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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 13, 1993

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## MUSIC & VIOLENCE: DOES CRIME PAY?

### 'Gangsta' Gunplay Sparks Industry Debate

BY HAVELOCK NELSON

NEW YORK—The involvement of rappers in incidents of gunplay has sparked debate among members of the rap music community. Many view such developments as a part of a social ill that reaches beyond recorded tracks and music videos.

As Snoop Doggy Dogg awaits trial for his role in the fatal shooting of

Philip Woldemarian in Los Angeles, two more shooting incidents have taken place involving rappers.

On Nov. 1, Interscope recording artist Tupac Shakur was charged with two counts of aggravated assault in the shooting of two off-duty police officers in Atlanta. One day later, in New York, Flavor Flav, a member of the Afro-conscious Def

(Continued on page 109)

### Dancehall Courts Danger

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Dancehall culture has a decidedly dangerous edge, exemplified by the popularity of gun or "lickshot" salutes fired at sound-system dances to honor good performances, and the ubiquitous use of violent language.

That dancehall music often mirrors a violent society, where the rapidly escalating presence of illegal guns poses a serious threat to social stability, is axiomatic. The question is, should artists be free to promote violent acts through what are popularly known as "gun lyrics"?

By declaring war in mid-August on dancehall DJs whose lyrics advocate violence—particularly against the police—Jamaica's new police commissioner, Colonel Trevor McMillan, struck a sensitive and controversial chord in the island's music industry. But despite the ensuing brouhaha (which centered more on the Commissioner's method than on his call to ac-

(Continued on page 108)

### Blockbuster To Test CD-ROM Software Sales, Rentals Planned

BY JIM McCULLAUGH

LOS ANGELES—Interactive software stands to get a significant mass-market boost with Blockbuster Entertainment's plans to launch a 53-store sale and rental test of CD-ROM in the Northern California area.

If successful, according to sources close to the test, the world's largest home video chain will begin rolling out the product nationwide to as many as 300 upscale stores in major markets.

To date, CD-ROM software has been sold primarily in computer hardware and software chains such as CompUSA, Egghead, and Electronics Boutique.

Recently, however, CD-ROM has been crossing over to more traditional home entertainment software retail channels. Some major music chains such as Tower have been adding product slowly.

At the same time, Major Video Concepts, the Indianapolis-based home video wholesaler, has been testing the sale and rental of CD-ROM product in a small group of video specialty stores, in cooperation with Compton's New Media of Carlsbad, Calif.

According to sources in the multimedia industry, Compton's will be a primary vendor to Blockbuster for the test. Compton's is a leading CD-ROM publisher, known for its "Interactive Encyclopedia" on CD-ROM. The company, recently ac-

(Continued on page 97)

**Sony, Blockbuster, PACE Team In Amphitheater Deal (See Page 6)**

### Chicago Scene Continues To Draw Major-Label Attention

BY ERIC BOEHLERT

NEW YORK—As newly established Chicago rock acts continue to gain national followings, other up-and-coming local players quickly are stepping in to fill their shoes as fresh, hot prospects.

Local acts producing talked-about records, primarily for local la-

bels, include the unusual pop of Green (Widely Distributed Records); Seam (Touch And Go), a transplant from North Carolina and Homestead Records; Smashing Pumpkins protege Catherine (March Records); the ethereal Big Hat (March); and head-banging group Tar (Touch And Go). Wink O'Bannon, guitarist for Chicago's

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CATHERINE

### German Acts Take Control On Domestic Charts

BY DOMINIC PRIDE

LONDON—Hard work, financial



GROENEMEYER

MAFFAY

security, and tradition are among the more common clichés the world associates with Germany, but a holy alliance among those traits seems to have worked

(Continued on page 107)

### Majors Irked By Retailers' Markups On Developing Titles

BY ED CHRISTMAN

NEW YORK—Major labels' variable pricing policies for developing artists are being jeopardized by some retailers' refusal to be partners in the strategy. Instead, these merchants are using the lower-cost titles to boost profit margins.

The most recent example of this lack of support is the new Therapy? EP issued by A&M Records, which, despite its \$10.98 list, is be-



THERAPY?

(Continued on page 101)

### GLOBAL MUSIC PULSE

**Musical Events Go On Despite Moscow Strife**

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# Local Radio Responds To California Fires

## One Station Broadcasts Show From The Air

■ BY CARRIE BORZILLO

LOS ANGELES—For the second time in a week, fires ravaged parts of Southern California and radio programmers reacted with varying strategies to report on the blazes and help those affected by the disaster.

At N/T KFI Los Angeles, afternoon hosts John Kobylt and Ken Chiampou and morning jock Bill Handel didn't rely on reports from a traffic helicopter. Instead, they took to the air in a helicopter to do their shows. KFI PD David Hall says, "We have them broadcasting their entire shows from the air to keep people up to date. We'll continue to do so if the fire is still big."

Classic rock KLSX Los Angeles continued its Howard Stern show as scheduled with the shock jock spending far more time commenting on the New York elections than the fires on the West Coast. The station handled local news during its normal breaks.

At one point during the show, Stern joked with a caller from Los Angeles, while crackling fire sound effects played in the background. Stern said God was paying back Los Angeles for the jury's verdicts in the Reginald Den-

ny beating case.

Most stations continued to program music. Rock oldies KCBS-FM (Arrow 93) PD Tommy Edwards says, "It's difficult to compete with a news station. When people want information they know where to go for news. We continued with music and did news at our normal breaks."

Nevertheless, Edwards says the station's public affairs director is working with the Los Angeles mayor's office to find out what services or supplies can be donated to victims.

KCBS-FM will make on-air announcements on where to send needed supplies and include telephone numbers on the station's listener line.

Top 40 KIIS also is following the business-as-usual route. The station will donate money not awarded to winners on its money-line contest, "Get On The Phone," to the Red Cross.

Other stations have added more news-

casts. AC KOST has inserted extra newscasts throughout the day and is relaying information about where fire victims can get free housing and storage lockers for their personal belongings, according to PD Jhani Kaye.

Urban KACE PD Rich Guzman says that as the fires raged, the station opened its newslines and added newscasts every hour in the afternoon and evenings. The station also is running public service announcements from Calif. State Senator Diane Watson every other hour to encourage listeners to donate goods to the First A.M.E. Church in Los Angeles, which plans to distribute supplies to victims.

Entertainment Radio Networks, which is based in fire-stricken Malibu, was spared from the flames.

Although employees were unable to get to work Nov. 3, VP/GM Dean Gross says the network's programs would not be affected.

## Baker & Taylor Expands CD-ROM To Rental Outlets

■ BY SETH GOLDSTEIN

NEW YORK—Baker & Taylor Software is expanding sales of CD-ROM releases to include video rental stores.

The Simi Valley, Calif.-based company becomes the second distributor to seek out such retailers. Major Video Concepts in Indianapolis began selling CD-ROM titles to video specialists earlier this year and has enlisted about 40 stores in what senior marketing VP Robert Tollini calls "richer suburban neighborhoods," where personal computers already have found a home. CD-ROM players, which need to be attached to personal computers, are difficult to rent to the uninitiated.

Brad Grob, group director of market de-  
(Continued on page 97)

## PPV Industry Abuzz Over VSDA Report On Altered Start Dates

NEW YORK—The Video Software Dealers Assn. and the pay-per-view industry are at loggerheads over a report the VSDA plans to unveil Tuesday (9) on the impact PPV has on prerecorded cassette rentals.

Viewer's Choice and Request TV, each claiming to reach 11.5 million addressable cable households, issued a press release in advance of the VSDA report accusing the group of deliberately misinterpreting data gathered by consultants Cambridge Associates.

PPV's complaint focuses on the VSDA preoccupation with signal theft, an issue some observers consider peripheral to the video trade. It says VSDA's conclusions "are not substantiated" by Cambridge data and ignore home copying as "the most prevalent form of piracy in the U.S."

Overall, Viewer's Choice and Request TV describe the report as "invalid and transparent propaganda based

on faulty research methodology" designed to convince Hollywood studios to extend PPV debut dates from 30 days to 60-90 days after home video availability. Warner, Paramount, and Columbia TriStar have released, or soon will release cassettes of major titles with extended PPV windows in trials that will become policy if retailers buy more copies.

According to the VSDA report, stores will buy as much as 16% more product with longer windows. Viewer's Choice and Request TV dismiss the estimate as "ridiculous."

The two PPV channels got an unauthorized look at a draft version that apparently was leaked by one of the studios; the studios received their copies during a presentation delivered by VSDA executive VP Don Rosenberg and Cambridge's Dick Kelly.

SETH GOLDSTEIN

## THIS WEEK IN BILLBOARD

### HURLEY IN THE HOUSE

One of the progenitors of the Chicago house music genre, Steve 'Silk' Hurley, has revived his career in recent months following the 1992 demise of his I.D. Production venture. Collaborations with CeCe Peniston, Trey Lorenz, and others are in the works. Larry Flick talks with Hurley in Dance Trax. **Page 32**

### MOVEMENT ON THE VID CD BLOCK

Disctronics, the music-software replicator, says it has begun producing Video CDs manufactured according to the international White Book standard. Meanwhile, several hardware manufacturers are working on dedicated Video CD players. Peter Dean and Marilyn A. Gillen have the details. **Page 88**

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# 'Aladdin' Set To Fly For The Holidays Buena Vista To Green-Light Reorders

■ BY SETH GOLDSTEIN

NEW YORK—Buena Vista Home Video, which grounded "Aladdin" reorders last month to make sure cassette shipments did not fly out of control, is preparing to flash an all-clear to wholesalers ready to rebuild inventory.

The green light will come in the midst of a fourth quarter filled with direct-to-sell-through movies like "Free Willy" and "The Muppets' Christmas Carol" aimed at the family trade. About 10 features—some dating from the summer, including "Home Alone 2" and "Teenage Mutant Ninja Turtles 3"—are expected to dominate consumer purchases.

Some retailers are concerned that the prominence of hit titles will force more profitable catalog titles off to the side. "There's not a lot of money to be made with hits," laments Arrow Distributing executive Doug Harvey, who thinks hit titles will take 40% of retailers' open-to-buy dollars.

"Aladdin" is the biggest culprit, but most wholesalers are eager for a Buena Vista all-clear on reorders of the title. Mindful of mid-November ad schedules that signal the start of the holiday-season push, Harvey said at press time, "We've got to know [about reorder availability] absolutely next week. I would be adamant about it."

Arrow and others generally are happy with the quantities of "Aladdin" still in stock—and that has to make Disney's Buena Vista unit happy about the way it has judged demand. The studio, which shipped an estimated 22 million tapes in late

September to U.S. and Canadian customers, claims to have sold 16 million to consumers and reportedly is prepared to move another 5 million to retail.

Immediately after the initial delivery, Buena Vista told wholesalers and direct accounts that it would not freshen supplies until it was sure the title was moving (Billboard, Oct. 16). Buena Vista normally does this with major sell-through titles, but never so soon or for so long, observers note. The hold has been thorough, as well. Pittsburgh-based rackjobber Rank Retail Services of America VP Tom Ryan says Buena Vista even refused to ship an order filed before the moratorium that "somehow got lost."

## TEMPORARY LULL?

Ceasing deliveries "was a smart thing for Disney to do," says Larry Hicks, Handleman's senior VP of merchandising, who expects the start-up to begin shortly. Stores have "sufficient inventory, and sales have leveled off." Presumably, Buena Vista hopes the lull is temporary for a title that many trade sources predict will reach 30 million units by January. Studio executives were unavailable for comment, despite several phone calls.

A few wholesalers think "Aladdin" demand has slowed too quickly, although no one thinks the title has been derailed. Rank Retail Services president Harry Steck says, "We've not had the same amount of excitement" since the street date. "I thought we would be deluged week after week."

One distributor worries that "nobody's beaten down the doors" for additional copies. But he's also quick to credit Buena Vista for approaching inventory "the right way. Let the consumer find it and work it off."

With point-of-sale data flowing from numerous direct accounts, including Wal-Mart, Kmart, Toys 'R' Us, and Target, Disney is considered the studio most adept at tracking store activity. "You've got to act smarter today. Nobody wants re-

turns," according to another distributor. "They do a good job with that."

## 'FREE WILLY' SURPRISE

Even at the peak of a highly competitive direct-to-sell-through season, "Aladdin" should dominate at retail. Sources give it a 50% share of perhaps 50 million "A" cassettes shipped in the last half of 1993. While nothing else should come close, there is satisfaction among suppliers and wholesalers with many of the other titles available, and there also should be at least one pleasant surprise.

Warner Home Video's "Free Willy," which arrives in mid-November, is doing 25%-50% better than expected thanks to a theatrical box office that remained strong even after the

(Continued on page 97)

# Major Video Concepts May Acquire Troubled Artec

NEW YORK—Video distribution may be undergoing another shakeout. Indianapolis-based Major Video Concepts is discussing the acquisition of beleaguered Artec, according to trade sources.

The principals couldn't be reached for comment at press time, but Major Video president Walt Wiseman reportedly was holding talks with Artec founder Marty Gold last week at Gold's Shelburne, Vt., headquarters. Major senior VP of marketing Robert Tollini had no comment about the possibility of a deal that would boost Major's market share to 16%-17% while eliminating one of the few remaining single-digit regional wholesalers.

If a deal is consummated, Major becomes a strong No. 3 behind Ingram Entertainment and East Texas Distributing. Baker & Taylor Video would be fourth, trailed by Star Video Entertainment, Sight & Sound, Video Products Distributors, Best Video, WaxWorks/VideoWorks, and M.S. Distributing. At one time, video supported as many as 80 distributors.

