glass counter. General manager Jesse Klempner enjoys referring to his mix of clientele as "from diapers to dreadlocks to distinguished."

Aron's is located in "that part of Los Angeles," as the writer Joan Didion once described it, "familiar to admirers of Raymond Chandler and Dashiell Hammett: the underside of Hollywood, south of Sunset Boulevard, a middle-class slum of model studios and warehouses and two-family bungalows."

The store has settled into a modified industrial look, with white walls and a very high bow-truss ceiling intersected by heavy beams, exposed wires and conduits, and long fluorescent lights. Unlike many dark and dreary record shops, though, Aron's is, like the city that nourishes it, bright and open and loaded with plants.

"We know L.A.," says Klempner, "and L.A.'s a real particular town. We've got a real core of loyal customers."

Aron's is more than a neighborhood store. Its jovial 42-year-old manager (he started there in 1966) points out that customers come from as far away as San Diego, San Francisco, and Las Vegas. Tourists from Asia also stop by when they're in town—"real vinyl junkies," says Klempner.

What those people want, besides the latest Nirvana, may be a rare vinyl recording of Ella Fitzgerald or an imported CD of some European industrial group. Klempner



Jesse Klempner, general manager, stands in the upstairs warehouse at Aron's Records, next to a pile of used LPs that needs to be priced and sorted. (Billboard photo)

says, "We have a pretty vocal clientele. They talk about music. They're interested in a lot of more unusual things. They're very well-informed, cutting-edge customers." Indeed, on a recent afternoon, a middle-aged man in a gray ponytail delivered an impromptu



speech on the deficiencies of compact discs.

The used-recording business is "one of the reasons for our success," says the manager. It accounts for roughly 15%-20% of Aron's sales. Most of that product is carried in by customers, who are offered a combination of cash and credit for their music. Used CDs co-exist at the front of the store with new product. And, in a touch not seen in many music stores, Aron's features a big section of used cassettes priced at 99 cents each. Used and new videos are also sold; the used sell from \$3-\$9.

CDs are by far the biggest seller in the shop, though. Klempner estimates the sales mix at 80% CDs, 5% cassettes, and 15% vinyl and other. Aron's buys its new product from one-stops and direct from many independent labels. Boxed



Knowledgeable salespeople and buyers meet equally knowledgeable customers at Aron's Records in Los Angeles, where the clientele ranges widely in age and style. (Billboard photo)

sets move well in the store, says the manager.

Although Klempner is clearly in charge, there is still an Aron on the premises. The founder and owner, Manny Aron, is said to have "tried to retire four times now," but he drops by the store two days every week. And he continues to do the classical buying for the shop. "He's cultivated that clientele over the years," says Klempner. An avid collector, Manny Aron opened his first store on Melrose Avenue in L.A. in 1965 and moved to the present location on Highland Avenue in 1989.

The new Aron's is a former meat market. It contains 5,200 square feet of selling space on the ground floor, and 9,000 square feet if you include the warehouse upstairs that contains all the overflow and the recently purchased used albums that are ready to be priced and sorted.

Although there was a steady flow of customers on a recent Friday afternoon, business has been better at Aron's. Like many enterprises in Los Angeles, the music



On a hot day in L.A., customers browse through the CD racks at Aron's Records, beneath the hanging plants and a high bow-truss ceiling. (Billboard photo)

store has been hurt by the lingering recession. "We've fallen off, and that's not something we normally do," says Klempner. Although he will not disclose revenues or profits, he estimates that sales are down 8%-10% from last year. Still, the fact that consumers have been squeezed by all the layoffs in the region hasn't stopped competition in music retailing. Less than a year ago, on nearby Sunset Blvd., a huge and gleaming Virgin Megastore made its debut. Klempner says, "There may be some effect from the new Virgin opening up. But we don't think those are our customers."

What has helped stem further declines in sales at Aron's is the fact that all product is discounted all the time. New CDs are priced between \$11 and \$13.50, a couple dollars less than Virgin charges for the same music. Used CDs run anywhere from 25 cents to \$9.

And Aron's now is getting ready to stage its second parking-lot sale

(Continued on next page)

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	—	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970 1 week at No. 1	1
2	—	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	1
3	1	<b>MEAT LOAF</b> ▲ <sup>7</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	127
4	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	116
5	4	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	127
6	3	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	104
7	5	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	127
8	10	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	127
9	9	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	127
10	7	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	127
11	6	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	127
12	13	<b>SIMON &amp; GARFUNKEL</b> ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	15
13	11	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	127
14	8	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	127
15	12	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	125
16	14	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	127
17	17	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	86
18	18	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 83173/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	4
19	32	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (4.98/10.98)	GREATEST HITS	127
20	15	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	118
21	20	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	39
22	42	<b>REBA MCENTIRE</b> ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	8
23	22	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	112
24	25	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	113
25	21	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	116
26	28	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	65
27	19	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	121
28	49	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	8
29	24	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	106
30	16	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	95
31	23	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	125
32	27	<b>PAUL SIMON</b> ▲ <sup>3</sup> WARNER BROS. 25447 (9.98/16.98)	GRACELAND	28
33	29	<b>CHICAGO</b> ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	118
34	31	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	127
35	26	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	11
36	30	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	117
37	39	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	39
38	33	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	22
39	38	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	123
40	34	<b>ENYA</b> ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	82
41	40	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	35
42	—	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	32
43	43	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	59
44	—	<b>VINCE GILL</b> ▲ MCA 42321 (9.98/15.98)	WHEN I CALL YOUR NAME	1
45	35	<b>THE POLICE</b> ▲ <sup>3</sup> A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	106
46	36	<b>PETER GABRIEL</b> ▲ <sup>3</sup> Geffen 24088 (9.98/13.98)	SO	29
47	—	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	38
48	37	<b>MICHAEL JACKSON</b> ▲ <sup>22</sup> EPIC 38112 (9.98 EQ/15.98)	THRILLER	39
49	45	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	11
50	48	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	45

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.

## VARIETY, SELECTION FUEL ARON'S SUCCESS

(Continued from preceding page)

of the year. The adjacent lot, though small, becomes filled with recordings that Aron wants to move. Klempner says he only breaks even on the sale because of the extra costs in labor. The store normally employs 42 people, of

which about 30 are full-time. What the outdoor sale does is serve the valuable purpose of moving old, slow-moving inventory out to make room for the new.

Asked about the size of his inventory, Klempner laughs. "Don't ask me in the middle of the year. I can't even ballpark you. We move things around so many times."

Advertising does not show up of-

ten in Aron's business plan. "We've never had luck with it," says the manager. Word of mouth gets the message out.

What's next for the retailer? "We're seriously considering some mail order," says Klempner, "probably for the more esoteric stuff." He's setting up a separate room and computerized mailing lists for that business.

## WAXWORKS' GROWTH

(Continued from page 84)

CDs. We're going to try to outfit most of our newer stores for [that configuration]. We're going to have to see how the security works."

Although sales were up on a comp-store basis for the Disc Jockey chain, company sales were down. For the year ending June 30, the company posted \$170 million in sales. Of that, the music chain garnered about \$90 million, with VideoWorks coming in at \$80 million.

The previous year, the company had posted sales of \$200 million. But that included revenue from the leased departments the company ran in about 30 Montgomery Ward outlets. That business was sold to Trans World Music Corp. last June. The company also lost revenue when it lost the Sam's Club account; that chain shifted its music and video strategy by going direct with many manufacturers.

Assistance in preparing this story was provided by Ed Christman.

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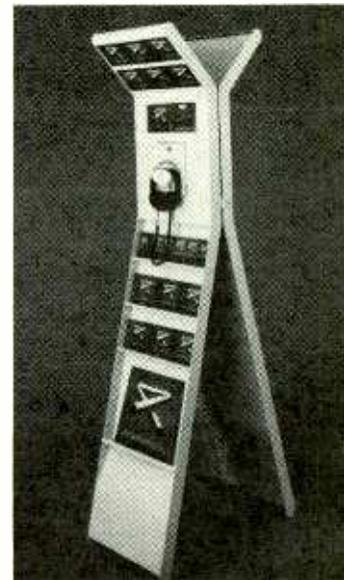
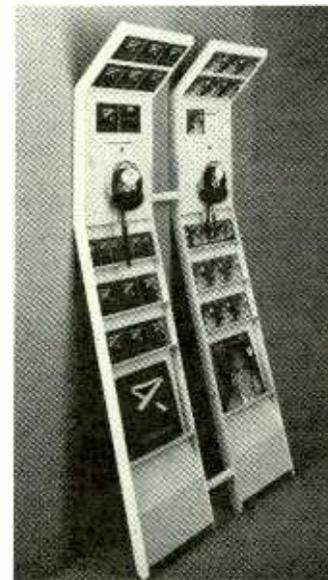
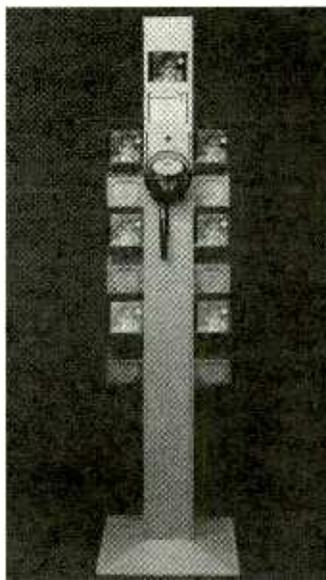
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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► RUSH

**Counterparts**  
PRODUCERS: Peter Collins & Rush  
Atlantic 82528

At long last, Canada's veteran power trio declares a synthesizer-free zone and reverts to its guitar/bass/drums roots, the resultant sound being crunchier and far more satisfying than anything the group has done since the early '80s. The songwriting is similarly refreshed. Tracks like "Stick It Out," "Animate," "Nobody's Hero," "Between The Sun And Moon," "Alien Shore," and "Cold Fire" contain flashes of the old genius, and are as album-rock viable as the best of the band's work. A record that bridges the gap between Rush fans old and new.

### ► TONY BENNETT

**Steppin' Out**  
PRODUCER: David Kahne  
Columbia 57424

Following his Frank Sinatra tribute, "Perfectly Frank," Bennett salutes Fred Astaire with songs introduced by or closely associated with the dancer/singer. Interestingly, the surveys, with the Ralph Sharon Trio, are reminders of Astaire's own legendary jazz-inclined readings of many of these songs for Norman Granz in the early '50s. Astaire would have loved this, although he might have been puzzled by the inclusion of the Gershwin's wonderful "Who Cares?," which Astaire did not introduce or become identified with.

### SWINGING STEAKS

**Southside Of The Sky**  
PRODUCER: Gary Katz  
Capricorn 42020

Boston band comes across with enough Dixie swagger to pass as a Southern rock outfit, or at least develop a Southern-rock constituency, in addition to a natural album rock base. First single "Beg, Steal Or Borrow," a straight-ahead rock tune, guns for the heart of the latter format; other highlights are "Do Me A Favor," a catchy, uptempo tune reminiscent of the Georgia Satellites; and the title cut, with its gospel-inflected harmonies.

### THE GOLDEN PALOMINOS

**This Is How It Feels**  
PRODUCER: Anton Fier  
Restless 72735

Latest offering from drummer Fier's free-floating group features such standbys as Bill Laswell and Nicky Skopelitis, newcomer Bootsy Collins (on guitar!), and singers Lori Carson and Lydia Kavanaugh. Sound is the Pals' most accessible to date, with compulsive grooves reminiscent at times of Talking Heads' dancing days. Originals like "Twist The Knife" and Kavanaugh's lithe vocal on Jackson Browne's "These Days" have undeniable appeal for modern rockers.

### ★ ROB LAUFER

**Swimming Lesson**  
PRODUCER: Rob Lauffer  
Eye 2201

L.A.-based singer/songwriter's debut is a solid set with a well-developed sense of pop craft. Standout tracks include the strong hooks of midtempo pop numbers "This Is Our Life" and "It And I," the dreamy atmosphere of "Fresh Tattoo," the shimmering waltz of "Late To Your Birthday," and especially the gentle, irresistible groove of "What Passes For Love" and the gorgeous, halting changes of "Broken Record." Contact: 213-939-6680.

### JOE HENRY

**Kindness Of The World**  
PRODUCER: Joe Henry  
Mammoth 0057

Singer/songwriter comes up with another distinguished collection, backed again by

## SPOTLIGHT



### PEARL JAM

**Vs.**  
PRODUCERS: Brendan O'Brien & Pearl Jam  
Epic Associated 53136

Seattle's statesmen of grunge come charging with a ferocious record that eclipses even their outstanding debut. Vocalist Eddie Vedder growls through a dozen genre-defining originals, the most striking of which are the riff-oriented anti-gun anthem "Glorified G"; first single "Go," already exploding at alternative and album rock outlets; and other dark, subversive tracks like "Animal," "Daughter" (which tackles the taboo theme of incest), "Rearviewmirror," "Blood," and "Leash." A monster of an album—the kind that sets standards and spawns imitators for years to come.

members of the Jayhawks; new Mammoth signee Victoria Williams supplies her own brand of sweet relief with backup vocals on title track. Henry continues to mature as a songwriter. His best work here is reminiscent of the young John Prine. "Fireman's Wedding," "I Flew Over Our House Last Night," and "Buckdancer's Choice" are among other strong selections.

### YO LA TENGO

**Painful**  
PRODUCERS: Roger Moutenot & Fred Brockman  
Matador 92298

Hoboken, N.J., outfit fronted by Ira Kaplan and Georgia Hubley make the leap to a larger audience via Atlantic-distributed release. Songs remain stretched-out, hypnotic exercises, but performances here are more energetic than in the past; while long running times could be a problem at commercial radio, protracted numbers like "Big Day Coming," "Nowhere Near," and "I Was The Fool Beside You For Too Long" will perk up modern rock ears. Cover of the Only Ones' "The Whole Of The Law" is easiest airplay choice, though not the best

## SPOTLIGHT



### PJ HARVEY

**4-Track Demos**  
PRODUCER: Polly Jean Harvey  
Island 314 518 450

The promise of three-piece PJ Harvey's "Dry" debut was amply fulfilled by the follow-up "Rid Of Me" album. Yet, as these 14 remarkably vivid and intense (and budget-priced) demos indicate, singer/songwriter Polly Jean Harvey's reputation would have surged even if her recording modus had never strayed beyond the solo tinkering of her private soul kitchen. Plying a snarlingly fuzzy electric guitar (as well as violin and percussion devices) from which she manages to coax an astounding array of ringing/roaring subtleties, Harvey presents a brilliant, eight-selection alternative universe to the full-band "Rid Of Me." The dramatic richness (and wit) of songs like the title track, "Legs," and "50-Ft. Queenie" gain much under these reduced circumstances. And the five previously unreleased bonus tracks are jaw-droppingly great; moreover, "Easy" is a cut the Rolling Stones should seriously consider covering.

number here.

### ★ WILLIAM S. BURROUGHS

**Spare Ass Annie And Other Tales**  
PRODUCERS: Hal Willner, Michael Franti, & Rono Tse  
Island Red Label 162-535 003

The high priest of beat prose collaborates again with eclectic producer Willner, who enlists Franti and Tse of Disposable Heroes Of Hiphoprisy to bring the audio mix to a boil. Burroughs reads selections from his works in his husked, unctuous voice, backed by bumptious samples that range from hip-hop grooves to (on the wry, graphic "A Junky's Christmas") Christmas carols. Burroughs' horror-show visions are too much for radio, but brave souls will find this a spoken-word album with a difference.

## SPOTLIGHT



### DJUR DJURA

**Adventures In Afropea 2: The Best Of Djur Djura**  
COMPILATION PRODUCER: David Byrne  
Luaka Bop/Warner Bros. 45211

Second in Luaka Bop's Africa/Europe series—following the sensational Zap Mama album—is a career retrospective of Djur Djura, an Algerian folk group led by spellbinding singer/author/film maker Djura, whose story of family strife and cultural oppression is at least as captivating as her music. On this collection of songs, culled from four albums spanning more than a decade, Djura's microtonal vocals are supported by modern and traditional instrumentation, and by a chorus of Berber women that helps the artist affirm her message of empowerment. A winning compilation that likely will be followed by new material.

### RIC OCASEK

**Quick Change World**  
PRODUCERS: Mike Shipley, Ric Ocasek  
Reprise 45248

Former Cars driver's latest displays many of his former band's stylistic quirks and few of its commercial virtues. Album is largely a jittery affair, with left-of-center production fillips sometimes burying the songs; "Riding Shotgun" and energetic, appropriately titled "Hopped Up" are most ingratiating tracks on a largely indulgent effort.

### REVOLTING COCKS

**Linger Ficken' Good**  
PRODUCERS: Revolting Cocks  
Sire/Reprise 45407

Chicago-bred sonic irritant, a side project of Ministry's Al Jourgensen fronted by singer Chris Connelly, arrives in major labeldom with none of its trademark abrasions missing. Rhythms smash hard, vocals screech vigorously, and songs strive to be as annoying as possible. While this sort of material clearly is aimed at a

minority modern rock audience, dithering and hilarious cover of Rod Stewart's "Do Ya Think I'm Sexy?" could clear a hitherto unimaginable path for this admittedly outré ensemble.

### ★ THE HOLMES BROTHERS

**Soul Street**  
PRODUCERS: Scott Billington & Andy Breslau  
Rounder 2124

Vibrant New York combo led by siblings Wendell and Sherman Holmes and drummer/vocalist Popsy Dixon play and sing brightly on what may be their most entertaining entry yet. As before, the Holmeses demonstrate they can play anything. Steel guitarist Gib Wharton and saxophonist Anders Gaardmand spice things up instrumentally. Mix of blues, R&B, country, and gospel is ever-invigorating and always soulful; any selection will enliven roots-oriented radio formats.

### SPANIC BOYS

**Dream Your Life Away**  
PRODUCERS: Ian Spanic & Mike Hoffman  
Rounder 9038

Milwaukee combo fronted by father/son duo of Tom and Ian Spanic comes up with another jewel that updates rock sounds of the '50s and '60s. While group plumbs the roots, there's never any hint of back-datedness; guitar work sparkles, and economical songs display the usual punch. "Same Old Thing," "Little Town," and title cut, among others, show why this group ranks with the Skeletons among latter-day roots practitioners.

### TAJ MAHAL

**Dancing The Blues**  
PRODUCER: John Porter  
Private Music 82112

Bluesman returns with another sprightly Private set, with big helping hands supplied by producer Porter (who helmed Buddy Guy's recent efforts) and such players as guitarist Johnny Lee Schell, keyboardists Ian McLagan and Bill Payne, and drummer Richie Hayward. Highlight of the set may be a Taj-Etta James duet on Charlie & Inez Foxx's "Mockingbird"; other pearls include covers of "Hard Way," "That's How Strong My Love Is," and "Down Home Girl." Another gutsy, entertaining stanza.

### ★ LAURIE BEECHMAN

**Time Between Time**  
PRODUCER: Hugh Fordin  
DRG 5230

Broadway/cabaret performer Beechman, who gave Broadway its first rendition of "Memory" in her role in "Cats," is a singer of power and persuasion. In her second album for DRG, she offers material generally off the beaten trail for cabaret performers and adds a new poignancy to two old film chestnuts, "A Very Precious Love" and "I'll Never Stop Loving You," that sell their rich sentiment as few can ever will.

## DANCE

### ★ VARIOUS ARTISTS

**Hi-Tech/No-Crime: Yellow Magic Orchestra Reconstructed**  
PRODUCERS: Various  
Moonshine 50088

Some of clubland's leading trance and techno acts pay tribute to the legendary Japanese band that not only spawned the solo career of Ryuichi Sakamoto, but also has continually provided inspiration for numerous dance music trends. YMO's catalog still holds up quite nicely, and it triggers exemplary remix work from such acts as 808 State ("Light In The Darkness"), Orbital ("Behind The Mask"), and Altern-8 ("Muliplasm"). An essential history lesson for some, and a fierce party for others.

(Continued on page 92)

## VITAL REISSUES™

### THIRD WORLD

**Reggae Ambassadors: 20th Anniversary Collection**  
PRODUCERS: Chris Blackwell, Geoffrey Chung & others  
COMPILATION PRODUCERS: Harry Weinger, Lisa Cortes  
Mercury/Chronicles 314 518

There is no reggae group that grasped the soul-pop crossover possibilities of modern reggae with greater zest than Third World, and its live shows have always shone with an adroit R&B/rockers drive. This handsome and well-annotated assembly of 31 choice, rare, and previously unreleased tracks encapsulates for the first time the group's efforts in building a mainstream bridge between Jamaican rock, American funk, and top 40-friendly contemporary fusion. The cascading 12-inch edition of "Now That We Found Love," as well as the joyful "Try Jah Love" collaboration with Stevie Wonder, both sound buoyant, as

does "1865 (96 In The Shade)," "Talk To Me," "Sense Of Purpose," "Committed," and the explosive, heretofore unissued "Mi Legal" mix with Terror Fabulous. Jammin' good fun.

### BUDDY HOLLY

**The Buddy Holly Collection**  
COMPILATION PRODUCER: Andy McKaie  
MCA 10883

A solid compilation of Holly's best on CD is long overdue, and present collection selected by McKaie and annotator Billy Altman gets the job done splendidly. Two CDs pull together 50 tracks, from early home recordings to his last hits, which neatly summarize the Texan's commitment to pop form and his equal devotion to hard-driving post-rockabilly sounds. Classics like "That'll Be The Day," "Peggy Sue," and "Rave On"

remain timeless rock'n'roll statements.

### DIANA ROSS

**Forever/Musical Memoirs**  
COMPILATION PRODUCER: Diana Ross  
Motown 374 636 357

R&B diva's rich 30-year career in music is documented in an elegantly designed package that features liner notes penned by the singer herself. Almost a third of the four-CD collection's 78 cuts are devoted to the Supremes' stunning run of '60s smashes; remainder documents Ross' hit-heavy solo work, which shows her adaptability in the face of changing winds of musical fashion. Five previously unreleased tracks round out a suitably lavish tribute by the label to its biggest and most durable star.

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 artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and 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

### ► BILLY JOEL All About Soul (4:15)

PRODUCER: Danny Kortchmar  
WRITER: B. Joel  
PUBLISHER: Impulsive, ASCAP  
REMIXER: Joe Nicolo  
Columbia 5469 (c/o Sony) (cassette single)

On the second highly exhilarating release from Joel's "River Of Dreams" masterstroke, the bard of Oyster Bay delivers a brilliant love pledge on which his unmistakable vocals ring forth like a trumpet fanfare. Knifing drums, tolling piano, organ-like vocal backing, toughly textured guitar effects, and a funky clap groove on the last choruses will make for a rousingly rich multiformat hit of mammoth proportions.

### ► BRYAN ADAMS Please Forgive Me (5:01)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams  
WRITERS: Adams, Lange  
PUBLISHER: WorkSongs/Zomba Enterprises, ASCAP  
A&M 8216 (c/o PGD) (cassette single)

This previously unreleased tune from Adams' forthcoming "So Far, So Good" greatest hits package casts him in a familiar role: mournful romantic. Guitar-framed rock ballad is an easy smash, thanks to Adams' friendly, world-weathered rasp, and an infectious chorus. Stately tune will push the buttons of many, including those at top 40, AC, and album rock. A delicious hit of ear candy.

### ► 10,000 MANIACS Because The Night (3:28)

PRODUCER: Paul Fox  
WRITERS: P. Smith, B. Springsteen  
PUBLISHER: Bruce Springsteen, ASCAP  
Elektra 8846 (cassette single)

Although Natalie Merchant has since severed ties with the Maniacs, fans should revel in the beauty of this moment from their appearance on MTV's "Unplugged" series. Merchant is surprisingly well-suited for this Patti Smith/Bruce Springsteen classic. She is nicely surrounded by super-tight instrumentation (love those violins!) that will help elicit a rave response at rock and pop radio formats. Could eventually be the band's biggest hit.

### ★ TONI BRAXTON Breathe Again (4:28)

PRODUCERS: Babyface, L.A. Reid, Daryl Simmons  
WRITER: Babyface  
PUBLISHERS: Sony Songs/ECAF, BMI  
LaFace 4054 (c/o BMG) (cassette single)

Latest single from Braxton's nifty debut is a yearning, R&B-framed ballad. Once again, her vocal is expressive and moving—mostly due to an unusual willingness to let some rough-edged notes mingle with the sweet diva-like tones. Braxton's earthy personality makes her seem more accessible than a lot of other chest-pounding singers. A strong entry into the urban market bodes well for single's chances at pop level.

### A-HA Lie Down In Darkness (4:32)

PRODUCERS: David Z., A-Ha  
WRITER: P. Waaktaar  
PUBLISHER: Warner-Chappell  
Warner Bros. 28338 (cassette single)

With this rhythmic midtempo chugger, durable Norwegian trio issues its most radio-conscious single since "Take On Me." Toe-tapping bottom end firmly supports jangly funk guitars and a nicely shaded, almost Bowie-esque lead vocal. Meanwhile, the chorus will seep into the brain after a couple of spins, building to a rock-like conclusion that pleases. Proper label attention could turn this treat into a sleeper hit.

### RIFF Judy Had A Boyfriend (3:36)

PRODUCER: not listed  
WRITERS: B. Belle, G. Curtis  
PUBLISHERS: B-Funk/Warner-Chappell, ASCAP  
REMIXER: Walter "Muche" Scott  
EMV/Ring 58012 (c/o CEMA) (cassette single)

Young male vocal group is back with a more mature, jack-swingin' ditty that works as a viable top 40 radio entry—despite its paint-by-numbers quality. Wisely, the track is not overdone with studio tricks. Instead, the focus is placed

on a charming lead vocal and restrained backing harmonies.

### RIKI BROOKS It's All About You (5:15)

PRODUCER: Tony Collins  
WRITER: not listed  
PUBLISHER: NDN, ASCAP  
NDN 11002 (CD single)

Brooks has twenty, birdlike chirp—a la Deniece Williams—that gleefully flutters around the track's organ-grinding pop/dance groove. A remix punching up the chorus' backing vocals could transform this appealing underdog into a worthy radio contender. Contact: 415-574-4504.

### CORO Stand By Your Lover (3:19)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams  
WRITERS: Z. Tariq, D. Tariq  
PUBLISHERS: Zahid's Music/Cutting, ASCAP  
Cutting 283 (12-inch single)

Latino returns after an extended absence with an old-school freestyle/pop ditty. His untrained voice glides over a percolating arrangement, chock full of ear-catching sound effects and sugary synths. Should work at crossover formats in need of a break from new-jack and hip-hop.

## R & B

### ► CHRIS WALKER Love Tonight (4:12)

PRODUCER: Chris Walker  
WRITER: C. Walker  
PUBLISHERS: CCW/ROGLI, ASCAP  
Pendulum/ERG 58066 (c/o CEMA) (cassette single)

The multi-talented Walker launches his new album, "Sincerely Yours," with an unusually astute ode to a woman who has been "freaked" by one too many losers. Sensitive lyrics and a passionate performance cast Walker as a modern-day crooner with more than one night on his mind. All the while, a caressing slow groove provides a soulful tone for urban radio programmers to embrace—though this excellent single is ripe for picking at pop and AC formats, too.

### ► BABYFACE Never Keeping Secrets (4:10)

PRODUCERS: Babyface, L.A. Reid, Daryl Simmons  
WRITER: Babyface  
PUBLISHERS: Sony Songs/ECAF, BMI  
Epic 77264 (c/o Sony) (cassette single)

Second single from Babyface's lovely "For The Cool In You" set is a slow and grinding urban love song, deriving depth from his smooth and mellow vocal tones. Tune has an instantly contagious chorus, and a sweet, string-lined arrangement that will take it to places its predecessor didn't. Simply gorgeous.

### CHAKA DEMUS & PLIERS Tease Me (3:44)

PRODUCERS: Sly Dunbar, Robbie Shakespeare  
WRITERS: J. Taylor, J. Bonner, E. Bonner, L. Willis, S. Dunbar, R. Shakespeare  
PUBLISHERS: Gee Street/PolyGram International, ASCAP; Ixat/Paisley Park, BMI  
REMIXER: Bobby Konders  
Mango 890 (c/o Island) (cassette single)

Leave it to this savvy duo to find a different route for its pop-drenched reggae attitude. Hip-shaking staccato beats are prominent in an arrangement of loopy horns and playful vocals. In its original form, this bright and sunny tune will breathe fresh air into any station it graces. Dip into Bobby Konders' "Massive Sounds" remix for a more rugged (and familiar) hip-hop texture.

### 3 OUNCES OF LOVE True Believer (7:30)

PRODUCER: Rick Gianatos  
WRITERS: M. Sutton, B. Sutton, T. Haynes  
PUBLISHER: Milbren, ASCAP  
Nu & Improved 3900 (12-inch single)

Detroit-based sister act brings '70s groups like the Emotions to mind on this shuffling, funk-fortified ditty. The group's harmonies are smooth and engaging, and the music is hard without venturing too deep into new-jill-swing territory. The vibe here is far more adult and sophisticated. For a more club attitude, check out the cover of the Double Cross nugget "Double Cross" on the flipside. Contact: 213-469-1733.

### ANOTHER BAD CREATION I Don't Wanna Be Grown Up (4:12)

PRODUCERS: Tim Kelley, Bob Robinson  
WRITERS: T. Kelley, B. Robinson, D. Austin, K. Wales  
PUBLISHERS: Butter Jim/D.A.R.P./K. Wales/MCA, ASCAP  
Motown 1135 (c/o PGD) (cassette single)

It's been interesting to watch this posse of boys mature into young men—developing into an increasingly viable act. Despite its dodgy title, the track is a chunky slab of pop/funk, etched with charming vocals that deftly avoid the novelty trap. A nifty urban radio entry that should be of equal interest to top 40 programmers.

## COUNTRY

### ► TRAVIS TRITT Worth Every Mile (4:06)

PRODUCER: Gregg Brown  
WRITER: T. Tritt  
PUBLISHERS: Sony Tree/Post Oak, BMI  
Warner Bros. 6562 (CD promo)

Another sweet, soulful, slow-moving ballad from the best change-of-pace artist in the business.

### ► JOE DIFFIE John Deere Green (3:36)

PRODUCERS: Johnny Slate, Bob Montgomery  
WRITER: D. Linde  
PUBLISHERS: EMI Blackwood/Linde Manor, BMI  
Epic 77235 (c/o Sony) (7-inch single)

Diffie tells a charming tale of green paint and evergreen love. Sung to a striding, hard-driving beat.

### ► CLAY WALKER Live Until I Die (2:49)

PRODUCER: James Stroud  
WRITER: C. Walker  
PUBLISHERS: Linda Cobb/Us Four/Lori Jayne, BMI  
Giant 6559 (c/o Warner Bros.) (CD promo)

Walker follows his No. 1 debut single, "What's It To You," with an up tempo testimony to the virtues of always staying the same.

### ► TRACY BYRD Why Don't That Telephone Ring (3:15)

PRODUCER: Keith Stegall  
WRITERS: C. Guillen, R. Hellard  
PUBLISHERS: BMG Songs, ASCAP; Careers-BMG, BMI  
MCA 54735 (c/o Uni) (7-inch single)

Dark and gloom-filled, but somewhat brightened by an impassioned chorus, this song recounts the classic symptoms of separation anxiety.

### LARRY STEWART We Can Love (3:49)

PRODUCERS: Scott Hendricks, Larry Stewart  
WRITERS: M. Beeson, J. Colucci  
PUBLISHER: not listed  
RCA 62696 (c/o BMG) (7-inch single)

Stewart offers an emotional, melodic plea for reconciliation. The best solo effort yet from Restless Heart's former lead singer.

### BOY HOWDY She'd Give Anything (3:36)

PRODUCER: Chris Farken  
WRITERS: J. Steele, C. Farren, V. Melamed  
PUBLISHERS: Farren-Curtis/Mike Curb/August Wind/ Alberta's Paw/Longitude, BMI; Curb Songs/Farrenuff/Full Keel, ASCAP  
Curb 1066 (7-inch single)

A vivid word portrait of a woman in search of love. This group just sounds better and better.

### BOBBIE CRYNER He Feels Guilty (3:11)

PRODUCERS: Doug Johnson, Carl Jackson  
WRITERS: V. Thompson, T. Polk  
PUBLISHERS: EMI-April/Ides Of March, ASCAP; Warner-Tamerlane, BMI  
Epic 77195 (c/o Sony) (7-inch single)

A bluesy, moody lament about a suspicious-arousing lover. Cryner's tense but understated vocals seem to portend an emotional explosion.

### RAY STEVENS If Ten Percent Is Good Enough For Jesus (It Oughta Be Enough For Uncle Sam) (2:49)

PRODUCER: Ray Stevens  
WRITERS: H. Coleman, K. Gibbons, R. Searcy  
PUBLISHERS: Lowery/Star Drop, BMI; Brother Bill's, ASCAP  
Curb 1068 (7-inch single)

Tax-complainers and bureaucrat-bashers take heart. Ray Stevens is singing your song.

### THE MARSHALL TUCKER BAND Down We Go (3:27)

PRODUCERS: Doug Gray, Jerry Eubanks  
WRITER: S. Spoon  
PUBLISHERS: Cabin Fever/It's A Peach, Hon. BMI  
Cabin Fever 203 (7-inch single)

A firm, knowing lead vocal and the familiar MTR harmonies conspire to paint a grim

portrait of a breakup in progress.

### ASLEEP AT THE WHEEL Red Wing (3:25)

PRODUCER: Ray Benson  
WRITER: not listed  
PUBLISHERS: Gardena/Paw Paw/Lew-Bob, BMI  
Liberty 79006 (c/o CEMA) (CD promo)

This is a sprightly rendition of the class fiddle tune, adorned considerably by the playing of Johnny Gimble, Chet Atkins, Marty Stuart, Eldon Shamblin, Vince Gill, and Lucky Oceans.

## DANCE

### ► UNCANNY ALLIANCE I'm Beautiful Dammit! (7:41)

PRODUCER: Orville Brimsley Evans  
WRITER: O.B. Evans  
PUBLISHER: MCA, ASCAP  
REMIXERS: Orville Brimsley Evans, Eric Kupper, DJ Digit, DJ EFX  
A&M 8209 (c/o PGD) (12-inch single)

Duo that burned dancefloors not long ago with "I Got My Education" continues to combine dishy chatting and a carefully penned message promoting increased self-esteem—all the while pumping ferocious, state-of-the-charts pop/house heats. E.V. Mistak has a vocal delivery, with just the right balance of humor and street sass. Track comes with a plethora of cool mixes, designed to woo programmers at several levels—not the least of which is pop/crossover radio. Single of the moment.

### ► MASTERS AT WORK FEATURING INDIA When You Touch Me (7:06)

PRODUCERS: Kenny "Dope" Gonzalez, "Little" Louie Vega  
WRITERS: India, L. Vega, D. Frank, D. Whitaker  
PUBLISHERS: Indidu/D. Whitaker, BMI; EMI, ASCAP  
REMIXERS: Maurice Joshua, Eric "E-Smoove" Miller, Joe Donatello  
Cutting 286 (12-inch single)

Endlessly hot production/remix team dips into its debut album and finally issues this popular deep-house twirler. India's bold and piercing voice is a sexy delight, while Chicago dudes Maurice Joshua, Eric "E-Smoove" Miller, and Joe Donatello kick some serious remixes. Dive into Joshua's "Club Tribal" mix head-first.

### ► REEL 2 REAL FEATURING THE MAD STUNTMAN I Like To Move It (5:45)

PRODUCERS: Erick "More" Morillo, Ralphe "Boy" Muniz  
WRITERS: E. Morillo, M. Quashie  
PUBLISHERS: Strictly Rhythm/Mega-Platinum, ASCAP  
REMIXER: Keith Litman  
Strictly Rhythm 12192 (12-inch single)

Reggae beat sensibilities are woven around loose house and rave keyboards. The Mad Stuntman toasts with predictable speed, cutting through the fairly thick groove with a raspy edge. His energy transforms what could have been a laid-back record into a rousing peak-hour anthem. Go to the B-side for more house-intensive remixes. Contact: 212-246-0026.

### KELLER TAGG If You've Got It In You (4:18)

PRODUCERS: Keller Tagg, Joe Magic  
WRITER: K. Tagg  
PUBLISHER: P&C Fopper  
REMIXER: Joe Magic  
Cheft 02 (12-inch single)

Male vocalist places his delicate tenor range amid a frenetic hi-NRG context. Laced with fluffy pop/disco synths and a steady beat, track is an easy fit for purists. Other, more mainstream minds may find the house and break-beat remixes of use. Contact: 718-459-1428.

### U.N.I.T.E.D. Mother Mary (no timing listed)

PRODUCER: Alan X.  
WRITERS: Alan X., B. Rodericks  
PUBLISHERS: Warner-Chappell/Knockout, BMI  
REMIXER: Fred Joro  
Knockout 0006 (12-inch single)

Potent belter Basil Roderick is at the center of an exhilarating, gospel/house anthem. Track balances its clear spiritual context without hammering punters over the head. DJs will dig the clickin' breaks and rolling piano lines. Don't miss Fred Joro's exemplary remixes. Contact: 212-683-5790.

## AC

### THE HOLLY COLE TRIO I Can See Clearly Now (no timing listed)

PRODUCER: David Was  
WRITER: not listed  
PUBLISHER: not listed  
Manhattan 79864 (c/o CEMA) (cassette single)

Frequently covered Johnny Nash pop classic sure is getting a lot of exposure again (Johnny Clegg also is getting some mileage out his version right now). Jazz act's restrained and imaginative interpretation is lots of fun, while Cole's vocal has a more revelatory punch.

### ★ THE WILLIAMS BROTHERS Don't Look Now (4:36)

PRODUCERS: The Williams Brothers  
WRITERS: Williams, Etzioni, Williams  
PUBLISHERS: PSD Ltd./Sky Garden/Prophet Sharing/Famous/Blue Saint, ASCAP  
Warner Bros. 6597 (CD promo)

While Warner Bros. works "Love Is The Language" to alternative stations, loyal AC programmers are treated to this affecting acoustic ballad. Poignant plea for understanding and compassion for folks suffering from AIDS is delivered with a heartfelt exchange lead and harmonies. Worthy of instant playlist addition.

### MICHAEL WOLFF Soul Sauce (3:20)

PRODUCERS: Michael Wolff, Nic Tenbroek  
WRITERS: D. Gillespie, C. Pozo  
PUBLISHER: Consolidated, ASCAP  
Columbia 5397 (c/o Sony) (CD promo)

Arsenio Hall's handleader makes his recording debut with a Dizzy Gillespie/Chano Pozo nugget that combines Afro-Cuban grooves with bebop. Wolff's solid piano playing is complemented by Sheila E's limber percussion and Freddie Hubbard's fluid trumpet solos. Excellent for jazz-spiced AC formats.

## ROCK TRACKS

### ► PEARL JAM Go (3:13)

PRODUCERS: Brendan O'Brien, Pearl Jam  
WRITER: not listed  
PUBLISHER: not listed  
Epic Associated 5487 (c/o Sony) (CD promo)

First peek into PJ's long-awaited sophomore outing, "Vs.," shows that the group has not lost any of its bite. Instrumental base is a seamless blend of slicing rock guitars, jagged rhythms, and a quietly insinuating funk subtext. Eddie Vedder's signature howl remains an open book of emotion, building into a frenzied, satisfying climax. Expect instant radio saturation.

### COWBOY JUNKIES Floorboard Blues (2:04)

PRODUCER: Michael Timmons  
WRITER: M. Timmons  
PUBLISHER: Pazjunk, SOCAN  
RCA 62681 (c/o BMG) (CD single)

Emblazoned with the warning "contains explicit lyrics," it appears that the Junkies are trying to toughen up their image and reconnect with their old audience at album-rock radio. Spare blues arrangement of mostly voice, guitar, and harmonica will take most back to the affecting sound of the band's early recordings. Soft-spoken Margo Timmins has not offered a vocal this effective in years.

## RAP

### ► A TRIBE CALLED QUEST Award Tour (3:27)

PRODUCERS: A Tribe Called Quest  
WRITERS: J. Davis, A. Muhammed, M. Taylor  
PUBLISHERS: Zomba Enterprises/Jazz Merchant, ASCAP  
Jive 42186 (c/o BMG) (12-inch single)

Preview into the forthcoming "Midnight Marauders" album shows this eternally hip trio dropping lyrical science over an understated but percussive groove. Atmospheric keyboard fills and subtle horn samples give the track a rich, jazzy feel, while Trugoy from De La Soul stops by to provide a little poetic passage. A street smash that is armed with the power to quickly cross onto mainstream radio.

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.

## For Giant, 2 Big Heads Are Better Than 1 Discounts Fuel Cross-Promos On Monsters' Live EP

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Giant Records is hoping retailers will put their heads together to come up with creative promotions to tout a

new three-song live EP by Big Head Todd & the Monsters.

To encourage merchants to cross-promote the EP, as well as the Monsters' current album, "Sister Sweetly," the label has dis-

counted the EP to the price of a CD single. In addition, Giant distributor WEA is offering it to accounts at half price, or about \$1.45.

"We're looking at this as a marketing venture, not a profit center," says Rob Sides, head of sales at Giant, who masterminded the promotion along with head of marketing Steve Backer. "We wanted to get a price that the retailer could afford, [so that retailers can] sell this special piece and the full album for no more than the full price of the album."

Getting the local WEA promotion wheels churning has been of utmost importance, Sides says, adding that both the label's singles specialists and its sales representatives have been enlisted to work the project.

Sides puts the initial shipment figure for the new release at about 28,000. Additionally, Giant offered accounts a 10% discount on the album during the first two weeks of solicitation for the EP.

"We wanted to extend the life of the album," says Sides. "The idea was to bring the Big Head Todd album out of the bins and create some positive positioning in the stores." Giant is providing retailers with custom flats and bin cards that fold out into tent cards.

Emphasizing the band's live ability also was important, says Sides. The songs on the EP—"Circle," new single "Bittersweet," and a rendition of Sly & the Family Stone's "Everyday People"—were recorded during this summer's H.O.R.D.E. tour, on which Big Head Todd shared a bill with Phish and Blues Traveler. Live shows have been a factor in turning people on to the band, which is about to embark on a series of West Coast dates opening for Robert Plant.

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## ALBUM REVIEWS

(Continued from page 90)

### JAZZ

**JOHN CLARK**  
*Il Suono*  
PRODUCERS: Kurt Renker & Walter Quintus  
CMP 59

Newest from that rare and hardy breed of jazz french horn players, Clark's solo label debut is an eclectic assortment in a quartet setting, with occasional guest horns. This very listenable set is highlighted by the lyricism of "Buster's Move," the ravenous groove of "Il Suono Delle Ragazze Che Ridono," the late-Miles flavor of "Hot Fried Fish," a pretty straightforward cover of R&B standard "Mustang Sally," and a smoothly swinging take on Herbie Hancock's "Dolphin Dance."

### REGGAE

★ **SKATALITES**  
*Ska Voovee*  
PRODUCER: Tommy McCook  
Shanachie 45009

The awesome, jazz-rooted Jamaican brass band that brought the world the late Don Drummond and backed the early Wailers and Maytals has returned with all valves and pistons afire. The sweltering shufflebeat and sinuous brass sashay of the band's deep-diving sound is undiminished on this sensational new release. It features unerring rhythmic sizzle by storied timekeepers Lloyd Knibbs on drums and Lloyd Brevett on bass, while sax aces Tommy McCook and Lester Stirling and trombonists Luis Bonilla, Ron Wilson, and Steve Turre weave a juju-sized spell guaranteed to make slow-grinding dancers want to rent a tile. If you ever wooed a partner to "Eastern Standard Time," threw a party with an INTENSIFIED! ska compilation, or thrilled to a 2-Tone night at Dingwall's, this dazzling dozen (from "Police Woman" to the title cut) will prove a bloody must.

### LATIN

► **JOSE & DURVAL**  
*Todo Por Amor*  
PRODUCERS: Various  
Phillips 510 464

Known as popular sertaneja duo Chitãozinho & Xororó in their native Brazil, this pair changed its name and recently notched a No. 1 hit on the Hot Latin Tracks chart with lush pop ballad "Guadalupe." J&D's sugary pop/country slant—exemplified by dramatic ballads "Deja" and "Confidencias"—will find open arms (and ears) on pop/ranchera stations. Album also features "Palabras," a subdued bilingual duet with the Bee Gees on their 1968 hit "Words."

★ **VARIOUS ARTISTS: COMBINACION PERFECTA**  
PRODUCER: Sergio George  
RMM/Sony 81126

RMM is rolling out a tour and TV package to back this smoking, live salsa outing featuring appealing duets by virtually everyone from label's star-studded roster, including Celia Cruz, Oscar d'León, Pete "El Conde" Rodriguez, Cheo Feliciano, Tony Vega, Tito Nieves, Ray Sepúlveda, Marc Anthony, and India. Economical arrangements provide plenty of piquant improvisational moments on longer tracks, but percolating shorter entries "No Vale La Pena" (Rivera/Sepúlveda) and "Vivir Lo Nuestro" (Anthony/India) are choice radio candidates.

### COUNTRY

► **FAITH HILL**  
*Take Me As I Am*  
PRODUCER: Scott Hendricks, Michael Clute, Gary Burr  
Warner Bros. 45389

Hill's striking good looks and marvelously agile voice suggest that she could be Nashville's Next Big Thing. If she is denied that distinction, it may be because only a few of the songs here are as strong as they should be for someone of her talent. Do we need, for example, yet another cover of the always-overwrought "Piece Of My Heart" or another tired homily like "Life's Too Short To Love Like That"? Even her melodic and very pretty duet with Larry Stewart, "I've Got This Friend," seems to melt and sag under the heat of their voices. Even so, the album is redeemed by the blithely abandoned "Wild One" (her first

video and single) and the more serious fare of "Just About Now" and "I Would Be Stronger Than That."

★ **BILL MONROE AND THE BLUEGRASS BOYS**  
*Live Recordings 1956-69*  
EXECUTIVE PRODUCER: Ralph Rinzler  
Smithsonian Folkways 40063

Gathered from jam sessions, festival workshops, and club performances, these previously unreleased recordings document the music Monroe was making just before and during his acceptance into the folk music boom of the day. Rinzler, who was crucial in helping Monroe gain the recognition he deserved, provides invaluable historical notes here, as well as wise commentary. The album contains 27 cuts, including one that features Monroe and his brothers, Charlie and Burch, playing "family" music.

★ **BILL MONROE AND DOC WATSON**  
*Live Duet Recordings 1963-80*  
EXECUTIVE PRODUCER: Ralph Rinzler  
Smithsonian Folkways 40064

A companion volume to the album described above, this one chronicles the early meetings of two instrumental geniuses—beginning, oddly enough, at a time when the younger North Carolina guitarist was known and respected more widely in folk music circles than Monroe was. Most of the 17 tracks are from the early and mid-'60s, with only the final one, "Paddy On The Turnpike," being a post-'60s cut. It was recorded at the White House during the final months of the Carter administration.

**EMMYLOU HARRIS**  
*Cowgirl's Prayer*  
PRODUCERS: Allen Reynolds, Richard Bennett  
Asylum 61541

After the commercial disappointment of last year's "At The Ryman" album, Harris takes an eclectic, song-by-song approach on her Asylum debut. The singer sounds equally at home with the rootsy rock of "High Powered Love" (the leadoff single), the Cajun-flavored "Crescent City," and the old standard "You Don't Know Me." As usual, it's her pleading, slightly weather-worn voice that transforms these disparate songs into a unified whole. Includes Harris' first-ever spoken-word performance, the stirring "Jerusalem Tomorrow."

**MARK O'CONNOR**  
*Heroes*  
PRODUCER: Mark O'Connor  
Warner Bros. 945257

Nashville's master fiddler salutes the guys who inspired him on this wide-reaching project. The great thing about this record is hearing top-notch players like Vassar Clements, Byron Berline, and Buddy Spicher go bow-to-bow with O'Connor. The problem (with this and some of O'Connor's other solo projects) is that the event sometimes supersedes the music. But it's hard to fault O'Connor's intentions or his flawless playing, and, from the fusion-ish opening cut with Jean-Luc Ponty to the relaxed Texas swing of "Fiddlin' Around" (with former Texas Playboy Johnny Gimble), there's plenty of that here.

### CLASSICAL

► **THE IMPATIENT LOVER**  
Cecilia Bartoli, Andras Schiff  
London 440 297

Album title is taken from a Beethoven song, one of 18 Italian songs by Mozart, Schubert, and Haydn, as well as the Bonn master, dealing with romance. Many of them, despite their beauty, are not widely known, a situation now likely to be rectified under the potent aegis of Bartoli. She is in wonderful voice and conveys the often longing and unrequited moods affecting. Keyboard collaboration by Schiff, as expected, is top drawer.

**A CELEBRATION OF CHRISTMAS**  
The Deller Consort, Musica Antiqua of Vienna; Deller  
Vanguard Classics OVC 8050/53

Vanguard has boxed four CDs of Christmas material it recorded during the late '50s and early '60s that were models of their kind then, and still compete more than respectably with recent early-music entries. More than 75 carols and motets dating back as far the 13th century comprise the set, packaged attractively in a festive slipcase.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**H**ANGING TOUGH: Artec has hired investment banker Cahn Capital Corp. to raise \$10 million via a private equity sale. Cahn got an exclusive, says Artec president Marty Gold, who had said that several underwriters were being considered (Billboard, Oct. 16). The scuttlebutt in the trade continues unabated that the Shelburne, Vt.-based distributor is in dire straits. Cahn's Stewart Cahn believes otherwise, however. "It's a tremendous company," he says. "Mr. Gold is a competent operator. The company has tremendous potential." Artec is not his first video endeavor, Cahn notes; he refused further comment.

Gold expects the roadshow to begin immediately, for the benefit of "people who want to kick the tires and eventually invest. December's probably a reasonable target" to complete the deal, he says. Artec, which claims a banner 1993, will sit on growth plans until the money is in hand; without it, 1994 should be flat—or worse. Because Cahn is in no-growth mode, Gold says he "felt it prudent" to lay off 20 sales development staffers.

Despite an expansionist strategy that has taken Artec out of the northeast, Gold isn't interested in distributor Best Video, which Blockbuster likely will sell after it consummates its Super Club Retail Entertainment purchase (Billboard, Oct. 16). "It's sort of irrelevant," says Gold. "We've neither the funding or the desire." Best's attraction is its Salt Lake City branch, where Artec says it wants to plant a flag. Several trade sources think East Texas Distributing is the logical buyer for that location alone.

**MASS MARKET MUSIC:** If you think classical music and Phar-Mor have little in common, you're wrong. The deep-discount drug chain, which hit a financial sour note last year, is stocking PolyGram Video's Great Moment series of 12 cassettes, priced at \$12.95 each. "There's a lot of interest on the part of the Phar-Mor management team," says John Tavener, director of video marketing for PolyGram Classics And Jazz. "Mainstream consumers are curious about classical music," particularly when performed by high-profile artists like Placido Domingo and Luciano Pavarotti.

## Making Sense Of Rank Statistics Retailer Seeks Answers In Data Base

BY SETH GOLDSTEIN

ALIIQUIPPA, Pa.—Rank Retail Services America plans to take a microscope to its home video and audio rackjobbing accounts.

President Harry Steck is seeking to develop data bases for individual stores that will profile consumer demographics and purchases—and will be used to select and plan delivery of subsequent product shipments. The statistics exist, Steck says; his objective is to organize them.

Gaining control of this information at the retail level—which Steck acknowledges will be unique, expensive, and time-consuming—is one of a clutch of ideas for streamlining rackjobbing that Rank executives presented to representatives of some two dozen video and audio companies attending the wholesaler's first "supplier share group meeting," held at its headquarters in this Pittsburgh suburb.

Rank had unveiled a new look for racking in mid-summer (Billboard, Aug. 21). It later added another wrinkle called "transactional pricing," meant to put a cap on returns, and now has begun to implement its recommendations in tests that will average six months and could run as long as 12 to 18 months.

Suppliers, a mix of studios and independents, expressed cautious optimism about Rank's chances for success. Al Schiefelbein of New Jersey-based Starmaker Entertainment said he liked the presentation, but thought implementation would be "very, very difficult. It's a lot easier said than done." Steck agreed that his four-step "iterative process"

of assortment planning, item selection, store level inventory replenishment, and monitoring is a "huge undertaking."

That especially may be the case for Rank, which suffered steep losses in recent years and next month will see a major customer, Toys 'R' Us, switch all of its business to Pittsburgh-based Visual Expressions. "Steck's performed a miracle," said one participant. "He's kept Rank alive."

The rackjobber still draws some complaints that it is slow in opening bottlenecks that hamper product flow to stores, but gets credit for curing one big ailment—over-ordering. Purchases are considered more realistic these days, though Steck emphasized that returns remain the bane of his and other rack enterprises. "It's almost criminal" how inventories swell, he said. "It's very, very poor use of a set of assets."

Rank recently installed a computerized system whose first task will be to further improve returns tracking and organization. "It's the place we start, at the back end," Steck commented in a press briefing before the general meeting. "Until we change our behavior," he said, referring to the industry as a whole, returns will retain top priority. Part of the problem, he noted, is the unending flow of new sell-through releases, each a separate stock-keeping unit. "More conventional" product lines, such as the L'eggs panty hose that Steck used to market, are far easier to monitor and control.

Rank's efforts at involving suppliers in its operations won't obscure its traditional role of "traffic cop,"

Steck noted—one now armed with more data and aided by closer working relationships at either end of the spectrum. "This is not a fulfillment house," he said.

In fact, Steck is doing his best to promote direct shipments from distributor to stores, something FoxVideo and Rank Video Services America accomplished with "Home Alone 2." Such deliveries don't diminish Rank Retail's value-added services, he says. "Maybe it doesn't go through me. I don't find that an intrusion." Steck reasons that suppliers will appreciate savings, even of a few cents per cassette, and "on mega-hits, pennies are substantial."

Steck says that Rank's overall plan advanced this month when it installed its first on-site buyer, Mark Hudson, at Caldor headquarters. Hudson will work hand-in-hand with Ed Reynolds, Caldor's chief buyer. "I like the idea," said Shelly Rudin, senior VP of sales for PPI Entertainment Group in Newark, N.J. She commented at the meeting, "We've already had some success" (Continued on page 97)

## Panelists Insist Multimedia Won't Kill Home Video

BY TRUDI MILLER ROSENBLUM

NEW YORK—The day Americans no longer shop until they drop, video stores are in trouble. Retailers already have penciled in the date on their calendar: When hell freezes over.

That was the sentiment, if not quite the words, expressed at a recent panel, "The Evolution Of Entertainment Distribution And Its Impact On Existing Services And Suppliers," one segment of an Oct. 6 conference called "Putting Reality Into The Myth Of Multi-Media," held at New York's Hotel InterContinental. It was sponsored by the investment banking firm Josephthal Lyon & Ross Inc.

Panelists largely agreed that the 500-channel electronic superhighway will be little more than a two-lane blacktop by the end of this century.

Mark Wattles, chairman/CEO of (Continued on page 108)



**Return Engagement.** Film critic Leonard Maltin and Dickie Jones, the voice of Disney's Pinocchio, joined a bevy of veteran actresses at the 12th annual Jivin' Jacks & Jills reunion, held at Universal Studios this month. The actresses' movies are staples of the MCA/Universal Home Video catalog. Pictured, from left, are Jones, Lucille Lund, Jane Greer, Jane Adams, Maltin, Martha Scott, Jane Randolph, and Pauline Moore.

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## Packard Bell's New Models Extend Multimedia Growth

BY CHRIS MCGOWAN

LOS ANGELES—Packard Bell, like many of its competitors, is betting that the market for multimedia personal computers will continue its rapid growth over the next few years. The Chatsworth, Calif.-based company has shipped 15 new MPC (multimedia PC) models this year, each equipped with 486 Intel CPUs, color monitors, CD-ROM drives, Windows software, sound cards, speakers, and other multimedia components. Retail prices for the units range between \$1,500 and \$2,500.

The third-largest supplier of PC-compatible computers in the U.S., Packard Bell predicts that 486 MPC systems will account for more than 20% of its 1993 sales, as opposed to less than 5% in '92. "It's become very exciting. It's been growing and growing in acceptance and sell-through," says Mal Ransom, Packard Bell VP of marketing.

Packard Bell launched its first multimedia systems last year, using computers built around 386 CPUs and conforming to the MPC standard, which sets certain minimum requirements for CD-ROM drives and other components, and assumes the use of Microsoft Windows 3.1 software.

In 1993, says Ransom, "virtually every retailer that carries Packard Bell has one of our multimedia models." The company's PCs are sold in a variety of computer outlets, mass market chains, and department stores.

Sales of multimedia computers equipped with CD-ROM drives have been booming this year. Dell, Compaq, Tandy, ALR (Advanced Logic Research), IBM, Insight, Micro Express, AST, DEC (Digital Equipment Corp.), Epson, Gateway, Hewlett-Packard, and Zeos all either market MPC systems now or will launch them later this year.

Apple, which has its own operating system, sells several Macintosh models that have internal spaces for CD-ROM drives. Consumers can choose whether or not they want them pre-installed in their Macs.

CD-ROM drives also are sold separately and as part of multimedia upgrade kits for computers. Taken in all their configurations, for both PCs and Macs, CD-ROM drives are expected to reach a population of 4 million-5

million in the U.S. by year's end, according to industry analysts.

Bundling, or the packaging of computer hardware with software included free or at a discounted price (Billboard, Sept. 18), has been an important strategy in marketing multimedia personal computers. Packard Bell started bundling its PCs with preloaded software in 1987. "We saw it as the complete solution, so that there was something you could do with the computer right away," Ransom says. When it launched its multimedia PCs, the company immediately started packaging them with CD-ROM titles.

Its 486 MPC systems currently are packaged with software such as Windows 3.1, Prodigy, and Macromedia's Action! and with CD-ROMs such as Software Toolworks' "Multimedia Encyclopedia," "The San Diego Zoo Presents: The Animals!," and a disc that includes "Chessmaster 3000," "U.S. Atlas," and "World Atlas."

"We think the things we bundle are very important to the success of the product," Ransom says. "We don't just throw them in a box."

In early October, Packard Bell acquired exclusive U.S. bundling rights to Ocean Software's "Jurassic Park" computer game, based on the Steven Spielberg movie and also available in various Nintendo formats. The game incorporates special effects, stills, and digitized dinosaur sounds from the movie. Ocean Software is one of Europe's leading interactive publishers. Packard Bell PCs sold this fall will have "Jurassic Park" installed on their hard drives.

Software has been key to pushing multimedia PC sales, according to Ransom. "Ours is a software-driven business," he says. "It's very similar to the record or video industry. It's driven by titles in a lot of different areas—be it educational, entertainment, reference, office applications, what have you.

"The more that's available, the more people want the hardware the product works on. And we've seen a vast growth in the last year in good new CD-ROM titles. Not just conversions of non-multimedia product, but new stuff such as 'The 7th Guest,' which uses wonderful graphics technology.

"With CD-ROM, you have the space and versatility to do all the moves," he adds. "It's the type of product that when people see it, they say, 'Wow, now I see what I can do!' CD-ROM is moving towards being standard. It's a very software-oriented issue."

The high-end Packard Bell MPCs include features such as PBTv, a TV/video board that receives and displays cable TV broadcasts, and enables users to capture, store, and retrieve TV and other video images.

Ransom expects a hot fourth quarter. "More and more of our business is going to multimedia configurations," he says. "I would guess there's a 20% penetration of personal computers in the 90 million or so U.S. homes... So there's a wonderful growth opportunity for home applications."

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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
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>			
1	1	6	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
2	4	6	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
3	3	8	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
4	2	5	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
5	5	10	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
6	6	3	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
7	<b>NEW ▶</b>		ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
8	7	4	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
9	9	9	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
10	10	8	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
11	8	13	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
12	16	3	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
13	11	13	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
14	13	14	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
15	12	9	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
16	14	8	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
17	26	2	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
18	17	7	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
19	21	6	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
20	<b>NEW ▶</b>		SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
21	15	4	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
22	22	9	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
23	27	7	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
24	18	6	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
25	19	13	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
26	25	10	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
27	20	8	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
28	23	10	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
29	24	4	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
30	28	5	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
31	29	4	MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
32	32	2	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G
33	31	17	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
34	<b>NEW ▶</b>		THE OPPOSITE SEX...AND HOW TO LIVE WITH THEM	Miramax Films HBO Video	Arye Gross Courtney Cox	1993	R
35	30	2	THE LIAR'S CLUB	New Horizons Picture Corp. New Horizons Home Video NH00463	Wil Wheaton Brian Krause	1993	R
36	35	3	EL MARIACHI	Columbia TriStar Home Video 53613	Carlos Gallardo Consuelo Gomez	1993	R
37	37	15	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
38	38	15	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
39	36	9	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
40	40	3	EDEN 3	Playboy Home Video Uni Dist. Corp. PBV0742	Barbara Alyn Woods Jack Armstrong	1993	NR

♦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.

# 'Hot Licks' Line Turns Up The Juice

BY JIM BESSMAN

NEW YORK—Music instrument instructional video vendor Arlen Roth, an ace guitarist and master instructor in his own right, is taking his Hot Licks home video line in new directions with the first title to deal with the art of songwriting. He also is releasing a video counterpart to his latest album.

"Songwriting In Nashville" is already out. It focuses on the tune-smithing of Max D. Barnes, with cameos by Waylon Jennings and Merle Haggard, who demonstrates the beginning of the songwriting process with Barnes.

Next month comes "Hot Licks Among Friends," a "making of" video to be marketed in conjunction with Roth's album "Toolin' Around." Both video and album feature duets with guitarists Danny Gatton, Duke Robillard, and Brian Setzer—all of whom have their own Hot Licks instructionals—and also include accompaniment by Duane Eddy, Albert Lee, Jerry Douglas, Sam Bush, and Bill Lloyd.

"The album is a natural outgrowth of Hot Licks," says Roth. "I've been collaborating with so many of these guys—it's a mutual admiration society."

"Toolin' Around" is also a natural in that it's being released on Blue

Plate Music, a sister label to John Prine's Oh Boy Records. Roth remembers playing guitar behind Prine in 1975—four years before he started up Hot Licks as an audio-cassette instructional line, following many years of touring with the likes of Art Garfunkel and Phoebe Snow. In 1984, after working on the movie "Crossroads," Roth took Hot Licks to video, starting out with his own tapes and a bass guitar title by the Who's John Entwistle.

Hot Licks now has a catalog of approximately 75 videos, featuring such blues, jazz, and rock heroes as guitarists James Burton, Lonnie Mack, Mick Taylor, and Larry Coryell; bassist Rudy Sarzo; drummers Tico Torres and Carmine Appice; and the late saxophonist Steve Douglas.

## NEW ARRIVALS

New releases arrive at a rate of 15-20 per year. Most tapes are either 60 or 90 minutes long and sell for \$49.95, though the new Barnes songwriting title retails at a lower \$29.95 price point. Product is sold at music instrument stores or direct from Hot Licks' Pound Ridge, N.Y., headquarters, with "Riffs," a quarterly newsletter highlighting new releases and back catalog, going out to a 50,000-name mailing list.

The company's biggest seller, says Roth, is "Eric Johnson—Total Electric Guitar," which has sold in the neighborhood of 50,000 units in its nearly four years of release. "Consistently good sellers" such as Joe Pass' "Solo Jazz Guitar" annually sell in the 2,000-3,000 range, though "The Guitar Of Brian Setzer," out almost a year, was an immediate hit and has sold some 4,000 copies. "For highly specialized tapes at nearly \$50, these are pretty good numbers," says Roth.

## CATERING TO CONSUMERS

The newer titles, Roth notes, cater to current consumer interests. "There was a time when we couldn't do enough heavy metal tapes, even though I had to grit my teeth," he says. "Some of them still sell, but now people are more interested in styles which are closer to where I come from as a player."

Roth's latest instructional, his ninth, is "Hot Double-Stops For Guitar." It encompasses the many guitar styles he's absorbed, including blues, country, rockabilly, R & B, and Hawaiian. Other recent titles include "Ronnie Earl—Blues Guitar With Soul," "Cornell Dupree—Mastering R&B Guitar," "Stu Hamm 2—Deeper Inside The Bass," and a pair of Chicago blues

(Continued on page 97)

## OPENING THE EBOOK ON MULTIMEDIA

(Continued from page 10)

blues masters Musselwhite and McGhee, and jazz pianist Williams, Ebook is "also in negotiations with Dave Brubeck, and finalizing deals with other rock, jazz, blues, and classical artists," says Jones.

Each artist will record a full album's worth of songs and participate in the creation of the interactive material. "These will be original albums, with the multimedia material created in coordination with the music," says Jones. "It's a whole production thought out in an integrated manner." He adds that the interactive element "is an expression of the artist, not an afterthought."

The contemporary-artist titles will be distributed by Ebook. Bernie Leadon is producing some of the rock releases, and acting as an "unofficial A&R person for Ebook," according to a company spokesperson.

Ebook's launch of interactive records by contemporary artists follows on the heels of its 1992 CD-ROM release "Multimedia Music Book: Mozart," the company's first title that could function as either a CD or CD-ROM.

In a sense, Ebook's "interactive records" are an outgrowth of the CD+G (CD + Graphics) format pioneered several years ago by Warner New Media (renamed TWIG). CD+G discs can be played on CD players for just audio, or on units with CD+G functions to access text and graphics. The Ebook titles, however, add animation, live-action video, and increased interactivity. "They are much more multimedia than CD+G was," Jones

says.

Another dual-capability 1992 release was Warner New Media's "Murmurs Of Earth: The Voyager Interstellar Record," which featured two CDs worth of music and sounds from around the world. It could be played on a CD unit, or read by a CD-ROM drive to access text and photos.

There are a number of sophisticated interactive CD-ROM music titles available from labels like TWIG, Compton's, Voyager, Microsoft, Paramount, Sega, Philips, and Commodore. But they are generally playable only on CD-ROM drives or set-top players for formats like Macintosh, MPC, CD-I, CDTV, and Sega CD. A handful of Philips CD-I discs also are playable on audio CD players.

Ebook's upcoming releases include an Ellington title that will be distributed by TWIG, the "first of a whole series of TWIG/Ebook joint ventures," according to Jones.

In October, Ebook will bow its "Jazz Traditions" series, to be released by Compton's NewMedia. This series will include Armstrong, Basie, and Holiday CD-ROM titles.

All four titles were produced by jazz scholar Dr. Herbert Wong, and will include music tracks, video clips of classic performances, video interviews with friends and players from bands, historic photographs, and musicological analysis.

"They have interactive liner notes, animation, and live-action interviews with people like Mercer Ellington, Clark Terry, Brubeck, and others who played with or knew these people," says Jones.

This month, Ebook also is launching "Vivaldi's The Four Seasons," another classical interactive record in its Multimedia Music Book Series. The \$24.95 title is distributed by Electronic Arts, which handles Ebook's Mozart CD-ROM.

Although the multimedia part of the programming can only be read by CD-ROM drives linked to PCs in the MPC format, Ebook plans to make the titles compatible with Macintosh computers in 1994.

"We expect to ultimately support 3DO and some of the TV-based [set-top] formats," adds Jones. "We're studying CDTV, Sega, Nintendo. I think those high-end game platforms have a lot of potential for multimedia records."

Ebook shipped its first CD-ROM discs in 1992 and now has some 30 titles in its catalog, ranging from children's programming (the "Multimedia Storybook" series) to art appreciation (the "Electronic Library of Art" series) and music (the "Multimedia Music Book" series).

As for interactive records, Jones says, "We think it's going to be a very important step forward for the record industry, which has seen fairly flat growth and profits slipping. And we're proud to be on the cutting edge."

He adds, "We expect to have 12-18 new interactive records out in the first six months of '94. We believe we're establishing ourselves as a serious presence in the music industry. This is just the beginning. We think we'll see the real, significant sales occur in the second half of '94."