Artec has been stumbling badly in recent months, amid a flurry of rumors about bounced checks and unpaid bills (Billboard, Oct. 16). Gold denied that things were as bad as the competition said, but he did acknowledge that Artec could not fill two orders for

(Continued on page 97)

# Results Of RIAA Study Fuel Debate On Source Tagging

■ BY ED CHRISTMAN

NEW YORK—The industry's effort to implement universal source tagging is at a precarious juncture.

At least four majors are expected to report during a Recording Industry Assn. of America committee meeting Wednesday (10) that test results show sound quality degradation on some cassettes when an acousto-magnetic electronic article-surveillance tag is deactivated. But the National Assn. of Recording Merchandisers (which recommended the technology), its members, and manufacturers are searching for a way to keep the source-tagging initiative alive despite those findings.

Their efforts, however, face mounting opposition from artists and managers who fear that the technology will degrade the sound quality of prerecorded cassette tapes. Consequently, these critics have been trying to pressure labels to abort source tagging based on acousto-magnetic technology.

Executives at the major record companies decline to comment, or say they are still testing. Pam Horovitz, NARM executive VP, says she will not comment on the testing until she sees the results. She adds, however, "We should have the same time to study their results as they had to study ours." And Tim Sites, VP of communication at the RIAA, says, "Until all the companies have reached their results and share that information on [Nov. 10], it would be premature to reach any conclusions.

Sources say BMG Music, Warner Music Group, Sony Music, and PolyGram have found sound degradation on cassette tapes, but not CDs, when an acousto-magnetic target is deactivated—in some cases even when the "toasters" device is used. The device was invented by Sensomatic, the company that championed an

(Continued on page 109)



**Long-Term Relationship.** Tenor Placido Domingo signs a new long-term commitment with Sony Classical, continuing the partnership that began nearly 25 years ago on CBS Masterworks. Shown in back row, from left, are Gunther Breest, president, Sony Classical; Udo von Stein, executive VP, Sony Classical; Linda Novak, VP of business affairs, Sony Classical USA; Don Erik Franzen, counsel for Domingo; and Ervin R. Veg, senior VP of A&R and artist and public relations, Sony Classical. In front, from left, are Michael P. Schulhof, chairman, Sony Music Entertainment; and Domingo.

# Entertainment Trio Ventures Into New Arena

■ BY DON JEFFREY

NEW YORK—Three entertainment companies have formed a joint venture that will become a powerful player in the business of developing and managing amphitheaters for concerts and touring theatrical musicals.

Blockbuster Entertainment Corp., Sony Music Entertainment, and PACE Entertainment Corp. own equal interests in Pavilion Partners, a joint venture that owns, manages, or has under development nine sheds across the U.S.

In addition to their amphitheater operations, Blockbuster operates the nation's biggest home video retail chain and more than 200 music stores, and owns majority stakes in entertainment programming companies; Sony Music is one of the Big Six worldwide recording companies; and PACE is a major booker of talent in the Southwest, as well as a producer and presenter of Broadway musicals.

The companies say they plan

(Continued on page 108)

# RIAA Lobbies Hard For NAFTA Passage

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has been lobbying for years, on and off Capitol Hill, for the passage of the North American Free Trade Agreement with Mexico and Canada, due for a House vote Nov. 17.

In recent weeks Jack Valenti, president of the Motion Picture Assn. of America—chosen as spokesman from a coalition of copyright industry groups—has led the charge, featured in recent publicity and the flood of pro-NAFTA ads in newspapers, magazines, and on TV.

But top RIAA officials have met here and in Latin American countries with top leaders since the turn of the decade, and it also recently kicked in a share of financial support for the pro-NAFTA media blitz, along with other coalition members in the software and publishing world.

The RIAA's message is that protection of American performers,

tunes, movies and movie stars, creative talent, and product is necessary and important, and that what is good for the copyright community is good for the U.S.

For example, RIAA figures show that Mexico's piracy problem—still massive, despite the much-heralded recent Mexican copyright reform—eats up much of that country's market for sound recordings and creates massive losses for companies here.

There has been hard-won progress in Latin countries, with improved record sales in Mexico, Bolivia, Chile, Colombia, and Ecuador, among others—jumping from 55% to 173% in the last few years. But the RIAA says that NAFTA is still "critical to recording industry interests."

A recent RIAA white paper stated, "Put bluntly, NAFTA's defeat would reverse an existing trend of legal reform and improved enforcement." It adds that Latin America is "increasingly important both as a source for repertoire and as a market."

The other major reasons the trade groups here favor passage have been listed and explained in Capitol Hill testimony, as well as in letters, white papers, and ads in consumer media. The reasons include extended copyright protection terms, beefed-up piracy and customs laws, and reciprocal "national treatment" protection provisions under host country laws of the fruits of creative producers.

However, an insider says, "What they're not talking about too much is that they basically made a deal with the administration to some degree to support NAFTA, because the Clinton administration for the first time demonstrated an emphasis on the necessity of increased worldwide protection for U.S. intellectual property in the [current round of] GATT international trade negotiations."

Another source close to the coalition says that such a tradeoff, while not structured as such, occurred.

Nevertheless, an RIAA spokesman

(Continued on page 108)

# Celine

DION

"THE COLOUR OF MY LOVE"

AN ALBUM YOU'LL  
ALWAYS REMEMBER,  
FROM THE VOICE  
YOU'LL NEVER FORGET.

WITH ONE OF THE MOST SPECTACULAR VOICES IN MUSIC TODAY, GRAMMY-WINNER CELINE DION HAS LEFT AN INDELIBLE IMPRESSION ON THE WORLD. HER LAST ALBUM, THE PLATINUM+ "CELINE DION," LAUNCHED FIVE CONSECUTIVE MULTI-FORMAT HITS, INCLUDING THE OSCAR AND GRAMMY AWARD-WINNING "BEAUTY AND THE BEAST."

HER INSPIRED PASSION ON "WHEN I FALL IN LOVE" (WITH CLIVE GRIFFIN) HELPED CATAPULT "SLEEPLESS IN SEATTLE" STRAIGHT TO TRIPLE-PLATINUM. SHE HAS DAZZLED AUDIENCES ON OSCAR NIGHT, GRAMMY NIGHT, THE AMERICAN MUSIC AWARDS, THE TONIGHT SHOW, THE ARSENIO HALL SHOW, TWO DISNEY SPECIALS, AND A SOLD-OUT U.S. TOUR WITH MICHAEL BOLTON.

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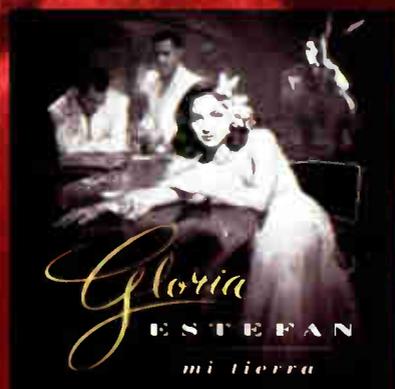
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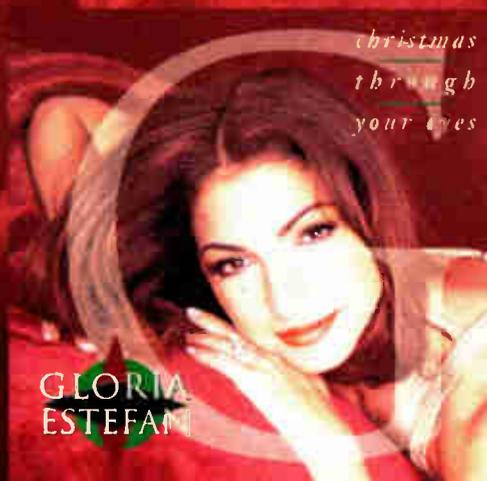
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*"mi tierra"*  
—The Album She Was Born  
To Make.



*"Christmas Through Your Eyes"*  
—The New Album.



*"Greatest Hits"*  
—Giving You More Than Her Best.

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# Commentary

## Beware Lawyers With Conflicts

BY OWEN J. SLOANE

The myth that lawyers with conflicts of interest can obtain better results for clients than independent lawyers in the music business, a myth undoubtedly perpetrated by some lawyers to mask their greed, has come under intense scrutiny recently.

A conflict of interest exists when the attorney has something to gain from both sides of the deal.

High-profile lawsuits—like the one filed by Billy Joel against his former lawyers, which was subsequently withdrawn (Billboard, Nov. 6), and the suit brought by Prince's former manager against his former lawyers—have focused attention on conflicts of interest. I would like to offer some suggestions as to how an artist can avoid conflict situations and what an artist can do if affected by a conflict.

The most certain way to avoid getting hurt by a conflict of interest is to choose an ethical lawyer. In choosing a lawyer, one should check out the lawyer's reputation in the community. The music business is a relatively small business, and any lawyer who does a substantial amount of work in music will have developed a reputation that can be ascertained easily.

To further check an attorney's reputation, a client also can contact the local State Bar Assn. to see if any complaints have been filed against the attorney and if any disciplinary action was ever taken. Moreover, an artist can check the court registers to see if any suits have been filed against the attorney and, if so, read the complaints. These documents are considered public record, so anyone can obtain a copy from the court clerk.

Furthermore, in selecting a lawyer, one should not rely solely on someone else's recommendation. Very often a recommendation is not based on the lawyer's ethics or competence but is the payback of a favor or an attempt to trade a client for a client. An artist should always personally inter-

view the lawyer. A full disclosure of all clients the lawyer represents should be requested. If there is a conflict or potential conflict, the lawyer should be asked to describe how he can represent both the artist and the other party without one being shortchanged. The usual response to such a question is that the lawyer will, by representing both sides, reach a deal that is fair to both sides. Ask him by whose standards



**'One need not fear taking any lawyer to task'**

Owen J. Sloane is an entertainment attorney in Santa Monica, Calif.

will the deal be fair? More importantly, ask yourself if you want to be represented by someone who tells you that what you want is not fair, rather than someone who fights for what you want.

If there is not direct conflict—i.e., where the lawyer will represent both you and the other party to the same transaction—find out nonetheless if the lawyer has any other business, financial, professional, or personal relationships with the other party and how significant they are. You must determine if that relationship will affect the lawyer's judgment and willingness to represent you with total dedication to your interests. If the other party is a major source of referral business for the lawyer or employs the lawyer on other matters and accounts for a significant amount of income to the lawyer, you should be extremely cautious because it is exactly these situations in which clients get "sold out."

Once having entered into a relationship with a lawyer, if you suspect that you are not being represented vigorously or that

the agreement negotiated on your behalf is not satisfactory, try to determine if the cause is a conflict of interest. If you believe it is, don't be afraid to get a second opinion from another lawyer. It is pennywise and pound foolish not to spend what should be a relatively small amount of additional attorney's fees to have another professional review what your regularly employed lawyer has done. Although negotiation is a delicate art and involves many judgment calls on which reasonable and honest men may differ, a deal secured as a result of a conflict of interest is often obvious to a professional.

Even if the agreement is signed and completed and facts later surface that the lawyer was operating under a conflict of interest, clients still have remedies. Undisclosed conflicts and conflicts not waived in writing by the client after full disclosure by the lawyer are violations of the Canons of Professional Ethics. A complaint to the local Bar Assn. should result in an investigation and perhaps disciplinary action against the lawyer. Civil actions to recover fees paid or to collect from the lawyer the difference between what the client should have gotten and what he or she actually received from the tainted transaction may also be appropriate. And one need not fear taking any lawyer to task in this business since, contrary to another popular myth, no one lawyer is powerful enough to adversely affect an artist's career in the music business by causing the artist to be blacklisted.

If clients become more demanding of their rights and start to hold all music lawyers to the higher ethical standards they are supposed to follow in any event, and which most lawyers do in fact abide by, perhaps the whole level of legal representation in the music industry will rise. And perhaps in that case, lawyer jokes won't seem too funny.

## LETTERS

### CERTIFICATION REFRESHER COURSE

Please give us a refresher course on how RIAA certifications are awarded.

I know a record has to be commercially available for at least 60 days before it is eligible for certification. However, there is confusion among the ranks as to whether a product needs to actually sell a million copies to the consumer at the retail level before it is certified platinum. The same question applies to gold certifications.

While the new charting methodology by SoundScan, used for tracking album and singles sales, has greatly improved the affected Billboard charts, it now seems even more unclear how certain releases are certified when the numbers just don't add up.

For example, releases by Janet Jackson, Michael Jackson, and Garth Brooks have each debuted with estimated first-week sales of slightly more than 300,000 copies, which routinely dwindle to about 100,000 per week by the end of the second month, when they became eligible for certification. Yet their recent albums have been certified triple, quadruple, and quintuple-platinum on first audit.

While Tag Team's top-selling "Whoomp! (There It Is)" was certified platinum before Mariah Carey's "Dreamlover" was even released, in the months since, "Dreamlover" has been certified for a million units sold without ever having ranked higher on the sales chart than "Whoomp!" If Tag Team's previously certified single outsold Mariah Carey's the entire time she was selling a million copies, why hasn't "Whoomp!" been certified double-platinum?

If certifications are not based on consumer purchases, but on total units shipped from the record label or distributor during the first 60 days, then how are returned copies—which I am sure exist, because I've seen whole handfuls of gold and platinum singles sitting on store shelves long after their chart lives have ended—accounted for in the certification process?

Darrell J. Roberts  
 Raleigh, N.C.

*Billboard responds: According to the Recording Industry Assn. Of America, all of its certifications are based on unit shipments as reported by record*

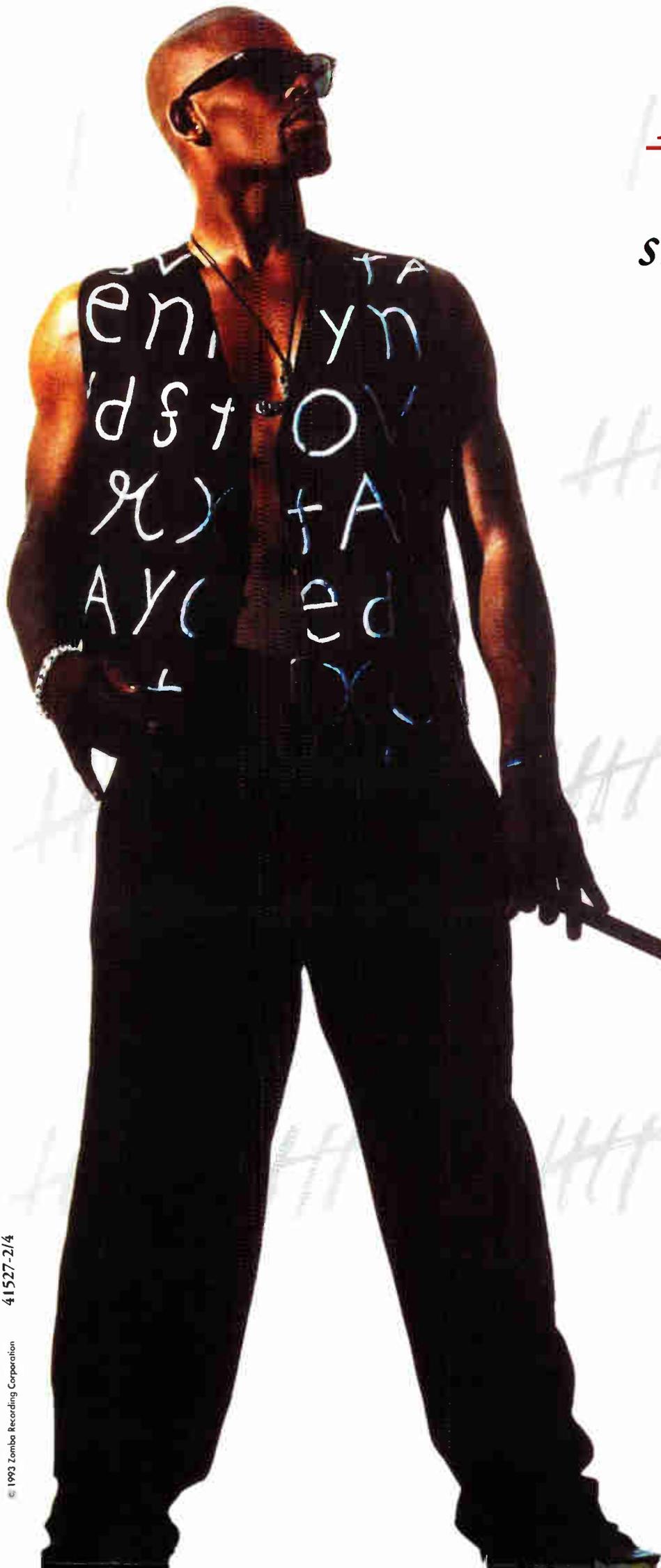
*companies to RIAA after a 60 day waiting period. That waiting period is designed to allow for returns.*

*Conversely, SoundScan tracks albums and singles at the point of sale on an ongoing basis.*

*RIAA certification is not automatic, and must be initiated by the record company. When a record company reports to the RIAA that it has shipped 1 million copies of an album or single and wants to have that title certified platinum, the RIAA sends an independent auditor to evaluate the report. A record company is charged a fee by RIAA each time it seeks to certify a title. That fee is designed to cover the cost of the RIAA's auditor.*

*"Whoomp!" was released April 14, 1993, and was certified platinum by RIAA in June. "Dreamlover" was released July 23, 1993, and was certified gold (for sales of 500,000 units) and platinum in September. According to RIAA, neither record company has yet applied for multiplatinum certification on those singles.*

# R. KELLY *12* PLAY



*12 Play the Provocative  
new album from the  
singer/songwriter/producer  
who brought you  
the platinum album  
Born Into The 90's.*

His debut boasted 5 Hit singles including the #1 R&B chart toppers "Honey Love" and "Slow Dance (Hey Mr. DJ)" and the Top 40 ballad "Dedicated".

*And now with 12 Play  
R. Kelly gives you a dozen  
new ways to play.*

*Featuring :  
"Sex Me (Parts I & II)"  
"Seems Like You're Ready"  
and "Your Body's Callin'"*

All songs on 12 Play were written, performed and produced by R. Kelly.



Management: Barry Hankerson  
Midwest Group

# Artists & Music

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

## Stars' Pacts On Way To Michael Trial Sony Must Provide Contracts As Evidence

■ BY CHRIS WHITE

LONDON—The U.S. courts ruled Nov. 1 that Sony Music Entertainment must deliver superstar recording contracts to the English courts by Nov. 9, as requested by singer George Michael in his case against the record company. Michael is charging Sony with restraint of trade.

Judge Morris E. Lasker of the U.S. District Court for the Southern District of New York ordered that the stars' names and certain other identifying information would be removed from the contracts prior to their submission. The documents requested include the contracts of such Sony acts as Michael Jackson, Billy Joel, Bruce Springsteen, Barbra Streisand, and the Rolling Stones.

It was unclear at press time how the documents would be used in the case, which is continuing in the Royal Courts of Justice here.

Michael's 12 hours of testimony in the case culminated with the artist acknowledging that he was "horried" that his song, "Mother's Pride," was given a special radio edit that lauded soldiers fighting in the Persian Gulf War. Also called to testify were Michael's manager, Rob Kahane, and the artist's former attorney, Tony Russell.

The figure of former CBS Records CEO Walter Yetnikoff loomed large over court 39 as Kahane testified, "Walter was always trying to teach me the business... he took me under his wing."

However, Yetnikoff insisted on Kahane selecting one of two attorneys with whom he always dealt, the manager testified.

Under cross-examination by Sony's attorney, Gordon Pollock, Kahane said he had a meeting with the CBS chief to discuss renegotiating Michael's contract, and that Yetnikoff urged him to use attorneys John

Branca and Allen Grubman.

Asked by Pollock why he accepted that situation, Kahane replied, "I knew that [Yetnikoff] did not have to renegotiate with us, and I also knew that he worked with people whom he liked, so I introduced George [Michael] to Branca and Grubman."

Kahane added that Yetnikoff told him he wanted the renegotiations to take place in the U.K., "but my concern was that it would be a disadvantage, because all of Sony's superstars dealt with the company in the U.S., and Michael might not be treated in the same way in the U.K. However, Walter did assure me that Michael would still be treated as a superstar."

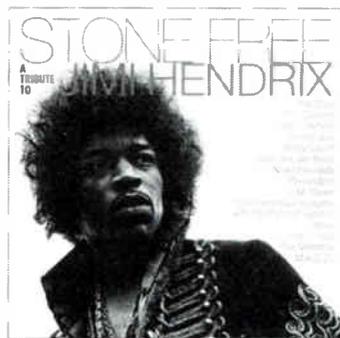
Kahane said that one of the reasons Michael wanted to renegotiate with the U.S. company was because "we had been impressed with the U.S. company's marketing of the 'Faith' album..."

However, as Michael had testified (Continued on page 107)

## Radio Has Positive Experience With Hendrix Tribute Album

■ BY CRAIG ROSEN

LOS ANGELES—With a strong initial response from radio, the producers of "Stone Free: A Tribute To Jimi Hendrix" may very well accomplish their goal of turning a



Album art for "Stone Free."

new generation of rock fans on to the music of Jimi Hendrix.

The album, set for release Tuesday (9) on Reprise, is the culmination of a dream for Warner Bros. senior VP of creative services Jeff Gold and Eddie Kramer, who engineered many of Hendrix's classic sides. The duo served as executive producers of the album, along with author John McDermott and Warner Bros. senior VP of A&R Michael Ostin.

"Stone Free" features a diverse array of talent—from the Cure, Eric Clapton, and blues master Buddy Guy to classical violinist Nigel Kennedy, avant-hip-hop duo P.M. Dawn, and modern rock faves Belly—offering their takes on such Hendrix classics as "Purple Haze," "Stone Free," "Red House," "Fire," "You Got Me Floatin'," and "Are (Continued on page 20)

## Grateful Fans Can Order Direct From The Dead

■ BY CHRIS MORRIS

LOS ANGELES—The Grateful Dead Mercantile Co., the San Francisco band's merchandising unit, keeps truckin' along with the recent publication of its first house organ, the Grateful Dead Almanac, and a move into mail-order record sales with the release of the live album "Dick's Picks Volume One."

In October, the premiere issue of the Almanac—an eight-page, four-color newsletter that combines editorial matter with an extensive catalog of Dead merchandise—was mailed to what editor Gary Lambert describes as a "pretty vast" network of 85,000-100,000 Deadheads.

The first newsletter went to the Dead's fan mailing list and others who recently purchased merchandise or requested catalogs.

Lambert acknowledges that a major impetus for creating the Almanac came when the Dead took its tour merchandising in-house this summer, after the conclusion of a three-year arrangement with Toronto-based Brockum. (That agreement had followed a 17-year association with Winterland.)

Mercantile Co. head Peter McQuaid says, "As of the first of June, [we took] all merchandising aspects back in-house—tour, retail, wholesaling, licensing."

Taking on the merchandising responsibilities "helped [the Almanac] gel," Lambert says. "We really wanted to do some new things (Continued on page 97)



"Rock" Music. Executives from the Hard Rock Cafe, EMI Music Publishing, and CEMA announce the formation of Hard Rock Records, which will launch in February with five compilation albums covering, respectively, alternative, hip-hop, reggae, metal, and classic rock. The albums will be sold at Hard Rock Cafe locations and in retail stores, via CEMA and CEMA Special Markets. "To millions of young people around the world, the name Hard Rock has become synonymous with great music," said Martin Bandier, worldwide chairman/CEO of EMI Music Publishing. "These special compilations will give young record buyers a mix of their favorite hits in every genre of music." Shown at EMI's New York office, from left, are John Sykes, executive VP of talent acquisition and marketing, EMI Music Publishing; Peter Morton, co-founder and chairman, Hard Rock Cafe; and Bandier.

## Boxed Set Gives Redding Proper Respect

■ BY DAVID NATHAN

LOS ANGELES—Twenty-six years after his tragic death in a plane crash, Rock And Roll Hall of Fame member Otis Redding is being honored with a 96-track, four-CD/four-cassette deluxe boxed set from Rhino Records that documents his relatively brief but illustrious recording career.

"Otis! The Definitive Otis Redding" was released Nov. 2 as part of Rhino's Atlantic & Atco Remasters series.

In addition to three early tracks recorded for independent labels, the set includes singles released on Volt Records and posthumously on Atco, along with key cuts from 11 studio albums, 22 "live" recordings, a rare public service announcement, and a never-released Coca-Cola commercial that was uncovered just weeks before the



REDDING

## Rhino Renders Jazz 'Beauty' Ornette Set Covers Atlantic Years

■ BY JEFF LEVENSON

NEW YORK—When saxophonist Ornette Coleman recorded the first of his eight U.S. albums for Atlantic more than 30 years ago, he was birthing more than a new jazz form. He ignited a controversy that both illuminated his career and engulfed it: Was Ornette's free-thinking music the next stylistic step in jazz's development, or merely a cacophonous detour? Was he a genius or a scam man?

Three decades later, Rhino is adding its voice—actually, that of Coleman—to the debate. It is issuing "Beauty Is A Rare Thing: The Complete Atlantic Recordings," a six-CD box covering Coleman's entire label output, recorded between the years 1959 and 1961.

"Ornette's body of work changed the face of jazz in this century," says package producer Yves Beauvais. "In the Atlantic archives, Ray Charles and Aretha Franklin are the

only other artists with [catalogs] that are self-contained, self-driven, and massively influential. Ornette is right up there. We needed to do a complete rendering of his work, and not a greatest-hits package, because he's a rare man, and he deserves first-class treatment."

Not everyone felt that way, quite (Continued on page 98)

## Warner, Geffen/DGC Line Up Information Services For Fans

■ BY CARRIE BORZILLO

LOS ANGELES—The Warner Bros. and Geffen/DGC labels have linked with computer on-line systems to give consumers information on artists and new releases, tour dates, and artwork, and, in some cases, the opportunity to hear music.

Warner Bros., which went on America On-Line in late September and CompuServe Oct. 1 (Billboard, Sept. 18), has approximately 50 forums for artists such as Prince, the Velvet Underground, and Jimi Hendrix.

Geffen/DGC went on CompuServe Oct. 25 with information and graphics on 15 artists, and approximately 30 30-second music samples of new singles, B sides, and live tracks.

The 400,000 subscribers to America On-Line and 1.4 million subscribers to CompuServe can communicate with each other about the artists on the forums, or ask questions to Warner Bros. and Geffen/DGC executives (Continued on page 20)

package was completed for release.

The set was compiled and produced by engineer/producer Bill Inglot, Atlantic A&R executive Steve Greenberg (who produced the label's 1991 boxed set, "The Complete Stax/Volt Singles: 1959-68"), and Rhino VP of A&R Gary Stewart. A 100-page accompanying booklet includes commentary by Redding's widow, Zelma (who also provided a number of photos from her private collection); former Atlantic executive Jerry Wexler; and Stax Records alumni Jim Stewart (Continued on page 101)

# a tribe called Quest Midnight Marauders



Features The First Single and video

## "Award Tour"

We hope you will find our Midnight Marauders  
presentation precise, bass heavy and just right.