# 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	1	25	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	NEW		VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
3	NEW		OUR FIRST VIDEO Zoom Express BMG Kidz 4860	Mary Kate & Ashley Olsen	SF	12.98
4	5	35	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
5	2	4	THE HITS COLLECTION Warner Reprise Video 3-38371	Prince	LF	19.98
6	3	11	KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
7	4	69	THIS IS GARTH BROOKS ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
8	7	47	LIVE ▲ <sup>4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
9	6	8	NUMB Island Video PolyGram Video 44008816331	U2	SF	7.95
10	9	19	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
11	12	58	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
12	8	7	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
13	15	49	BEYOND THE MIND'S EYE ▲ <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
14	17	37	FOR MY BROKEN HEART ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.95
15	13	16	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
16	18	91	GARTH BROOKS ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
17	14	28	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
18	11	9	MOLTED: HUNT & GATHER A&M Video PolyGram Video 4400809587	Various Artists	SF	2.95
19	NEW		CONWAY TWITTY # 1 HITS Similar Ent. Inc. 2467	Conway Twitty	LF	9.95
20	20	45	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
21	10	11	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	89.98
22	16	59	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
23	19	29	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
24	NEW		MOVIN' ON MPI Home Video MP6327	Paul McCartney	LF	19.98
25	22	42	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
26	23	151	CARRERAS - DOMINGO - PAVAROTTI IN CONCERT ▲ <sup>8</sup> PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
27	25	49	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
28	24	28	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
29	26	47	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
30	21	82	MOONWALKER ▲ <sup>8</sup> Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
31	28	63	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
32	35	45	BILLY RAY CYRUS ▲ <sup>6</sup> PolyGram Video 4400855033	Billy Ray Cyrus	SF	12.95
33	38	39	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
34	27	7	THE 30TH ANNIVERSARY CONCERT CELEBRATION Columbia Music Video 39V49165	Bob Dylan	LF	39.98
35	RE-ENTRY		A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
36	29	25	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
37	RE-ENTRY		GREATEST HITS MCA Music Video 10404	Patty Loveless	SF	9.98
38	39	43	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
39	RE-ENTRY		ALABAMA'S GREATEST VIDEO HITS Columbia Music Video 60575	Alabama	SF	17.95
40	33	7	VIDEO HITS Liberty Home Video 40050	Tanya Tucker	SF	14.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

## Major Titles Roll Out For Holidays; A Special 'Beauty' Edition

**HOLIDAY BLOCKBUSTERS:** Three more big laser titles are coming soon, led by Columbia TriStar's romantic hit "Sleepless In Seattle" (wide, \$34.95) Dec. 8. The Nora Ephron movie had grossed nearly \$120 million by early October. Also due are Warner's "Free Willy" (wide, \$39.98) Nov. 16 and "Dave" (wide, \$34.98) Dec. 22.

**NOW AVAILABLE:** The above titles will further heat up the laserdisc business, which already has been warming this fall with a number of notable recent releases. Image's special edition of "Beauty And The Beast" (wide, CAV, \$49.99) is a marvelous collector's item and a bargain at the price.

Other titles burning up the charts include Warner's "Unforgiven" (wide, \$39.98), "Falling Down" (wide, \$34.98), and "The Bodyguard" (wide, \$39.98); MCA/Universal's "Scent Of A Woman" (pan-scan or wide, \$39.98); and Columbia TriStar's "A Few Good Men" (wide, \$39.95) and "Nowhere To Run" (wide, \$34.95).

**VOYAGER** has a major hit on its hands with its Criterion Collection edition of "Bram Stoker's Dracula" (wide, extras, \$124.95). Another title that could see major sales action is "The Killer" (wide, CAV, extras, \$124.95), which includes director John Woo's audio commentary, five deleted scenes, theatrical trailers for 11 of Woo's movies, and minidocumentaries on Woo and star Chow Yun-fat. Don't miss it. Also out: Bertrand Blier's superb comedy "Get Out Your Handkerchiefs," starring Gerard Depardieu; Ingmar Bergman's masterful "Cries

### LASER SCANS™

by Chris McGowan

And Whispers," which includes Swedish and English soundtracks; Francois Truffaut's last film, "Confidentially Yours," with Fanny Ardant; and the 1933 drama "The Emperor Jones," which includes a film profile of actor Paul Robeson (\$49.95 apiece).

**MCA/Universal** bows the twisted comedy "Splitting Heirs"—with Rick Moranis, Barbara Hershey, John Cleese, and Eric Idle—on disc Dec. 1 (wide, \$34.98). Also due: "A Case For Murder" (\$34.98) and "The Return Of The Musketeers" with Michael York and Richard Chamberlain (\$34.98). Also, volumes two and three of "Back To The Future Cartoons" (\$29.98) arrive on disc Dec. 15.

**IMAGE** recently released Russ Meyer's truly inimitable "Beyond The Valley Of The Dolls" (wide, \$49.98), the John Huston masterpiece "The Man Who Would Be King" with Michael Caine and Sean Connery (wide, \$44.98), and the collector's edition of "Hoffa" (wide, extras, \$99.98), with Danny DeVito on an audio commentary track.

**DIGITAL CORNUCOPIA:** Douglas Adams, who penned "The Hitchhiker's Guide To The Galaxy," has collaborated with zoologist Mark Carwardine on Voyager's "Last Chance To See"

(Macintosh, \$59.95), which travels the globe to visit endangered species. The CD-ROM includes the complete text of Adams and Carwardine's book of the same name, and illustrates it with hundreds of color photos and audio essays. Read the words yourself, or just have Adams read it aloud to you (all six hours' worth!).

**Paramount Interactive** has three outstanding new CD-ROM releases aimed at children or teen-agers. "Lenny's Music Toons" (MPC, \$59.95) is an ingeniously entertaining music-appreciation title for children, in which they can stage concerts, create their own music videos, play matching games, interact with the pets and toys

in Lenny's penthouse (he's a dapper penguin who lives above Times Square), and learn keyboard basics in the arcade-style Pitch Attack game. "Lenny's" is one of the hottest multimedia titles of the year for kids.

"Mega Rock Rap 'N Roll" (Mac and MPC, \$79.95) lets users create original compositions with all the elements of a recording studio. Pick your style and rhythm (rock, blues, rap, jazz, big band, Latin, reggae, and more), plus beats, melodies, bass lines, sound effects, and instrumental riffs. Add your own vocals to the mix (distorting them any way you want), record it, and download onto an audio cassette.

Another outstanding title is "The

Busy World Of Richard Scarry: Busy Town" (DOS, \$59.95), which has 12 interactive "playgrounds" filled with discovery-oriented activities for kids three to seven.

**TWIG (Time Warner Interactive Group)** explores the history of life on earth with the "LIFEmap" series, which includes the titles "Organic Diversity," "Animals With Backbones," and "Animals" (Mac, \$39.99 each). Based on a popular "Life Through Time" exhibit at San Francisco's California Academy of Sciences, the CD-ROM series journeys through 3.5 billion years of life on Earth via text, diagrams, color photos, and animated illustrations.

### Billboard®

FOR WEEK ENDING OCTOBER 23, 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
<b>★ ★ ★ NO. 1 ★ ★ ★</b>								
1	2	3	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
2	1	7	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
3	5	3	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
4	3	5	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
5	<b>NEW ▶</b>		BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
6	6	5	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
7	11	13	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
8	8	7	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
9	4	15	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
10	9	11	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
11	7	5	NOWHERE TO RUN	Columbia TriStar Home Video 52376	Jean-Claude van Damme	1993	R	34.95
12	13	3	SNIPER	Columbia TriStar Home Video 70756	Tom Berenger Billy Zane	1993	R	34.95
13	10	9	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
14	12	3	CHAPLIN	Live Home Video Pioneer LDCA, Inc. LD69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13	34.95
15	<b>NEW ▶</b>		FIRE IN THE SKY	Paramount Pictures Pioneer LDCA, Inc. 32827	D.B. Sweeney James Garner	1993	PG-13	39.95
16	18	7	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
17	22	3	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Image Entertainment ID2323LI	Emilio Estevez Samuel L. Jackson	1993	PG-13	39.99
18	14	9	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
19	20	3	THE KILLER	The Criterion Collection The Voyager Company CC1363L	Not Listed	1991	R	124.95
20	15	5	BENNY & JOON	MGM/JA Home Video Pioneer/Image Ent. ML103007	Johnny Depp Mary Stuart Masterson	1993	PG	34.98
21	16	7	BAD LIEUTENANT	Live Home Video Pioneer LDCA, Inc. 69948	Harvey Keitel	1992	NC-17	34.95
22	25	29	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
23	24	13	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
24	17	7	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 41603	Bruce Campbell	1992	R	34.98
25	19	5	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R	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.

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Potatoes

The  
Billboard  
Spotlight

**Fast  
Forward**  
An Overview

By Catherine Cella

Like its proponents, the health and fitness video industry just keeps getting stronger. And it does so à la body conditioning—by maintaining its aerobic core while toning such specific areas as step, body sculpting and yoga/tai chi.

"With so many tapes out there, you'd think it would wear itself out," muses Suncoast marketing director Archie Benike, "but that's not the case."

Benike attributes the genre's healthy sales to 1) celebrities who support their videos ("Good examples would be Cher, Cindy Crawford and Denise Austin"); 2) the power of infomercials ("Richard Simmons still sells in retail"); and 3) new trends that keep the area alive ("Three years ago, jazzercise was big; now it's step and the mental part of fitness—yoga and tai chi").

Benike also notes that each installment in a series boosts sales of previous vids in the line, making H&F an evergreen category. In fact, predicted revenues to suppliers this year amount to \$92.8 million, compared to \$34.5 million in 1992. According to Paul Kagan Associates, Inc., these figures represent a rise from 6.1 million units sold in 1992 to an estimated 6.8 million this year.

*Continued on page 100*

## Overview

Continued from page 99

"Sales of fitness videos continue to boom," echoes Tower buyer John Thrasher. "Right now, they're around 10% of our videotape sales, which is higher than a couple years ago." Like Benike, Thrasher credits "people who go out there and hustle—on talk shows and in magazines." And he's been pleasantly surprised at the continuing strength of yoga and tai chi tapes—not to mention the 4 million-plus "Buns Of Steel" phenomenon.

"It all starts with the product," claims Howard Maier, president of The Maier Group, which distributes the best-selling "Steel" line. "When you meet a consumer need—in this case, a desire to tone individual body parts—it makes the marketing a lot easier." With a memorable name and innovative packaging that communicates "the end benefit," the "Steel" vids have just been released in a "Platinum Series" with added material and new packaging. And yes, there's now an infomercial.

Touting the No. 1 infomercial in the country is Tony Little, whose "Target Training" videos sold over 3

million units in their first five months. Now on PPI Entertainment's Parade label, Little joins its growing roster of fitness experts taking aim at specialized audiences.

"We offer a workout for everybody," notes PPI President Donald Kasen. "Parade has videos on bodybuilding, walking, aerobics, and now we're getting into yoga. With about a hundred titles, we have the largest library in health and fitness." Parade's new "Soap Star Workout" introduces a reverse angle technique, where the screen regularly shifts to a back view for easier following.

### The Latest Releases

A\*Vision debuted three important titles in September: Kathy Smith's first on the label, "Great Buns And Thighs Step Workout"; Jane Fonda's "Favorite Fat Burners," along with repriced and repackaged earlier releases; and "Lean, Strong And Healthy With Susan Powter," starring the Home Show regular, who is currently on a book tour and headed for her own syndicated show in '94.

CBS/Fox is rolling out "The Keli Roberts Real Fitness System" videos (she's the trainer in "CherFitness") via an infomercial now and retail sales in January.

Goldstar features M.C. Cash in two "Hip Hop Aerobics" vids. And Good Times expects good things from new-to-retail "Richard Simmons



Susan Powter



Estelle Getty

Sweatin' To The Oldies 3" and just-released "Cindy Crawford: The Next Challenge" and "The Marky Mark Workout: Form, Focus, Fitness."



Richard Simmons

LIVE is currently in production on two fitness titles from Paula Abdul, one a dance workout, naturally, that combines high- and low-impact routines, the other designed especially for kids.

The Maier Group packs a one-two

punch this month with "Tanya Tucker Country Workout," cross-promoted with her new album, and the five-volume "Platinum Series" for buns, abs, thighs and arms and "Step Buns Of Steel 2000."

Parade Video premiered "Step Up With LaToya Jackson" and "Christy Curtis: Soap Star Workout" last month and added "Shenane Nugent: The Rock 'N' Roll Step Workout" (with Ted's wife) and "David Gray: Funk Essentials" this month. The best-selling Denise Austin is currently promoting her latest "All New Super Stomachs." And for the 'health' part of the category, Parade offers an eight-volume series on women's health hosted by Dr. Holly Atkinson of "The Today Show."

PolyGram is carving successful niches with the kids' "Hip Hop Animal Rock Workout" and has Sugar Ray Leonard's "Boxout," a low-impact routine based on the champ's personal training system.

Video Treasures, distributor of the best-selling "Tai Chi Fitness And Health" series, added two new vids to its lineup last month: "The Knockout Workout With Stephanie Steele," from the Hollywood kickboxing trainer, and "Young At Heart: Body Conditioning With Estelle," Estelle Getty's 55-minute workout for ages 55-plus. ■

With sell-through chain giants like Suncoast Motion Picture Co., which boasts that 12% of its volume derives from health & fitness and special interest, it's no wonder Paul Caravatt gets excited. The president of Special Interest Video Assn. (SIVA) says the category "now tops \$1 billion."

Even more astonishing, and allowing some slack if part of the numbers game seems a little overblown to more conservative analysts, the \$1 billion is far from the whole story. Cambridge Associates doesn't include in that total all the revenue from direct response, catalog sales, videos sold by associations and on and on.

Actually, even sales figures are misleading. Who's counting rental revenues? A lot of special interest rental goes on. There's also the gratis public service loan-out sections maintained by Blockbuster Video, Tower Records/Video and many retail chains. Then there are videos offered through specialized channels, like doctors' offices, where more than 700,000 copies of a video on diabetes were given away, indicate Caravatt and others.

In another Cambridge program by-revenues study, direct response accounts for a hefty 37% with "other" at 16%. Then there are supermarkets and drugstores at 12%, mass merchandisers another 18%, and finally video stores and departments 17% (but ominously trending down from 19% a year ago and 21% in 1991).

What makes all the promise of a billion-plus market even brighter, says Caravatt, is that no one has started to factor in the interactive product—the CD-ROM and so on—which is already happening all over the place.

## Investment In Long-Term Marketing, Lower Price Points Account For Special Interest's Billion-Dollar Dividend

By Earl Paige

All this only adds to the challenges for retailers grappling with the sheer profusion of titles and subjects. Moreover, since subject matter can be historical, as consultant Leslie McClure notes, the possibilities seem infinite.

McClure says health & fitness/special interest titles can anticipate sales of 10,000 to 25,000 "over the life of the product," which can "have 10 years of legs." Even incredibly obscure-sounding items can do well—like how to re-cane a chair, which "is selling 50, 100 copies every month at \$39.95."

But there are problems when items do not move fast enough or in sufficient quantities, says Gary Ross, president of near-300-unit Suncoast. In terms of shelf life and expected volume and shelf facings, Ross says, "We look at our inventory relative to what's selling and not selling and if it's sold reasonably well around the country. Of course, we remove things that aren't selling or have minimum sales and replace it with more productive inventory. For us, the life span is not that long unless it's really sell-



"Daytime's Greatest Weddings" includes Luke and Laura's.

ing," he says.

This relates to yet another challenge Caravatt, McClure, Ross and others all mention: the producer or artist, like Cynthia Targosz, who is willing to go out there on the road and work the stores. McClure has Targosz, with her video "Best Bust," set for three Suncoast in-

stores, in Detroit, Los Angeles and chain home base Minneapolis.

Ross agrees that, for many titles, an in-store with Suncoast could well be the marketing event of the release. "Well, it's pretty important," Ross says modestly. "On the other hand, there aren't that many artists or producers out there willing to devote the time to do in-stores. I can guarantee you that we'll probably never justify the airfare in terms of the sales you're going to get out of it. On the other hand, it drums up a lot of interest while the artist is in town. They can certainly work with the talk shows and publications for extra publicity. It helps everybody," Ross says, and for a period that far extends from a particular stay in the market.

All the same, the sheer profusion of titles can paralyze retailers—unless they are like Joseph Meyersdorf and Jonathan Falgon, co-founders of the New York franchise retail chain How To Video Source, or even Tower Records/Video, the global empire

famous for carrying everything.

John Thrasher, VP video purchasing and distribution for the 77-unit chain, says such topics as home improvement are so specialized as to even suggest alternative retail, but in themselves may still be potent. "When you think of home improvement, are you going into a video store, or even a mass merchant? There's a niche market for a lot of these titles, but they can't be carried everywhere," says Thrasher.

As genres and sub-genres explode amoeba-like in all directions, entirely new ones emerge. SIVA is constantly expanding its awards categories, says Caravatt, and hoping to assist retailers in capturing more of the market in the stores rather than in the catalogs.

Still more expansion occurs intrinsically because of the emerging information society popping up all around us, says video producer Mary McCormick. She is president of Ambient Video Communications, which is introducing "Comparta Su Viaje," the first ride-share program in Spanish, which helps corporations with Latino work forces adhere to new federal regulations.

Moreover, entirely new categories are emerging due to the blending of entertainment and special interest, say producers like Jon Peisinger, president of Capital Cities/ABC Video Publishing. "This is the beginning of a whole new genre of home video programming," he says of "ABC Daytime's Greatest Weddings," which not only will enjoy the huge firm's marketing blitz but will be priced at \$14.95, a point Ross says is magic.

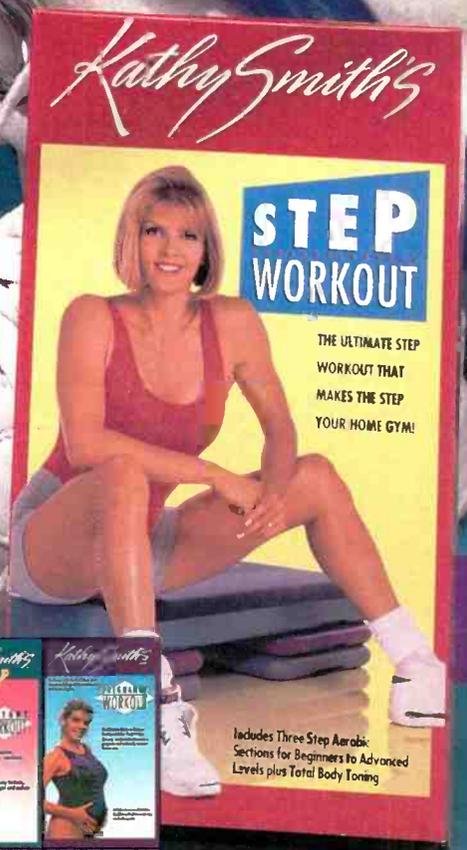
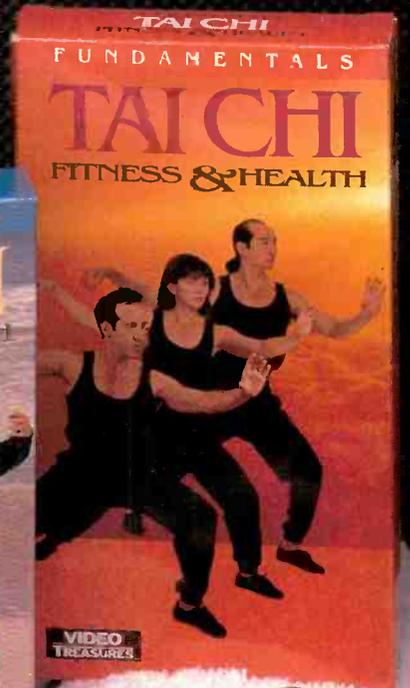
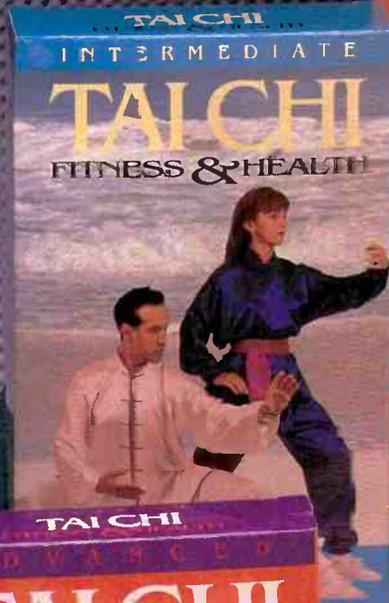
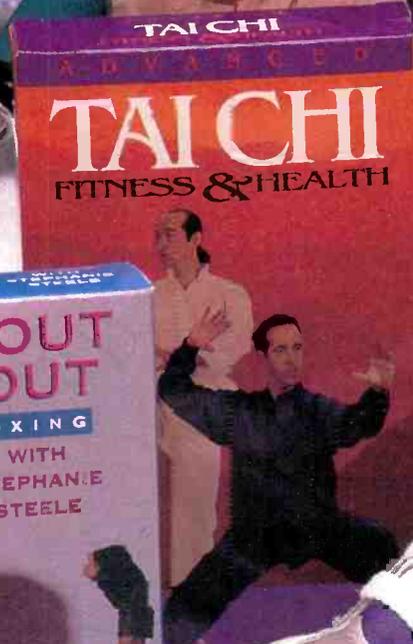
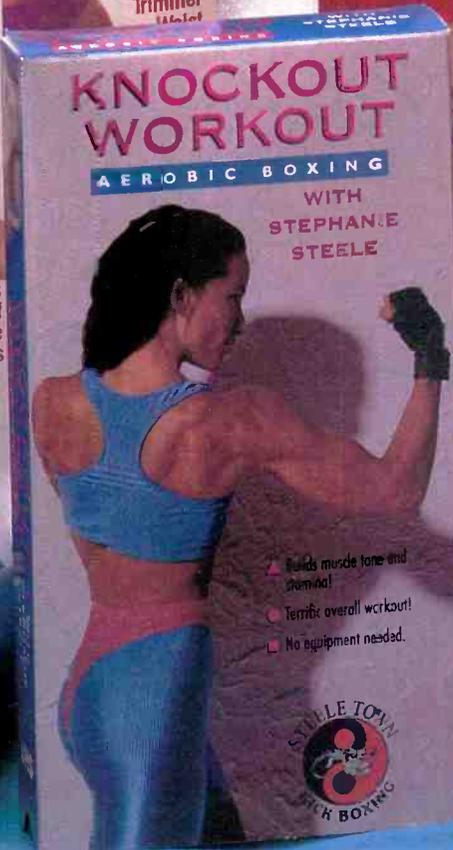
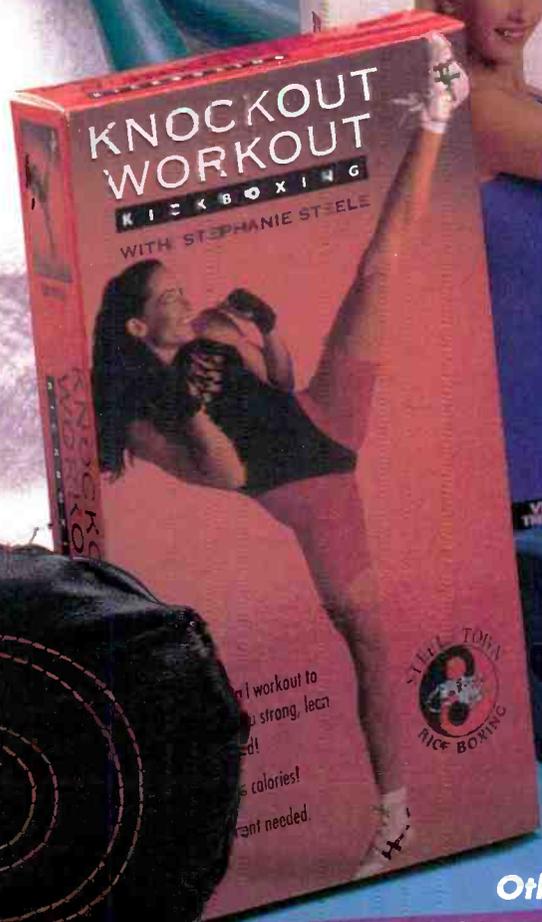
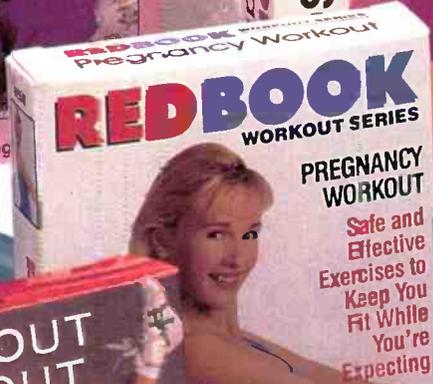
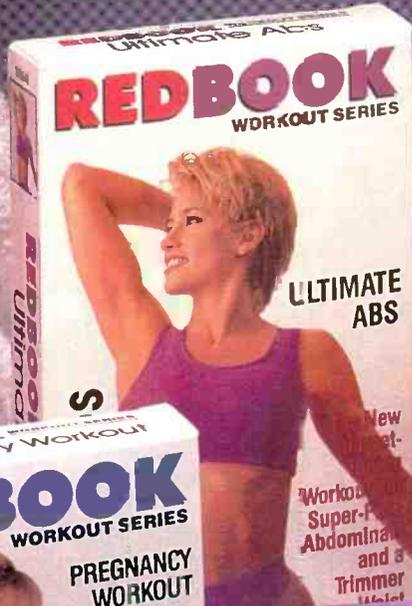
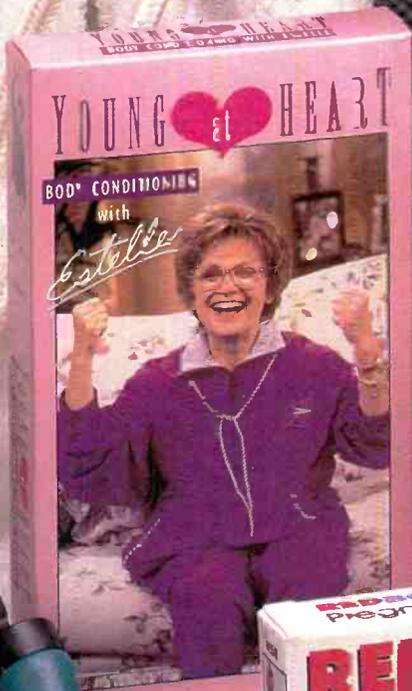
"There are still some categories [within special interest] that need to come

Continued on page 102

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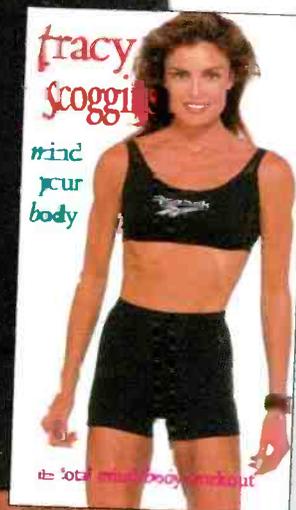
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### Investment

Continued from page 100

down a little bit—and, by the way, I'm not a proponent of lowering price," says Ross. "But the real hot price points are \$14.95 and \$9.95. You can get away with a little bit more on certain titles, key star fitness, for example."

Happily, producers are increasingly aware of subtleties in pricing, says Kevin Conroy, VP sports and fitness marketing at CBS/Fox Video. "We have three solid price points. We have \$19.98 for the personality driven, whether it be Cher, Michael Jordan, Jaclyn Smith; our over-all highlights feature a number of personalities and are generally \$14.98;

*SIVA is constantly expanding its awards categories and hoping to assist retailers in capturing more of the market in the stores rather than in the catalogs.*

then we do have some at \$9.98, and this is generally where we have repriced other product.

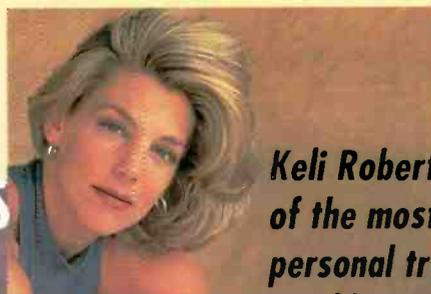
"Things have a certain life cycle in each price range, and we're constantly trying to make outstanding product at all three price points. We do quite a lot of business with Handleman Co. at all three price points," says Conroy, echoing other producers who mention the constant dynamic of the category.

It's not just the constant explosions of new titles; some items stay hot an incredible length of time. "Michael Jordan's 'Come Fly With Me' has been charting for 198 weeks in Billboard, and it's now No. 9," says Conroy. "We build a plan for releases. We go into it with the mind-set and the marketing set that we will sell that program for a number of years.

"We have been battling this from the beginning. For so long, it was such a rental mentality. All the efforts would go into street date, and then you would never hear of it again. Our challenge with sports and sell-through in general is to keep something alive and keep it selling for a long period of time. You need to be in the long-haul mentality with a lot of these things. Some grow slow; some start high. In many cases, we will come back and repromote a title," notes Conroy.

Such burgeoning opportunities and challenges are all part of the excitement for SIVA, says Caravatt, who hopes to heighten awareness of its more than 600 producers. The six-year-old SIVA is counting on its fourth trade show to bust things wide open. Significantly, the Nov. 10-12 convention has finally moved to Hollywood from its eastern base and will be at the Sheraton Universal Hotel. ■

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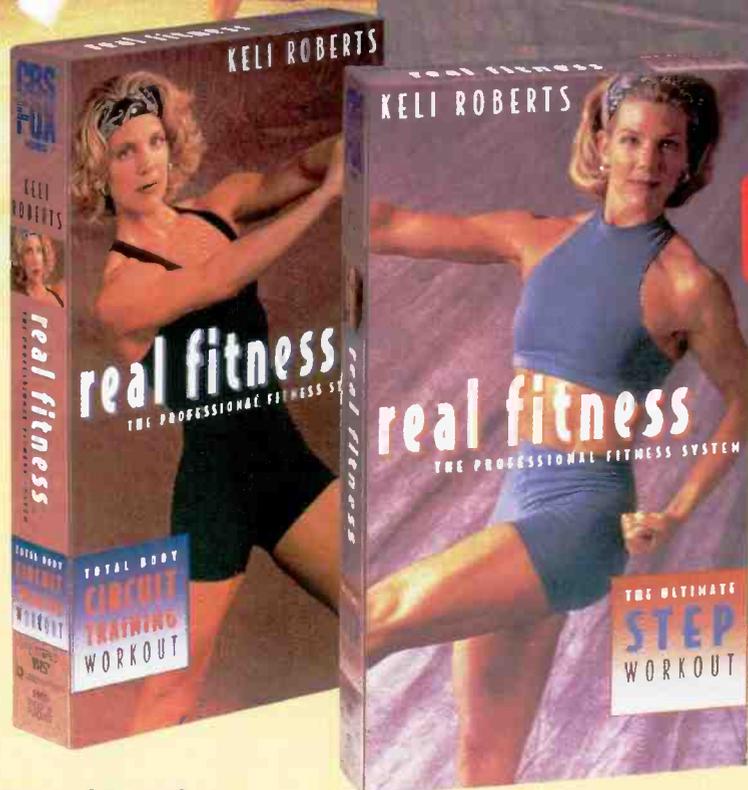
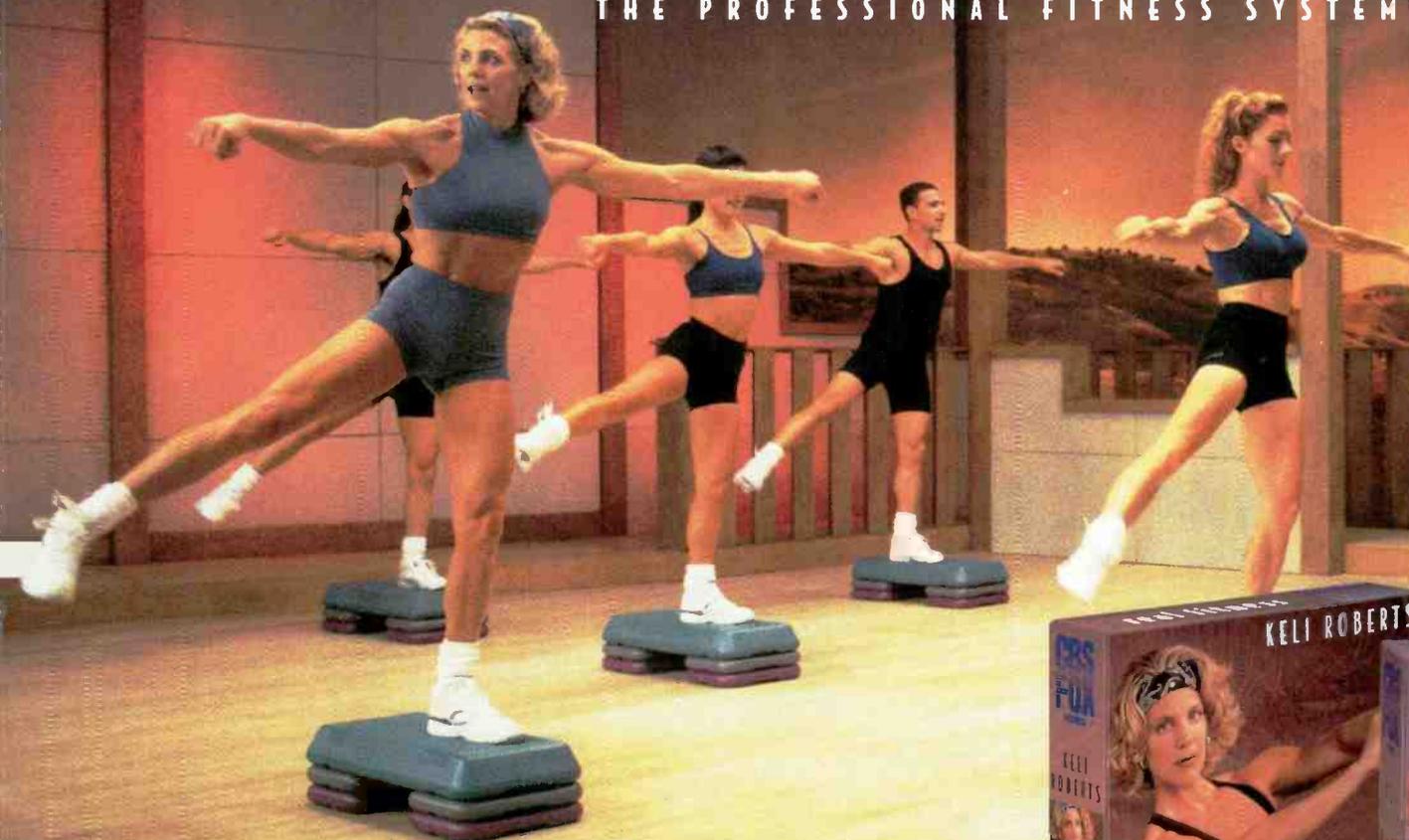
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Catalog Number 5905

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## The Next Best Thing To Personal Trainers: Fitness Videos Come To Your Home Via Infomercials And Catalogs

By Don Jeffrey

Health and fitness video makers are finding that the TV set and the catalog are becoming as important—if not more important—than traditional retail outlets in selling their products.