## Atlantic Promotes Blackburn To Nashville Group President

■ BY EDWARD MORRIS

NASHVILLE—Atlantic Records' increasing importance as a country label—certified by the fact that three of its nine acts have gone platinum—has led to the elevation of Rick Blackburn to president of the company's Nashville division.

Blackburn, who joined Atlantic in 1989, had held the title of VP/GM.

In spite of the vote of confidence implicit in his promotion, Blackburn says he has no plans to significantly enlarge either the roster or the staff.

"My philosophy is to keep things very small," Blackburn explains, "and concentrate on trying to make a great record. That's all talk—but we really do try to do it in our song preparation stages and production. The whole thing is product. I really don't want to have a large roster. It will never be our goal."

Due to this view, Blackburn says, "You're not going to see much staff change. We may add a couple of people in '94, like a secretarial position to handle some of the administration and probably get some help in the publicity area."

Atlantic Nashville has 14 staff members. Its roster consists of platinum-selling Tracy Lawrence, John Michael Montgomery, and Confederate Railroad, plus Neal McCoy, Roger Ballard, Kieran Kane, Marilyn Martin, Ray Kennedy, and Robin Lee.

In addition, Blackburn says he is negotiating to sign two new acts, the names of which he declines to disclose. He says he expects to be able to announce these new additions within the next three weeks.

Blackburn says he will continue to rely heavily on research in deciding which records to release, even though he concedes that early research on Confederate Railroad failed to predict the breakthrough power of the "Trashy Women" single (Billboard, Oct. 23).

In defense of this particular piece of research, Blackburn points out that it was done in advance of the al-

bum release—when Confederate Railroad was an unknown act—and that by the time "Trashy Women" emerged as the fifth single, the group had established its credibility.

"This is the first year [the label] has really made any money," Blackburn says. "Up to then, it had been losses. We had been carried by the corporation in our development stage."

There are a number of new albums in the pipeline, Blackburn reports, among them John Michael Montgomery's in January, Neal McCoy's in February, Confederate Railroad's in March, and Tracy Lawrence's in April.

Blackburn is especially excited about McCoy's prospects. Although consistently praised as a live act, McCoy has yet to transfer that appeal to his albums.



**Leaving No Stone Unturned.** Third Stone executives visit Atlantic Records' New York headquarters to discuss marketing and promotional campaigns for Third Stone/Atlantic artists Saigon Kick, Sweet N' Low, and Y.T. Style. Shown, from left, are Third Stone chairman Michael Douglas; Atlantic VP of A&R Jason Flom; Atlantic VP of promotion Danny Buch; Atlantic senior VP Andrea Ganis; and Third Stone president Dick Rudolph.

## Brooks, Carey, Joel Mine Multiplatinum In Oct. Bon Jovi Tops 10 Million With 'Slippery When Wet'

■ BY CHRIS MORRIS

LOS ANGELES—October was a big month for Garth Brooks, Mariah Carey, and Billy Joel, as the superstars' most recent albums scored simultaneous gold, platinum, and multiplatinum sales awards from the Recording Industry Assn. of America.

Brooks' "In Pieces" (Liberty), which was certified for sales of 3 million, became the country singer's sixth consecutive album to attain multiplatinum status.

Like Brooks, pop vocalist Carey has notched a solid multiplatinum track record. "Music Box" (Columbia), which was certified for sales of 2 million, became her fourth consecutive record to hit double-platinum heights.

Joel's "River Of Dreams" (Columbia), which hit the 2 million sales level, became the singer/songwriter/pianist's ninth multiplatinum release.

Bon Jovi's 1986 Mercury release, "Slippery When Wet," was certified

for sales of 10 million, joining an elite list of double-digit platinum albums.

Signaling the imminent arrival of the holiday season, Mannheim Steamroller's Yuletide perennials "Mannheim Steamroller Christmas" and "A Fresh Aire Christmas," both on American Gramophone, reached the 3 million sales peak last month.

Country acts predominated in the platinum column, with Dolly Parton, the Judds, Confederate Railroad, and Dwight Yoakam notching million-sell-

ers.

Besides Confederate Railroad (Atlantic), R&B singer Toni Braxton (LaFace/Arista), modern rockers 4 Non Blondes (Interscope), pop-gospel artists BeBe & CeCe Winans (Capitol), and rap group Onyx (Chaos/Columbia) racked up their first platinum albums.

First-time gold award winners included hard rockers White Zombie (Geffen), Christian rap group DC (Continued on page 39)

## Chameleon's Dali Records Imprint Shifts To ADA Distribution Plan

NEW YORK—Dali Records, an alternative A&R imprint for Chameleon Records, has been restructured as a separate label.

Although it will continue to exist under the Chameleon Label Group umbrella, Dali will now be distributed by the Alternative Distribution Alliance (ADA), a Time Warner-funded system designed to bring releases to

mom-and-pop retailers.

"Going this route is essential in developing a credible street image for our acts," says Mark Gartenberg, who has been elevated from director of A&R at Chameleon to co-managing director of Dali.

Gartenberg's partner will be Ken Waagner, a 13-year industry veteran who comes to the gig after most re-

## '60s Artists Sue Unions, Labels For Health Benefits

■ BY MARILYN A. GILLEN

NEW YORK—Sam Moore, Curtis Mayfield, Jerry Butler, and Felix Cavaliere are among the raft of '60s recording artists or artists' estates suing the American Federation of Television and Radio Artists and dozens of record labels. The artists claim they have been cheated out of hundreds of millions of dollars in health and pension benefits due them under the National Code of Fair Practice for Phonograph Recordings.

Under the union-negotiated agreement, established in 1958, labels are required to pay a certain percentage of artists' covered earnings into a fund set aside to provide the artists with health insurance and pension and death benefits. The suit, filed in federal court in Atlanta, alleges that labels failed to both accurately report this income and pay the required amounts into the fund, resulting in artists being denied health benefits and shortchanged on decades' worth of accrued pension benefits.

"We have determined through our investigation and we are asserting through our allegations that over the course of time there has been under-reporting or misreporting of covered earnings, and there has been under-payment or complete absence of payment of the pension and welfare contribution," says Richard Perlman, the lawyer who is handling the suit.

(Continued on page 108)

cently heading up Big Noise, Chameleon's Chicago-based production company. The two will oversee all of the A&R, marketing, and promotion for the label.

"We plan to target market our acts through intensive campaigns at college radio, press, and independent retailers," says Waagner. "Artistic in-

(Continued on page 101)

### EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Art Kingsbury is promoted to president and chief operating officer of BPI Communications, parent company of Billboard, in New York. He was vice chairman.

**RECORD COMPANIES.** Rick Blackburn is promoted to president of Atlantic Nashville. He was VP/GM.

Capitol Records in Los Angeles appoints Charles Goldstuck senior VP and chief financial officer, Phil Costello national VP of promotion, and Bruce Reiner national director of pop promotion. They were, respectively, VP and worldwide controller for Warner-Chappell Music, VP of promotion at Def American Records, and national director of pop promotion at Profile Records.

Walter Winnick is named national director of album promotion for EastWest Records America in Los Angeles. He was co-founder of management firm Oracle Entertainment.



BLACKBURN



GOLDSTUCK



COSTELLO



WINNICK



KLEINMAN



VALSI



RAPHAEL



APOSTOLICO

The EMI Records Group in Los Angeles names Maria Kleinman senior director of national publicity, and Judy Valsi senior director of AC/jazz promotion, West Coast. They were, respectively, national publicity director of MCA and director of AC/jazz promotion for EMI Records Group.

Faithe Raphael is promoted to senior director of product management and direct-response marketing for Rhino Records in Los Angeles. She was director of product management and direct-response marketing.

Jonathon Park is named manag-

ing director of Warner Music Korea. He was chairman and CEO of Concept Communications.

Jolie Levine is promoted to director of A&R administration for Qwest Records in Los Angeles. She was manager of A&R administration.

Arista Records in New York promotes Andrew Berkowitz to associate director of national video promotion, and Stacy Braunstein to national manager of publicity. They were, respectively, manager of national video promotion and tour press coordinator.

April Washington is named black

music promotion manager for the Northeast for Reprise Records in New York. She was mid-Atlantic regional promotion manager for Motown.

**PUBLISHING.** Jim Bellutato is appointed director of creative affairs for Sony Music Publishing in Los Angeles. He was senior creative director at Famous Music.

**RELATED FIELDS.** Frank Apostolico is promoted to executive VP and chief financial officer for WEA Manufacturing Inc./Specialty Records, a sub-

siary of Time Warner in Lackawanna County, Pa. He was senior VP.

Dave Kronemeyer is named senior VP of business and administration for Time Warner AudioBooks in Los Angeles. He was VP of business affairs for CEMA.

Peter Aranda is promoted to VP of operations for Winterland Productions in San Francisco. He was director of operations.

John Sheehan is named chairman of Phonographic Performance (Ireland) Ltd. in Dublin. He is managing director of Sony Music Ireland.

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# Celine Dion's Creative 'Colour'

## Canadian Diva Heads 550 Music's Roster

BY LARRY FLICK

NEW YORK—Hard as it may be to believe, pop diva Celine Dion has vowed never to record another album unless she is certain it will take her to a new creative plateau.

"I know it sounds silly, but I would rather just leave it alone than put something out that leaves a bad impression," she says. "It is not about making money—I can always find a way to do that. My music and singing are far more valuable to me. You may not like a Celine Dion record, but you do know that I've worked very hard on it."

On "The Colour Of My Life," due Nov. 16, the French-Canadian vocalist actually is headed toward more than a new creative plane. She also is now the flagship artist on the new Epic-distributed imprint, 550 Music, after releasing two gold-certified albums for Epic. Dion says she feels exhilarated by the combination of recording satisfying material and the level of fresh energy that comes from being on a new major label.

"[Being with 550 Music] is like icing on the cake after working so hard to

make the music work," she says. "Everything and everyone there is so focused. I feel very positive about the future of this album—especially given how hard everyone is working."

The album, which is bolstered by the work of such luminary producers as



CELINE DION

David Foster, Walter Afanasieff, and Ric Wake, will be launched in the coming weeks with Dion's roof-raising rendition of the Jennifer Rush nugget "Power Of Love," an oft-covered track that, Dion admits, was a risk to record.

"I know that other people have sung that song so well," she says. "But sometimes I have to do a song to please myself. 'Power Of Love' is a beautiful song that touches me so much, I am sometimes overcome with emotion as I perform it. Technically, it is a challenge to sing, but it is a pure joy to me at the same time."

The early buzz on "Power Of Love" is strong among Dion's considerable supporters at top 40 and AC radio.

"We've just tested it, and it's done well with our audience so far," says John O'Dea, program director at  
(Continued on page 18)



**Touring Machine.** Damn The Machine meets with A&M execs following the band's show at The Troubadour in Los Angeles. Kneeling in front is manager Janie Hoffman. Standing, from left, are A&M's David Anderle, senior VP of A&R, and Bryan Huttenhower, VP of A&R; band members Mark Poland and Dave Clemmons; Al Cafaro, A&M president/CFO; Damn The Machine's Chris Poland; Jay Hughen, A&M's national manager of metal promotion; and band member Dave Randi.

# Eazy-E Celebrates 'Real G's,' Trashes Dre On 2nd Solo Set

BY HAVELOCK NELSON

NEW YORK—Eric Wright is Eazy-E, the self-proclaimed hip-hop thugster and nigga4life. He's also CEO of his own record company, Ruthless Records. J.J. Fad, Michelé, D.O.C., and N.W.A. (the once-upon-a-time union between Wright, MC

Ren, Dr. Dre, DJ Yella, and Ice Cube) are some of the acts that have scored gold and platinum hits for Ruthless.

At the moment, Wright is concentrating on his role as an artist with "It's On (Dr. Dre) 187um Killa," his second solo album and follow-up to 1989's double platinum-selling "Eazy Duz It." It is the first Ruthless album to bear the Relativity logo.

Arriving in retail racks Oct. 26, the title didn't waste time tussling for a top spot on the charts; it debuted at No. 5 with a bullet on The Billboard 200.

Earlier this year, the label changed distributors from West Coast-based Priority Records to Relativity in New York. "I had a whole lot of problems with Priority," Wright says.

He charges that the label conspired to break up N.W.A. by offering the individual members "money  
(Continued on page 24)



EAZY-E

# Santana Labels His Passion: Guts & Grace; Music Is The Improv's New Funny Business

**NO GUTS, NO GLORY:** When Carlos Santana talks about the healing power of music, he has enough passion in his voice to convince the most diehard cynic.

"A lot of people are very miserable," he says. "There's a certain music that goes beyond entertainment. When people hear it, they laugh and they cry at the same time, and dance and forget what they were upset about in the first place. It's music that affects your psyche."

That kind of music has found a home at Santana's new label, Guts & Grace, which will be marketed through PLG and distributed through PGD. The first release, "Sacred Sources I: Live Forever," features tapes from his own personal collection of live concerts by some great artists who are no longer with us: Jimi Hendrix, John Coltrane, Marvin Gaye, Bob Marley, and Stevie Ray Vaughan. With the exception of one of the Gaye tracks, none of the material has been released previously in its entirety. Santana either had the tapes himself, or they were sent to him by fellow collectors. He then cleared the music with the artists' estates and record companies. With some of the recordings coming from mixing-board cassettes, the disc obviously stresses passion over sound perfection, but the results are stirring, as each artist is captured on his last tour. The record came out Oct. 19.

Since 1988, Santana has wanted to start the label, but says, "The time wasn't right. I needed to learn more from Bill Graham and Miles Davis. The biggest thing I learned from them is that you have to have a lot of tenacity, blended with your own enthusiasm. There's nothing more contagious than your enthusiasm." When he signed a new deal with Polydor Records/PLG, getting his own imprint was part of the negotiations. He also has access to PolyGram's vast vaults to mine material for the collections. His first recording for Polydor, "Sacred Fire: Live In South America," has just been released, leaving the artist time to concentrate on his own label.