For many in the special interest video field, the infomercial—an hour or longer commercial packaged as entertainment—and direct selling have evolved into the marketing vehicle of choice. But it's not cheap. Production costs range from \$150,000 to \$400,000, and media expenses can boost the price tag to more than \$1 million. Results are judged not by ratings but by sales.

Video suppliers are seeing strong results from these infomercials, but that doesn't mean the death of retail. The sales are coming not only from call-ins by viewers of the program but also from video store customers who have seen the shows.

The advantage of the infomercial, says fitness trainer Tony Little, who has been one of its most successful practitioners with his "Target Training" videos, is "the ability to explain a product. There are thousands of exercise videos out there, and I think people are confused."

Little started on TV in 1987, when he approached the cable Home Shopping Network. The programmer was not interested at first, because it required sales of more than \$1,200 a minute—a tough goal with a \$14 video. But Little says he convinced executives to give him a try and wound up selling out an allotment of 500 tapes in four minutes. He has

been on Home Shopping ever since and, through it, has sold 1.5 million videos. And, since cutting on his first infomercial, Little says he has moved another 2 million tapes.

Although Little avoids retail because, he says, "I'm the best person to sell my product," many marketers of specialty video keep the retail option open while they explore the electronic media.

CBS/Fox Video's strategy is to "support traditional means of distribution and go well beyond them," says Kevin Conroy, VP sports and fitness marketing for the company.

For its fitness star Keli Roberts, CBS/Fox has fashioned a joint marketing plan with The Step Co. to package her \$19.98 videos with Step's fitness products, which are distributed to sporting-goods stores, wholesale clubs and mass merchants. Conroy says the companies have "mapped out a very detailed joint sales strategy" that includes joint sales presentations. CBS/Fox has also created, along with Step, an infomercial for Roberts that will air this month.

Companies like CBS/Fox measure retail sell-through rates in markets where an infomercial airs and compare results from markets where it is not shown. Conroy says he has seen a direct connection between infomercials and higher sales at retail.

Another important nontraditional selling tool for specialty video is direct-response print and television. Goldhil Home Media International produces and markets tapes by David Carradine ("Tai Chi Workout" and



Infomercializer Tony Little

"Kung Fu Workout"), Karen Voight (five fitness videos) and Lilia (three "Alive With Yoga" videocassettes) at \$19.95 each. The company does direct marketing through local broadcast and cable TV as well as free-standing print inserts and ads in USA Today, Weekend, and Parade Magazine.

But Dwight Hilson, Goldhil's chairman, says his company's primary thrust is catalog merchandising. Goldhil's videos appear in catalogs for sports companies like Nordic and Roadrunner as well as in video guides. Goldhil sells the product to the catalog companies at wholesale prices. "The proof is in the marketplace," says Hilson. "It has to sell or it's dropped by the next catalog."

A company that specializes in catalogs of exercise videos is Collage Video Specialties Inc. in Minneapolis. Its standard product, "The Complete Guide To Exercise Videos," is shipped to 300,000 consumers five times a year. It lists about 250 videos made

by 110 companies.

"We buy it wholesale and sell it retail," says Jim Kraft of Collage. "It's not on consignment."

Asked for advantages other than convenience that a catalog holds over a store, Kraft replies, "Variety. There

are 250 tapes versus 25 at Kmart. And the people who answer the phone here have actually seen or done the videos." Collage has seven telemarketers, and, says Kraft, "We pay them to watch the videos and use them." ■

### Good Sports

Athletic Events, Topics And Personalities Are  
Winning Over Video Fans

By Earl Paige

Sports-related videos are becoming so popular and showing up in so many different retail locations that some individual properties are like an

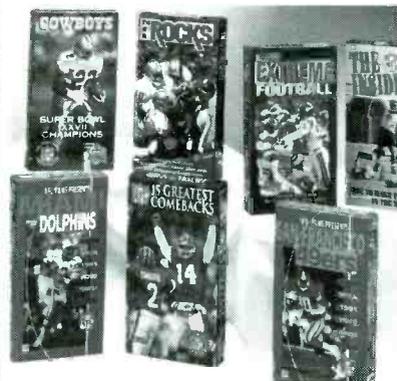
VP sports and fitness marketing for CBS/Fox Video. An estimate for 1993 has sports at \$240 million, exercise at \$260 million.

"The good thing about sports is that it's so pervasive in our culture in terms of where you can find it," says Sal Scamardo, CBS/Fox's director of PR and promotions. Like others, he points out how it's gone beyond sporting-goods stores. Now videos also are found in the multitude of sports apparel shops popping up everywhere.

The problem is, according to Scamardo, that "video retailers really haven't embraced it initially. We found sporting goods almost immediately. We forged a lot of relationships with a lot of different people. I think you'll find sports videos just about anywhere now."

But all the hubbub and excitement brings with it a certain amount of

Continued on page 106



Highlights of the NFL series

industry in themselves.

"Sports and fitness is now \$500 million at retail," says Kevin Conroy,

# Sell it for just \$9.98 each!

Rack up the sales with LIVE's customer pleasing lineup of fitness tapes featuring the best names, the best variety and our best-ever low price of just \$9.98 each!

**Women at Large:  
30 Minute Workout**  
Large – and in charge!  
A yes-you-can success.

30 Min. / Cat. No. 69322

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It's easy. It works. A new you in only one month!

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A fit 'n' fun family togetherness time.

30 Min. / Cat. No. 27392

**Workout with Daddy & Me**

Was \$12.98

30 Min. / Cat. No. 27391

**Pre-Order Date: 11-16-93  
Street Date: 12-8-93**

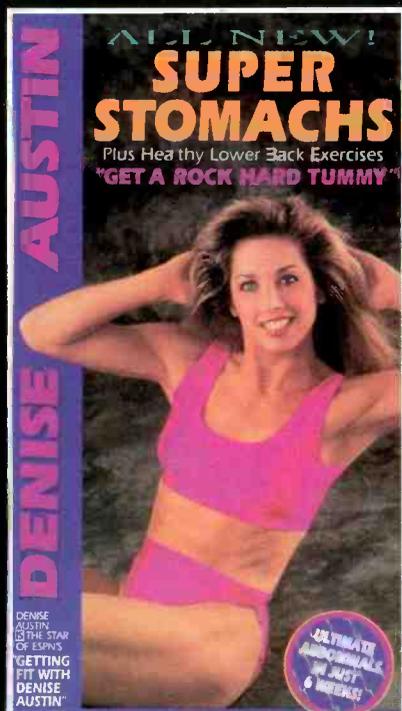


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## Awesome Abs by Denise Austin!

The newest workout by fitness superstar Denise Austin whose exercise videos have sold millions of units. Denise is the star of "Getting Fit With Denise Austin" on ESPN.



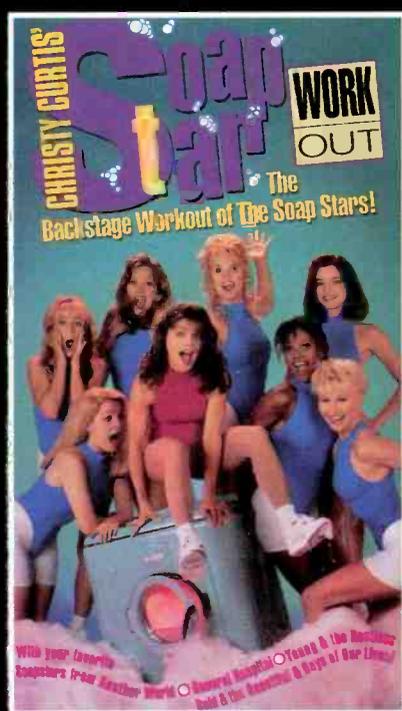
Denise Austin's All New Super Stomachs!  
Cat.# 120

**THE WORKOUTS,  
THE STARS,  
THE SALES!**

**PARADE**  
VIDEO  
HEALTH & FITNESS

## Workout With Daytime's Soap Stars

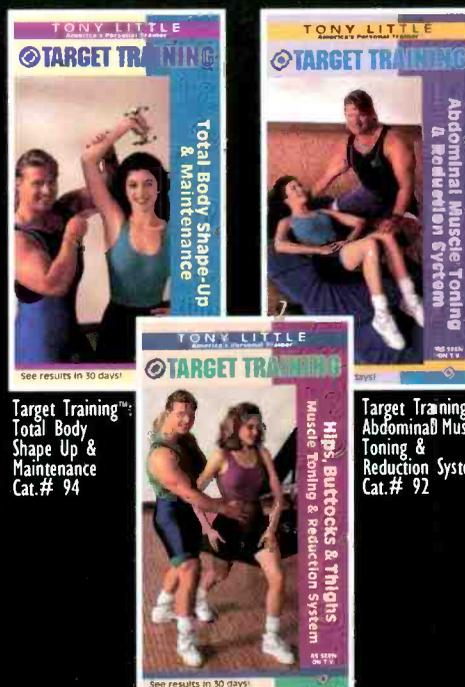
Daytime's most popular soap opera stars shape up with celebrity fitness trainer Christy Curtis. Parade's new "Reverse View Angle" makes this workout easy to follow and easy to do!



Christy Curtis' Soap Star Workout  
Cat.# 127

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OUR FITNESS  
LINEUP PLUS OUR  
VARIETY OF  
WORKOUTS ADD  
UP TO SALES.  
THERE'S NO NEED  
TO SHOP  
ANYWHERE ELSE!

## Target Training™ With Tony Little America's Personal Trainer™



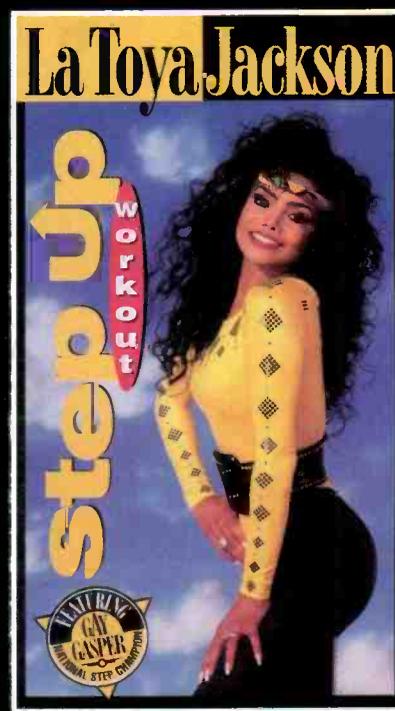
Target Training™: Total Body Shape Up & Maintenance  
Cat.# 94

Target Training™: Abdominal Muscle Toning & Reduction System  
Cat.# 92

Target Training™: Hips, Buttocks & Thighs Muscle Toning & Reduction System  
Cat.# 93

The star of America's #1 Television Infomercial has designed a complete weight loss and reduction system that has sold over 3.5 million units.

## Get In Step-Jackson Style!



Step Up With La Toya Jackson  
Cat.# 126

La Toya Jackson joins National Step Gold Medalist Gay Gasper in a high energy low impact workout. It features an invigorating routine choreographed to La Toya's Jackson style dance.



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Tower Records, Inc.



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PolyGram Video



# H&F

*& Special Interest Video*

## Interactive Special Interest From Dining To Dinosaurs

By Chris McGowan

Multimedia presentations of special interest programs—on cooking, business, astronomy, nature, sports, fitness, travel and other subjects—are rapidly growing CD-ROM categories that show off the new technology's dazzling fusion of video, audio, text, graphics and interactivity.

Currently, there are hundreds of special interest titles on CD-ROM, released in a variety of "platforms"—the assorted set-top, desktop and portable formats.

The growing variety of CD-ROM special interest programming is reminiscent of the rapid expansion of that area in videotape in the 1980s. Indeed, the recent announcement by Xiphias that it will launch "Kathy Smith's Fat Burning System" on CD-ROM brings about a sense of déjà vu.

The following are some examples of special interest CD-ROMs. Most are available mainly through computer stores or mail order, but multimedia software gradually is making its way into video, music and book stores.

Voyager Company's "Take Five" (Macintosh, \$49.95) is a CD-ROM that falls into the health and fitness genre and displays a wide variety of activities and exercises to ease the aching muscles, soothe the frazzled nerves and recharge the weary minds of desk-bound office workers.

The aforementioned Kathy Smith disc, from Los Angeles-based Xiphias, is formatted to play on both Macintosh and Windows systems and retails for \$69.95.

But before you work out with Kathy, you'll need some extra weight to burn off. Compton NewMedia's "Lifestyles Of The Rich And Famous Cookbook By Robin Leach" (Windows, \$39.95) will surely lead you into culinary excess. On the disc, 30 minutes of full-motion video footage has such celebrity chefs as Elizabeth Taylor, Eva Gabor, Roger Moore and Ivana Trump cooking up their favorite dishes at home. You can also access 25 minutes of CD-quality audio, 350 photographs and 200 recipes—any of which can be printed out if you have a printer hooked up to your PC.

Deep River Publishing's "Adven-

tures" (Windows, \$79.95) is the next step in the evolution of the travel video. The CD-ROM is a guide to adventure vacations and unusual destinations across the globe, from Madagascar to the Andes. It includes 425 megabytes of video, 2,500 color photographs and 2,000 pages of text.

Let you get lost in your adventures, check out DeLorme Mapping's "Global Explorer" (Windows, \$169), which maps the entire world and has country profiles, indexed references to more than 120,000 places, street maps of 100 cities and 20,000 descriptions of cultural, historical and geographical features.

The nature of the cosmos can be explored in Crunch Media's upcoming "A Brief History Of Time" (Macintosh/Windows), an interactive CD-ROM adaptation of the best-selling book by physicist Stephen Hawking.

Once Professor Hawking has explained the universe, you can travel through it in "Distant Suns" (Windows, \$149.95), from Virtual Reality Laboratories in San Luis Obispo, Calif. "Distant Suns" is a "desktop planetarium" that displays more than 9,000 stars and 450 galaxies and includes a moon map, lunar phase guide and more than 1,500 photos from NASA and planetary probes. Another astronomy program coming soon to CD-ROM is "The Sky" from Software Bisque, located in Golden, Colo.

Sports titles available on CD-ROM include Voyager's "Baseball's Greatest Hits" (Macintosh, \$59.95) and Time Warner's "Sports Illustrated CD-ROM Sports Almanac" (Macintosh/Windows, \$59.99).

The business video has also been upgraded—to titles like IBM's "Secrets Of Power Negotiating" with Roger Dawson (MMCD, \$49.95), available for the Sony Multimedia CD player, a portable unit.

Popular appreciation of extinct leviathan reptiles hit a new peak this year, and Microsoft's "Dinosaurs" (Windows, \$79.95) is an interactive journey into the Jurassic era, with more than 200 articles about the prehistoric beasts and over 1,000 color illustrations. ■

### Sports

Continued from page 104

growing pains as well, says John Thrasher, VP video purchasing and distribution at Tower Records/Video, the 77-store worldwide chain. "How many golfing videos do you need?" asks Thrasher rhetorically.

Thrasher's point about a golfing

golf is well taken, according to figures released by Capital Cities/ABC Video in launching Leslie Nielsen's "Bad Golf Made Easier." There are 12,000 books and 400 videos on golf, but there are still "49,990,000 bad golfers," spoofs Nielsen.

While sports-related video keeps mushrooming, spin-offs like Nielsen's hook into other categories

in video stores. CBS/Fox Video's comedy send-up "The Albert Achievement Awards" is among many examples of programs pin-wheeling outward from sports into comedy, or even self-improvement or hobbies.

To Steve Merrill, director of sports and fitness at PolyGram Home Video, more is just better. "The more product, the more balanced the release schedule throughout the year," says Merrill, especially as the market broadens for sports-related products and so many different kinds of stores carry them. "Sporting-goods stores are starting to see video like other licensed products, similar to a T-shirt or jacket."

But alternative channels are not the whole story by any means. Video stores, based on the seasonality factor, seem to be giving sports videos more prominent placing, too.

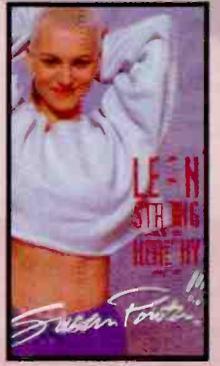
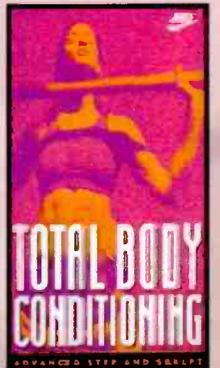
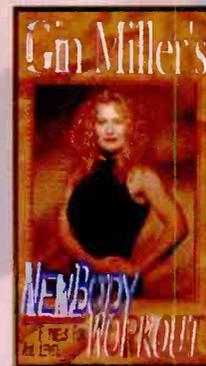
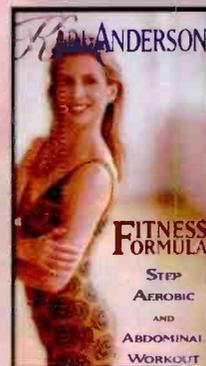
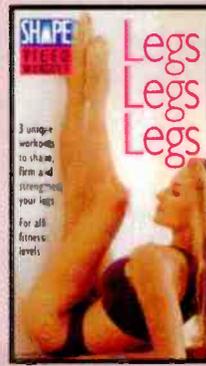
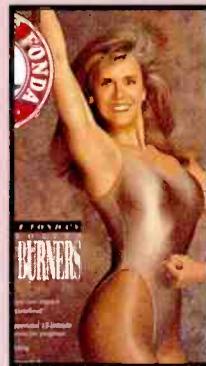
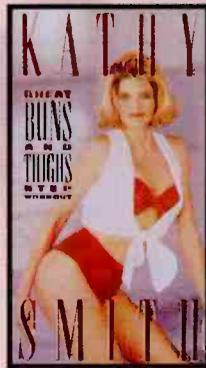
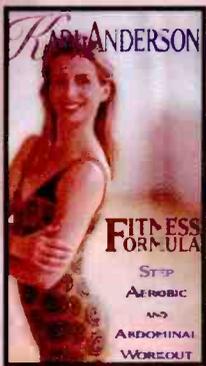
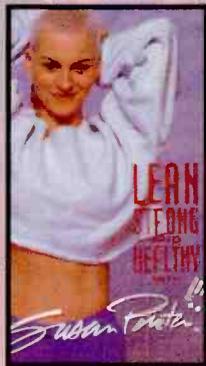
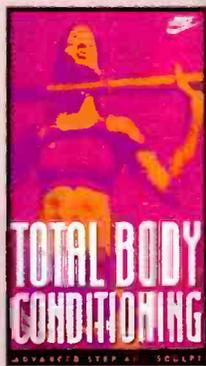
One reason is that producers don't give up on the product. "Last February, we released Michael Jordan's 'Air Time,' and we designed it to have several layers," says Conroy. "Sal had originally put together a national radio promotion, which got us out of the block and launched the product. Several months later, around Father's Day, our tie-in with Hanes kicked in and we had several million dollars worth of TV support directed toward a \$5 rebate when you bought Michael Jordan's 'Air Time' and Hanes underwear. That happened in June. We want some follow-up to sustain the momentum for as long as we can."

Sports-related video is becoming so popular that some individual programming properties, like the National Football League, are practically an industry in themselves, says Merrill. In fact, there is such passion that the most recent Super Bowl was on dealer shelves "three weeks and two days after the game." These days, T-shirt manufacturers are literally "on the sidelines" producing product seconds after the game. In fact, producers like PolyGram have to be concerned about "re-broadcast" restrictions.

In actuality, the NFL videos are not total broadcasts. "We have 12 minutes of the game," says Merrill, describing the product as a "season-long retrospective" with highlights from every game the eventual champion Dallas Cowboys played. Super Bowl XXVIII will be in the Georgia Dome Jan. 30, and Merrill says, "We plan on releasing the tape on Feb. 22, 1994." (The next two events will be in Miami and Phoenix, and PolyGram is already making some strategic decisions about those products.)

It might seem like hype for marketers like Merrill or Thrasher to go on boasting about the way so many people these days relate to sports and sports-related video. But the label executives do their homework. Merrill points out that "98% of the American public can recognize an NFL shield." ■

# WORK OUT WITH THE EXPERTS



## THE TOP NAMES IN FITNESS VIDEO



A COMPANY TO WATCH.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Def Leppard, "Visualize," PolyGram Video, 90 minutes, \$19.95.**

A raucous Def jam in its own right, this video catches up with the Sheffield-bred rockers after four years of longform silence. Much has happened to the band during the interim, most prominently the death of longtime guitarist Steve Clark and the grand introduction of new member Vivian Campbell at the Freddie Mercury tribute concert in England. Hot-selling opus "Adrenalize" also has hit the scene, and this video contains all of that album's hits, including "Let's Get Rocked" and "Have You Ever Needed Someone So Bad," as well as outtake "Two Steps Behind." Framing the newer material are older hits such as "Photograph" and exclusive footage, including front man Joe Elliott singing with Hothouse Flowers and the never-before-seen video for "I Wanna Touch You." Mercury Records is simultaneously releasing "Retro Active," the Leppards' latest album.

## CHILDREN'S

**"Tom & Jerry: The Movie," Family Home Entertainment (818-778-3261), 84 minutes, \$24.98.** Can age-old enemies Tom and Jerry become fast friends? Viewers will find out as the classic cat-and-mouse tale opens another chapter with this first major motion picture starring the dynamic duo. This charming little story, which had a lukewarm theatrical bow this summer, finds Tom and Jerry out on the streets, where they learn the value of a good friend through a colorful cast of supporting characters. The film also features a nice soundtrack, including "All In How Much We Give," sung by Stephanie Mills. Extensive cross-promotional activity should increase preholiday awareness.

**"Swan Lake Story," 38 minutes, "Cinderella," 31 minutes, "Alice In Wonderland," 27 minutes, V.I.E.W. Video (212-674-5550), \$19.98 each.**



V.I.E.W. heralds its new Children's Cultural Collection with these three rather unusual takes on the

classic ballets. Billed as "dance fantasies," the videos feature both children and adults in performances that spark the imagination as well as curiosity about the genre. The adaptation of "Swan Lake Story," for example, begins with a grandfather reading a story to his young granddaughter, which launches the tale. The tapes' only downside is that their magic may be lost on less sophisticated children.

## HEALTH/FITNESS

**"Lean, Strong & Healthy With Susan Powter," A\*Vision Entertainment (212-275-2900), 60 minutes, \$19.95.**

"Stop The Insanity" infomercial pundit Powter brings her straight-from-the-heart fitness message to video with her first A\*Vision release. For those who aren't familiar with her television work, Powter wastes no time before informing viewers that she has lost nearly 135 pounds, becoming not only a thin person but, more importantly, a fit person. Her program of fat-burning cardiovascular exercises is perhaps one of the most user-friendly workout videos currently on the market. Encouraging the beginner as much as the fitness maven, Powter talks to viewers throughout the program, coaxing without a trace of condescension. The workout itself can be modified to a number of fitness levels, which Powter explains as she goes along.



## SPORTS

**"The Story Of A Game: The Early Years," "The Story Of A Game: Showtime," Strand Home Video (310-396-7011), 70 minutes each, \$14.99 each or \$29.99 for collector's set.** The most recent chapter in basketball history—Michael Jordan's retirement from the Chicago Bulls—may be a sad one, but this two-video set offers 140 minutes of good will as it chronicles the story of the game. Narrated by Jim McKay, the videos cover a much larger scope than simply the battling teams of the NBA. Through interviews with a host of international players,

coaches, and basketball aficionados, they examine the cycle of basketball from its creation by would-be minister Dr. Naismith to modern-day competition staged by the NBA, the Federation of International Basketball Assns., the Olympics, and the NCAA. As interesting as the on-court footage are the various analyses offered, including discussions of the increasing presence of blacks in the sport and the psychological changes that go along with playing and watching. Of course, Jordan's name and likeness do surface often in the program, making this video a suitable memento for Jordan fans.



## INSTRUCTIONAL

**"How To Get Your Child Into Television, Movies & Commercials," 9 To 5 Productions (800-300-6106), 55 minutes, \$24.95.** Forget the Hollywood wives and husbands—this video is for Hollywood parents only. A straightforward how-to guide, it offers parents of potential stars a flow chart of events and ideas to follow. Moms and dads of known child actors offer testimony to the pros and cons of having a youngster in the biz, and a string of agents and casting directors give advice about how kids can, literally, put on their best faces. For those parents who themselves want to give acting a shot, "How To Get Into Television, Movies & Commercials" also is ready and waiting.

**"How To Tie A Tie," Basil Productions (217-798-7951), approximately 20 minutes, \$19.95.**

Destined to become required summer viewing for prep-school boys the world over, "How To Tie A Tie" offers quick, easy-to-follow steps that will have sloppy tiers hanging their heads in shame no longer. Those who have been denied the chance to share this important rite of passage with a father or older brother also will rejoice in learning that there is hope for a perfect knot after all. Asserting that there are more than 100 ways to tie a tie, this video settles for five of the most common: the

Four-In-Hand, the Half Windsor, the Shelby, the Ascot, and, as a special bonus, the Bow Tie.

**"Dana's Czechoslovak Home Cooking," Aja Bufka Productions (310-391-1074), 45 minutes, \$19.95.**

The Czechs and Slovaks may not have been able to form a united opinion about government, but the traditional dishes from the former Czechoslovakia prepared in this video would seem to offer something for everyone. Dana proves to be a gracious hostess, and the finished products—roast duck, dumplings, kolaci, and more—pretty much speak for themselves. Those who are skeptical about having to tackle timely preparations will be happy to discover that most of the recipes are food processor-friendly.

**"The Women's Golf Guide," Strong-Landers Productions Inc. (310-645-4271), 45 minutes, \$19.98.**

LPGA teaching professional Helene Landers leads this guide to the green, which covers all the basics—beginning with how to select a proper golf glove and attire, and including a description of each of the clubs. Rules and regs also are covered, as are explanations of various golf terms. To better demonstrate the points she makes, Landers follows along with a golf game in progress, in which strokes and predicaments come to life. One small point: Aside from the fact that Landers and all of the demonstrators are female, there appears to be no real reason for the program to be geared specifically toward women. Men can benefit from this basic training as well.



**"Creative Prosperity: A Video Workshop," Prospering Naturally (425-332-7948), 60 minutes.**

Author and speaker Dr. Ruth Ross brings her self-taught message of self-esteem to video with this program, filmed during one of her seminars in Tiburon, Calif. Ross' lecture is filled with personal examples of how she refused to settle for the "hard life" of a tenant farmer's daughter, seeking and realizing greater potential. For those who want further guidance, her audiotapes also are available.

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.

# Home Video

## PANEL: MULTIMEDIA WON'T KILL HOME VID

(Continued from page 93)

Hollywood Entertainment, pointed to one reason for home video's survival—its rock-solid status as Hollywood's favorite cash cow. Of the studios' \$8 billion in revenues in 1992, he said, \$4.1 billion came from video. Theaters accounted for \$2.3 billion. The majors, he suggested, will be careful not to bite the video hand that feeds them.

"Historically, studios look to increase revenue, not replace it," Wattles said. Video, he added, will always be protected by a release window.

Peter Hoffman, president/CEO of program supplier CineVision, agreed. "The home video business is the savior of the movie business. It's not just money, but stability. Video can make \$20 million on a movie that fails at the box office. Most movies don't make back their theatrical release costs, so video is the main source of revenue."

Plenty of hi-tech, direct-to-home improvements are in development. But, Wattles noted, "In order to replace video, these technologies will have to overcome the unique browsing environment of the video store. With cable and pay-per-view, it's hard for a consumer to preview movies. If a person wanted to watch 30-second clips of 10,000 movies, it would take hours. Whereas if he walks through a video store, he can see literally hundreds of boxes."

Not even opening a pay-per-view window for one night prior to a film's theatrical release stands much of a chance, Hoffman said, because of the negative impact that practice would have on home video. "There would be a dramatic loss to video, and the theater and video industry would punish anyone who tried it," he added. "Also, it would be hard to convince someone to pay \$30 [PPV fee] to see a movie on a small TV screen when they can see it in theaters for \$7.50 a few days later."

But while video stores will survive, what they stock eventually may be different, Wattles said. Tape may give way to new formats. "When I can watch a video, play a game, and hear music on the same format, that format will certainly be available in video stores," he said.

Outlets already have mutated. Wattles noted that the idea of sell-through was unheard of when stores first opened. Now, he said, sell-through accounts for 11% of his revenue. "In 1990 we introduced video games, and now they make up 7.5% of rental revenue," he added. "In January, we brought in audio books, and already that makes up 1% of rental revenue. Instructional and educational videos will continue to grow."

"The bottom line is that stores are evolving from video stores to entertainment stores."

Still, there are alternatives. One is VCTV (Viewer-Controlled Television), a joint venture of U S West, AT&T, and Tele-Communications Inc. "VCTV is a revolutionary way for customers to watch movies at home. It's usage-driven," said Alice Baisley, product staff manager at U S West.

Baisley described a recent test of two VCTV systems: Hits At Home, with 24 channels offering 30 movies (including six new titles each week) and start times every half hour, at a cost of 99 cents to \$2.99 each; and Take One, a "video on demand" system with 2,000 titles at \$1.29-\$3.99 each.

Take One viewers can select features at any time or can schedule them up to one week in advance, and can hit the pause button on the remote control as many as five times for a total of 10 minutes.

In preparation for the test, a suburban area in Denver was selected "with single-family homes with kids. Fifty percent of the homes had cable, and most owned a VCR," said Baisley. "We did direct-mail marketing, telemarketing, door-to-door sales, and got a high rate of interest and response." Eight hundred households were interviewed and their TV and video habits monitored by A.C. Nielsen.

Ultimately, 150 homes in each of two Denver suburbs were chosen. One area was hooked up with Hits At Home, the other with Take One. The test began in January 1993; in July, all the homes began receiving both services. The trial will continue through early 1994.

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	Demolition Man (Warner Bros.)	15,973,850	2,246 7,112	—	15,973,850
2	Cool Runnings (Buena Vista)	9,568,699	1,803 5,307	1	18,256,833
3	Malice (Columbia)	8,203,630	1,519 5,401	1	20,211,344
4	The Good Son (20th Century Fox)	5,647,325	1,902 2,969	2	31,042,774
5	The Age of Innocence (Columbia)	3,780,095	839 4,505	3	18,822,611
6	The Joy Luck Club (Buena Vista)	3,751,869	435 8,625	4	10,901,323
7	Mr. Jones (TriStar)	3,421,110	1,481 2,310	—	3,421,110
8	The Program (Buena Vista)	2,830,156	1,548 1,828	2	17,048,343
9	A Bronx Tale (Savoy)	2,793,142	1,082 2,581	1	8,160,467
10	For Love Or Money (Universal)	2,720,435	1,644 1,655	1	7,567,415

## CONTRACTUAL, LICENSING QUESTIONS FOLLOW INTERACTIVE ADVANCES

(Continued from page 5)

used in interactive titles adds to the complexity of the negotiation process.

"Every day now, we have new licenses coming in for possible multimedia use," says Jay Cooper of Cooper, Epstein & Hurewitz, a music attorney in Beverly Hills. "Lawyers, managers, record labels, and music publishers are wrestling with it. What you are seeing is the merger of the computer, music, and motion picture businesses into one new business. All have different business histories and legal principles that have to be reconciled. It's changing daily, and things may not be resolved for years."

There are a number of incompatible interactive multimedia systems competing for consumer attention and, consequently, for creative material. These systems include Philips CD-I, Sega CD, CD-ROM for Macintosh and IBM-compatible computers, and 3DO. All combine audio, video, and data on 5-inch discs, and the developers of titles in each format are eager to mine the riches of the music industry.

The major stumbling block for producers of interactive CDs, says Gertz, is "getting all the clearances" for music content, which involves figuring out who owns the copyright, negotiating permission for its use, and paying a licensing fee to the owner.

"Music material" for CD-ROMs can include a song and particular recordings of that song. A music publisher controls the song under one copyright, Gertz notes, while the recorded performance of that song is owned by a label under a separate copyright.

In addition, Gertz adds, there are "no set clearance patterns" for this endeavor, since a unique set of business and legal-affairs issues attach to each composition. For example, he says, some songs might be obtainable for one medium, but not for another at any price.

### RANGE OF USES

The ways in which music can be used on interactive multimedia titles can range from 30-second snippets of background music for an interactive videogame to songs or portions of songs used in encyclopedic titles, to discs dedicated to a particular artist. Some, like Todd Rundgren's "No World Order" CD-I, allow users to manipulate the music to create their own songs.

Because of this variety, "there are no set licensing rates for using music on a multimedia project," according to Bob Emmer, executive VP of business and legal affairs for Rhino Records in Los Angeles. "You can license a whole song, or just 20 seconds. It's all negotiable, and all kinds of deals are being worked out."

As a general rule, Emmer says, the licensing fee can range from a penny per song to 20 cents per song, depending on the project. He says music publishers usually charge whatever they think the market can bear.

"Rock is a lot more expensive to get on CD-ROMs," says Tom McGrew, VP of Carlsbad, Calif.-based Compton's New Media, while "jazz and blues is more reasonable, since those genres welcome the incremental income from whatever source they can get it."

McGrew says he is negotiating with a major pop group, its label, and the group's two publishing companies to do a "biographical" CD-ROM



Todd Rundgren's CD-I release lets users manipulate the music.

on the group, but "one publishing company is waiting to see what deal the other will make and vice versa. As a result, nothing is happening. There is a real fear out there about what kind of deal to make."

Emmer concurs. "We're hearing discussions about putting language in these contracts which specifically says that the license is 'not precedential' and may be re-evaluated later on," he says.

Despite the lack of business models, "it's a smart move on the part of the labels and publishers to open up the gates and test it," says McGrew. "We can all re-evaluate it in June of 1994. You might be able to sell 5,000 extra copies of a group's CD because people are exposed to the group on a CD-ROM... But we also believe music will be critical to the growth of CD-ROM."

The Optical Publishing Assn. estimates that 970,000 Sega CD players and 73,000 CD-I players will be sold worldwide by the end of 1993. OPA also says that some 4 million-5 million CD-ROM drives, hooked up to IBM-compatible and Macintosh computers, will be in place in the U.S. by year's end.



Above are screen shots from the Sega CD title "Make Your Own Music Video," featuring Kris Kross, which allows users to edit and splice their own videos.

Computer stores are reporting phenomenal sales of add-on CD-ROM drives for PCs and increasing consumer demand for "multimedia" PCs with built-in CD-ROM drives.

Some analysts also are predicting that while the average "A"-title CD-ROM sells between 15,000-25,000 units this year, sales could be in the 100,000- to 250,000-unit range in several years.

Video game behemoth Sega says it sees big consumer potential for music-based interactive titles for its Sega CD, which is an add-on to its Sega Genesis videogame system. The company has attracted artists such as Marky Mark, Kris Kross, C+C Music Factory, and INXS to its format for "Make Your Own Music Video" titles.

These titles, which reportedly have sold in modest numbers, retail for about \$50 each, and are believed to be accompanied by licensing deals in which the artist receives an advance, with royalties flowing back to the art-

ist and music publishers. Artists also are paid for the hours of work spent in the studio creating new video images exclusively for the Sega CD. A Sega spokesperson declines to reveal the precise deal model for these products.

Sega says it plans to attract more recording artists to make and star in original, interactive movies for Sega CD which would also feature music (Billboard, Sept. 11).

### REPURPOSING STUDIO MATERIAL

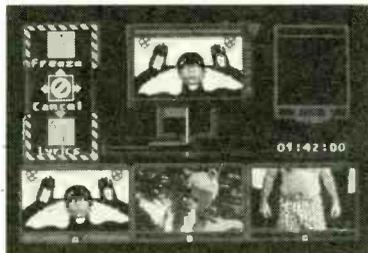
One potentially big area of exploitation for artists and record labels, says Leo Rossi, a partner in L.A.-based CD-ROM developer Crunch Media, is "repurposing what they already have" into interactive CD-ROM anthologies, similar to the boxed set phenomenon for audio CDs or special-edition laserdiscs and videocassettes.

Crunch Media is preparing "The Compleat Beatles" on CD-ROM, which is set to be distributed by Compton's New Media. Crunch also obtained rights from Elvis Presley's estate to develop an "Interactive Graceland" CD-ROM. No distribution deal for that product has been set yet, says Jim Mervis, another Crunch Media co-founder.

Rossi predicts that the "boxed sets of the '90s" will contain audio CDs and one or more CD-ROMs.

"Once a band gets out of the studio," says Rossi, "any number of early generations of songs get stored away somewhere. There may also be videotape of these sessions. All of a sudden, you can take what some might consider 'garbage' and make money out of it on interactive CD-ROMs. People want to see how some star wrote a song, or hear an instrumental. There are vaults full of this stuff. Record companies can make profits on things they own but aren't doing anything with."

The variables involved in multime-



dia require content holders to evaluate licenses on a case-by-case basis. For example, one upcoming CD-I music-based program for Philips—"Surf City," an animated title about growing up in California during the '60s—contains a number of songs by such artists as the Beach Boys and the Ventures. Conversely, Sega's "Make Your Own Music Videos" feature the music and video work of a single artist.

The developers of "Surf City" and the Kris Kross and C+C Music Factory Sega titles had to license the songs from EMI Music Publishing, says Jennifer Insogna, director of foreign and administrative music services for the New York-based publisher.

In licensing material for interactive use, Insogna says she takes into consideration the way in which the material is being used, as well as the wholesale and retail prices of the titles.

"We are constantly developing new licenses, because [the titles] are



Bon Jovi is part of an upcoming series of CD-I digital music videos.

all different. It's a hybrid right... We couldn't use any blanket forms that we used in the past. Also, the information is digitized, which is new, and it's being duplicated on CD, whereas before it was videocassette."

Since titles often are produced by one company and distributed by another, distribution rights also have to be approved, according to Insogna.

Among the rights involved in licensing a multimedia title are recording and synchronization, mechanical, lyric and sheet music rights for reprints on-screen and in printed matter, manufacturing and distribution, and arrangement and orchestration rights.

Interactive titles also raise the issue of rights and limitations for consumers, since they're interacting with the product in a way that no other medium affords, Insogna notes. "We never give the right to alter the fundamental character of the music," she says. "But with 'Make Your Own Music Video,' users are editing and splicing. We have to give the consumer some rights as well. If lyrics are only on screen and not in a book, we have to make sure they can't print them out."

How music will be used on a CD-ROM also will determine the applicability of other rights issues, such as public performance and adaptations.

"The issue is, how are you going to protect all the interests of artists, publishers, record companies, and songwriters?" Cooper says. "I don't have all the answers now. I don't think anybody does."

Distribution of CD-ROMs at retail doesn't usually require a producer to obtain public performance rights. "The rights the performing societies [ASCAP, BMI, SESAC] control are not infringed in a multimedia project," he says; however, eventually a CD-ROM could be the basis of a public performance, which would involve those rights.

### PUBLISHERS PURSUE INTERACTIVE

Insogna says EMI plans to become more aggressive in multimedia exploitation by participating on industry panels and getting the word out to the interactive software publishing community that EMI wants to work with it.

Other companies also are seeking to simplify the process of developing interactive titles. Last year, Warner Special Products made the master recordings of more than 50 Warner Music Group artists available to developers of interactive multimedia software titles under a new, two-page contract with fees starting at \$300 for segments of up to 30 seconds (Billboard, Sept. 19, 1992).

More recently, the Warner Music Group pacted with the Redwood, Calif.-based 3DO to provide the format's content creators with a range

of services, including clearing and licensing original masters (Billboard, Oct. 9).

Meanwhile, the number of interactive titles featuring artists continues to grow. Emiel Petrone, senior VP of Philips Interactive Media, says Philips CD-I will showcase music this fall with the release of 13 new full-screen, full-motion digital music video titles. The initial series will include Bryan Adams' "Waking Up The Neighbours," Billy Ray Cyrus' "Live On Tour," Diana Ross' "Lady Sings Jazz Blues," Bon Jovi's "Keep The Faith," and Andrew Lloyd Webber's "The Premiere Collection Encore."

Last month, BMG partnered with a small multimedia publisher called Ion for a David Bowie CD-ROM (Billboard, Sept. 25), while Voyager is hooking up with Rhino for a blues-based CD-ROM (Billboard, Sept. 4). And CD-ROM developer Ebook has contracted for the CD-ROM releases of work by a number of artists, including Marty Balin and Charlie Musselwhite (See story, page 10).

As the number of interactive music titles continues to grow, the way recording contracts are written could change, some observers say.

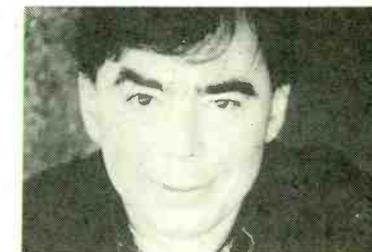
Don Biederman, senior VP of business and legal affairs for music publisher Warner-Chappell, says most "new technology" clauses in recording contracts probably would tie up interactive rights.

But Cooper disagrees. "We're checking contracts now to see if some of these interactive uses are covered," he says. "The issue is whether these new-technology clauses 'contemplated' something like a CD-ROM. Probably not, in my view. Even as we speak, record labels are beginning to insert words like 'digital' and 'interactive' into contracts."

Not everyone is perturbed by the business and legal-affairs muddle surrounding interactive media. Eric Gardner, Rundgren's manager, says he sees it as a plus.

Rundgren's CD-I rights, Gardner says, were licensed to Philips exclusively on a worldwide basis, while the North American and Australian non-interactive, audio-only rights were contracted to Rhino Records' new Forward label.

Gardner says he will license Rundgren's non-CD-I interactive rights separately to competing interactive multimedia systems such as 3DO.



Andrew Lloyd Webber also will be featured in the CD-I video series.

Over the next several years, industry observers expect the interactive market to shake out and some of the competing formats to fade away. Until that happens, Gardner says, a manager can make a number of separate "advances against royalty deals" with different interactive companies.

He suggests managers make record company deals limited to non-interactive software rights, while the artist "should attempt to retain all interactive rights."

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## CABLE RADIO

(Continued from page 80)

agement systems, but that's not the only solution."

Ownership of MCE is divided between Warner Music (53%), Sony Software (26%), General Instrument (10%), and the U.S. DCR partnership.

In Europe, DMX is a trading name of ICT Europe, which is owned 51% by U.S. cable company International Cablecasting Technologies and 49% by Tele-Communications Inc.

Sony Software's VP of sound technology marketing, Alan Phillips, says the possibility exists for more strategic partners to invest in the MCE venture. "We are talking to other companies," he says.

MCE's planned Oct. 18 launch sees the consortium come head-to-head with DMX, which launched in Europe earlier this year. Both companies are offering a similar range of genre-specific channels, including European national-language pop, rock, and oldies. Both have provisional lineups of more than 50 channels, and plan to increase them by the start of 1994.

Subscription prices also are similar, with DMX priced at ten pounds (\$15) in the U.K. and 120 Kroner in Norway (\$17.12), and MCE saying it will price monthly subscriptions at or just under the price of a CD.

In the U.K., DMX has signed up the 18,000-home Portsmouth cable area as well as the 5,000-subscriber Bradford system. It is reported to be close to a deal with Norway's NorKabel, which also services several cities outside Norway. Subscribers have been evaluating the system in Denmark (where DMX just signed up its 200th subscriber), Israel, and the Netherlands.

DMX and MCE both have said they agree to the principle of paying royalties to any individuals or organizations in their transmission areas who hold broadcasting rights. They are talking to authors' and producers' rights societies about fixing rates.

## EMI AUSTRIA

(Continued from page 80)

selection of Austrian artists, such as EAV, Mo, Boris Bukowski, Tony Wegas, and Hubertus von Hohenlohe. This year, we will release new albums by EAV, the most successful Austrian pop group, and by Boris Bukowski.

"But, nevertheless, I am looking for interesting newcomers. We need to find the stars for 1995, and I am open to all kinds of music. The most important thing for an artist is that he maintains his originality and that he is not a copy."

EMI Austria also owns two record shops in Vienna and Salzburg. "Our outlet in Salzburg is not very successful, and it will be sold this year," says Krapfenbacher. Only the EMI Festival office will remain in Salzburg. By contrast, the shop in Vienna is in the center of the city, attracting many foreign buyers. "With its prominent location, it is not only a record retail shop but also has the status of a calling card."

The remaining EMI retail shop also will see change. The present manager is set to retire by the end of the year, and Krapfenbacher is looking for a successor.

## Tichenors Spur Growth Of Spanish Radio Firm Emphasizes Listeners, Counters Biases

BY PHYLLIS STARK

NEW YORK—Unlike other major players in the broadcasting business, Dallas-based Tichenor Media System keeps a fairly low profile. Nevertheless, it is one of the fastest-growing radio groups in the U.S. and already has become the country's largest Spanish-language station group.

The company's late-'80s decision to specialize in Spanish radio anticipated the recent growth of Spanish media, which, by most accounts, is only in its earliest stages.

As of this month, there are 391 Spanish stations in the country, up from 322 in 1990, according to the M Street Journal. The 12-plus audience for Spanish radio has grown from 3.3% of listeners in 1989 to 4.4% this year, according to the Billboard/Arbitron national format ratings.

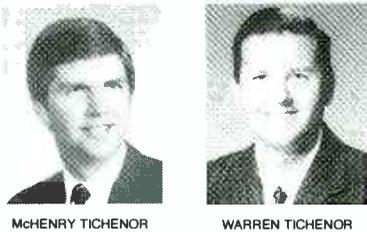
More importantly, Spanish stations in several markets, including Los Angeles and San Antonio, Texas, have begun to top the Arbitron ratings consistently. In fact, it was Tichenor's KXTN-FM (Tejano 107) San Antonio that became the first Spanish station to achieve the No. 1 ranking in a major U.S. market, three months before Spanish Broadcasting System's KLAX Los Angeles grabbed national headlines for the same feat in the fall of 1992.

Tichenor's 11 owned and operated properties, which are mostly in Hispanic-heavy Texas markets like McAllen and El Paso, are not only ratings winners, they are award winners as well. Five of the 15 Spanish station-of-the-year nominees in this year's Billboard Radio Awards were Tichenor properties, including two of the three winners. Tichenor properties also have scored Marconi Awards for the last several years.

In addition to its 11 O&Os (WIND/WOJO Chicago, KLAT Houston, KGBT/KIWW McAllen, KBNA-AM-FM El Paso, and KCOR/KROM/KXTN-AM-FM San Antonio), Tichenor is a partial owner in KUNO/KSAB Corpus Christi, Texas, and operates KLTN Houston/Beaumont, Texas, through a local marketing agreement.

VP Warren Tichenor, who manages the group's San Antonio stations, says the key to the group's success is that "we're focused on our listeners and our customers. That's where the business starts and ends. That's where our resources, time, and attention are applied. We're also equally focused on the team of people we have working in the company."

According to company president McHenry "Mac" Tichenor Jr., who is Warren's brother, the company targets three constituencies. "We strive to superserve the audience, the advertisers, and our community," he says. "If you're able to do that, good stuff happens."



McHENRY TICHENOR

WARREN TICHENOR

The group's heavy community involvement stems from Mac's belief that "it's just the way to do radio. Because we do put so much emphasis on it, the communities have come to rely on us and trust us," he says.

"I think there are some special responsibilities that come to an ethnic broadcaster," adds Warren, who says the company runs scholarship and special recognition programs for Hispanics.

"Spanish radio has the highest [time spent listening] of any format in the U.S., so our industry is doing a pretty good job of serving the needs of the community," says Warren.

### EARLY DAYS

TMS was founded in the 1940s as a newspaper business by Warren and Mac's grandfather. Like many newspaper companies at the time, Tichenor moved into radio and television ownership, starting with KGBT (then KGBS). That station was programmed with a half-English and half-Spanish format. When it became apparent that the Spanish programming was far more popular, KGBT became the group's first all-Spanish station.

In the late 1980s, the group divested itself of its remaining television properties and, according to Warren, used the proceeds from that sale "to begin our specialization in Spanish radio.

"When our first station proved to be more successful in Spanish, it was a bell ringer for us, and we saw that the demographics for it were all positive," Warren continues. "The Hispanic population [in the U.S.] is equal to the entire population of Canada. It has grown at five times the rate of the population of the U.S. at large. We saw an opportunity for us there. It was under radioed."

Hispanics, who now number 25 million here, soon will surpass blacks to become the largest ethnic group in the U.S., according to Warren, who adds, "You're going to see success stories coming from that."

### ADVERTISER/ARBITRON BIAS

Much like black-targeted stations, Spanish radio has had to fight a bias among advertisers and agencies against its audience, which sometimes is perceived as poor. Mac Tichenor doesn't see the bias as a racial one, but rather as a bias against working in non-traditional ways.

"I think of it in terms of something different and difficult for a

lot of agencies to deal with," he says. "It's a bias toward the path of least resistance from the agencies, [which are] doing things they know rather than what they'd have to learn."

The press that Spanish radio recently has received in consumer publications like the Wall Street Journal has gone a long way toward helping fight the advertiser bias, Mac Tichenor says. The company itself also is working to change those perceptions.

"It's a constant process of trying to educate the agencies and advertisers that aren't doing Spanish, showing them how easy it is to get into it, and sharing with them success stories," he adds.

(Continued on page 117)



Suited Up For Fun. KDWB Minneapolis morning show hosts Lee Valsvik, left, and Dave Ryan take their differences into the ring, Sumo style.

## Here Comes The Sun (There Goes The Network) Nature Nixes Satellite Broadcasts During Equinox

BY ERIC BOEHLERT

NEW YORK—It must be easy these days for broadcasters to believe that when it comes to navigating their way through the airwaves, anything is possible.

Thanks to the industry's burgeoning technical capabilities, even small-market stations, with the help of satellite feeds, can patch into premier programming from around the country and the world, without listeners ever hearing a glitch.

Despite those advances, each spring and fall broadcasters who pick up 24-hour programming from the networks are sent scrambling, as the sun temporarily reclaims its place as master of the universe.

The twice-yearly occurrence is known as sun fade, or sun outage. The phenomenon occurs when the sun becomes aligned with a radio station's antenna and the network satellite. That straight-line configuration drowns out the satellite's signal and creates minutes of static.

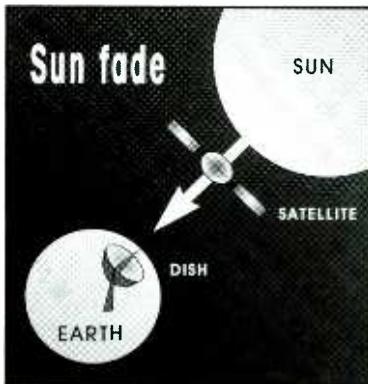
Larry Wilson, VP of engineering for Unistar Radio Networks, explains that satellites orbit the earth in what is known as the Clarke Belt, 22,300 miles above the equator. Inside the Clarke Belt, the satellites rotate at the same speed the earth does, appearing to be in a fixed position. That suits broadcasters fine, except when, twice a year, the earth passes through the spring and fall equinoxes, when the sun is directly over the equator.

That alignment causes interference that lasts anywhere from five to 15 minutes each day, for about seven days in a row. During those minutes, the station's signal slowly gains static, eventually becoming a wall of noise—or becoming mute, if the station's receiver is equipped with that sort of trigger mechanism. Then the signal slowly comes back.

The sun fade phenomenon is not a new one. In fact, it's as old as satellite technology itself. The military and

other long-time satellite users have been coping with the interference for years. The only difference is that the military is not in the business of commercial broadcasting, where listeners punch to a new station the minute a signal begins to fade.

Kevin Ryder, VP of engineering for Unistar/East Coast, explains that satellites are not effective if they do not have a direct line to an earthly an-



tenna, or dish. That's why satellite dishes are always placed in wide-open spaces. If a tree is standing right in front of it, the dish cannot pick up the satellite's signal. And the opposite is also true: If an object interferes with or overpowers the satellite's signal up in space, the antenna cannot pick it up.

Few objects in space are capable of getting in a satellite's way. The sun, however, is one. And the amount of energy, or noise, the sun produces can easily overwhelm the satellite signal that earthbound receivers lock in on. During sun fades, the dish loses that satellite signal and swims in the sun's power.

Fortunately for broadcasters, the arrivals of sun fades are predictable and calculable. For instance, networks take affiliates' longitude and latitude readings, run the math through a computer, and create a list to inform stations when to prepare for their sun outages. On Oct. 8 in

New York, the city experienced a relatively strong autumn sun outage between 4:24 p.m. and 4:33 p.m. Affected broadcasters knew well in advance and could work out alternate programming schemes.

Different industries deal with sun fades in different ways. In the telecommunications business, a second satellite often is used to form a dual-feed backup. Sending down a duplicate signal from a different orbital location, the second satellite takes over for the primary satellite during sun fades. By jumping from one satellite to another, there is no suspension in service.

Long-form radio networks, with several thousand affiliates, say they cannot afford the luxury of a backup satellite. Instead, they encourage their stations either to program locally or to run prerecorded, generic programming (e.g., no reference to time or day) during the sun fade. Although most affiliates have minimal on-site hardware, they do have the needed playback equipment, since it is required to run local spots.

Ryder at Unistar says satellite stations in medium and large markets go out of their way to make sure listening is not affected by sun fades. He concedes that in smaller markets, some stations just let the sun outages come and go without compensating for them.

And who is responsible for the ads that are supposed to run during sun fades? Local spots are not a problem, since broadcasters know when the fades are coming and can plan around them. But national spots run simultaneously around the country and cannot be altered. Network executives ask stations to list affected spots in their affidavits, and the network will then make them up to the advertisers.

But Neal Alberson, satellite communications manager for Christian Broadcasting Network, says that before the company recently exited the

(Continued on page 117)

# Hot Adult Contemporary™

Computed 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
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	13	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 7 weeks at No. 1
2	2	2	11	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
3	3	3	10	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	4	6	8	HOPELESSLY RCA 62597	◆ RICK ASTLEY
5	6	7	21	FIELDS OF GOLD A&M 0258	◆ STING
6	5	4	24	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
7	9	10	13	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
8	7	8	15	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
9	8	5	15	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
10	10	9	19	I'M FREE SBK 50434/ERG	◆ JON SECADA
11	13	20	8	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
12	12	11	26	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
13	11	12	13	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
14	21	26	4	FIELDS OF GRAY RCA 6261B	◆ BRUCE HORNSBY
15	17	16	13	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
16	16	17	38	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
17	14	13	35	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
18	15	15	43	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
19	22	29	7	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
20	18	14	16	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
21	24	22	11	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
22	26	27	9	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
23	20	18	15	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
24	27	28	10	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
25	32	34	4	NOTHING 'BOUT ME A&M 0350	◆ STING
26	35	40	3	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
27	25	25	12	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
28	28	23	24	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
29	34	—	2	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
30	31	31	13	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
31	30	32	17	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
32	33	33	6	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
33	29	24	19	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
34	37	38	9	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
35	38	35	6	HEAVEN KNOWS LV 74996/EPIC	◆ LUTHER VANDROSS
36	36	30	21	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
37	39	37	5	THE MOMENT YOU WERE MINE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
38	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
39	NEW ▶	1	1	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
40	NEW ▶	1	1	HUMAN WHEELS MERCURY 862 704	◆ JOHN MELLENCAMP

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	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
2	—	—	1	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
3	1	1	6	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
4	3	3	15	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
5	2	2	15	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
6	7	5	15	NEVER A TIME ATLANTIC 87411	GENESIS
7	5	9	15	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
8	10	8	11	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
9	6	4	11	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
10	4	6	15	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's

# PD of the week™

**Jay Stevens**  
WPGC-FM Washington, D.C.

**A**LTHOUGH WPGC-FM Washington, D.C., OM Jay Stevens credits a dedicated staff and heavy community involvement as key factors in the station's success, he repeatedly returns to one phrase while discussing his station's 13-book reign at the top of the market: "We're playing the proper hit music for Washington."

In the recently released summer Arbitrons, the top 40/rhythm station was up 9.4-10.7 from the spring, making it the first station in 25 years to crack double digits in audience shares in the D.C. market, according to Stevens.

For Stevens, keeping up with the hits has meant leaning in a decidedly urban direction. With no direct format competitor, the station vies most with urban WKYS (4.7-4.9), though Stevens cites any station that targets the 25-54 audience as competition—including country WMZQ (7.2-6.6) and top 40/adult WRQX (5.0-4.1).

WPGC's urban bent means that the station has had to fight some of the bias long directed at the urban format, even causing one consultant to characterize it as a "coon station" at this year's Bobby Poe convention, a comment Stevens calls "embarrassing for the speaker."

"I was very offended that he called our radio station that," Stevens adds. "I did want to talk to this individual on a one-to-one after the panel, but he left, and I've never had a chance to do that."

Bias aside, the station is so highly regarded that when parent Cook Inlet Radio Partners sold it last week, along with its sister AM, to Infinity Broadcasting, the price tag was \$60 million (Billboard, Oct. 16).

As for the music, Stevens says, "first and foremost, we built this radio station on [playing] at least 18 songs in a row, just playing lots of music. The format we do is a very trendy format, and you need to ride the trend and then, when it's over, get off it as quick as possible and hook on to what the next thing is. And those [trends] are generated on the streets."

To keep up with the latest big thing, WPGC does a lot of call-out research and holds focus groups at area record stores and other locations, according to Stevens. The station also relies on word of mouth to generate interest. In fact, WPGC has only launched one outside marketing campaign in its history: last year, after the station lured morning man Donnie Simpson away from WKYS.

"We did a heavy TV, billboard, and bus campaign to get people to know Donnie and PGC, and associate our call letters with Donnie and rid him of the old call letters," Stevens says.

The WPGC staffers also remain visible in the community, via a variety of activities. The station was one

of the first to link with consultant Jerry Clifton's "Stop The Violence" campaign in 1990. "It was brought on by all the violence in Washington and the bad rap the city was getting," Stevens says.

As part of that effort, WPGC holds a monthly "Adopt A Corner," in which staffers bring local politicians into crime-plagued communities to encourage residents to create neighborhood watch programs and take back their streets. "We also try to bring out a few famous individuals, whether they're athletes or singers, who in some cases can be a role model for some of the kids in the community," says Stevens, who cites heavyweight boxing champ Riddick Bowe as a recent participant.

The station also does its share of contests. In June it held its second annual credit card promotion, in which a handful of listeners who sent or faxed in their bills were chosen as winners each day. More recently, WPGC was the official host station for the Luther Vandross/En Vogue concert.

"Our target is 25-to-34-year-old women," says Stevens, "so when we do contests, we try to do them [by] lifestyle. We try to appeal to these women in everything we do. At night the music is a little younger, of course, but between 6 a.m. and 7 p.m., they are the target."

Here's a recent afternoon hour: MC Lyte, "Ruff-neck"; Shai, "Baby I'm Yours"; Babyface, "Whip Appeal"; Xscape, "Just Kickin' It"; De La Soul, "Breakadawn"; Toni Braxton, "Breathe Again"; Rob Base, "Joy And Pain"; Tony! Toni! Toné!, "Anniversary"; Northeast Glovers, "Van Damme"; Janet Jackson, "If"; II D Extreme, "Up On The Roof"; and Dr. Dre, "Nuthin' But A 'G' Thang."

"I think at one time, people thought we were a flash in the pan, that we wouldn't still be here," says Stevens. He cites as proof of WPGC's staying power the lack of a mainstream top 40 outlet in D.C. since WAVA switched to a religious format several years ago.

"No one has tried to fill the alleged hole as a mainstream CHR station," he says. "What that shows is that we're playing the hits for Washington, and if people really liked [straight top 40] music, [WAVA would] have had a 9 or 10 share, but that wasn't the case."

Stevens, who will mark three years at WPGC in January, was upped from PD to OM in March. He previously programmed the former KOY-FM (Y95) Phoenix for two and a half years. Before that, he programmed WQUE-FM New Orleans for two years, and prior to that he worked at top 40 WMJQ Buffalo, N.Y., and oldies WBBS Syracuse, N.Y.

CATHERINE APPLEFELD

## Digital Ad System Touts Speedy Delivery

**N**EW YORK—A new technology that distributes commercials digitally to radio stations is speeding up the advertiser-to-station connection by allowing stations to air spots the same day they are produced. The technology recently was introduced by the San Francisco-based Digital Generation Systems.

DGS representatives say the new technology will revolutionize radio advertising by increasing the turnaround time and cutting out steps like overnight shipping of spots, on which both sides previously relied.

The service, which has been

tested by stations, agencies, and production studios, can deliver CD-quality spots to stations as quickly as four hours after production. Cost to advertisers is approximately the same as what they now pay for conventional production and distribution.

DGS technology also can track the entire process, from advertiser work orders through the recording studio to digital transmission and confirmation from the station.

The service operates over conventional phone lines. Participating stations install a DGS Network termi-

nal that can simultaneously receive and play back spots, which are sent from the DGS Network operations center in San Francisco.

Terminals are provided to stations free of charge. In fact, the only cost to stations is the price of installing and maintaining a dedicated phone line. However, stations must download the spots from the terminal onto a cart in order to air them.

DGS representatives claim that 500 stations already have installed the terminals. The company plans to have agencies on-line by the end of the year.

SUMMER '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table for CHICAGO (3) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for SAN FRANCISCO (4) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for PHILADELPHIA (5) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for DETROIT (6) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for WASHINGTON, D.C. (7) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for MINNEAPOLIS/ST. PAUL (17) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for ST. LOUIS (18) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for BALTIMORE (19) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for PITTSBURGH (20) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for TAMPA, FLA. (21) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for CLEVELAND (23) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for DENVER (24) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for PORTLAND, ORE. (25) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for MILWAUKEE (26) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for KANSAS CITY, MO. (27) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for SAN JOSE, CALIF. (30) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for PROVIDENCE, R.I. (31) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for CINCINNATI (32) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for COLUMBUS, OHIO (34) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for INDIANAPOLIS (37) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for NEW ORLEANS (38) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for HARTFORD, CONN. (40) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for BUFFALO, N.Y. (41) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for LOUISVILLE, KY. (51) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

Table for ALBANY, N.Y. (54) with columns for Call, Format, and Arbitron ratings for '92, '92, '93, '93, '93.

# Fired WQED Marketing Exec Files Suit; Pyramid To Add Stations With Equity \$

**FORMER WQED** Pittsburgh marketing director **Kathyn Gibson** has filed a lawsuit against the station and parent **QED Communications Inc.**, alleging she was disciplined and fired because she is a woman and a single mother, according to UPI.

The suit claims Gibson was subjected to "sarcastic comments about her single motherhood by her supervisor, **Ceci Sommers**," according to the wire service. Sommers denies the charges.

In other news, **Pyramid Broadcasting** has received an equity investment from **Vestar Equity Partners** as part of a \$125 million recapitalization. The money will be used to acquire additional radio stations. The group currently owns and operates nine stations, including **WXKS-AM-FM** Boston, **WNUA** Chicago, and **WYXR** Philadelphia, and is in the process of acquiring two more.

**Clear Channel Communications** has sold an additional 225,000 shares of common stock at \$35.375 per share. Net proceeds are being used to reduce debt. The company previously sold 1.5 million shares, and some shareholders sold an additional 400,000 shares as part of a public offering last month. The common stock is traded on the American Stock Exchange under the symbol CCU.

**Strategic Radio Research** has reissued the San Francisco summer **AccuRatings** report. The first version combined the audience estimates for **KFRC-AM** and **KFRC-FM**, which did not begin simulcasting until late in the 10-week survey period.

Former **WRRM** Cincinnati GM **Joe Schildmeyer** is buying **WNKR** Williamstown, Ky., from **Grant Country Broadcasters**, according to the Cincinnati Enquirer. Former **WKRC** Cincinnati reporter **Lauren Abel** joins **WNKR** as ND.

## PROGRAMMING: MCCOY TO WBL5

**KBXX** Houston OM **Quincy McCoy** joins **WBL5** New York as PD, replacing **Mike Love**, who exits. McCoy previously was PD at the former **WNEW-AM** New York... **Scotty Snipes**, from **KQCR** Cedar Rapids, Iowa, is the new PD at **WWKX** Providence, R.I. He replaces **Geronimo**, who now is doing early evenings at **WBL5**.

**KQKS** Denver has altered its format a bit, from top 40/rhythm to top 40/mainstream, according to PD **Chris Davis**... **WMVP** Milwaukee, which gave up those calls to **WLUP-AM** Chicago last week (Billboard, Oct. 16), has applied for the new calls **WMCS**.

**KROM** (formerly **KSRR**) San Antonio, Texas, flipped from an automated to a live Spanish AC format Oct. 11. **Jesse "Hollywood" Rios** remains as PD. The new lineup includes **Esmerelda Medellin**, **Luis Barton**, **Ana Maria Canseco**, **Robbie Ramirez**, **Alejandro Cavarrubias**, **Claudia Deschamps**, **Roger Ramirez**, and **Terry Elena**.

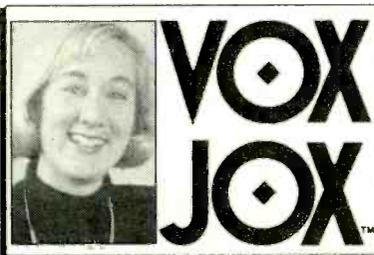
**Lee Cory**, PD at **WBCT** Grand Rapids, Mich., assumes the same post at **WSM-FM** Nashville, where he replaces **Kevin O'Neal**... **WVOL** Nashville flips from **Satellite Music Networks'** "Urban AC" format to **SMN's**

"Urban Gold" format.

**WZAZ** Jacksonville, Fla., flips from local R&B oldies to "Urban Gold"... **WOIC** Columbia, S.C., also flips from urban to "Urban Gold."

**Nick Allen** joins **WMAG** Greensboro, N.C., as PD, moving from **WKTK** Gainesville, Fla. He replaces **Chuck Holloway**... **KBOB** Los Angeles signs on at 98.3, programming Spanish.

**KPOI** Honolulu flips from album rock to modern rock as "the Edge." **WEQX** Albany, N.Y., MD **Kerry Gray** joins as PD, replacing **J.J. Michaels**. Acting PD/midday jock **George Sepulveda** becomes production director. P/T jock **Ted Taylor** is upped to MD/middays. Night jock **Shannon Green** exits.



by *Phyllis Stark*  
with *Eric Boehlert*  
& *Carrie Borzillo*

**KMTW** Las Vegas flips from **SMN's** "Z-Rock" format to **Unistar Radio Networks'** "CNN Headline News"... **SJS Entertainment** will syndicate **WXKS-FM** (Kiss 108) Boston morning man **Matt Siegel's** Saturday show from 10 a.m.-3 p.m., beginning in January.

**KASY** Albuquerque, N.M., has altered its format from mainstream country to a more current-intensive country format and is now known as "Y103, The Kat." Interim PD/afternoon jock **Bob Brooks** says the format targets 20- to 40-year-olds. All of the jocks are using "cat" names now, including morning men **Jeff Singer** and **Stu Walker** (aka "Tom" cat and "Jerry" Gato). Singer arrived recently from mornings at crosstown **KRST**. Former **KSET** El Paso, Texas, MD **Mark McGee** (aka **Al E. Kat**), joins as MD. **Jay Albright** is consulting under his real name.

**Country WBUW** Charleston, S.C., is now overseeing crosstown **AC WDXZ** (Mix 104.5), which flips to country as **WJUK** (Jukebox 104). The "mix" handle moves to crosstown **WSSX**, which is now known as "Mix 95." Also, **WSSX** ends its local marketing agreement with crosstown **WSSP**, which changes from top 40 "Fly 94" to a simulcast of its AM, **WUJM**, which programs **SMN's** "Stardust" adult standards format.

**WLUP-FM** Chicago personality **Danny Bonaduce** has inked a deal with New York-based **DB Communications** to host a syndicated 90-second daily entertainment report, "Hollywood Report With Danny Bonaduce." It is designed for morning or afternoon drive and is compatible with any music format.

**WLXR** LaCrosse, Wis., OM **Tom Martens** joins **KWTX-FM** Waco, Texas, as PD. He replaces **Dave**

**Christopher**, who is now programming **KSLY** San Luis Obispo, Calif.

**Mike Watson** joins **KXIA** Marshalltown, Iowa, as PD, replacing **Roger Lewis**, who exits. **Scott Turner** takes over afternoons at the station. At sister **KFJB**, **Bob Moore** becomes PD, and **Todd Dale** joins for middays.