"Guts & Grace is a body to serve people," he says. "It used to be [that] every three years you'd hear about someone going into a McDonald's or post office with a machine gun; now it's happening every week. I think Guts & Grace can set up a direct way to affect those people. The vibration of music can help cure people."

Santana says he'd like for Guts & Grace to release at least three records a year. Among the ideas Santana is exploring are a compilation of pioneering conga players, and a collection of "guitar kings." However, the label isn't

just a salute to past greats—Santana says he also would like to put out a disc dedicated to up-and-coming acts. "There are great artists out on the streets of Paris, in South America and Africa. Everyone seems to think it's in Seattle, but I think it's in Paris . . . I want to go after artists like Pharoah Sanders, Wayne Shorter . . . the Stravinskys of our time. It could be a completely new recording."

The only criterion artists must meet in order to land a spot on Guts & Grace, the label head says, is, "They have to project music that touches my heart." And, unfortunately, as we all know, that's all too rare.

**FUNNY STUFF:** Starting Jan. 1, the Improvisation comedy clubs in Tempe, Ariz., and Brea, Calif., will begin booking musical acts for Sunday and Monday nights. After upgrades in the sound systems and stages are made, the Improvs in San Diego and Irvine, Calif., also will start featuring music. "Comedy

sort of reached a peak in the '80s, and it's flattened out. So we want to diversify somewhat," says the Improv's Todd Hartman, who will be booking the club.

Hartman says he is looking to book contemporary jazz performers, new age artists, and album alternative acts that are compatible with the clubs' demographics. He also will feature music that draws well in particular markets, such as country or Latin acts.

**THIS & THAT:** Joe Cocker is talking with American Recordings . . . Robbie Robertson is headed for Capitol Records . . . Bette Midler's 30-date stand set oodles of records for Radio City Music Hall, including the most shows in one engagement by a single performer, greatest number of tickets sold (177,747), and highest-grossing continuous concert engagement by a single artist (a whopping \$11 million) . . . Rap label Def Jam and Great Entertainment Merchandise, a division of PolyGram Diversified Entertainment, have entered a joint merchandising venture whereby GEM has acquired the retail rights to the Def Jam logo. Additionally, future Def Jam artist signings will be signed to GEM for merchandising services . . . Booker T & the MG's have signed with Columbia Records. Their first album under the contract will come out in early 1994 . . . Kitaro is scoring Oliver Stone's new movie, "Heaven And Earth." The movie, slated for December release, stars Tommy Lee Jones.



by Melinda Newman



Rob Halford

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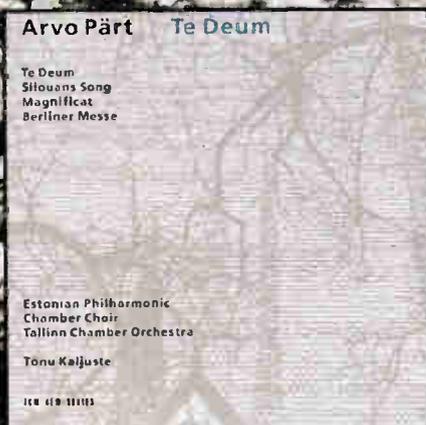
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## 'Try Anything': The Return Of A Friendly Card Alan Parsons Is Back On Arista After 6-Year Absence

BY PAUL VERNA

NEW YORK—Ask Alan Parsons what he's been up to for the six years since his last record as head of the Alan Parsons Project, and he rolls his eyes like a man trying to make a long story short.

"I spent what seemed like an entire two years just deciding what I was going to do, and that involved a decision to move to America in 1990," he says. "I sold my house [in England], my studio, and my London flat."

Parsons also helped his former partner in the Alan Parsons Project, Eric Woolfson, mount a musical-theater production called "Freudiana," which received critical acclaim and commercial success in its stage run in Vienna.

But musical theater was not for Parsons, and neither was America. He decided to move back to England and pick up where he left off in 1987 with "Gaudi," the last Alan Parsons Project record.

By October of 1992, he was ready to record the material that would become his new Arista album, "Try Anything Once," with many of the players who made up the Alan Parsons Project—except for Woolfson, who is still doing theatrical work.

"The Alan Parsons Project was a duo, with Eric Woolfson and myself," says Parsons, explaining why he decided not to call the new group the Alan Parsons Project.

Nevertheless, Parsons' new crew for the Oct. 26 release is made up of APP stalwarts like vocalists Chris Thompson of Manfred Mann's Earth Band and Eric Stewart of 10cc, guitarist Ian Bairnson, keyboardist Andrew Powell, and drummer Stewart Elliot.

Among the newcomers are Jacqui Copland, who has worked with Duran Duran, and Ambrosia's David Pack. Both make critical vocal contributions.

Once the album was completed, Parsons set out to find a record label to release it, since his contract with Arista Records had long since expired. The first and obvious choice was to go back to Arista, which had taken APP albums like "I Robot," "The Turn Of A Friendly Card," and "Eye In The Sky" into platinum territory, according to the RIAA.

Arista president Clive Davis says of his reunion with Parsons, "We really got [the deal] because [Parsons] called up and said he had completed the album. I didn't know he was even involved in anything new. I was going to be in Europe, so I met him at AIR Studios, where I was greeted at the door by [legendary producer] George Martin."

It didn't take Davis long to make a bid for Parsons' recording services. "There was very strong competing interest by other labels," says Davis. "We didn't outbid; we just had to match other offers, and he went with us."

Parsons says he chose Arista because the company "seemed hugely motivated . . . The opportunity was there to go elsewhere, but I'm very comfortable with Arista."

The label began its promotional push for the record by producing a "video postcard" that senior VP Jack Rovner describes as "an audio-visual bio of Parsons' entire career, spanning [his apprenticeship with] the Beatles to [his engineering work for] Pink Floyd . . . to the Alan Parsons Project, and, of course, the present."

The first single from "Try Anything Once," "Turn It Up," is an uplifting pop/rock track that is being pushed at album rock and album alternative radio. A clever clip for the song—which is sung by Thompson—has gone to all the major video outlets, says Rovner.

Aside from refamiliarizing Parsons with his legions of fans, Arista also hopes to tap the audiophile customer. To that end, a limited-edition, 20-bit-mapped version of the CD was produced for the high-end market, and Parsons has done a flurry of interviews with audio publications.

But of all the marketing tools at

Arista's disposal, the most important is the first-ever tour by Parsons and company.

Though he admits the tour plan is "very much a blank sheet of paper at the moment," Parsons has already signed ITG as his booking agent for the U.S. leg, which should take place in the first or second quarter of 1994.

He says he also has ideas about making the tour different from any rock concert ever staged.

"I want to write an interactive piece that involves the audience," he says. "I don't know quite how we're going to achieve that, but I'd like the audience to go away saying that they've experienced something which only happened the night they were there."

Even though Parsons is one of the few producers of note who attaches his name to the records he produces, he says he is "just another record producer in terms of the way I actually make the record. It's just [that] the way I market it is different."



Arista Records executives celebrate the release of Alan Parsons' first album in six years at a party for "Try Anything Once." Pictured, from left, are Rick Biscaglia, senior VP of promotion; Milton Sincoff, senior VP of production and manufacturing; Roy Lott, executive VP/GM; president Clive Davis; Parsons; Tom Ennis, VP of product management; Ken Levy, VP of creative services; Steve Schnur, VP of rock promotion; Jack Rovner, senior VP; and Len Eband, VP of film and video.

## CELINE DION'S CREATIVE 'COLOUR'

(Continued from page 16)

WNNK in Harrisburg, Pa. "This is a tough time of year, and there are a lot of ballads out there right now. But this is a good record, and I'm sure we'll be dealing with it regularly in the immediate future."

Though buoyed by the initial response to the single, 550 Music president Polly Anthony prefers not to project too far into the future regarding its potential success.

"Sure, it would be a thrill for this record to do as well as people are predicting—and, believe me, I have high hopes for it," she says. "But I don't want to look so far down the road that those early milestones and victories are diminished or minimized. I want for all of us to savor the excitement and feeling of accomplishment that follows every hurdle. Celine is a special artist, and she's given us a tremendous record to work with. I'm still just really enjoying putting the album on and listening to it."

Although "The Colour Of My Love" is chock full of the grand pop balladry that Dion's fans have come to expect, the album also has more rhythmic depth than previous projects. Placed alongside romantic slow songs like

"Think Twice" and "Love Doesn't Ask Why" are danceable ditties like the jack-swinging "Misled," which is a second-single contender, and the haunting but spine-crawling "Refuse To Dance."

"That is such a dark and strange song," Dion says. "I love the tone of the production, and [the] use of a violin solo instead of the usual guitar break. It's the kind of song that Annie Lennox or Madonna would do; I loved throwing that kind of a curve into the album."

Dion already is immersed in a Canadian concert tour, performing a set that combines top 10 hits like "If You Asked Me To" and "Where Does My Heart Beat Now" with four songs from "The Colour Of My Love." She will be including more material from the new album when she hits the U.S. with Michael Bolton in early 1994. Before that, Dion will play a series of gigs in mid-sized venues around the country later this year.

"This time around, we want to fully establish the fact that Celine is a strong live performer," says John Doelp, senior VP of marketing for Epic Records. "It's actually her strong suit."

## R&H Forges A New Direction; Def Jef, Dinosaur Jr. Ink Deals

WHERE THE PAST Meets The Present: The ASCAP (Williamson Music) and BMI (R&H Music) publishing units of the Rodgers & Hammerstein office, loaded with the glories of great writers, have signed exclusive publishing arrangements with two composer/lyricists whose creative energies take them to interesting contemporary byways.

At Williamson Music, Ricky Ian Gordon, who owns Public Doves Music, writes for the concert hall, opera, dance, theater, and film; his recent credits

including a music theater piece, "States Of Independence," in collaboration with Tina Landau; "Autumn Valentine" for Opera Omaha;

and a requiem, "Water Music," that is included among the first of RCA's new Catalyst albums. Upcoming is a song cycle for soprano Harolyn Blackwell on RCA-BMG.

At R&H Music, Lindy Robbins, owner of Baby Ben Music, has been writing original lyrics for The Tonics, a pop/jazz vocal group for which she is the female soloist. Her composing partner is Tonic member Cortes Alexander. Three of her songs, co-written with Gerald Stenbach, are the major production numbers featured in the current edition of the Ringling Brothers And Barnum & Bailey Circus. She also has written a cabaret song, "Fred Astaire," with Ann Hampton Callaway.

AND MORE SIGNINGS: Rapper/producer Def Jef has inked a worldwide co-publishing and administration deal with Chrysalis Music. While he has had his own work on Delicious Vinyl with "Just A Poet With A Soul . . . Soul Food," as a producer/writer he has worked with acts such as Mellowman Ace, Tone Loc, Poetess, and Boss, and is represented on upcoming releases by M.C. Brains (Motown) and Brigitte McWilliams (Virgin). He also has done remixes of the current singles by Tevin Campbell and Maze featuring Frankie Beverly. He also co-wrote, co-produced, and is featured as a performer on the new Shaquille O'Neal single, "I (Know I Got) Skillz" . . . Producer/writer Chad "Dr. Ceuss" Elliott is now a worldwide member of PolyGram Music Publishing. He is the producer/co-writer of such singles as Johnny Gill's remix of "I Got U," Raven Symone's "That's What Little Girls Are Made Of," Jodeci's "Let's Go Through The Motions," and Heavy D & the Boys' "You Can't See What I Can See (You're Blind)," from their 1991 multiplatinum album. He's currently writing songs for Al B. Sure!, Juice With Soul, Victory, TLC, Jodeci, Bobby Brown, Mary J. Blige, Heavy D., Maxi Priest, Christopher

Williams, Stylz, Smooth Sylk, and Harold Travis . . . Other global signings include Juliana Hatfield and Dinosaur Jr. with Zomba Music Publishing. Hatfield has a new Mammoth album, "Become What You Are," as part of the new Mammoth/Atlantic tie; J Mascis is the singer/writer for Dinosaur Jr., which is signed to Sire Records. Mascis is managed by Gold Mountain . . . At Nashville-based Crossfire Entertainment, several of its songwriters have signed with labels, including

Daniel Tashian with Elektra and Lisa Germano with 4AD/Warner Bros. Also, the Crash Test Dummies have released their

second set, "God Shuffled His Feet," for Arista Records. Crossfire Entertainment is a partnership between Ken Levitan of Vector Management and Will Botwin of Side One Management.

ON THE RECORD: Selections from Ervin Litkei's two concert works, "Peace And Remembrance (Concerto for Piano and Orchestra)" and "The Atlantic And Pacific Suite (Suite in Six Movements)," plus his "American War Veterans March," have been incorporated on the TV soundtrack for "Chains To Roses," a documentary based on the book of the same name by former Middle East hostage Joseph Cicippio that is now showing on the Arts & Entertainment cable network. The soundtrack disc appears on Litkei's New York-based Aurora label, which also released complete versions of the concert work. The disc also includes vocals by Bobby Burnett and Angela Bacari. Litkei has a publishing firm, Leona Music (ASCAP).

IN THE FAMILY: CPP/Belwin is planning to market a folio of 11 songs from Brian Gari's Off-Broadway revue, "A Hard Time To Be Single," and a collection of 25 songs associated with his granddad, entertainer Eddie Cantor, including Cantor's own composition, familiar to cartoon lovers as the "Merrie Melodies"/"Looney Tunes" theme. The Cantor release also will have rare photos, original sheet music covers, and other self-penned Cantor material.