## PEOPLE: DEES GOES NATIONAL

**KIIS** Los Angeles morning man **Rick Dees** has signed a new multi-year contract with the station. Terms were not disclosed, but part of the deal includes plans to syndicate **Dees'** morning show nationally. Not to be outdone, **WFBQ** Indianapolis has inked a new six-year deal with morning men **Bob Kevoian** and **Tom Griswold**. Their new deal leaves the door open for syndication of the duo, although PD **Marty Bender** says there are no actual plans to syndicate them right now.

**WPGC-FM** Washington, D.C., APD **Paco Lopez** joins **WQHT** (Hot 97) New York in that newly created position... **WQHH** Lansing, Mich., MD **Collen DuBose** exits. PD **Joe Goldbach** assumes his duties.

**KXKR** (X96) Salt Lake City interim MD **Sean Ziebarth** gets the gig permanently. He replaces **Dom Casual**, now at **WCHZ** Augusta, Ga. Also, **Kerry Jackson** joins for mornings. He did wake-ups at crosstown **KZHT**.

Former **KCBS-FM** Los Angeles morning man **Charlie Tuna** joins crosstown **KMPC** for mornings, replacing **Fred Wallin**, who moves to weekends... **KTWV** (the Wave) Los Angeles evening jock **Keri Tombazian** and morning jock **Michael Sheehy** switch shifts. Comedienne/actress **Sheryl Bernstein** also joins for mornings.

**WTMX** Chicago ups P/T jock **Mitzi Miles** to evenings, replacing the retiring **Stu Collins**. Also, APD **Mark West** adds MD/research director duties. Former MD **Lisa Sonkin** left four months ago.

**WYSP** Philadelphia afternoon jock **Ed Sciaiky** and midday host **Debbie Calton** exit. Sister **WJFK-FM** Washington, D.C., PD **Cerpe Colwell** is handling middays for now. The station will run a feature on the history of classic rock in afternoons for a few weeks, hosted by former **WYNF** Tampa, Fla., jock **Russ Albums**.

**Cammy Blackstone** joins the morning team at **KFRC** San Francisco from that position at crosstown **KNBR**... **Robbie George** becomes ND at **WMXJ** Miami. A station vet, he takes over for **Dave Reynolds**, who left for sister **WIBC** Indianapolis.

**Karen Dalessandro** joins **WYCD** Detroit for middays. She arrives from **WKQX** Chicago and replaces **Mark Elliot**, who exits... Former **WQMG-FM** (Power 97) Greensboro, N.C. jock **Tre' Black** (aka **Waxmaster Torey**) is to join **WJLB** Detroit for evenings.

**WLW** Cincinnati overnight host **Dale "the Truckin' Bozo" Sommers** is back on the air after a brief absence; he was hospitalized for a blockage near his heart. **Sommers'** son,

# newsline...

**Cecil "Butch" Forster** has been named VP/GM of **WIP** Philadelphia. He was most recently with the Washington, D.C., law firm **Patton, Boggs & Blow**, and previously was GM of **WINS** New York.

**Carl Hirsch's** newly formed group, **OmniAmerica**, has acquired **WLOH/WHOK** Columbus, Ohio, from **Bill France Sr.** for an undisclosed amount. Look for **OmniAmerica** to also pick up crosstown **WRVF**, along with **WMJI** Cleveland. **WLOH/WHOK** GM **Bill France Jr.** will stay on for now to run the stations.

**Dave Noll** leaves the GM post at **WJJZ** Philadelphia for a position at **Metro Traffic**.

**Rob Case**, owner of **WWHT/WAHC** Columbus, Ohio, takes over GM duties following the exit of VP/GM **Tom Gilligan**.

**John King**, GM of **WSIX** Nashville, adds those duties at local marketing agreement partner **WYHY**, where he replaces **Bill Smith**.

**Tim O'Connell** becomes GM at **WGXC** Mobile, Ala. He last was GSM at **WYNF** Tampa, Fla., and replaces **Reggie Jordan**, who is now at **WTVR-AM-FM** Richmond, Va.

**STATION SALES:** **WMXJ** Miami from **Sconnix Broadcasting** to **Jefferson-Pilot**, owner of crosstown **WMRZ/WLYF**, for an undisclosed price; **WDCG** Raleigh, N.C., from **The Durham Herald** to **Prism Radio Partners**, owners of crosstown **WZZU**, for an undisclosed price; **KMXK** St. Cloud, Minn., from **Gross Communications Corp.** to **Andrew Hilger**, owner of crosstown **WJON/WWJO**, for \$1.2 million; **WCFL** suburban Chicago from **Robert Maccini**, receiver for **M.M. Group Inc.**, to the **Illinois Bible Institute** for \$750,000; **WHKX** Tallahassee, Fla., from **Marcus Communications** to **Catamount Communications** for an undisclosed price.

**SALE CLOSINGS:** **KSNM** Dallas from **Evergreen Media** to **Alliance Broadcasting**, owner of crosstown **KYNG**.

**Bill Yeager**, VP of **Metro Networks**, has been voted chairman-elect of the **Radio-Television News Directors Assn.** Also, **Hal Deutsch** joins **Metro** as regional VP of marketing, and **John Platt** joins as director of operations. **Deutsch** previously ran his own broadcast promotion business. **Platt** was director of promotion/marketing at **WYNY** New York.

**Jerro Bobo** has been named VP/sales of **KRLD** Dallas and VP/GM of the **Texas State Networks**. He previously was president/GM of crosstown **KSNM**.

**Sean**, handled the shift while he recuperated. Also, **WLW** weekend and former Cincinnati **Bengal Greg Cook** is now co-hosting a daily afternoon football feature on the station with sports talk host **Cris Collinsworth**.

**WTKS** Orlando, Fla., morning man **Guy Kemp** exits and has not been replaced; T&Rs to PD **Rich Boerner**... **Joey Reynolds** joins **WBZT** West Palm Beach, Fla., for mornings. He most recently was working P/T at **WIOD** Miami. **WBZT** previously ran syndicated programming in mornings.

**B.J. Shay** is the new morning host at **WIVY** Jacksonville, Fla. He arrives from **KSRV** San Francisco, and takes over for the long-gone **Terry Matthews**. **Dave Scott** who had been filling in mornings, moves back to afternoons.

At **WKDD** Akron, Ohio, PD **Neil Sullivan** comes off the air and also picks up the MD duties formerly held by **Sue O'Neil**, now at **WKSE** Buffalo, N.Y. P/T jock **Dave Phillips** takes over **Sullivan's** shift. Also, **Cathy Reynolds**, last at **KTRR**, Fort Collins, Colo., is the new midday host, replacing **Dianna Cruise**, who moves to nights. **Jeff Hayes** moves from nights to overnights, bumping **Shannon Steele** to P/T.

**American Comedy Network** co-founder "The Real" **Bob James** joins

**WOKY/WMIL** Milwaukee as creative services/production manager. **Susie Austin** moves to **WMIL** as marketing director. She previously was in the news department at **WOKY** and hosted a P/T shift at **WMIL**... **Jimmy Baron** joins **WNNX** (99X) Atlanta as morning show producer from **WCKG** Chicago... Former **WXZZ** Annapolis, Md., production director **Carl Harris** sequesters to those duties at **WIOT** Toledo, Ohio.

Former **KSKG** Salina, Kan., PD/morning man **Steve Janas** joins **KDVV** Topeka, Kan., for mornings. He replaces **Dan Ballard**, who moves to sister **KOLE/KKMY** Beaumont, Texas... **WMUZ** Detroit morning man **Scott Howard** joins **WFWI** Fort Wayne, Ind., for afternoons. He replaces **Keith Harris**, who moves to middays/morning news, replacing **Ann Riley**, who exited.

San Francisco and Los Angeles radio veteran **Barbara Simpson** joins **KFSO** San Francisco for weekends.

**Wayne Handerson** takes over the Saturday overnight shift at **KCAL** Riverside, Calif., replacing **Robin Diamond**, who now is doing middays at crosstown **KOOJ** (formerly **KAKT**)... Former **WZYQ** (Z104) Frederick, Md., night jock **Dan Lane** is now doing weekends at **WXLK** (K92) Roanoke, Va.

# Radio

## Tricks Of The Trade: Promo Directors Find Ways To Navigate A Sea Of Chaos

### 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.

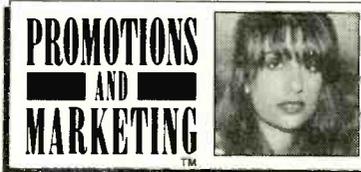
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ NO. 1/AIRPOWER ★★★					
1	NEW ▶		1	STICK IT OUT COUNTERPARTS	RUSH ATLANTIC
2	1	1	12	NO RAIN BLIND MELON	BLIND MELON CAPITOL
3	4	7	6	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP MERCURY
4	3	—	2	GO VS.	PEARL JAM EPIC
5	2	2	16	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
6	5	8	9	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
7	9	11	6	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEFFEN
8	8	9	10	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
9	7	5	8	FEVER GET A GRIP	AEROSMITH GEFFEN
10	6	4	5	BABY COME ON HOME LED ZEPPELIN: BOXED SET 2	LED ZEPPELIN ATLANTIC
11	16	22	5	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
12	12	12	7	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
13	15	14	7	ALIEN NATION FACE THE HEAT	SCORPIONS MERCURY
14	10	3	21	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
15	11	6	16	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
16	20	28	4	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
17	25	36	3	I BELIEVE FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
18	14	13	13	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
19	23	24	5	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
20	17	21	6	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
21	24	29	4	HOWLIN' FOR MY BABY GEORGE THOROGOOD/DESTROYERS	HAIRCUT EM/VERG
22	13	10	13	SISTER HAVANA SATURATION	URGE OVERKILL GEFFEN
23	18	18	11	CHANGE CANDLEBOX	CANDLEBOX MAVERICKS/SIRE/WARNER BROS.
★★★ AIRPOWER ★★★					
24	28	34	3	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
25	NEW ▶		1	DESERT SONG RETRO ACTIVE	DEF LEPPARD MERCURY
26	30	32	4	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	WHITE ZOMBIE GEFFEN
27	26	23	9	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
28	34	38	3	SOBER UNDERTOW	TOOL ZOO
29	27	27	5	TAKE A HOLD DYNAMITE MONSTER BOOGIE CONCERT	RAGING SLAB AMERICAN/REPRISE
30	22	15	10	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
31	NEW ▶		1	THAT DON'T SATISFY ME BROTHER CANE	BROTHER CANE VIRGIN
32	31	25	20	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
33	36	33	3	WILD WORLD BUMP AHEAD	MR. BIG ATLANTIC
34	32	19	14	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD COLUMBIA
35	29	16	14	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
36	37	37	3	IN MY DREAMS WITH YOU SEX AND RELIGION	VAI RELATIVITY
37	NEW ▶		1	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	SCREAMIN' CHEETAH WHEELIES ATLANTIC
38	40	40	3	BLACK LODGE SOUND OF WHITE NOISE	ANTHRAX ELEKTRA
39	39	39	3	SPACEMAN BIGGER, BETTER, FASTER, MORE!	4 NON BLONDES INTERSCOPE
40	33	30	18	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC

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	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	—	—	1	CRYIN' GET A GRIP	AEROSMITH GEFFEN
3	1	1	4	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
4	2	2	9	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH GEFFEN
5	—	—	1	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
6	4	4	19	BLACK TEN	PEARL JAM EPIC
7	7	—	18	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
8	3	5	19	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
9	8	—	34	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
10	5	3	41	JEREMY TEN	PEARL JAM EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.



by Carrie Borzillo

LOS ANGELES—Amid the piles of promotion request forms, phone messages, and chewed-up pens must sit an organized promotion director. The most successful radio promoters have come up with a few tricks over the years to ease the burdens of their often stressful jobs. A few of these very busy people took some time out to share some of their best time-management tips, which help keep them organized and on top of things.

KNEW/KSAN San Francisco promotion and marketing director Marlene Augustine says the No. 1 trick that has saved her time and energy is the handy mini-tape recorder. She carries one in her bag, one in her car, and keeps one by her bedside to record new promotion ideas, thoughts, things to do, and people to call. Augustine opts for this route rather than trying to decipher her writing on notes scribbled during a bumpy car ride or upon waking with a 3 a.m. inspiration.

Karen Tobin, VP/marketing at KIIS Los Angeles, says her life became much easier once she transferred her three Rolodexes (with numbers from the past 10 years) into her computer. "It's really a lifesaver," she says.

Tobin also says computer electronic mail is an efficient way to leave interoffice messages.

More important, Tobin says the checklists she has for virtually every aspect of her job come in handy. "Even though you have all this stuff in your head already, it's easy to forget things when you're busy," she adds.

Other must-haves and must-dos for promotion directors are three-month wall calendars, weekly promotion meetings with all department heads, and those trusty pink forms in triplicate for requests from the sales department, according to Tobin.

Much like Augustine, Tobin has a pad of paper in her car, at her bedside, and even in her bathroom for those sudden bursts of creativity.

KDWB Minneapolis promotion director Paul Miraldi lives and dies by his portable computer, which holds phone numbers, ideas, and his schedule. A beeper and cellular phone with call-waiting are other must-haves for Miraldi.

For events, Miraldi uses what he calls the "need it, have it" checklist method. In addition to those vital weekly promotion meetings, he updates the entire staff—from the receptionist to the GM—with a two- to three-month calendar of upcoming events.

In addition to his electronic organizer, Miraldi also keeps a notebook of ideas, phone numbers, meeting notes, to-do lists, and "every thought." He refers to the notebook as his "bible."

Another heavy user of the cellular phone, WXKS-FM (Kiss 108) Boston VP/marketing Beverly Tilden, who spoke to Billboard from her car phone, says her best time-saving technique is the weekly promotion meetings with all departments. She also uses her computer database heavily as a marketing tool to reach listeners more effectively.

is the devil's tool. You get into your office and hear, 'You have 50 messages,' and you can never get through them all without getting another call. I ask for people to write messages on paper instead. It really saves time. Otherwise, I have to set a certain time where I listen to all my messages."

Like the rest of the group, Isbell also keeps paper near his bed along with an added tool—a lighted pen to see what he's writing.

### IDEA MILL: PROMOTING FLORIDA

In the wake of all the bad press South Florida has been getting, WRMF West Palm Beach, Fla., asked listeners to write a 100-word essay on how they would promote Florida tourism overseas. Four winning couples receive a three-day trip to Reykjavik, Iceland, and three will

(Continued on next page)

### Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ NO. 1 ★★★					
1	1	2	6	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEFFEN
2	2	5	7	CANNONBALL LAST SPLASH	THE BREEDERS 4 A.D./ELEKTRA
3	7	8	4	LEMON ZOOPOPA	U2 ISLAND/PLG
4	3	4	9	SUBLIME BENEATH THE RHYTHM AND SOUND	THE OCEAN BLUE SIRE/REPRISE
5	6	7	7	LOW KEROSENE HAT	CRACKER VIRGIN
6	NEW ▶		1	INTO YOUR ARMS COME ON FEEL	LEMONHEADS ATLANTIC
7	12	15	8	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
8	8	—	2	GO VS.	PEARL JAM EPIC
9	9	10	6	SODAJERK BIG RED LETTER DAY	BUFFALO TOM BEGGARS BANQUET/EASTWEST
10	11	—	2	THE GIFT FULL MOON, DIRTY HEARTS	INXS ATLANTIC
11	4	1	14	NO RAIN BLIND MELON	BLIND MELON CAPITOL
12	14	13	4	EAT THE MUSIC THE RED SHOES	KATE BUSH COLUMBIA
13	10	9	6	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	SQUEEZE A&M
14	15	19	4	SLACKJAWED RING	THE CONNELLS TVT
15	20	—	2	LAI LAI	JAMES MERCURY
16	5	3	12	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
17	18	17	6	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
18	22	21	3	SCREAMAGER HATS OFF TO THE INSANE	THERAPY? A&M
19	27	27	3	BUTTERFLY WINGS CONCENTRATION	MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
20	NEW ▶		1	BECAUSE THE NIGHT MTV UNPLUGGED	10,000 MANIACS ELEKTRA
21	19	26	3	ON THE ROPES CONSTRUCTION FOR THE MODERN IDIOT	THE WONDER STUFF POLYDOR/PLG
22	17	11	12	CRANK CHROME	CATHERINE WHEEL MERCURY
23	24	—	2	STOP WHISPERING PABLO HONEY	RADIOHEAD CAPITOL
24	21	—	2	EVERYBODY HURTS AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
25	NEW ▶		1	CAN'T STOP KILLING YOU TITANIC DAYS	KIRSTY MACCOLL I.R.S.
26	13	12	14	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
27	16	6	12	MY SISTER BECOME WHAT YOU ARE	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
28	26	25	6	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
29	25	28	3	WILD AMERICA AMERICAN CAESAR	IGGY POP VIRGIN
30	29	29	4	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

## RIAA Prez Dismisses NAB Chief's Rights Fee Warning

BY BILL HOLLAND

WASHINGTON, D.C.—The top official of the Recording Industry Assn. of America here dismissed a call to arms by the president of the National Assn. of Broadcasters for broadcasters around the globe to oppose performance rights fees.

NAB president Eddie Fritts warned a group of Australian and Japanese broadcasters Oct. 6 in Canberra, Australia, that the international recording industry has mounted a "well coordinated" performance right "movement" throughout the world, and that broadcasters across the globe should "unite to stem the spreading tide."

Fritts told the group in his first formal warning to broadcasters outside the U.S., "It is imperative that we unite with the commercial broadcast community around the world to oppose this scheme by the powerful record companies to squeeze windfall royalties from broadcasters."

RIAA president Jay Berman responded to the comment by saying, "Eddie Fritts would have quite a task on his hands—undoing the laws of so many countries that already have performance rights. It would be a Herculean task, beyond even Eddie."

The NAB chief, mentioning the \$300 million in songwriter royalties that American broadcasters already pay to performing rights societies,

### EQUINOX B'CASTS

(Continued from page 112)

24-hour format business to focus on news and feature programming, he could not remember one advertiser ever asking to be reimbursed after a sun fade. That's because the outages hit just small pockets of the country at a given time.

"There's nothing you can do about them," says Alberson. "It's almost an act of God."



**Helping Hand.** In an effort to raise money for Midwestern flood victims, WIL St. Louis organized a country concert starring touring mates Travis Tritt, Trisha Yearwood, and Little Texas. Pictured, from left, are Irv Zuckerman, Contemporary Productions; Tritt; Dick Williams, WIL GM; and Steve Schankman, Contemporary Productions.

## WASHINGTON ROUNDUP

estimated that performance right royalties to record companies could cost hundreds of millions of dollars more.

Berman reiterated that RIAA member companies are not going after analog radio, and stated again that they are more interested in protecting their rights of distribution in the digital future than royalty fees *per se*.

### D.C. JAZZ JOCK FELIX GRANT DIES

Felix Grant, the dean of D.C.'s jazz jocks, died Oct. 12 at his home.

Grant, 75, had been fighting liver cancer and related ailments for several years, although he had continued to broadcast his weekly Saturday show on WDCU and attended the Newport Jazz Festival celebration at the White House this spring.

Grant, most widely known for bringing Brazilian *samba* and *bossa nova* music to the attention of American listeners, became an area favorite for his nightly show on WMAL from 1954-84, which crossed cultural and racial lines. In addition to playing a wide range of jazz and Latin music, Grant was also an early champion of reggae music.

Contributions to Grant's nonprofit Jazz Archives Foundation can be sent c/o his wife, June Grant, 560 N Street S.W., Washington, D.C., 20024.

### HUNDT STAFFERS PICKED

When the confirmation of Reed Hundt as new FCC chairman is finally approved on the Senate floor, the new chief will have new senior staffers ready to go. Merrill Spiegel, who worked on communications issues for Rep. Rick Boucher (D-Va.), will be senior advisor. Karen Brinkmann, who worked with Hundt in his law firm,

will be on board as legal adviser.

### WAIVER FOR ELCOM IN MEMPHIS

The FCC has granted a waiver of its one-to-a-market rule and approved the sale of WMC-AM-FM-TV Memphis from Scripps-Howard Broadcasting (which had a grandfather clause permitting the combo, which includes its Memphis newspaper, *The Commercial Appeal*) to Elcom of Memphis Inc.

The commission said the sale,

which will not include the newspaper, actually will "enhance diversity."

### MORE STERN SHOW COMPLAINTS

The FCC has received more intense programming complaints from Las Vegas resident Al Westcott about the Howard Stern show, broadcast locally on Americom's KFBI.

That station was socked with a \$73,750 fine as a result of earlier complaints by Westcott to the commission (Billboard, Aug. 21).

## TICHENOR MEDIA SYSTEMS

(Continued from page 112)

Another problem Spanish stations face is a perception that Arbitron under-samples the audience due to language barriers and a host of other reasons. The Tichenors believe this is not a problem in markets like Miami or San Antonio, but only in markets with smaller Hispanic populations.

"In certain markets, particularly where there is a low percentage of Hispanics, there is a terrible problem, and you see stations bounce around in the ratings horribly because the sample sizes are ridiculous," Mac Tichenor says. "Take a Houston or Chicago, where there is a low percentage of Hispanics. Arbitron will try to rate a million Hispanics with 100 or 200 diaries, and it's just nuts."

TMS is one of several groups working with Arbitron to try to rectify the perceived problem.

### FOCUS ON THE FUTURE

Although there are no immediate plans to add additional stations

to the group, Mac Tichenor says "we are always looking." More immediately, the company plans to get involved in related businesses.

"Right now we're pretty focused on radio and direct offshoots of the radio business, like direct marketing... [the] kinds of things where we could use the radio stations to market to Hispanics," he adds.

The Tichenors believe Spanish radio will continue to grow, and that their company will keep pace with it. "You see more people and better operators getting into the format," Mac Tichenor says. "I think the quality of the product will continue to improve and the business will continue to be strong, because we have a pretty fertile field of advertisers that haven't tried the format yet."

Adds Warren Tichenor, "We're not in the infancy. Being No. 1 is not subterranean... but [Spanish radio] is definitely in its early adolescence."

## PROMOTIONS AND MARKETING

(Continued from preceding page)

be sent on trips to London, Stockholm, and Copenhagen, where they will promote their home state.

WPGC-FM Washington, D.C., morning co-host Michael Wright will appear on an episode of the ABC soap opera, "Loving," as part of a special ongoing "Soap Quiz" promotion offered by Jameson Broadcast. The major-market on-air contest features the stars of "All My Children," "One Life To Live," "Loving," and "General Hospital." Listeners win autographed scripts, and jocks can get walk-on television appearances.

For the fifth year, consultant Jerry Clifton's New World Communications is organizing a one-day moratorium on violence. "Stop The Violence Day" is set for Nov. 22, the anniversary of the death of President John F. Kennedy.

KNX Los Angeles had its "History Of Radio Booth" on display at the fourth annual Minority Economic Development Conference, held here Oct. 14. The booth contains tapes of famous on-air break-ups, and news events like the landing of Allied troops at Normandy in World War II, Franklin D. Roosevelt's declaration of war against Japan, and reports of John F. Kennedy's assassination.

They don't get mad—they get even. CFOX Vancouver, British Columbia, morning men Larry & Willy took to the road in a Winnebago as part of "Larry & Willy's Winnebago Revenge Tour." The pair "stalled" the huge vehicle in traffic as a way of paying back Albertan tourists for clogging the streets and highways all summer with their RVs.

WNNX (99X) Atlanta gave away Braves playoff tickets by having morning man Sean Demery broadcast his show from a dumpster at a golf driving range and asking listeners to tee off and try to hit the dumpster.

KHKS Dallas morning man Kidd Kraddick is offering \$1,000 to the listener who can get the hottest celebrity to call his show, and also will donate \$1,000 to the celebrity's charity of choice. Kraddick has done the "Who Do You Know" contest in the past.

### PRO-MOTIONS

KTCL Denver intern Michelle Hadden has been named promotion director, replacing Ashley Reeves, who exits... WIOT Toledo, Ohio, promotion assistant Tom Staud is upped to promotion director.

# Hits! in Tokio

Week of October 3, 1993

- 1 Dreamlover Mariah Carey
- 2 I'm In A Philly Mood Daryl Hall
- 3 Sunday Morning Earth Wind & Fire
- 4 Right Hero/Human Nature SWV
- 5 Still A Friend Of Mine Incognito
- 6 For The Cool In You Babyface
- 7 (I Can't Help) Falling In Love With You UB40
- 8 Emergency On Planet Earth Jamtroquai
- 9 Pink Cashmere Prince
- 10 Sunflower Paul Weller
- 11 Our Love Matt Bianco
- 12 Lemon U2
- 13 Another Sad Love Song Toni Braxton
- 14 The River Of Dreams Billy Joel
- 15 Take 5 XL
- 16 What's Up 4 Non Blondes
- 17 Go West Per Shop Boys
- 18 Between The Sheets Fourplay
- 19 Cherish The Day Sade
- 20 Without You Mariah Carey
- 21 I Don't Wanna Fight Tina Turner
- 22 How Long Yaz & Aswad
- 23 Say It To Me Now Beth Nielsen Chapman
- 24 If Janet Jackson
- 25 Make My Day Buji Banton
- 26 If I Can't Have You Kim Wilde
- 27 Rain Madonna
- 28 Delicate Terence Trent D arby
- 29 If I Had No Loot Tony! Toni! Tone!
- 30 Calling Out Curt Smith
- 31 When I Fall In Love Celine Dion & Clive Griffin
- 32 Freefloating Gary Clark
- 33 Runaway Train Soul Asylum
- 34 When I'm Good And Ready Sybil
- 35 Mi Tierra Gloria Estelan
- 36 Dreamer Coldcut
- 37 Wild World Mr. Big
- 38 Dream Of Me OMD
- 39 New Mistake Jellyfish
- 40 Peach Prince
- 41 Light Of Love Angie & Debbie
- 42 Runaway Love En Vogue
- 43 Someone To Watch Over Me Sheena Easton
- 44 I'll Be There Penny Ford
- 45 Diary Of A Fool Ned Doherty
- 46 Heaven Knows Luther Vandross
- 47 Oh Carolina Shaggy
- 48 Just Another Victim Helmet & House Of Pain
- 49 That's The Way Love Goes Janet Jackson
- 50 It's For You Shanicé

Selections can be heard on "Pioneer Tokio Hit 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

# SHARA NELSON SET TO BREAK HER 'SILENCE'

(Continued from page 5)

ter of 1994.

Nelson already had made a name for herself among the cognoscenti of adult-oriented, club-friendly soul music via her involvement with Massive Attack. That short-lived but highly successful Bristol-based collective also included Nellie Hooper, now a member of Soul II Soul. Massive Attack's 1991 album "Blue Lines" is

widely held to be a landmark record in its genre and won a nomination as best album at the 1992 Brit Awards. The group was especially lauded for its "Unfinished Symphony," on which Nelson's plaintive voice complemented a sparse, string-led dance arrangement.

Nelson's first solo album, "What Silence Knows," released Sept. 20 in

Britain by Cooltempo/Chrysalis, already is approaching U.K. sales of 50,000, "not far short of what Massive Attack did in this country, which was around 60,000," according to Cooltempo A&R director Ken Grunbaum.

Both singles from the album, "Down That Road" and "One Goodbye In Ten," have gone top 30 in Britain. The first is one of three cuts on the album that were written with Prince Be of P.M. Dawn, while the second teamed Nelson with Bob Stanley and Pete Wiggs of pop-leaning London dance trio Saint Etienne. A third single, "Inside Out," written with Kevin Armstrong, is due for release in the U.K. Nov. 8.

## RADIO SUPPORTERS

Among Nelson's many supporters at U.K. radio has been the six-station Chiltern Network, with outlets serving Gloucestershire, Northamptonshire, Milton Keynes, Hertfordshire, and Bedfordshire—all areas within 100 miles of London—as well as a station in Nelson's former musical playground.

The network "has a station in Bristol called Galaxy," notes Clive Dickens, the former head of music at Galaxy and now program manager at BRMB in Birmingham. "So we were very aware of her from early on, and it gave us the opportunity to play the local card. 'Down That Road' was a very commercial pop song with a classy edge, and the album's brilliant."

Lindsay Wesker, head of music at London soul-dance outlet Kiss 100, agrees. "She's got a unique voice—she's almost like a classic chanteuse, like an Edith Piaf. It would be absolutely foolish to categorize her as an R&B act. I don't think her music fits comfortably into any category. When 'Down That Road' came into [the sta-

tion], the initial reaction was just 'what a great song, what a great voice.'"

Chrysalis radio promotions manager Lisa Blofeld says that early airplay nationwide on BBC Radio 1 FM also was key to Nelson's breakthrough.

At retail, Cooltempo's parent company, EMI U.K., reports strong support from all the U.K. chains and notable independents. Nick Arden, assistant manager of Ainsleys in Leicester, the largest independent store in Britain's midlands and the winner of Music Week honors as Britain's best indie outlet for two years running, says he "was the first one here to get an inkling about Shara, because [the monthly music and fashion magazine] The Face did a feature before the first single. I asked for a tape of it to make my own mind up."

Arden reports that the store is still selling the second single, and that the album is growing in popularity. "We've had [the album] on listening posts in the store and it's done quite well on there. Now [that] they've heard a couple of singles, people are more likely to splash out 12 pounds [\$18] on a CD."

Commenting on the wave of favorable U.K. press for Nelson, which began well ahead of the first single's release here in July, Grunbaum says, "The press has been great; not just the music papers, but right through to the Sunday Times and the Independent, heavyweight papers right across the board."

## SIGNING FOR THE FUTURE

When she left Massive Attack, Nelson initially had turned down all record company suitors, opting first to secure a publishing deal with Warner Chappell. She wrote some 30 songs, many of which appear on her debut album.

"I was offered [recording] deals when I left," says Nelson, "but I thought that if I signed with them, they'd be signing me on what I'd done with Massive Attack and not on what I was about to be doing."

Grunbaum recalls, "We spent several months chatting her up. We tried to give her the vibe of a small independent label within the big machine."

"What Silence Knows" is produced with savvy and restraint by Michael Peden, a former member of U.K. soul act the Chimes, who also handled some of the production chores on Daryl Hall's new solo album. Peden casts Nelson against a variety of writing collaborators, with diverse results.

The album's 10 tracks place Nelson in no fewer than seven different songwriting teams, and both the artist and label say they sought an experimental approach. "The idea was for three singles to show the variety of the album," says Grunbaum.

"I like seeing how working with different people is going to work out," says Nelson, "and so far I've never come out of a room saying, 'Yuck.'"

## THE LAND WHERE SOUL ORIGINATED

Nelson frequently has been compared, both vocally and visually, with a young Aretha Franklin, and she cites Franklin and "Chain Of Fools" as her initial inspiration. "Her singing and her songs are what threw me into wanting to sing, so the comparison is a compliment," says Nelson.

But taking her album next year to the U.S., the land where soul music originated, holds no fears. "If I was trying to sell something back to them that they already had, maybe it would be more daunting," she says, "but I really think it's quite different from what's going on."

## Monitor™

OCT. 4—OCT. 10, 1993

# Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 73 top 40/mainstream and 34 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	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WKS AT NO. 1	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WKS AT NO. 1	
1	1	11	★ ★ NO. 1 ★ ★	DREAMLOVER	MARIAH CAREY (COLUMBIA)	8 wks at No. 1	1	11	★ ★ NO. 1 ★ ★	DREAMLOVER	MARIAH CAREY (COLUMBIA)	6 wks at No. 1
2	7	4	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)		2	2	6	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)		
3	2	12	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)		3	5	5	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)		
4	4	6	NO RAIN	BLIND MELON (CAPITOL)		4	3	12	AGAIN	JANET JACKSON (VIRGIN)		
5	5	9	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)		5	4	7	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)		
6	14	4	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)		6	7	14	IF	JANET JACKSON (VIRGIN)		
7	9	9	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)		7	6	21	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)		
8	11	7	WHAT IS LOVE	HADDAWAY (ARISTA)		8	10	6	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)		
9	8	11	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)		9	8	15	RIGHT HERE/HUMAN NATURE	SWV (RCA)		
10	3	13	IF	JANET JACKSON (VIRGIN)		10	9	13	I GET AROUND	2PAC (INTERSCOPE)		
11	6	11	RIGHT HERE/HUMAN NATURE	SWV (RCA)		11	19	3	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)		
12	26	4	AGAIN	JANET JACKSON (VIRGIN)		12	11	20	LATELY	JODECI (UPTOWN/MCA)		
13	13	10	CRYIN'	AEROSMITH (GEFFEN)		13	12	16	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)		
14	10	18	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)		14	13	15	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)		
15	12	15	OOH CHILD	DINO (EASTWEST)		15	14	6	DOWNTOWN	SWV (RCA)		
16	15	21	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)		16	15	6	WHAT IS LOVE	HADDAWAY (ARISTA)		
17	17	17	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)		17	20	11	COME INSIDE	INTRO (ATLANTIC)		
18	20	7	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)		18	24	26	KNOCKIN' DA BOOTS	H-TOWN (LUKE)		
19	18	18	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)		19	17	21	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)		
20	21	8	HEY JEALOUSY	GIN BLOSSOMS (A&M)		20	18	18	ONE WOMAN	JADE (GIANT)		
21	27	4	EVERYBODY HURTS	R.E.M. (WARNER BROS.)		21	35	2	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
22	16	15	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)		22	23	9	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)		
23	19	7	RUNAWAY LOVE	EN VOGUE (EASTWEST)		23	16	18	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)		
24	22	14	RAIN	MADONNA (MAVERICK/SIRE/WB)		24	21	6	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)		
25	25	9	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)		25	39	2	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)		
26	24	11	LATELY	JODECI (UPTOWN/MCA)		26	25	8	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)		
27	23	14	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)		27	26	11	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE (JIVE)		
28	28	5	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)		28	22	10	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)		
29	36	3	WILD WORLD	MR. BIG (ATLANTIC)		29	NEW	▶	GANGSTA LEAN	DRS (CAPITOL)		
30	30	3	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)		30	27	15	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)		
31	32	7	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)		31	29	26	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)		
32	31	6	HOPELESSLY	RICK ASTLEY (RCA)		32	34	3	COME BABY COME	K7 (TOMMY BOY)		
33	NEW	▶	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)		33	30	20	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)		
34	33	18	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)		34	NEW	▶	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)		
35	NEW	▶	HUMAN WHEELS	JOHN MELLENCAMP (MERCURY)		35	28	8	RUNAWAY LOVE	EN VOGUE (EASTWEST)		
36	NEW	▶	JIMMY OLSEN'S BLUES	SPIN DOCTORS (EPIC)		36	NEW	▶	NEVER KEEPING SECRETS	BABYFACE (EPIC)		
37	35	14	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)		37	38	2	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)		
38	37	19	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)		38	33	20	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)		
39	NEW	▶	NOTHING 'BOUT ME	STING (A&M)		39	31	19	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)		
40	34	21	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)		40	36	14	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)		

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.