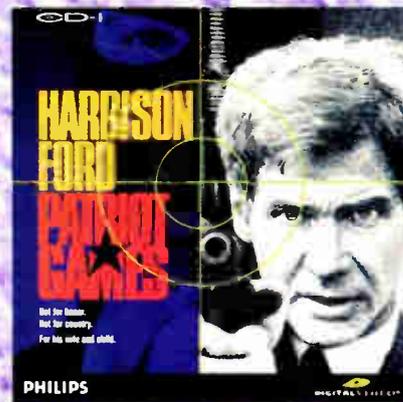
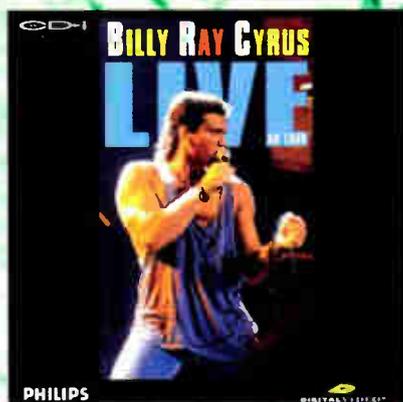
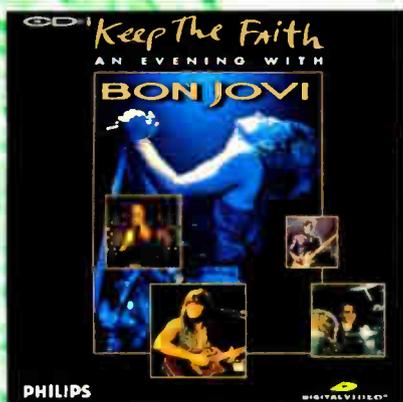
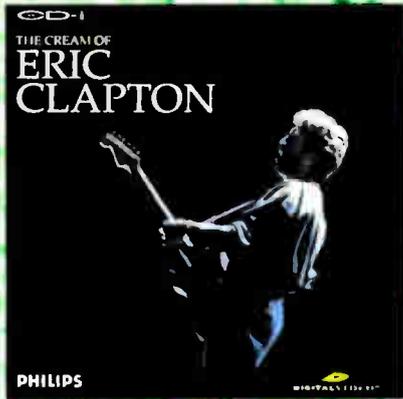
PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Metallica
2. Joe Satriani, The Extremist
3. Van Halen Live: Right Here, Right Now
4. Lenny Kravitz, Are You Gonna Go My Way
5. Robert James Waller, The Ballads Of Madison County.



by Irv Lichtman

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# Artists & Music

## WARNER, GEFGEN/DGC

(Continued from page 12)

about acts on Geffen/DGC, Warner Bros., Reprise, and its affiliated labels.

"We saw that there are huge bulletin boards for music," says Warner Bros. senior VP of creative services Jeff Gold. "Instead of [subscribers] talking about these acts, we can give them direct information, and in some cases provide access to the acts."

Geffen head of creative services

Robin Sloane sees the on-line service as an alternate way to reach consumers. "It's not better than advertising or an article in a magazine—it's just another way to get exposure for an artist," she says.

Geffen/DGC manager of graphic arts Robert von Goeben says, "This is designed with the purpose of providing information, as opposed to trying to sell CDs, to consumers. We're not trying to change the way people buy music; we want to give them more information so they can make good choices at retail."

Some of the Geffen/DGC information currently on-line includes rare photos of Nirvana and Urge Overkill, musical snippets of live versions of Nirvana's "Drain You" and "School," and two Aerosmith B sides, "Don't Stop" and "Can't Stop Messin'."

Gold and von Goeben say the on-line systems also can be used as a valuable direct-marketing tool.

"I got a message from a kid today who asked about Guns N' Roses. He said talking to someone from Geffen

is like talking to Axl himself," says von Goeben.

When Gold saw several subscribers writing about six Neil Young albums that are not available on CD, he told Young's management, who agreed that the label should release the material.

"This is a great way to talk directly to one part of your audience and find out what they want, and what they think of new releases, and let them know when acts are playing," says Gold.

Warner Bros. will have a Lou Reed interview session on CompuServe in December. It held a Depeche Mode forum in October. Geffen also plans to have artists interviewed via the system in the future.

Sloane says she would like to be able to offer users the opportunity to listen to music from upcoming releases before they hit the streets.

In addition, Geffen/DGC is running two contests in which it gives away Aerosmith's new single "Amazing" and 300 compilation CDs.

The Aerosmith contest is centered on the artwork on the "Amazing" single, in which a copy of the maze on the cover is put into the computer and the first five users to complete the maze win the CD single.

As part of another contest, Geffen will give away 100 compilation CDs to the first 300 users who unscramble a list of band names and send them back to von Goeben. The winners can choose from a hard-rock compilation including Aerosmith, Nirvana, and White Zombie; an alternative compilation including Counting Crows and the Posies; and an adult alternative compilation including Maria McKee and Eleanor McEvoy.

Warner Bros. ran a contest in which users were asked to write an essay about Jimi Hendrix's importance. The first 15 entries Gold chose won an advance CD of "Stone Free: A Tribute To Jimi Hendrix."

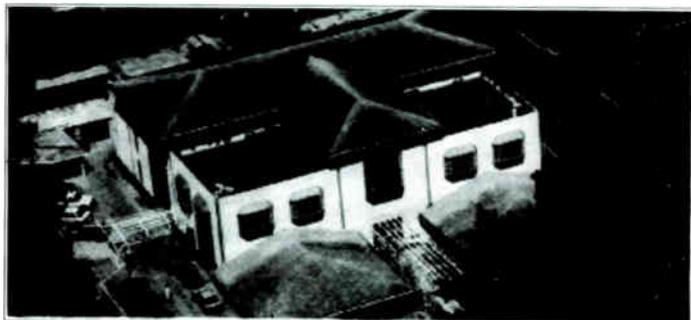
Gold says Warner Bros. also is working on putting music snippets and videos on the system.

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## JIMI HENDRIX TRIBUTE

(Continued from page 12)

You Experienced?"

Clapton's version of the title track, serviced to radio in late October, has garnered airplay on 87 album rock stations, including WBCN Boston and WNEW New York, in its first week of release, according to Broadcast Data Systems.

The Pretenders' take on "Bold As Love" has been serviced to modern rock. Stations playing that track out of the box include WFNX Boston, WDRE New York, and KITS (Live 105) San Francisco.

Under a unique arrangement, P.M. Dawn's "You Got Me Floatin'" will be released Nov. 15 as a single by Gee Street Records and the PolyGram Label Group, and serviced to top 40 radio. Warner Bros. will assist in financing a video clip for the track.

In addition, the album's executive producers are attempting to put together an all-star Hendrix tribute concert. They hope to hold it in January in Los Angeles, New York, or Seattle.

With a lineup of talent that also includes Spin Doctors, Seal with Jeff Beck, the Pretenders, Slash and Paul Rodgers with the Band Of Gypsys, Pat Metheny, and M.A.C.C. (a Seattle supergroup of sorts, featuring members of Pearl Jam and Soundgarden), "Stone Free" contains tracks that could end up on the Album Rock and Modern Rock Tracks lists simultaneously.

At album rock WKLS Atlanta, PD Michael Hughes has aired "Stone Free" cuts by the Cure, the Pretenders, and Slash & Rodgers, but the Clapton cut is getting the most response from listeners.

"[The song] 'Stone Free' is clearly the favorite," says Hughes. "It was the No. 1 request over the [Halloween] weekend." Hughes says that after that cut runs its course, he will "rotate the whole album."

Album rock WBAB Long Island also has had success with the Clapton cut. PD Jeff Levine expects to get a lot of mileage out of the album. "It's interesting because there are a lot of

alternative bands doing a new twist on classic stuff," he says. "It's going to be a big album for us, since we play alternative and classic stuff."

### RENEWED INTEREST

A renewed interest in Hendrix's music was sparked by the 50th anniversary of the late guitarist's birth (Billboard, Nov. 28, 1992).

On Nov. 2, Victory Music/PLG released "The Hendrix Set," a five-song EP featuring Rodgers performing Hendrix material live with his touring band. Although Rodgers also is featured on "Stone Free," the Victory release is not affiliated with the Reprise album.

On Sept. 28, MCA Records reissued remastered versions of the Hendrix classics "Are You Experienced?," "Axis: Bold As Love," and "Electric Ladyland."

WBAB and WKLS, like most album and classic rock stations, have up to 20 Hendrix originals from those albums in their libraries of active cuts, suggesting the timeless appeal of his recordings.

Gold, a longtime Hendrix fan who recalls being at first confused, but later enthralled, by Hendrix's landmark 1968 double album "Electric Ladyland," says he began thinking of putting together a Hendrix tribute three years ago when he joined Warner Bros.

At about the same time, Gold ran into Kramer and journalist McDermott, who were working on "Hendrix: Setting The Record Straight," published in 1992 by Warner Books.

Kramer, who served as engineer on Hendrix's first four albums as well as later posthumous releases, says "[The album] was really an extension of the book. We wanted a companion piece for it, and John and I came up with this idea for a Hendrix tribute album . . ."

### SCHOLARSHIP FUND

Aside from showcasing Hendrix's musical legacy, Kramer also wanted

to give a nod to the musicians who played with Hendrix. "We also wanted to make sure that the original guys that played with him—Mitch [Mitchell], Noel [Redding], Billy [Cox], and Buddy [Miles]—were represented on this album. And they are going to get paid, which is a unique achievement."

Another consideration was to ensure that some of the proceeds from the album were earmarked for the United Negro College Fund and other institutions to establish music scholarships in Hendrix's name.

According to Kramer, it wasn't a problem to find artists who wanted to participate in the project, "but getting the record companies and the managers and the lawyers to agree to the terms was another story. It's a tribute to the fact that Warner has a very good legal department. That part of it wasn't exactly fun . . . but I'm thrilled with the results."

The unique collaborations and varied interpretations of Hendrix's work were particularly rewarding to Kramer. Instead of assigning tracks to the artists, each act was allowed to choose its own cut, if another act had not already recorded it for the album.

### A COMPLETE TURN-ON

Kramer, who produced, engineered, or mixed several tracks on the album, says the experience was "a complete turn-on."

A particularly memorable moment took place in a Chicago studio with Guy. "We suggested 'Voodoo Chile,' but he came into the studio and said, 'You know, I don't feel quite right doing 'Voodoo Chile.' That was a special thing with Jimi . . . I want to do a real total blues song. I want to do 'Red House.'"

Gold recalls the sessions Kramer produced with Slash & Rodgers and the Band Of Gypsys: "At about 4 p.m., everyone agreed that it was done, but Slash said he wanted to add some guitar overdubs. He stayed until 6 a.m. the next morning."



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	<b>WEMBLEY ARENA</b>	14-16/5/93	£596,720 £17.50/15.00	35,490 Three Sellouts	
	<b>SHEFFIELD ARENA</b>	18/5/93	£198,740 £17.50/£15.00	11,459 Sellout	
	<b>Scottish Exhibition + Conference Centre</b>	19/5/93	£162,172 £16.50/£15.00	9,969 Sellout	
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# Artists & Music

## BoDeans, Burnett Take It 'Slow' And Simple Milwaukee Roots Rockers Reclaim Debut's Rustic Sound

CHICAGO—With the release of their fifth album, "Go Slow Down," the BoDeans have gone back to their roots, in a sense. The disc was executive produced by T-Bone Burnett, who helmed the group's 1986 debut, "Love & Hope & Sex & Dreams," which remains the band's most critically acclaimed recording. "Go Slow Down" harkens back to the rustic ambience with which the heartland rockers first greeted the world.

"Our goal was to do everything as simply as possible," says Sam Llanas, who (with Kurt Neumann) writes songs, sings, and plays guitar for the Milwaukee combo. "On past recordings, we'd gone for a big arena sound. This time, we wanted to settle down."

Specifically, Llanas says, the BoDeans' no-frills approach on "Go Slow Down" was a reaction to the slick, glossy production on 1991's "Black & White." "After working with [producer] David Z, we wanted something smaller," he says. "We gave creative control to him, and it was a great-sounding record. But it sounded more [like] David than us."

Each BoDeans album, in fact, can be seen as a reaction to its predecessor. After the stripped-down debut came the album rock-friendly "Outside Looking In"—Llanas says the band "went too far on that one." It was followed by "Home," cut quickly and virtually live in a Milwaukee barn.

"'Home' didn't do well commercially," Llanas says, "so the label [Slash/Reprise] wanted us to work with a producer." Hence David Z, but, as Llanas puts it, "We know best what we want to do."

The BoDeans began recording and self-producing "Go Slow Down" in September 1992, cutting 30 tracks, which were then pared down to 14. "We took them to L.A. and T-Bone," says Llanas. "After a year, we needed a fresh set of ears. He can be brutally frank without being brutal; he would make suggestions that clarified the whole thing. On 'Some-

thing's Telling Me,' for instance, the main riff was on organ; T-Bone thought it sounded better on guitar."