## A&M'S R&B ROSTER GETS A FRESH PERSPECTIVE

(Continued from page 5)

est level of expertise we could possibly want.

"Splitting resources makes no sense. For the maximum utilization of resources, it makes sense to throw those resources behind the joint venture."

While Perspective will be in charge of its own destiny in the R&B sector, Cafaro says "the staff picks up responsibility for the crossover reality of those artists." Senior VP/GM Jim Guerinet will oversee pop campaigns for Perspective's acts.

"Perspective is becoming a small, nearly full-service record company," says Heyward. "We still share creative and pop promotion and sales [with A&M], but everything else we'll do now."

"It's a perfect utilization of executive talent and resources," Cafaro says. "The consequence will be that Sharon gets to increase her staffing to a level that will be competitive."

In what many saw as a foreshadowing of Perspective's new responsibilities, Miller London, senior VP/GM of A&M's urban division, departed the company a month ago. A&M senior VP of urban promotion Don Eason will now move to Perspective.

Concerning other similar moves, Cafaro says, "A&M people will be absorbed into the Perspective operation."

A total of five A&M employees were let go, including national direc-

tor of R&B promotion Larry Davis. Heyward will oversee the existing A&M urban staff of two national promotion people and 11 field reps. Darin Fashaw, product manager, is moving from A&M urban to Tuff Break, A&M's recently established rap imprint.

According to Heyward, Perspective ultimately will employ 25-30 full-time staffers, including eight field promotion reps. The company currently has eight staff members.

"I'm shooting to have everybody hired and on board by Nov. 15," Heyward says.

The first new Perspective appointment is VP of top 40 promotion Randy Spendlove, who was previously A&M's Northern California promotion manager. Heyward says senior promotion VP Rick Stone will continue to spearhead pop efforts.

Perspective expects to fill executive positions in business, finance, and publicity, as well as appoint product managers and L.A.- and New York-based A&R reps.

The A&R team will be geared to working at the street level, Heyward says. "We want to add some flavor. We want to add rap, and young people have got to do rap."

Heyward adds that the A&R reps also will seek new writers for a new joint venture between the Jam-Lewis team and PolyGram Music Publishing, called New Perspective Publish-

ing. Neither Cafaro nor Heyward could supply additional details about the publishing arm, saying that the deal is not yet complete.

The Perspective team is moving to larger offices on A&M's Hollywood lot. The company's East Coast staff will work out of A&M's Manhattan office.

The fresh cash and bolstered staff at Perspective also will result in an expanded release schedule: Heyward says that the company will release seven to nine albums in 1994, versus the three or four it would have issued with a smaller team.

Plans for next year call for new albums from Sounds Of Blackness and Lo-Key?; the solo debut of Sounds Of Blackness lead vocalist Ann Nesby; and debuts by the Gerald Levert-produced act Drama, the New York-based harmony-oriented quintet Solo, reggae-R&B singer Rajaneé, positive-rap trio the Sewer Brats, and R&B-popsters Krush.

Cafaro emphasizes that R&B acts currently on the A&M roster will continue to be released under the A&M logo, and new R&B acts will be signed "very selectively" by the company.

He says that A&M R&B acts with albums expected in the first quarter of 1994 are the gold-selling diva CeCe Peniston, longtime superstar Barry White, and the quartet For Real.

Tuff Break will continue to go through the label's pop division.

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# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**CLOSE RACE:** "Dreamlover" by Mariah Carey (Columbia) stays on top for a seventh week, regaining in monitored airplay points but declining in sales points. Xscape's "Just Kickin' It" (So So Def/Columbia) is among the three biggest overall point-gainers for the second straight week, and finally unseats "Whoop! (There It Is)" by Tag Team (Life/Bellmark) at the top of the Hot 100 Singles Sales chart after the latter single spent 16 weeks at No. 1. "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA) increases 16% and is the second-biggest point gainer overall. The third challenger for the top slot is "All That She Wants" by Ace Of Base (Arista), which is far and away the biggest point-gainer overall and leaps 8-4. Carey's single may hold at No. 1 again next week by a narrow margin, but any of the three challenging titles are close enough to hit the top in two weeks.

**RIDING ON THE RHYTHM:** The three biggest point-gainers among developing titles (not yet in the top 20) are breaking from the top 40/rhythm-crossover stations included in the monitored radio panel used for the chart. "Can We Talk" by Tevin Campbell (Qwest/Warner Bros.) is the biggest point gainer, and wins the Power Pick/Sales And Airplay at No. 35. It debuts at No. 42 on the sales chart and leaps 54-32 on the airplay chart. Early top 10 airplay includes KMEL San Francisco, KKMZ Colorado Springs, Colo., and WJMH Greensboro, N.C. The second-biggest gainer outside the top 20 is "Gangsta Lean" by DRS (Capitol). It enters the sales chart at No. 40. An anthem about young people and handguns, "Gangsta Lean" is breaking at The Box (KBXX) Houston (No. 2), Hot 102 Milwaukee (No. 5), and WPGC Washington, D.C. (No. 3), where the problem of teen-age shootings is at its worst. The third-biggest gainer among developing records is Salt-N-Pepa's "Shoop" (Next Plateau/London/PLG). It bounds up the sales chart 32-15 and debuts on the airplay chart at No. 64. It's No. 3 in airplay at KKSS Albuquerque, N.M., No. 5 at WHYT Detroit, and No. 9 at Wild 107 (KSOL) San Francisco.

**QUICK CUTS:** "Lemon" by U2 (Island/PLG) holds at No. 71 this week on the airplay chart (up 8%). The only commercial configuration soon to be available is a vinyl maxi-single which features remixes by David Morales. Look for the Hot 100 debut of "Lemon" in early November. U2's first radio release, "Numb," never appeared on the chart because there was no commercial single available... Basketball star/rapper Shaquille O'Neal makes his Hot 100 debut at No. 74 with "(I Know I Got) Skillz" (Jive). It's already No. 11 at Q102 Philadelphia. The Cranberries bow at No. 91 with "Linger" (Island/PLG). The Irish group is crossing to top 40/mainstream from top 40/modern rock. "Linger" is top 10 in airplay at numerous modern rock outlets, including KROQ Los Angeles, 99X (WNNX) Atlanta, and KWOD Sacramento, Calif. "We Getz Busy," by teenage rap duo Illegal (Rowdy/Arista), debuts at No. 95. The pair was discovered by Left Eye of TLC... "Send Me A Lover" by Taylor Dayne is up 39% overall, mostly on the strength of monitored top 40/adult airplay. It's No. 1 at KISN Salt Lake City, No. 3 at KMXV Kansas City, Mo., and No. 1 at WTFM Johnson City, Tenn.

## 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	LOOKING FOR MR. DO RIGHT	JADE (GIANT)	14	19	4	MY SISTER	THE JULIANA HATFIELD THREE (ATLANTIC)
2	2	8	ONLY LOVE	WYNONNA (Curb/MCA)	15	—	1	UP ON THE ROOF	II'D EXTREME (GASOLINE ALLEY/MCA)
3	4	3	IN DREAMS	JOHN WAITE (IMAGO)	16	6	4	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)
4	11	8	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)	17	25	2	SPACEMAN	4 NON BLONDES (INTERSCOPE)
5	7	3	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)	18	—	1	MR. VAIN	CULTURE BEAT (550 MUSIC)
6	21	3	OUTTA HERE	KRS-ONE (JIVE)	19	20	10	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
7	8	3	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)	20	—	1	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
8	—	1	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)	21	—	2	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
9	9	2	IT HAD TO BE YOU	SILK (KEIA/ELEKTRA)	22	—	1	ALL THRU THE NITE	P.O.V. (GIANT)
10	12	2	MAKE ROOM	THA ALKALHOLIKS (LOUD/RCA)	23	—	1	BEER AND BONES	JOHN MICHAEL MONTGOMERY (ATLANTIC)
11	15	3	HUMAN BEHAVIOUR	BJORK (ELEKTRA)	24	—	1	YOU MAKE ME SMILE	DAVE KOZ (CAPITOL)
12	13	3	COMING HOME TO LOVE	COMING OF AGE (ZOO)	25	—	1	SUBLIME	THE OCEAN BLUE (SIRE/REPRISE)
13	23	2	'93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)					

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

## PBS MUSIC PROGRAMMING TURNS TOWARD ROCK

(Continued from page 12)

"It took a while to convince the labels to take us seriously, and now they do," Horn says.

The PBS audience is a "great audience," says Jim Guerinet, senior VP/GM at A&M. "Whenever these things air, we find ourselves selling records," he says. Sting's "Summoner's Travels" premiered Sept. 15 as part of "In The Spotlight."

"I don't think [the PBS demographic] is watching traditional music video networks or listening to traditional music radio," Guerinet adds. "But they buy records."

Epic's senior VP of marketing, John Doelp, concurs. "Putting a special on MTV or VH-1 has an impact, but those viewers are music consumers; we've already tapped them," he says. "When you go to PBS, you reach a much broader mass audience, and you may find someone who used to be a big music fan and you remind them of how much [they] love [an artist]."

Sade's "Love Deluxe—An In The Spotlight Special" is set to air Nov. 24. The concert special is the Epic artist's only live television performance this year.

"It usually works to everyone's benefit—these shows sell a bundle of records," Doelp says. "And PBS gets the hipness factor of having Sade's only live performance."

The trend to program contemporary acts on PBS likely will continue, says WNET's Horn. "Look who got into the White House," he says, "and he brought his music with him."

With "In The Spotlight" and the performance-driven series "Center Stage" and "Austin City Limits" skewing toward a younger demographic, it is no longer unusual to see

Rosanne Cash, Kenny Loggins, James Taylor, Elton John, Lindsey Buckingham, Neil Young, Keith Richards, or Michael Bolton on the same PBS schedule with the orchestra, opera, ballet, or science-and-nature programs that have come to typify public television.

Even the PBS classical theatrical/variety series "Great Performances" has broadened its appeal in the past seven seasons to include such acts as Natalie Cole, Paul McCartney, and Harry Connick Jr. On Dec. 1, PBS stations will showcase Pete Townshend's "PsychoDerelict" as part of the series' 21st season.

"The programs do the same thing they've always done," says Quatrone. And despite the recent trend toward rock- and pop-oriented acts, PBS will continue to program performances by Placido Domingo, Jose Carreras, Perry Como, and Andy Williams, among others. "We always want the top performance artists, no matter the genre," she says.

Programs generally arrive at PBS through deals conducted with individual stations or the production companies mounting the programs, Quatrone notes. For example, PBS acquired the rights to "Center Stage" in a deal with Chicago-based public broadcasting station WTTW, which co-produced the concert series with VH-1.

Another leading PBS outlet, Boston-based station WGBH, currently is co-producing a 10-part "History Of Rock'N'Roll" with the British Broadcasting Corp. The series is scheduled to debut in early 1996.

"We will have artistic control, and do the type of show we want to do,"

Horn says. "But if a label wants to come in, make an investment, and be a partner, we can find a happy, non-commercial medium and produce a classy show."

Those "classy shows" have become hot properties during the fundraising pledge months of March, August, and December. In fact, "In The Spotlight" premiered in March 1993 with the "Bob Dylan 30th Anniversary Celebration" from Madison Square Garden. The tribute concert included live performances by Stevie Wonder, Eric Clapton, Tom Petty, and George Harrison, among others.

The 1993 "In The Spotlight" series will wrap with a Joe Cocker special in the pledge month of December. PBS usually offers premiums related to the programs that air during pledge periods, and music programs generally are accompanied by offers of free audio or video collections to inspire contributions. "The Moody Blues Live At Red Rocks" concert special was a top fundraiser for most of the PBS stations that aired it during the pledge period in March 1993, says Horn.

Other top fundraisers included concert specials by Taylor and Loggins, adds Jan Goldstein, director of program and marketing information at Boston-based American Program Service. APS distributes programming that reaches about 80% of the nation's public broadcasting audience.

APS is working with Warner Bros. to produce a concert special and companion video starring Chicago, Goldstein says. The longform video will be offered as a pledge premium prior to its release at retail in January, she says.

## PERFORMANCE RIGHT BILL BATTLES UP HILL

(Continued from page 10)

ings the opposition of the National Cable Television Assn. as well as the recent demands by the American Federation of Musicians and the American Federation of Television and Radio Artists to have some stake in any royalty fees, it becomes clear that, as one veteran put it, "There's going to have to be a lot of discussion, and what it adds up to is new legislation with different language next year."

Some of the opponents, notably those from the music industry, also admit—again, off the record—to a political concern.

Says one record industry source, "With the exception of NAB, which usually deals with another committee anyway and has enormous lobbying muscle, it doesn't make much sense to be too aggressive in pointing out

what we see as inadequacies [in the bills' language]; you don't want to lose the good will of the lawmakers you're working with on other matters."

Another industry source adds: "We're going to give our views, but it's not our place to suggest new language or new avenues... unless we're specifically asked."

According to one insider, "The bills have got to be fixed, and it's up to the

sponsors and their staffs to fix them. So, we'll let them know the problems, from our viewpoint, and see what happens."

Sens. Dianne Feinstein (D-Calif.), and Orrin Hatch (R-Utah), co-sponsors of the Senate version of the bill, S. 1421, will be at the conference at the invitation of Rep. William J. Hughes (D-N.J.), sponsor of the House version, H.R. 2576. Both bills are still in subcommittee.

## FTC'S MUSIC BIZ INQUIRY

(Continued from page 10)

have been initiated as a response to used-CD policies implemented by four of the six majors, sources say it was clear from the beginning that the scope of the investigation included broader record company trade practices, including pricing (Billboard, Aug. 14).

But so far, the FTC's queries about pricing are focusing on whether the six majors are communicating to one another about pricing information. According to a number of sources at major label operations, the FTC has not asked for documents showing how the majors make pricing decisions.

However, as the inquiry, being handled by the FTC's Dallas office, has progressed, the agency has asked the majors to provide documents on advertising policies, including information on minimum advertised price and cooperative advertising dollars, sources say.

Specifically, the federal agency has

requested information such as how much cooperative advertising individual accounts get. The FTC is progressing in such a manner, says one exec, that its next obvious question will be, "Why does one account get more co-op ad dollars than another?"

In the past, executives have explained the discrepancy between ad dollars given to accounts in terms of marketing decisions. Ad dollars are a main tool that the majors use to drive sales of specific titles and insure that the accounts focus on those titles. Executives have long maintained that they can justify giving more ad dollars to one account over another.

If the FTC asks to hear those arguments, record label executives say they are confident that they are on solid footing, although they also say they worry that the FTC may take a different stance.

By press time, the FTC was not available for comment.

## DISNEY STEPS UP OVERSEAS EFFORTS FOR TOP VID TITLES

(Continued from page 5)

titles as an anchor or as an event," says Michael Johnson, president of Disney's Buena Vista Home Video International venture. "Globally, retailers like it too."

Johnson notes, "Three years ago it was a Christmas market only. Now we have three major releases, two in the fall and one in the spring," thanks to increases in production of feature-length cartoons. Disney is cranking out three new features every two years, to be combined with older animated titles on a video release schedule.

Buena Vista invited 45 of the top international retailers to a conference in Orlando, Fla., earlier this month for a peek at future plans.

At the Orlando conference, the studio said it may create a sales event in the summer to give it four seasonal

bites of the apple.

Buena Vista just delivered 10 million copies of "Beauty And The Beast," a record outside North America, and should ship another 2 million-3 million; in North America the company has shipped 22 million units. The studio follows Oct. 28 with "The Jungle Book," drawn from the Disney catalog; it's expected to do 13 million-14 million units outside North America.

Buena Vista is estimated to have budgeted approximately \$80 million to market "Beauty," "Jungle Book," and the yet-to-be announced spring title internationally.

One example of how the money's being spent: Buena Vista rented 250 of the largest billboards in the U.K. to promote "Beauty." Sales here have topped 2.2 million, and records

are toppling elsewhere—in Germany, retailers bought 1.1 million cassettes; in Japan, 900,000; in Spain, 675,000; and in Australia, 325,000, according to Buena Vista.

Johnson credits much of the success to a wider retail base, with 42% of sales generated by stores not tracked by monitoring services like Gallup. "[The monitoring services] are a hangover from the record days. You get Woolworths, Smiths, Menzies, and record outlets, but not the supermarkets and the other retailers we've moved into," says Buena Vista's U.K. chief, Philip Jackson.

Johnson notes that the supermarkets and other chains are treating video as a mainstream consumer item and giving it different shelf space and more point-of-purchase opportunities.

### STRUCTURE IMPROVES

What a difference two years has made. International sales of "The Little Mermaid" suffered when the title was released in September 1991, followed weeks later by "Fantasia." Johnson notes, "What we missed with 'Mermaid' was working with retail more closely. 'Fantasia' replaced 'Mermaid' shelf space rather than expanded it. It was a mistake." He and Jackson cite consumer purchases of 70% of the "Beauty" shipment as proof that Buena Vista has righted the shape of its marketing and distribution infrastructure.

Jackson claims more units of "Beauty" sold internationally now than "Cinderella" did in 3-4 months, and more than the total for "Little Mermaid." He adds, "It shows how much we've improved." The big question for Buena Vista is whether consumers will buy both titles this fall. "We think so," Johnson says. "We think that if consumers buy two or three videos this fall, then two of them will be ours."

### RIDING ALADDIN'S MAGIC CARPET

Buena Vista claims it's already experiencing a coattail effect with "Aladdin," which went on sale three weeks ago in the U.S. Although the studio didn't have hard data at deadline, a spokesman says sales of most other Buena Vista titles have been buoyed by the release in the U.S.

An international release for "Aladdin" has not been scheduled, according to Buena Vista.

The "Aladdin" lift seems greater than usual, according to New York-based Alexander & Associates, which surveys consumers weekly. Analyst Amy Innerfield says consumer purchases of Buena Vista's "Homeward Bound" and "Pinocchio" soared 85% and 120% in the U.S., respectively, in

the week after "Aladdin" arrived. "It was really a steep increase" for them and for New Line Home Video's "Teenage Mutant Ninja Turtles 3," which showed a 70% bounce, she says. "Honey I Blew Up The Kid," from the Disney stable, and Fox-Video's "Home Alone 2" were relatively flat, Innerfield adds.

Alexander doesn't talk to retailers, some of whom haven't seen the same gains. "We do get a kick in sales, but it's not 1-to-1. At best it's 1-in-10," says Gary Ross, president of Minneapolis-based Suncoast Motion Picture Co., Musicland's sell-through division.

Randy Morris, purchasing director of Spec's Music in Miami, agrees. "We've seen a pick-up on 'Beauty And The Beast,' but it's a few units' difference and not that significant." And "Homeward Bound" has been downward bound at Spec's, despite increased floor traffic generated by "Aladdin," he says.

Nevertheless, Tower Video VP John Thrasher is sure coattails are in place. "It seems more prevalent on the East Coast, but store traffic is up all over. I've never seen anything like this."

Things might have been better still had direct-to-sell-through titles like "Happily Ever After," "Tom And Jerry: The Movie," and "Free Willy" reached stores by now. "Then you would really see some multiple purchases," Thrasher says. Innerfield thinks those titles, all due in the next several weeks, will benefit from Disney's holiday season push.

Assistance in preparing this story was provided by Seth Goldstein in New York and Eileen Fitzpatrick and Jim McCullough in Los Angeles.

## BIG GETS BIGGER AS TCI LINKS WITH BELL ATLANTIC

(Continued from page 10)

"overwhelming preference for random-access entertainment. If it's cost-effective, it will be the dominant method for entertainment provision."

Raymond Smith, chairman of Bell Atlantic, said the merged companies would "create new products for interactive multimedia networks, and develop platforms and branded software for multimedia services." Smith will be chairman of the new company. Malone, he said, will "develop all programming interests."

Their chief competitor is Time Warner Inc., the No. 2 system operator, serving 7.1 million households. Its partner in creating an interactive full-service digital network near Orlando, Fla., is telco U S West Inc., which invested \$2 billion in Time Warner earlier this year.

Both TCI and Time Warner have libraries of entertainment programming to download through two-way networks, but Time Warner's list is greater by far. Its portfolio of blue-chip properties includes Warner Bros. Pictures, Warner Bros. Television,

Warner Music Group, Warner Home Video, Home Box Office, and more.

TCI's programming lineup, through its subsidiary Liberty Media Corp., includes stakes in The Box, Black Entertainment Television, QVC Network, The Family Channel, Encore, Home Shopping Network, and other companies. Earlier, TCI announced a joint venture with BMG to create a music video network. TCI's acquisition by Bell Atlantic, which has strong cash flow, could hasten the development of that and other programming.

The Bell Atlantic/TCI deal is the latest—and biggest—example of the telephone companies' rush to enter the entertainment industry because competition in their traditional business, local phone service, has become intense. Early this month, Nynex Corp., the regional telco in New York and New England, said it was investing \$1.2 billion in Viacom Inc. to help Viacom acquire Paramount Communications Inc.

TCI's Malone said the takeover

battle for Paramount is "peripheral" to the Bell Atlantic/TCI merger. But TCI subsidiary Liberty Media has committed \$500 million to the war chest of competing bidder Barry Diller's QVC Network Inc., and TCI owns 22% of QVC. Malone said, "I wish Barry Diller the best of luck. He's the only person on earth who can make Paramount worth what's being bid for it." He characterized TCI's interest in the deal as "just an investment, relatively small in the scheme of things."

Bell Atlantic has been testing video on demand over cable TV in Northern Virginia, but is prohibited by federal regulations from providing cable service in areas where it has the telephone franchise. In the markets where TCI's cable interests and Bell Atlantic's phone service overlap, the cable properties will be divested.

Federal regulatory agencies must approve this merger, as well as a previously announced deal in which TCI said it would acquire Liberty Media for about \$3.8 billion in stock.

## TIME WARNER, VIACOM HOME SHOPPING DEALS

(Continued from page 10)

importance of the full-service network to the company is that it will provide a new form of distribution for the existing and future creative products from the other parts of the company."

Viacom is testing interactive cable in Castro Valley, Calif., with AT&T. About 1,000 households will be hooked up initially in mid-1994. The test eventually will be expanded to 4,000 homes.

AT&T spokeswoman Mary Barnsdale says her company is pro-

viding "authoring tools," which means the software that will allow CUC to provide products and services interactively. CUC participated in a test of interactive cable TV with AT&T last year.

Consumers will use TV remote control devices to shop.

Sandra Morgan, VP of corporate communications at CUC, says her company's service will be "shopping on demand" rather than the "auction process" of current TV home shopping. Consumers now have to

wait to see the product they're interested in, but with the new service they'll be able to call up the items they want by category and feature.

CUC has nearly 30 million members who pay an annual fee of \$49 for goods and services, many of which are provided through banks, charities, entertainment publications, and credit-card companies.

Morgan says her company's database of 250,000 items includes such products as compact discs and tapes, video games, CD players, and VCRs. CUC also sells tickets to plays and ballets. It is possible that concert tickets could be ordered, then printed out electronically.

Time Warner also announced that Hewlett-Packard will develop technology for the Orlando test allowing printouts from interactive TV (see story, page 54). DON JEFFREY

## NRM ADDING SELL-THRU SECTIONS

(Continued from page 10)

of sales, a figure NRM management thinks matches that of other music chains.

Balicky says NRM will expand its sell-through commitment "as we relocate in malls," where the majority of its outlets are situated. For the most part, the chain is looking at stores big enough to absorb the new category without hurting established departments. Meanwhile, NRM is expanding to 109 locations by the end of the year.

WaxWorks, whose accounts mostly

are small video specialists in the Southeast, got the NRM job after Balicky became acquainted with WaxWorks founder and president Terry Woodward at a National Assn. of Recording Merchandisers convention.

Woodward oversees 136 Disc Jockey record stores, as well as the Reel Collections sell-through outlets. WaxWorks will bid for other rack assignments "where customer needs are ones we can field," says Meek, who is on the lookout for other record chains.

## FOR THE RECORD

A photo caption in the Oct. 16 issue of Billboard had an incorrect title for Paul Cooper of Atlantic Records. He is senior VP/West Coast GM for the label.

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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  
OCTOBER 23, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	2	6	GARTH BROOKS	LIBERTY 80857 (10.98/16.98) 5 weeks at No. 1	IN PIECES
2	3	4	4	MEAT LOAF	MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL
3	2	1	3	NIRVANA	DGC 24607*/Geffen (10.98/16.98)	IN UTERO
4	4	3	6	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX
				★ ★ ★ GREATEST GAINER ★ ★ ★		
5	8	—	2	REBA MCENTIRE	MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO
6	7	7	21	JANET JACKSON	▲ <sup>3</sup> VIRGIN 87825 (10.98/16.98)	JANET.
7	6	5	9	BILLY JOEL	▲ <sup>2</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS
8	5	—	2	GEORGE STRAIT	MCA 10907 (10.98/15.98)	EASY COME, EASY GO
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
9	NEW ►	—	1	DEF LEPPARD	MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE
10	9	6	14	BLIND MELON	▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON
11	11	11	13	TONI BRAXTON	● LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON
12	13	10	12	CYPRESS HILL	▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY
13	17	26	53	ALAN JACKSON	▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
14	10	—	2	SPICE 1	JIVE 41513 (9.98/15.98)	187 HE WROTE
15	15	12	20	ROD STEWART	▲ <sup>2</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED
16	14	9	42	STONE TEMPLE PILOTS	▲ <sup>2</sup> ATLANTIC 82418/AG (9.98/15.98)	CORE
17	12	8	16	SOUNDTRACK	▲ <sup>2</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE
18	16	13	25	AEROSMITH	▲ <sup>2</sup> GEFEN 24455 (10.98/16.98)	GET A GRIP
19	18	15	47	SOUNDTRACK	▲ <sup>3</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD
20	NEW ►	—	1	PET SHOP BOYS	EMI 89721/ERG (10.98/16.98)	VERY
21	20	14	5	JOHN MELLENCAMP	MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS
22	22	20	11	SMASHING PUMPKINS	● VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM
23	26	25	4	SOUNDTRACK	IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT
24	27	103	58	VINCE GILL	▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU
25	19	17	6	BARNEY	SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
26	35	34	15	WHITE ZOMBIE	● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
27	23	21	40	SWV	▲ <sup>2</sup> RCA 66074 (9.98/13.98)	IT'S ABOUT TIME
28	21	18	49	SOUL ASYLUM	▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION
29	25	23	95	PEARL JAM	▲ <sup>3</sup> EPIC 47857 (10.98 EQ/15.98)	TEN
30	30	16	3	MELISSA ETHERIDGE	ISLAND 848660/PLG (10.98/15.98)	YES I AM
31	32	28	16	TONY! TONI! TONE!	● WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL
32	24	19	11	UB40	▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES
33	33	30	8	BABYFACE	EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU
34	31	27	47	KENNY G	▲ <sup>3</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS
35	36	41	15	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98)	
36	34	31	43	DR. DRE	▲ <sup>2</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC
37	29	22	14	U2	▲ <sup>2</sup> ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA
38	38	39	22	WYONNNA	▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY
39	54	—	2	MICHAEL CRAWFORD	ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT
40	39	29	31	LENNY KRAVITZ	▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?
41	50	43	16	BILLY RAY CYRUS	▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST
42	41	35	30	4 NON BLONDES	● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!
43	42	33	8	SCARFACE	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS
44	43	37	25	AARON NEVILLE	● A&M 0086 (10.98/16.98)	GRAND TOUR
45	53	56	16	MARK CHESNUTT	MCA 10851 (10.98/15.98)	ALMOST GOODBYE
46	28	—	2	NEIL DIAMOND	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING COLUMBIA 57529 (10.98 EQ/16.98)	
47	63	66	33	BROOKS & DUNN	▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN
48	49	51	13	CLINT BLACK	RCA 66239 (10.98/15.98)	NO TIME TO KILL
49	45	36	31	STING	▲ <sup>2</sup> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES
50	51	45	10	KRIS KROSS	● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB
51	46	44	12	TAG TEAM	LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)
52	61	53	15	TOOL	ZOO 11052 (9.98/15.98)	UNDERTOW
53	37	—	2	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP
54	59	98	67	MARY-CHAPIN CARPENTER	▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	40	38	26	GIN BLOSSOMS	● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE
56	44	24	3	SCORPIONS	MERCURY 518258 (10.98 EQ/15.98)	FACE THE HEAT
57	62	58	47	CONFEDERATE RAILROAD	▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD
58	56	48	15	BARBRA STREISAND	▲ COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY
59	55	57	3	EN VOGUE	EASTWEST 92296/AG (8.98/12.98)	RUNAWAY LOVE
60	47	—	2	AARON HALL	MCA 10810 (9.98/15.98)	THE TRUTH
61	NEW ►	—	1	"WEIRD AL" YANKOVIC	SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA
62	66	64	34	2PAC	● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....
63	64	70	40	JOHN MICHAEL MONTGOMERY	▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE
64	60	47	4	PRINCE	PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1
65	48	32	4	PRINCE	PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES
66	57	46	69	SPIN DOCTORS	▲ <sup>2</sup> EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE
67	72	68	6	THE BREEDERS	4 A D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH
68	70	63	3	ABBA	POLYDOR 517007/PLG (10.98/16.98)	GOLD
69	52	49	9	JAMES TAYLOR	COLUMBIA 47056 (18.98 EQ/22.98)	LIVE
				★ ★ ★ PACESETTER ★ ★ ★		
70	106	134	48	SOUNDTRACK	▲ <sup>2</sup> WALT DISNEY 60846 (10.98/16.98)	ALADDIN
71	75	72	113	METALLICA	▲ <sup>2</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA
72	76	86	27	INTRO	ATLANTIC 82463/AG (9.98/15.98)	INTRO
73	65	52	7	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS
74	67	60	59	ERIC CLAPTON	▲ <sup>2</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED
75	82	75	56	GEORGE STRAIT	▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)
76	84	81	3	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT
77	68	55	28	ONYX	● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP
78	74	77	51	R.E.M.	▲ <sup>2</sup> WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE
79	NEW ►	—	1	DIGITAL UNDERGROUND	TOMMY BOY 1080 (10.98/15.98)	THE BODY-HAT SYNDROME
80	69	54	4	PRINCE	PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2
81	58	40	3	DE LA SOUL	TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MINDSTATE
82	77	61	49	SADE	▲ <sup>2</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE
83	88	95	8	CLAY WALKER	GIANT 2451/WARNER BROS. (9.98/15.98)	CLAY WALKER
84	80	71	16	BETTE MIDLER	ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS
85	78	67	98	MICHAEL JACKSON	▲ <sup>5</sup> EPIC 45400* (10.98 EQ/15.98)	DANGEROUS
86	89	83	23	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS
87	71	50	4	EARTH, WIND & FIRE	REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM
88	90	91	29	DWIGHT YOAKAM	● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME
89	102	90	73	BILLY RAY CYRUS	▲ <sup>2</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL
90	93	80	19	LUTHER VANDROSS	▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO
91	73	42	3	THE CURE	FICTION 61551/ELEKTRA (11.98/16.98)	SHOW
92	NEW ►	—	1	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC
93	98	93	162	GARTH BROOKS	▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES
94	83	69	16	GLORIA ESTEFAN	● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA
95	86	79	42	SHAI	▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE
96	91	74	73	JON SECADA	▲ <sup>2</sup> SBK 98845/ERG (9.98/15.98)	JON SECADA
97	105	109	21	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98)	BIG TIME
98	95	107	9	SAWYER BROWN	CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN
99	81	59	18	SOUNDTRACK	▲ COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO
100	92	73	17	TINA TURNER	● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)
101	107	110	22	JOE DIFFIE	EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE
102	114	126	30	SAMMY KERSHAW	● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART
103	87	65	22	RADIOHEAD	● CAPITOL 81409 (9.98/15.98)	PABLO HONEY
104	101	84	13	SOUNDTRACK	MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY
105	100	78	16	TEARS FOR FEARS	MERCURY 514275 (10.98/15.98)	ELEMENTAL
106	94	62	5	JOHN HIATT	A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR
107	97	89	33	DURAN DURAN	▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN
108	112	120	98	BROOKS & DUNN	▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN
109	138	192	3	VINCE GILL	MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH

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 FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	99	88	43	REBA MCENTIRE ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
111	108	92	54	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
112	104	108	24	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99
113	125	119	190	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
114	111	106	47	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
115	103	85	20	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
116	109	94	9	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
117	122	102	25	PRIMUS ● INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
118	119	115	99	ENYA ▲ <sup>2</sup> REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
119	117	101	8	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
120	96	76	13	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
121	123	104	55	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76
122	124	117	31	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
123	118	96	22	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
124	85	—	2	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	85
125	115	97	16	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
126	116	105	7	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	105
127	127	118	139	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
128	110	100	3	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	100
129	129	127	52	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
130	126	124	42	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
131	133	130	56	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
132	120	82	3	MR. BIG ATLANTIC 82495/AG (10.98/15.98)	BUMP AHEAD	82
133	79	—	2	THE POLICE A&M 0150 (39.98/55.98)	MESSAGE IN A BOX: THE COMPLETE RECORDINGS	79
134	113	99	32	THE PROCLAIMERS ● CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
135	134	116	27	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
136	NEW	▶	1	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	136
137	141	139	6	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	135
138	128	112	16	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
139	121	137	3	SUZU BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	121
140	135	123	21	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
141	142	133	181	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
142	145	144	35	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
143	NEW	▶	1	ROBERT CRAY MERCURY 518167 (10.98 EQ/15.98)	SHAME + A SIN	143
144	147	131	24	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
145	140	114	8	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60
146	130	113	7	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
147	131	—	2	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	131
148	144	138	16	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19
149	155	142	7	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	119
150	157	177	3	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX	150
151	132	122	27	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
152	136	128	10	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	119
153	154	141	49	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
154	150	145	25	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69

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
155	163	153	109	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
156	NEW	▶	1	TONY BENNETT COLUMBIA 57424 (10.98 EQ/16.98)	STEPPIN' OUT	156
157	148	143	55	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
158	174	160	13	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
159	143	111	4	RICKIE LEE JONES GEFEN 24602 (10.98/15.98)	TRAFFIC FROM PARADISE	111
160	139	129	7	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	91
161	170	174	80	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	4
162	146	125	15	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
163	184	—	74	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	35
164	151	132	10	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
165	168	—	2	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	165
166	162	155	24	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
167	159	158	178	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
168	152	135	11	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
169	195	178	3	STING A&M 0162 (7.98/11.98)	DEMOLITION MAN	169
170	167	159	81	EN VOGUE ▲ <sup>3</sup> EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
171	165	156	51	MADONNA ▲ <sup>2</sup> MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
172	161	140	20	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
173	183	—	2	PAUL SIMON WARNER BROS. 45394 (59.97 CD ONLY)	1964/1993	173
174	177	161	6	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIOT!	156
175	180	179	12	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
176	156	136	17	NEIL YOUNG REPRIS 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
177	153	151	14	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
178	169	152	27	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
179	176	167	38	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
180	164	—	2	DAN FOGELBERG FULL MOON 46934/EPIC (10.98 EQ/15.98)	RIVER OF SOULS	164
181	149	121	4	FIGHT EPIC 57372 (9.98/15.98)	WAR OF WORDS	83
182	RE-ENTRY	▶	44	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	46
183	158	146	6	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION	146
184	137	—	2	DUFF MCKAGAN GEFEN 24605 (10.98/15.98)	BELIEVE IN ME	137
185	166	147	14	VARIOUS ARTISTS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	131
186	RE-ENTRY	▶	111	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
187	171	148	54	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
188	193	172	20	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
189	173	163	8	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
190	200	175	31	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
191	172	149	17	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
192	178	165	81	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUEN	18
193	175	176	18	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
194	182	169	38	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
195	192	171	16	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
196	190	182	101	NIRVANA ▲ <sup>4</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
197	RE-ENTRY	▶	98	VINCE GILL ▲ MCA 10140 (9.98/13.98)	POCKET FULL OF GOLD	37
198	188	—	11	JOHN ANDERSON BNA 68232 (9.98/15.98)	SOLID GROUND	75
199	191	164	4	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH	122
200	194	170	29	DEPECHE MODE ▲ SIRE/REPRIS 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 62	Eric Clapton 74	Enya 118	The Jerky Boys 135	Metallica 71	Radiohead 103	Poetic Justice 162	MTV Party To Go Volume 3 125
4 Non Blondes 42	Natalie Cole 191	Gloria Estefan 94, 153	Joe 126	Bette Midler 84	Rage Against The Machine 140	Sleepless In Seattle 17	MTV Party To Go Volume 4 138
Abba 68	Confederate Railroad 57	Melissa Etheridge 30	Billy Joel 7	John Michael Montgomery 63	Collin Raye 142	Spice 1 14	Sweet Relief: A Benefit For Victoria Williams 185
Oleta Adams 164	The Cranberries 35	Fight 181	Lorrie Morgan 129	The Ren & Stimpy Show 174	Collin Raye 142	Spin Doctors 66	
Aerosmith 18	Michael Crawford 39	Dan Fogelberg 180	Rickie Lee Jones 159	Robinson S. 177	John Anderson 111	Rod Stewart 15	Clay Walker 83
Alice In Chains 111	Robert Cray 143	Fourplay 119	The Juliana Hatfield Three 152	Mr. Big 132	John Anderson 163, 198	Sting 49, 169	Keith Washington 128
John Anderson 163, 198	The Cure 91	Kenny G 34		Aaron Neville 44		Stone Temple Pilots 16	White Zombie 26
Babyface 33	Cypress Hill 12	Johnny Gill 193		95 South 166		George Strait 8, 75	Wynonna 38, 161
Barney 25	Billy Ray Cyrus 41, 89	Vince Gill 24, 109, 197		Nirvana 3, 196		Barbra Streisand 58	"Weird Al" Yankovic 61
Bell Biv Devoe 148	Taylor Dayne 158	John Blossoms 55		The O'Jays 168		Doug Supernaw 175	Yanni 151
Tony Bennett 156	De La Soul 81	Aaron Hall 60		Onyx 77		SWV 27	Trisha Yearwood 182
Big Head Todd & The Monsters 190	Dead Can Dance 199	Emmylou Harris 165		ORIGINAL LONDON CAST		Tag Team 51	Dwight Yoakam 88
Bjork 120	Def Leppard 9	Jimi Hendrix 144		Phantom Of The Opera		James Taylor 69	Neil Young 176
Clint Black 48	Depeche Mode 200	John Hiatt 106		Highlights 113		Tears For Fears 105	
Blind Melon 10	Neil Diamond 46	H-Town 178				10,000 Maniacs 187	
Suzu Bogguss 139	Joe Diffie 101	Kenny Loggins 145				Aaron Tippin 116	
Boyz II Men 136	Digital Underground 79	Patty Loveless 154				Tony! Toni! Tone! 31	
Toni Braxton 11	Dr. Dre 36	Madonna 171				Tool 52	
The Breeders 67	Duice 179	Maze Featuring Frankie Beverly 73				Tina Turner 100	
Brooks & Dunn 47, 108	Duran Duran 107	Intro 72				Conway Twitty 137	
Garth Brooks 1, 93, 141, 155, 157	Bob Dylan 146	Janet Jackson 6				U2 37	
	E-40 147	Michael Jackson 85				UB40 32	
	Earth, Wind & Fire 87	Aian Jackson 13, 186				Urge Overkill 183	
	En Vogue 59, 170	Jackyl 121				Ricky Van Shelton 160	
	Enigma 127					Luther Vandross 90	
						VARIOUS ARTISTS	

## LABEL LAWSUITS LOOM LARGE OVER ARTISTS' CAREERS

(Continued from page 5)

court.

On Oct. 18, Michael's case against Sony Corp. will go to trial in London (see story, page 16). The singer alleges that his eight-album deal with the company, which runs until 2003, is a restraint of trade.

Henley, meanwhile, has been exchanging legal volleys with Geffen Records in the U.S. First, the label sued him for breach of contract (Billboard, Feb. 13). The artist fired back with a countersuit charging that David Geffen conspired against him by asking other labels not to sign him (Billboard, Sept. 11). According to a report published in the Los Angeles Times, the Federal Trade Commission is looking into the matter.

### HIGH-PROFILE CHARITY GIGS

Despite these legal battles, which have left Michael and Henley unwilling to record for Sony and Geffen, respectively, the two stars have managed to maintain rather high profiles due to their involvement in charity-related efforts and side projects that manage to skirt contractual agreements with their labels.

Henley's reggae-styled cover of the "Guys And Dolls" number "Sit Down You're Rocking The Boat," included on MCA's late-1992 "Leap Of Faith" soundtrack, stands at No. 19 with a bullet this week on the Hot Adult Contemporary chart but is not commercially available as a single.

Henley also has maintained a high profile thanks to his involvement in his efforts to save Walden Woods. The former Eagle headlined a Labor Day concert at Foxboro Stadium in Foxboro, Mass., that included Elton John, Sting, Aerosmith, and others. The concert raised \$1.25 million (Billboard, Sept. 18).

"Common Thread: The Songs Of The Eagles," released Oct. 12 on Giant Records, also will give Henley added exposure, despite the fact that he doesn't perform on the record. The album features some of the biggest names in country music performing songs Henley helped make famous as a member of the Eagles (Billboard, July 10). Henley will donate his publishing and songwriting royalties to the Walden Woods project.

"The trick with this kind of litigation, and the responsibility of an attorney, is to make sure that the litigation doesn't hurt the artist's career," says Henley's attorney, Don Engel. He has handled about a dozen such cases over the years, including Boston's seven-year legal feud with Columbia Records in the '80s.

According to Engel, Henley's "credibility" has not been hurt by the legal battle.

Just as Henley's involvement in Walden Woods has kept the singer in the spotlight, Michael's work for the Mercury Phoenix Trust, which benefits AIDS organizations, has allowed him to maintain a high profile.

The "Five Live" EP, which features Michael performing two tracks with the surviving members of Queen at the April 1992 tribute to Freddie Mercury, was a benefit for the Mercury Phoenix Trust.

Since proceeds from the release went to charity, Sony gave clearance for Michael to participate in the project.

The EP, released on Hollywood Records in the U.S. and EMI in other territories, peaked at No. 46 on The Billboard 200 in May, but fared significantly better in other countries. In the U.K., where it was charted as a

single, it entered at No. 1. It also topped the album chart in Spain.

Thus, the EP and subsequent singles and videos to promote the release helped Michael maintain his public profile.

Michael's publicist, Michael Pagnotta of Reach Media Relations, says that since Michael made the decision to file an action against Sony, "He has made every effort to maintain as normal an artistic life as possible."

### STALLING TACTICS

Others, however, say that a protracted legal battle can hurt an artist. Peter Paterno, who will be leaving his post as president of Hollywood Records in November, says, "Artists get nervous sometimes. A suit can often take 10%-15% of their recording life."

According to Paterno, who worked as an attorney representing a number of acts, including Guns N' Roses, prior to joining Hollywood, labels frequently use stalling tactics in such contract disputes because they know that time is on their side.

"Artists' careers last 10-20 years at the most," Paterno says. "The labels know that after four years in court, an artist will get frustrated. After

### SUB POP, ADA PACT

(Continued from page 12)

ment," he says. "Anyone wanting terms or dating will have to go to ADA; we'll sell to mom-and-pop stores and some small chains... It's a big country, and there are a lot of record stores. We're not competing with ADA, we're just backing them up."

In July, Sub Pop filed suit against Caroline in a federal court in New York (Billboard, July 31). The label claimed that the distributor, which had handled its product exclusively for two years, had cheated it out of more than \$1 million by misrepresenting the distributor price on its product, among other abuses.

In its action, Sub Pop, which sources indicated had a year left to run on its agreement with Caroline, unilaterally declared its contract with the distributor void.

Poneman says that the suit against Caroline "has been settled out of court," but, citing confidentiality, declines to give any dollar figure for the settlement.

### EMI MECHANICAL DEAL

(Continued from page 16)

has concentrated on international repertoire, leaving less lucrative national compositions in individual countries to be licensed by the national societies. The Sony deal, and now the EMI deal, have seen France's SDRM license national repertoire from other countries.

Such a deal involves SDRM communicating with the databases of other societies, which in the past has proved problematic and economically unfeasible due to the different systems and languages involved. By agreeing to license this repertoire, SDRM appears confident that these difficulties can be overcome. But other societies are known to be unhappy about the potential loss of income if their repertoire is centrally licensed. Copenhagen-based NCB, which licenses for all of the Nordic region, has not yet established systems of

two to three years of litigation, they won't care a lot. They'll just want to get it over."

Michael's last Columbia album was "Listen Without Prejudice Vol. 1," which peaked at No. 2 in October 1990. Henley's last album was "The End Of The Innocence," which peaked at No. 8 in September 1989.

But Henley and Michael will receive some additional exposure when MCA releases Elton John's "Duets" Nov. 23. The album includes Michael's collaboration with John on "Don't Let The Sun Go Down On Me," which became a No. 1 hit in February 1992, and a new Henley-John recording of "Shakey Ground."

When the former track was released as a single in 1991, Michael donated all of his proceeds to AIDS charities. According to sources, Henley's proceeds from the "Duets" track will go to the Walden Woods Project.

### OUT OF SIGHT, OUT OF MIND?

Radio programmers are divided as to what effect the lengthy legal proceedings may have on the careers of Henley and Michael.

Hot AC KYSR (Star 98.7) Los Angeles PD Greg Dunkin says both

stars may suffer. "It's 'out of sight, out of mind.' They can try to keep their profile up there, but nothing is going to help Don Henley or George Michael like a new album. There comes a time when they need to be out in front on the radio and on TV, and if these guys miss that cycle, a lot of artists will be more than happy to fill that void."

However, adult top 40 WPLJ New York PD/morning man Scott Shannon says that Henley will emerge unscathed. The station started playing "Sit Down You're Rocking The Boat" after a listener called in and suggested the obscure soundtrack cut would fit the station's format. "It's a big record for us," says Shannon.

As for Henley and Michael, Shan-

non says Henley has a better chance to emerge unscathed. "He is more based on music than image," Shannon says. "George Michael is far more image-conscious, and I think he needs to get his legal problems taken care of and get into the recording studio if he wants to remain a superstar," he says.

Yet AC WKZL (The Eagle) Greensboro, N.C., APD/afternoon personality Jeff McHugh thinks Henley and Michael both will be able to ride out the legal storms. "I think these artists are big enough that the audience will wait on them for a couple of years. They don't know about the lawsuits, and when the legal hassles are over and they put out a new record, the audience will be there."

### FOX CD SERIES REFURBISHES FILM MUSIC

(Continued from page 12)

Monthly editor Lukas Kendall, and more than 40 original production photos, storyboards, preliminary designs, and color illustrations.

If the audio effort resembles the type of scholarship usually given to director's-cut laserdisc releases aimed at collectors, that is Fox Records' intention, since the label plans tie-ins for its soundtracks with its sister home video division.

The recently released FoxVideo laserdisc, "Star Wars Trilogy: The Definitive Collection," is a case in point. List priced at \$249.98, it is the No. 1 title on Billboard's Top Laserdisc Sales chart. The new "Star Wars" soundtrack box will be cross-promoted with the laser trilogy through the Twentieth Century Fox Movie Club.

The first six releases, digitally remastered from original film elements, include a double bill of David Raksin's "Laura" and Bernard Herrmann's "Jane Eyre"; Alfred Newman's "How Green Was My Valley"; Herrmann's "The Day The Earth Stood Still"; Newman's "The Robe," which has the distinction of being the first film shot in CinemaScope; the Julie Andrews-featured "Star!"; and "Stormy Weather," the 1943 all-black musical that starred Lena Horne, Bill Robinson, Cab Calloway, and Fats Waller.

The six releases, listing at \$15.98 for CDs and \$9.98 for cassettes, are packaged with the films' original artwork, plus photos and liner notes.

In addition to the home video tie-ins, the classic series will be supported by radio promotions and a consum-

er print campaign.

Whatever material is mined, putting out old soundtracks requires "a lot of detective work," Lurie says. "It's a big job to find contracts and original artwork." Lurie's division is working with the American Federation of Musicians to provide original studio musicians or their estates with a reuse fee.

Adds Geoff Bywater, senior of marketing and promotion at Fox Records, "We don't always know the shape that the music is in. You have to remember, too, that the Fox studio has changed hands a few times."

In working out marketing and promotional activities, Bywater notes that the motion picture counterparts to the audio versions bring into play videoclip possibilities for TV or in-store exposure. "For a musical like 'Stormy Weather,' we've got complete musical sequences featuring a number of terrific performers." Bywater also holds out the possibility that the European versions of the CDs may incorporate original artwork indigenous to the territories where the films were released originally. Bywater says all of Arista's creative units are available for support in putting out the series, with creative chief Ken Levy having "laid out the packaging concepts."

"We know there is a finite universe for this product," says Lurie. "But we feel the music should be out there, as long as the marketing approach targets the right people and we keep it cost-effective."

## Logic Records To Open U.S. Office Dance Label Seeks Intl Presence

COLOGNE, Germany—Logic Records, the BMG joint-venture label based in Frankfurt, intends to open a U.S. office early next year, according to managing director and co-founder Matthias Martinsohn.

In the longer term, Martinsohn said, it is inevitable that Logic will open in Japan.

Logic, which had a top five U.S. single with Snap's "The Power" in August 1990, is in an expansive mode following last year's pan-European and U.S. smash, Snap's "Rhythm Is A Dancer." It has had a London office to coordinate marketing and promotion since 1991.

"That's the way in the future to have an international structure,"

Martinsohn said of opening the new offices. "We'd rather be known less as a European continental label than as a sign of good music."

In one of the "creative minds" sessions at PopKomm last August, Martinsohn outlined how he started the label out of frustration with major label A&R departments that do not want to listen to dance music.

Logic also owns the famous Omen club in Frankfurt.

Logic started producing, packaging, and marketing its own releases, and to this day retains complete control over the music and visuals. It still does its own distribution to specialty stores and clubs.

DOMINIC PRIDE



BIG CHIEF

Jeff Sacharow of the law firm of Fischbach, Medow, Perlstein & Yanny, which represented Caroline in the suit, confirms that the suit has been "amicably settled," but offers no further comment.

## WW1, UNISTAR SEEK STRENGTH IN NUMBERS

(Continued from page 5)

in the radio network business, Westwood One and Unistar Radio Networks.

If all the necessary approvals are granted, WW1 will purchase Unistar for approximately \$101.3 million.

In addition to WW1 and Unistar, the deal also involves another major broadcast player: Infinity Broadcasting, which currently manages Unistar's business and has an option to purchase the network outright for a "nominal sum," according to Infinity CFO Farid Suleman.

As part of the new merger, Infinity will acquire 5 million newly issued shares of WW1 common stock, which is equivalent to 25% interest in the company, for \$15 million. The deal also gives Infinity an option to purchase an additional 3 million shares of WW1 stock for \$9 million, which would bring its total investment up to 30% of the common stock.

Infinity also will take over management of WW1 as part of the deal. According to Suleman, Infinity has not yet decided if the two networks will be merged.

"Essentially, it will be run as one business," he says. "[But] if it makes sense, they'll be kept separate."

Upon completion of the deal, Infinity/Unistar CEO Mel Karmazin will add CEO duties at WW1. Current WW1 chairman/CEO Norm Pattiz will remain chairman of WW1. Pattiz will retain his 52% control of the voting stock in WW1.

The new company will have a board consisting of three Infinity directors, three Westwood directors, and three independent directors, according to Suleman.

While Karmazin will take over day-to-day operations of the company, Pattiz says he will concentrate on the creative end of the business, as he did

when he founded WW1. "I'll go back to doing the kinds of things I was doing when I started the company, which was creating and producing programs," he says. "Since then, it's been all finance and banking stuff."

### SECOND IN SIZE

The merged network is expected to be second in size only to market leader ABC Radio Networks, whose own merger with Satellite Music Network several years ago made it the dominant player in the business. Acknowledging the increased competition, ABC Radio Networks president Bob Callahan wrote in a congratulatory letter to Pattiz: "Hi Ho, Hi Ho. It's off to work we go."

Commenting on the merger, Pattiz says, "This clearly makes us a much larger company, and also gives us access to a strong relationship with one of the largest broadcast groups in the country. Neither Westwood One nor Unistar owns any radio stations, and we've been competing against ABC and CBS, who do have stations. To have Infinity as a major shareholder and [to have] Mel Karmazin assume CEO [duties] for the combined company are tremendous benefits."

Westwood One divested itself of the last of its radio stations earlier this year.

With Karmazin's Wall Street reputation as a financial guru and Pattiz's programming savvy, Pattiz calls the merger a "marriage of creativity and commerce."

Despite the increased competition, ABC's Callahan says he is optimistic about the merger. "This deal should be good for the radio industry and its

advertisers," he says. "Radio, and specifically network radio, is a terrifically undersold medium. Investments in programming, sales, and marketing will develop better product and drive results."

Other industry observers expressed little surprise at the merger, which had been rumored for months, and said that if Unistar and Westwood One are kept separate there should be little change in the radio network playing field.

"Given the way Mel runs his business... It's not a surprise at all," says CBS Radio Networks VP/GM Bob Kipperman. "He's an excellent radio broadcaster. He's been very aggressive."

As far as how it will change the business, Kipperman says, "It depends on what they're going to do—consolidate the networks or keep them separate. Word on the street is they'll be kept separate. If that's the case, it would have little impact as far as CBS is concerned."

The deal is subject to several conditions, including receipt of financing, approval by WW1 stockholders, and expiration of the waiting period required by the Hart-Scott-Rodino act. Both groups anticipate closing during the first quarter of next year.

In addition to managing Unistar, Infinity owns and operates 22 radio stations and recently entered into agreements to acquire three more: KRTH Los Angeles and WPGC-AM-FM Washington, D.C., for a combined price tag of \$170 million.

Unistar's business is made up of nine 24-hour formats and several syndicated programs, including WJFK-

FM Washington, D.C.'s G. Gordon Liddy and Don Geronimo & Mike O'Meara, WPGC-FM morning man Donnie Simpson (who will be launched into syndication shortly), and Dick Clark, who is a partial owner of the net.

Westwood One is the parent company of Mutual Broadcasting System, the NBC Radio Network, Westwood One radio networks, Talknet, and the Source. Its stable of talent includes Larry King, Jim Bohannon, Pat Buchanan, and Casey Kasem. WW1 also owns the trade publication Radio & Records, which is on the selling block.

Pattiz says he doesn't anticipate any staff changes and that he's looking into ways to enlarge the company.

In over-the-counter stock trading on the two days after the Infinity deal was announced, Westwood One's shares soared \$1.875 each, or 53.5%, to a new 52-week high of \$5.375. The stock had been trading as low as \$1.50 in the past year. Infinity Broadcasting also reached a new high in the two days, surging \$5.75, or 12.6%, to \$51.25.

Westwood One also has announced third-quarter financial results. For the three months that ended Aug. 31, revenues fell 7.3% to \$25.7 million. In the same period last year, when the company received a big revenue boost from its exclusive radio coverage of the 1992 Summer Olympics, revenues were \$27.8 million. The quarterly net loss widened to \$9.1 million from \$7.7 million a year ago. But the company booked an operating profit (before interest and amortization charges and taxes) of \$1.6 million this year, compared with a \$2.8 million operating loss in the same quarter a year earlier. The company attributed the improvement to "broad-based cost-reduction programs."

Operating expenses declined by \$16 million in the nine months ended Aug. 31, according to the company.

Assistance in preparing this story was provided by Don Jeffrey in New York.



by Geoff Mayfield

**YEAH, YEAH, YEAH:** To no one's surprise, the CD debuts of the Beatles' red and blue greatest-hits packages zip to Nos. 1 and 2 on Top Pop Catalog Albums. Although both twofer sets previously were available on cassette, neither ever appeared on the catalog list before. If these were new albums, "1967-1970" would be No. 40 this week on The Billboard 200, while "1962-1966" would bow at No. 41. There is only a difference of about 500 units between the two, which suggests that most fans bought both sets at once. The Beatles' invasion of the catalog list ends the three-week reign of Meat Loaf's original "Bat Out Of Hell." The No. 2 Beatles collection outsells the Loaf by a 36% margin.

**FAB FOUR DETAILS:** With a \$31.98 equivalent for the CD versions, the Beatle sets are among the most expensive on the catalog chart. Two other doubles, Pink Floyd's "The Wall" and the original London cast recording of "Phantom Of The Opera," carry the same price tag... The catalog numbers on the catalog chart are for the new digitally remastered sets, which replace the catalog numbers that were previously assigned to the cassette versions. The old number for "1962-1966" was 90435; "1967-1970" had been numbered 90438. The new cassettes carry the same list price as the previous ones.

**COUNTRY KING:** The Billboard 200 shows residual benefits from the Sept. 29 Country Music Assn. awards telecast and the annual CMA/National Assn. of Recording Merchandisers retail campaign, and, with a respectful tip of the cowboy hat to No. 1 Garth Brooks, the star of the awards fest continues to be Vince Gill. His "I Still Believe In You," which took a monster-sized 76-place jump last week in the wake of the TV show, continues to climb (27-24). His new Christmas title motors ahead 138-109 on a 24% sales gain, his "Pocket Full Of Gold" re-enters at No. 197, and his "When I Call Your Name" makes its first appearance on Top Pop Catalog Albums (No. 44).

**COWBOYS AND COWGIRLS:** Reba McEntire has The Billboard 200's largest unit increase. Other Nashville stars moving up on The Billboard 200 include Alan Jackson (17-13 and a re-entry at No. 186), Mark Chesnutt (53-45), Brooks & Dunn (63-47), Mary-Chapin Carpenter (59-54), Billy Ray Cyrus (50-41 and 102-89), Sammy Kershaw (114-102) and John Anderson (184-163). Trisha Yearwood's second MCA album re-enters at No. 182... Any time a title moves to No. 1, it earns a bullet, which means that Brooks' "In Pieces" should have had a bullet last week.

**REALLY JAZZED:** In the Sept. 25 issue, Between The Bullets reported that Warner Bros. swept No. 1 on both Top Jazz Albums and Top Contemporary Jazz with Miles Davis & Quincy Jones and Fourplay—a rare, but not unprecedented, feat. This week, the label goes one—or should we say two?—better, locking up Nos. 1 and 2 on both charts, with Joshua Redman grabbing second place on Top Jazz Albums and George Benson taking the silver medal on Top Contemporary Jazz. This marks the first time since Billboard unveiled the contemporary list in February 1987 that a single label has held the top two spots on both jazz charts. The closest anyone else came to this feat was in the Nov. 7, 1987, issue, when GRP, Impulse!, and MCA titles owned the first two spots on both charts. At that point, the three labels all were sold through MCA Distributing (now called Uni), but GRP had not yet been bought by MCA Music.

## MICHAEL TRIAL PUSHED BACK

(Continued from page 16)

whole year, and he is very worried that the case will not be finished this side of Christmas," Cran said.

The case should go ahead next Monday, Cran argued, adding that, if necessary, it should do so in the absence of Pollock.

Parker denied the request for a formal promise from Sony not to apply for a further delay, but said he would need "a very great deal of persuading" that the case should not proceed as now planned.

David Unwin, junior counsel for Sony, told the judge that Pollock had hurt his back over the weekend and was now "physically, but not mentally, incapacitated and horizontal" at his home.

He had taken advice from three osteopaths, and expected to be fit to attend court next Monday. It was "extremely unlikely" that there would be any further delay in starting the case, said Unwin.

The judge expressed sympathy for Pollock, but stressed that there were strong commercial and professional reasons why the case should go ahead in a week's time. "Everyone is teed up and ready to go, including me," he said.

Michael, of Maida Vale, West London, was not present at the hearing but is expected to give evidence in the case, which is being brought in his real name, Georgious Panayiotou.

Michael is seeking to sever his contract with Sony and reclaim the rights to his masters. Among his claims are that his royalty rates result in a "seriously inequitable apportionment" of the proceeds from sales, and that a shift in the company's cul-

ture since CBS Records was acquired by Sony Corp. has made the record company "a small part of the production line for a giant electronics corporation who [has] no understanding of the creative process" (Billboard, Nov. 21, 1992).

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6  
CLOSED

## AUSTRALIA

ISSUE DATE: NOVEMBER 13  
AD CLOSE: OCTOBER 19

## RAP MUSIC

ISSUE DATE: NOVEMBER 27  
AD CLOSE: NOVEMBER 2

## CHINA

ISSUE DATE: NOVEMBER 27  
AD CLOSE: NOVEMBER 2

## GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4  
AD CLOSE: NOVEMBER 9

## ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 11  
AD CLOSE: NOVEMBER 16

## MAMA CONCERTS

ISSUE DATE: DECEMBER 11  
AD CLOSE: NOVEMBER 16

## ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 23

## GREECE

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 23

## YEAR IN MUSIC

ISSUE DATE: DECEMBER 25  
AD CLOSE: NOVEMBER 30

## YEAR IN VIDEO

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

**BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## VSDA MAY PROBE LOSS LEADERS

The Video Software Dealers Assn., whose members regularly complain about mass merchants' loss leaders, may pursue the rental and sell-through implications of the recent ruling by an Arkansas court that Wal-Mart was guilty of pricing drugstore products below cost, in violation of state law. "We have an interest. We're looking at it," says VSDA outside counsel Charles Ruttenberg. Predatory pricing was discussed at VSDA's last board meeting, according to president Dawn Wiener, who also acknowledges that it's a "touchy" subject that's hard to prove.

## CHIEF EXEC EXITS BRIT CHART CO.

Adrian Wistreich has resigned as chief executive of Britain's Chart Information Network (CIN), which jointly produces and finances the U.K. charts with the British Phonographic Industry. His exit comes shortly before market research firm Gallup, which has compiled the charts since 1983, hands the task over to a competitor, Millard Brown. Another U.K. exit is that of Tony Evans, publisher of trade paper Music Week, which is owned by CIN's corporate parent, United Newspapers.

## SONY U.K. GOING RETAIL AT HQ

Sony Music Europe chief Paul Russell confirms that a retail and exhibition space will take up the ground floor of its new central London HQ after it moves there in

January. A similar Sony Plaza opens at Sony's music HQ in New York Nov. 10.

## ANGER SEEN EXITING MOTOWN

Bulletin hears that Harry Anger has left his post as COO of Motown Records, while current sales chief Oscar Fields will be getting new responsibilities. No comment from the parties involved... Arista sales chief Jim Chiado is leaving the label, and word is that his replacement will be Jim Urie, formerly of PolyGram and Eurpac.

## TOP FIRMS ON CD VIDEO BANDWAGON

Video CD players were the surprise stars at the Japan Electronics Show, with such major Japanese manufacturers as Sony, Matsushita, Marantz Japan, JVC, and Yamaha exhibiting prototypes of dedicated videodisc players, including one with a disc changer. The 5-inch Video CD, based on the Karaoke CD standard established by JVC and Philips, can hold up to 74 minutes of MPEG-1 video; two discs are required for a feature-length film. Video CDs can be played back on dedicated Video CD players; Philips' CD-I players equipped with full-motion video extension cartridges; or, conceivably, standard audio CD players (with digital output) with the addition of a Video CD adaptor. The first Video CD player models are expected to hit the Japanese market within a year at about the \$400 mark.

## METAL BLADE HAS SEVERAL SUITORS

With hard-rock label Metal Blade's distribution deal with Warner Bros. up in January after a four-year run, other companies have entered the bidding to pick up the Simi Valley, Calif., label. MCA, EMI, and Sony have expressed interest, according to an informed source.

## SINATRA CHAIRS SONG HALL

Frank Sinatra, whose first new album in a decade is due from Capitol next month, has been elected chairman of the board of the Songwriters Hall of Fame. The hall's board also voted in Bobby Weinstein, the songwriter/BMI exec, as president/CEO. The new officer lineup comes in the wake of the death earlier this year of lyricist Sammy Cahn, who held the post of president for 20 years. The hall is gearing up for its 25th anniversary, when it is expected that its long-awaited museum will open in New York.

## HOUSE VOTES TO ABOLISH CRT

The House of Representatives, taking up a Judiciary Committee recommendation, voted on a motion Oct. 12 to abolish the beleaguered Copyright Royalty Tribunal. The Senate, with a measure now in subcommittee, also is expected to dump the Tribunal, replacing it with Copyright Office oversight and arbitration panels when necessary.

## Janet Does It 'Again' On The Hot 100

ONCE AGAIN, Janet Jackson makes an ultra-high debut on the Hot 100. "Again," her third single from "janet.," enters impressively at No. 15 to become the second-highest Hot 100 debut of 1993. The highest new entry of the year was "That's The Way Love Goes," the first single from "janet." It spent seven weeks atop the chart after entering at No. 14.

"Again" is in a three-way tie for the eighth-highest debut in the history of the Hot 100. The Beatles have the three highest debuts, with "Let It Be" (No. 6), "Hey Jude," and "Get Back" (both at No. 10). Herman's Hermits rank fourth with "Mrs. Brown You've Got A Lovely Daughter" (No. 12), followed by Mariah Carey's "I'll Be There" and Madonna's "Erotica" (both at No. 13), and "That's The Way Love Goes" (No. 14). Tied with "Again" are "Rescue Me" by Madonna and "In The Still Of The Nite" by Boyz II Men, which also debuted at No. 15.

**STAYIN' ALIVE:** Entering the Hot 100 at No. 87 is "Paying The Price Of Love," the Bee Gees' label debut on Polydor. It's the fourth chart label for the brothers Gibb, who started their U.S. singles career on Atco, moved over to Robert Stigwood's RSO logo, and then had two chart singles on Warner Bros. in the '80s. The latter of those two, "One," was the Bee Gees' only top 10 single in the '80s. That was startling, considering they had 12 top 10 hits in the '70s, including nine No. 1s. Barry, Maurice, and Robin were on the Hot 100 earlier this year as songwriters, when Michael Bolton's remake of "To Love Somebody" peaked at No. 12.

**STRAWBERRY FOREVER:** Sting's "Fields Of Gold" disappears from the Hot 100 after a 20-week

chart run, but Bruce Hornsby's "Fields Of Gray" is moving up to take its place. "Gold" peaked at No. 23; "Gray" rises four notches to No. 79.

**BIG RIVER:** Billy Joel has the biggest AC hit of his career as "The River Of Dreams" remains atop the Hot Adult Contemporary chart for the seventh week. Joel's previous AC best was "Just The Way You Are," which held the No. 1 position for four weeks in 1978. "River" is only the 24th single to be No. 1 for seven weeks or longer since the AC chart was created in July 1961; the 23rd was Tina Turner's "I Don't Wanna Fight," which completed a seven-week run just prior to Joel's ascension to the top.

Elsewhere on the AC chart, Rod Stewart sets new records each week as "Have I Told You Lately" extends its chart life. The track became the longest-running title in the history of the AC chart when it hit 40 weeks, but life apparently begins at 40 for this remake of a Van Morrison song. It's still highly ranked, at No. 18, and is now in its 43rd week.

**HIGH 'N' DRY:** Def Leppard enters The Billboard 200 at No. 9 with "Retro Active," a Mercury release that includes "Two Steps Behind," the band's Columbia single from "Last Action Hero." The British quintet's last two albums, "Hysteria" and "Adrenalize," both peaked at No. 1.

**PLEASE, ACTUALLY:** The second-highest debut on The Billboard 200 is the seventh chart album by the Pet Shop Boys. "Very" enters at No. 20, high enough to rank as the duo's second-biggest disc, behind "Please," which peaked at No. 7.

CHART  
BEAT™



by Fred Bronson

**Salt-N-Pepa**  
the hip-hop legends that gave you "Let's Talk About Sex," "I'll Take Your Man," "Push It," and "Do You Want Me" are back with their long-awaited album Very Necessary.

**Very Necessary Facts:**

- \* It's the ladies' turn to knock some boots with "Shoop," the first vicious single. Check out the video on MTV, BET and THE BOX.
- \* Second single "Whatta Man" features En Vogue
- \* The album has 11 of the hottest S-N-P cuts

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