That track is one of three emphasis tracks being serviced simultane-

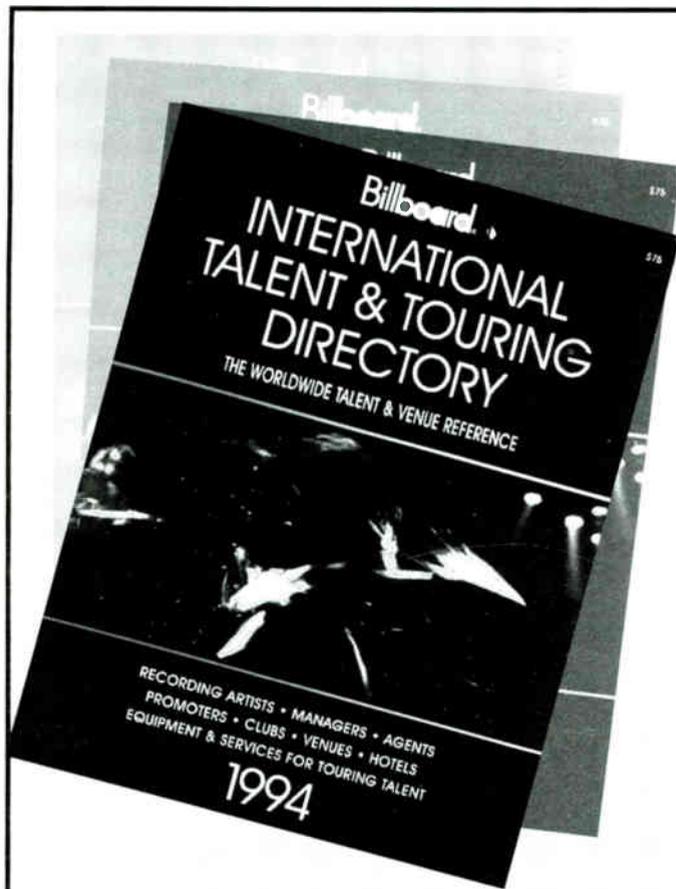
ously to different radio formats, according to Rich Fitzgerald, senior VP of promotion at Reprise. "Something's Telling Me" is being serviced to adult alternative, "Feed The Fire" to college/alternative. "With the fragmentation of formats, we have to ship different cuts to be able to cover the record at each format," says Fitzgerald. "We've tried to go with the tracks that put the band's best foot forward."

The label kicked off the record's release with a party at Tower Records in Chicago, long a stronghold for the band. The band played at the Oct. 11 party, which was simulcast on WXRT. The new record went on sale at midnight, with more than 250 copies going in 35 minutes.

MOIRA MCCORMICK



THE BODEANS: Bob Griffin, Sam Llanas, Kurt Neumann, Nick Kitsos, and Michael Ramos.



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BILLY JOEL	Spectrum Philadelphia	Sept. 23, 25, 27-28, Oct. 14-15	\$3,104,220 \$28.50	108,920 six sellouts	Electric Factory Concerts
GARTH BROOKS STEPHANIE DAVIS	Fargodome Fargo, N.D.	Oct. 23-24	\$870,400 \$17	51,200 two sellouts	Estrella Entertainment Group
LUTHER VANDROSS EN VOGUE	Joe Louis Arena Detroit	Oct. 22-23	\$859,320 \$40/\$30	27,764 32,840, two shows	Brass Ring Prods.
DEPECHE MODE THE THE	Rosemont Horizon Rosemont, Ill.	Oct. 28-29	\$745,805 \$35/\$25	28,723 two sellouts	Jam Prods.
DEPECHE MODE THE THE	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 22-23	\$651,290 \$40/\$25	25,337 28,200, two shows	Cellar Door Belkin Prods.
MADONNA	Spectrum Philadelphia	Oct. 19	\$500,280 \$55/\$32.50	13,810 sellout	Electric Factory Concerts
ELTON JOHN RAY COOPER	George I. Lewis Arena Cumberland County Civic Center Portland, Maine	Oct. 24	\$474,640 \$40/\$32.50	13,924 two sellouts	Don Law Co.
CLINT BLACK WYNNONA MICHAEL JOHNSON	Shoreline Amphitheatre Mountain View, Calif.	Oct. 8	\$406,920 \$25/\$19.50	18,869 sellout	Bill Graham Presents
ELTON JOHN RAY COOPER	Providence Civic Center Providence, R.I.	Oct. 23	\$337,665 \$45/\$27.50	10,908 sellout	Don Law Co.
ELTON JOHN	Crisler Arena University of Michigan Ann Arbor, Mich.	Oct. 15	\$291,178 \$45/\$29.50	8,500 sellout	Cellar Door

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## EAZY-E CELEBRATES "REAL G's," TRASHES DRE ON NEW SET

(Continued from page 16)

under the table." And he says the only thanks he got for changing Priority's profile and helping build its fortunes was recognition in a trade magazine ad. "You really wanna thank me," he says, "give me a muf-fugging check."

Bryan Turner, Priority's president, says the ad was an effort to build Wright's presence to match that of Dre and Cube. As for Wright's conspiracy theory, Turner

dismisses it as "a complete fabrication" and "ridiculous."

Whatever happened is in the past; Wright is looking ahead with this new release. The set's first single is "Real Muthaphukkin' G's." Like the rest, this simmering track features rolling bass notes, funky-worm keyboards, and heavy drums. The lyric makes repeated references to Dr. Dre, who is shown on the album's inner sleeve wearing eye shadow, lip-

stick, and sequins. "He used to be in World Class Wreckin' Crew," Wright notes. "I took him away from all that."

The song's verses are "really talkin' about people out there who are claimin' to be from Compton and ain't really from Compton," Wright says. "That's Dre. It's talkin' about studio gangsters, which is what Dre is. Despite what he says, he isn't from the streets of Compton. He's from a planet called Punk."

Alan Grunblatt, Relativity's VP of marketing and promotion, says, "We're doing a major promotional attack for the single. And it's getting tremendous reaction phone-wise." He adds that KMEL San Francisco and WLUM Milwaukee are among the stations that have placed it in rotation. "The record is blowing up," he says. "And it's the first time that Eazy's been worked at radio."

Because the videos by N.W.A. and its grads have proven popular in the past, Grunblatt expects director Marty Thomas' clip for "Real Muthaphukkin' G's"—the clean version is titled "Real Compton G's"—to be well-received as well. It premiered on The Box Nov. 3.

According to Grunblatt, the clip (featuring a confrontation between Wright and the actor who played him in Dr. Dre's "Dre Day" video) was shot in Compton only after some maneuvering by Wright. "The mayor of Compton had pulled the plug on the production at the last second, fearing the city will be portrayed in a bad light," he says. "So Eazy arranged a meeting with the mayor and assured him Compton will look good. That got us coverage in the LA Times and all the TV stations in Los Angeles."

To bolster this bit of buzz, Relativity has serviced 30- and 60-second spots to The Box, BET, and local video shows like "Video Music Box" in New York. There's also an emphasis on grass-roots promotion and marketing strategies. "We're gonna do parties in the streets, as well as have Eazy do appearances at mom-and-pop stores," says Grunblatt. In addition, they're putting up street posters in 15 markets, including New York, Philadelphia, Washington, D.C., Los Angeles, and San Francisco. Wright, who began a promo tour Nov. 4 in San Francisco, says, "I'll do whatever it takes [to make this record a hit]." That sits well with Grunblatt, who says, "We're gonna have Eazy out as much as possible."

The producers on "It's On (Dr. Dre) 187um Killa" are Rhythm D; Cold 187um, from Above The Law; Yella; Dr. Jam; and Madness 4 Real. Besides Dre, Wright's rhymes deal with thug life, macking, and getting charmed out.

"Real Muthaphukkin' G's" features rappers Gangsta Dresta and BG Knocc Out. "Down 2 Tha Last Roach," the reefer cut that begins with "I still represent, though I don't smoke weed or sess" (a line Dr. Dre rhymed on the NWA track "Express Yourself," before he discovered "The Chronic"), spotlights Mr. Roach Clip, BG, Ash Trey, and Shaki. Also among the album's eight songs is a remixed version of NWA's classic "Boyz N Tha Hood."

## MUSIC PUBLISHING

### THEY'RE PLAYING MY SONG

*They took their name from a song on Free's classic "Fire And Water" album, so cover songs just come naturally to Mr. Big. On its third album, "Bump Ahead," the band not only gets around to covering its namesake song, but also turns in a spirited version of Cat Stevens' 1971 smash, "Wild World."*

Edited By Peter Cronin

### WILD WORLD

Published by Salafa Ltd., adm. in the U.S. by Sony Tunes, Inc. (ASCAP).

"People think it's all done at once, like, 'Hey, let's do 'Wild World' and release it as a single,'" says Mr. Big drummer Pat Torpey. "It doesn't work like that. It's something that happens over a period of time. We record a lot of copy tunes because we're always getting asked for B sides and bonus tracks, especially for Japan. We fooled around with 'Hold Your Head Up' by Argent and [Grand Funk's] 'Some Kind Of Wonderful' and even some Tower Of Power songs. But I remember 'Wild World' from when I was very young. That melody is like the hook from hell. We were in the studio fooling around with it when one of us, I forget who, suggested we do it like a [Led] Zeppelin version, like 'Over The Hills And Far Away,' where you've got an acoustic going with this heavy-duty rhythm section underneath it. It's not like a music class in Mr. Big. We're always fooling around and having a good time. There's so much great music out there that we're fans of, so we're always drawing from it."



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## ARTISTS IN ACTION

VINX  
CASSANDRA WILSON  
S.O.B.'s, New York

awry because of lost digits. Another new song, "Please Come Back," also went over well.

THOUGH HE IS handsome and charismatic and has a hypnotic, rich baritone other men would kill for, I.R.S. singer and percussionist Vinx would be perfect for that "Do you know me?" role in that credit card television spot we all know so well.

Vinx isn't the first—and won't be the last—special talent trying to get name recognition. But no one left S.O.B.'s without being mesmerized by his voice (especially on his impeccable a cappella cover of Van Morrison's "Moondance") or being energized by the percussive rhythms he generated during several songs from his first two albums as well as his most recent, "The Storyteller."

Joined by bassist Brad Cummings, drummer Andrew Daniels, and singer Mark Smith, Vinx had the venue vibrating—literally—through his ferocious rhythms on "My TV" and "Don't Got To Be That Way," an ode to his father who was murdered several years ago.

But Vinx balanced the bitter with the sweet, performing the enticing ballads "I'll Give My All To You," "Standing On Corners," and "Captain's Song," for which he got people in the audience to create their own rhythms by drumming the tables or clinking their glasses with spoons and forks.

Those songs were culled from his first two albums; the crowd also cheered heartily for one of Vinx's new tunes, "Dial It," an uptempo, playful song about a pickup gone

Opener Cassandra Wilson's husky voice, and her quartet's eclectic use of percussion, wind, and stringed instruments, whisked listeners to the Indian subcontinent, the Brazilian rain forest, and the Mississippi Delta and back.

The songs from Wilson's new Blue Note Records debut, "Blue Light 'Til Dawn," were intoxicating. If the romantic title track, the Robert Johnson cover "Come On In My Kitchen," or the stunning cover of Ann Peebles' "I Can't Stand The Rain" are any indication of what her new album is like, then Wilson has a sure-fire winner.

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**Loopy.** Us3 is scoring airplay for its Herbie Hancock-inspired "Canta-Loop" on numerous alternative, R&B, and top 40 stations. The track was included earlier this year on the soundtrack of "Super Mario Bros." Us3's debut album, which already has charted overseas, hits U.S. stores Nov. 16.



**Dreamy.** Go!/London dance diva Gabrielle hit the streets Nov. 2 with her debut album, "Find Your Way." Lead single "Dreams" reached No. 1 on Billboard's Hot Dance Music/Club Play chart, and sold well in Detroit, Miami, New York, and Orlando, Fla. PolyGram Label Group has her on a promo tour of radio, retail, and clubs.



**Clan Plan.** Loud Records' in-house marketing department, Street Team, seeded key markets with three-song samplers of Wu Tang Clan. Distributing label RCA says it will ship more than 110,000 units of the act's album on Tuesday (9). A promotional swing has taken the rap act to Northeast, Middle Atlantic, Southeast, and Western cities.

**WU WOOS:** RCA and Loud Records are howling about the potential of the debut album by **Wu Tang Clan**, the rap unit whose "Method Man" clip ranked as high as No. 4 at pay-to-see cable channel The Box. Originally projected for release next year, the album's street date has been pushed up to Nov. 9.

Wu Tang's single, "Protect Ya Neck" b/w "Method Man," has shipped more than 130,000 units; it has been a top five seller in New York City and a top 10 hit in Philadelphia. It moves 30-24 on Hot Rap Singles.

RCA says the "Enter The Wu Tang" album will ship more than 110,000 copies. Big retail orders have been placed by The Musicland Group, Trans World Music Corp., Warehouse, The Wiz, and Strawberries. East Coast wholesalers Universal One Stop, Unique Music, and CD One-Stop also placed hefty orders.

A snipe campaign targets the New York, Philadelphia, Washington, D.C., Los Angeles, and San Francisco markets around the time of the album's release. Retail ad programs are locked in between now and the end of the year at Trans World, Strawberries, and The Wiz.

**THEM THREE:** Greg Osby brought it to the attention of the press. **Digable Planets**, who reached No. 5 on Top R&B Albums and No. 15 on The Billboard 200, proved its chart potential. **De La Soul's** latest keeps the flame alive. The next sign that jazz and rap have wed comes with Us3, whose members hail from the U.S., the U.K., and Jamaica.

The group's "Hand On The Torch" album, which already has rolled respectable sales in the U.K. and Japan, is due for release here Nov. 16.

This Blue Note act's unique hook is that all of its jazz samples are mined from classic Blue Note recordings. According to Broadcast Data Systems, lead single "Canta-Loop"—based on Herbie Hancock's "Cantelopes Island"—is getting play from 25 stations crossing alternative rock, R&B, and top 40 boundaries. Early believers include Los Angeles stations KROQ and KKBK (The

Beat), New York outlets WHTZ (Z100) and WDRE, XTRA (91X) San Diego, San Francisco stations KMEL and KITS (Live 105), and KRBE Houston.

Thus far, the promotional thrust for the track, which is being worked by Capitol, has been alternative. Adds at top 40/rhythm

stations will be sought Nov. 15. On the retail side, the album will be featured in Tower Records' Listening Post program and Blockbuster Music's Sound Check campaign in December.

**TELEMARKETING:** Dance newcomer **Anthony Sicuso**, a New York-based computer programmer-turned-singer, cooked up a steamy campaign to promote his 12-inch single, "Use Your Imagination." Folks who dial 212-581-IMAGINE hear a sample of the song and a phone number where the record can be ordered. With posters and stickers that emulate 976 sex lines, Sicuso's independently distributed Xes (pronounced excess) label says it receives approximately 50-60 calls per week.

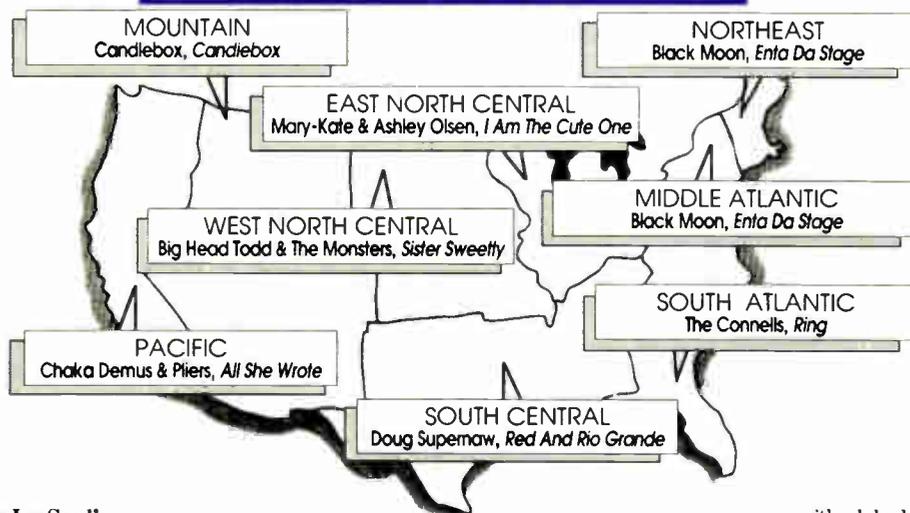
Sicuso hit the East Coast club rounds. He opened for **Robin S.** Sept. 24 at Foxes in Jersey City, N.J., and for **Captain Hollywood Project** Oct. 9 at Obsessions in Randolph, N.J.

**ROAD WORK:** Priority rockers **Engines Of Aggression** and Virgin alternative act **Curve** kick off their tour Nov. 13 in Atlanta, playing around the U.S. and Canada through Dec. 15... Hollywood Records' the **Dead Milkmen** hit the South this month,

with club dates in Oklahoma City, Austin, Texas, Houston, and Bowling Green, Ky. The Philly quartet is slated for **KEDJ Phoenix's** Edgifest Nov. 19, alongside **Slash's Violent Femmes**, **Fox's Big Country**, **World Domination's Sky Cries Mary**, **Capricorn's 311**, **American's Supreme Love Gods**, **Sire's Judybats**, and **Max-Bill's Mona Lisa Overdrive**... Columbia's **Boo Radleys** hit the trail Nov. 12, playing Philadelphia, D.C., Boston, New York, Los Angeles, San Francisco, Chicago, and Minneapolis... Two Epic acts—16-year vets **Bad Brains** and **Prong**—are traveling through early December on a tour that began in October.

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

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Candlebox, <i>Candlebox</i>	1. Black Moon, <i>Enta Da Stage</i>
2. Big Head Todd/Monsters, <i>Sister Sweetly</i>	2. Dead Can Dance, <i>Into The Labyrinth</i>
3. Doug Supernaw, <i>Red And Rio Grande</i>	3. Big Head Todd/Monsters, <i>Sister Sweetly</i>
4. J. Garcia/D. Grisman, <i>Not For Kids Only</i>	4. The Samples, <i>The Last Drag</i>
5. The Samples, <i>Last Drag</i>	5. Candlebox, <i>Candlebox</i>
6. Dead Can Dance, <i>Into The Labyrinth</i>	6. Mighty Mighty Bosstones, <i>Don't Know...</i>
7. Hi-C, <i>Swing'n</i>	7. Buffalo Tom, <i>Big Red Letter Day</i>
8. Robben Ford & The Blue Line, <i>Mystic Mile</i>	8. Juliana Hatfield Three, <i>Become What...</i>
9. Crash Test Dummies, <i>God Shuffled His Feet</i>	9. Buju Banton, <i>Voice Of Jamaica</i>
10. Coming Of Age, <i>Coming Of Age</i>	10. Urge Overkill, <i>Saturation</i>

# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING NOVEMBER 13, 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
1	1	14	<b>CANDLEBOX</b> MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	<b>CANDLEBOX</b>
2	2	36	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANT/REPRISE 24486/WB (9.98/15.98)	<b>SISTER SWEETLY</b>
3	5	23	<b>DOUG SUPERNAW</b> BNA 66133* (9.98/13.98)	<b>RED AND RIO GRANDE</b>
4	3	7	<b>DEAD CAN DANCE</b> 4.A.D 45384/WARNER BROS. (9.98/15.98)	<b>INTO THE LABYRINTH</b>
5	6	10	<b>CRACKER</b> VIRGIN 39012 (10.98/13.98)	<b>KEROSENE HAT</b>
6	7	15	<b>URGE OVERKILL</b> GEFLEN 24529* (9.98/13.98)	<b>SATURATION</b>
7	4	13	<b>JULIANA HATFIELD THREE</b> MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	<b>BECOME WHAT YOU ARE</b>
8	28	3	<b>MARY KATE &amp; ASHLEY OLSEN</b> ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	<b>I AM THE CUTE ONE</b>
9	8	17	<b>ROBIN S.</b> BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	<b>SHOW ME LOVE</b>
10	12	3	<b>BLACK MOON</b> WRECK 2002*/NERVOUS (9.98/15.98)	<b>ENTA DA STAGE</b>
11	9	5	<b>GARY HOEY</b> REPRISE 45350/WARNER BROS. (9.98/15.98)	<b>ANIMAL INSTINCT</b>
12	13	7	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	<b>THE WAY THAT I AM</b>
13	—	1	<b>MUDHONEY</b> REPRISE 45439/WARNER BROS. (7.98/9.98)	<b>FIVE DOLLAR BOB'S MOCK COOTER STEW</b>
14	31	3	<b>COMING OF AGE</b> ZOO 11064 (9.98/15.98)	<b>COMING OF AGE</b>
15	19	2	<b>JERRY GARCIA &amp; DAVID GRISMAN</b> ACOUSTIC DISC 9 (9.98/15.98)	<b>NOT FOR KIDS ONLY</b>
16	11	6	<b>THE CONNELLS</b> TVT 2590 (10.98/15.98)	<b>RING</b>
17	18	5	<b>DUFF MCKAGAN</b> GEFLEN 24605 (10.98/15.98)	<b>BELIEVE IN ME</b>
18	16	5	<b>BETH NIELSEN CHAPMAN</b> REPRISE 45233/WARNER BROS. (9.98/15.98)	<b>YOU HOLD THE KEY</b>
19	22	13	<b>BROTHER CANE</b> VIRGIN 87797 (9.98/13.98)	<b>BROTHER CANE</b>
20	17	9	<b>OCEAN BLUE</b> SIRE/REPRISE 45369/WARNER BROS. (9.98/15.98)	<b>BENEATH THE RHYTHM AND SOUND</b>

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	21	3	<b>COUNTING CROWS</b> GEFLEN 24528 (10.98/15.98)	<b>AUGUST &amp; EVERYTHING AFTER</b>
22	15	11	<b>CRY OF LOVE</b> COLUMBIA 53404 (9.98 EQ/15.98)	<b>BROTHER</b>
23	—	1	<b>CRASH TEST DUMMIES</b> ARISTA 18727 (9.98/15.98)	<b>GOD SHUFFLED HIS FEET</b>
24	14	13	<b>BUJU BANTON</b> MERCURY 518013*/PLG (9.98 EQ/13.98)	<b>VOICE OF JAMAICA</b>
25	32	3	<b>LEA SALONGA</b> ATLANTIC 82534/AG (10.98/15.98)	<b>LEA SALONGA</b>
26	—	3	<b>MARK O'CONNOR</b> WARNER BROS. 45257 (10.98/15.98)	<b>HEROES</b>
27	27	13	<b>TECHMASTER P.E.B.</b> NEWTOWN 2211 (9.98/13.98)	<b>IT CAME FROM OUTER BASS II</b>
28	24	20	<b>DEEP FOREST</b> EPIC 53747 (9.98 EQ/15.98)	<b>DEEP FOREST</b>
29	29	7	<b>CHAKA DEMUS &amp; PLIERS</b> MANGO 9930*/ISLAND (9.98/15.98)	<b>ALL SHE WROTE</b>
30	34	5	<b>JOSHUA KADISON</b> SBK 60920/ERG (10.98/15.98)	<b>PAINTED DESERT SERENADE</b>
31	36	4	<b>JAMES</b> MERCURY 514943 (9.98 EQ/13.98)	<b>LAID</b>
32	30	5	<b>ROBBEN FORD &amp; THE BLUE LINE</b> STRETCH 1107/GRP (9.98/15.98)	<b>MYSTIC MILE</b>
33	10	2	<b>PJ HARVEY</b> ISLAND 51845*/PLG (6.98 EQ/9.98)	<b>THE 4-TRACK DEMOS</b>
34	26	8	<b>EIGHTBALL &amp; MJG</b> SVAVE 0001 (9.98/15.98)	<b>COMIN' OUT HARD</b>
35	—	1	<b>SHAWN CAMP</b> SIRE/REPRISE 45450/WARNER BROS. (9.98/15.98)	<b>SHAWN CAMP</b>
36	35	2	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	<b>THEY'RE ALL GONNA LAUGH AT YOU</b>
37	40	4	<b>MAZZY STAR</b> CAPITOL 98253 (10.98/15.98)	<b>SO TONIGHT THAT I MIGHT SEE</b>
38	—	1	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98)	<b>ON THE ROAD</b>
39	39	10	<b>SHAGGY</b> VIRGIN 39016 (9.98/15.98)	<b>PURE PLEASURE</b>
40	25	5	<b>REVOLTING COCKS</b> SIRE/REPRISE 45407/WARNER BROS. (10.98/15.98)	<b>LINGER FICKEN' GOOD...</b>

## Jody Watley, Live And Intimate Singer's 1st Tour To Support New MCA Set

BY LARRY FLICK

NEW YORK—On Jody Watley's fifth MCA solo outing, "Intimacy," the ex-Shalamar chanteuse addresses a lengthy list of goals—starting with proving her untapped strength as a live performer.

After spending much of career thus far being positioned as a glamour queen in elaborate music videos, Watley is hankering to step in front of an audience and shatter the perception that she is merely "an object for video directors to play with."

"There's no doubt that video has played a major role in bringing my music to people—and I'm grateful for that," she says. "But I also do think it's time for people to finally view me as someone who is capable of holding her own with a band."

Watley will have that opportunity when she embarks on a series of con-



JODY WATLEY

cert showcases around the U.S., starting with a pair of gigs this month in New York. She will be playing nightclubs and mid-sized venues. Despite never having toured with a band, Watley has achieved two gold and two platinum albums.

"Part of our goal with this album is to further establish Jody as the complete and versatile artist she has be-

come," says manager Mark Shimmel. "With each album, she grows on so many levels. Putting her out there to play live is the next logical step—particularly with the music on this album."

The element that sets "Intimacy" apart from Watley's previous albums is the easy-paced R&B tone of tunes like "Working On A Groove," "Are You The One," and the first single, "Your Love Keeps Working On Me." Once again, she worked primarily with longtime collaborator Andre Cymone, co-writing and co-producing eight of the 11 songs. David Morales, Jon Nettlesbey, and Terry Coffey also wrote and produced tracks. Watley says the shift toward a more urban-friendly sound was completely unintentional. Rather, her plan was for the lyrics to delve deeply into affairs of the heart, which inspired a

(Continued on page 29)

## Rhino Chronicle Puts Funk In Yo' Face; Supreme Being: Singing Diana's Praises

This week's column was written by David Nathan.

**WE GOT DA FUNK:** Rhino Records, ever aware of the breathtaking legacy of the black music of the '60s and '70s, recently released a sumptuous five-volume set tagged "In Yo' Face: The History Of Funk." Included are essential tracks from James Brown, Charles Wright & the Watts 103rd St. Rhythm Band (the subject of a recent Warner's retrospective), Sly & the Family Stone, Kool & the Gang, Cameo, War, Graham Central Station, and, of course, Parliament. While rap and hip-hop acts clearly have given folks a taste of funk via various samples, it's great to get the full meal.

On the subject of legacies, Motown has just put out the second volume of "Hitsville USA: The Motown Singles Collection," this time focusing on the years 1972-92. There are obvious tracks, like Marvin Gaye's "Let Get It On," Eddie Kendricks' "Keep On Truckin'," and the Commodores' "Three Times A Lady," but also some forgotten gems like G.C. Cameron's original version of "It's So Hard To Say Goodbye To Yesterday" (revived in 1991 with great success by Boyz II Men), Betty LaVette's "Right In The Middle (Of Falling In Love)," and Valerie Simpson's "Silly Wasn't I." Some of "the new breed"—Boyz II Men, Shanice, and Johnny Gill—appear alongside Motown legends including Smokey Robinson, Stevie Wonder, and Diana Ross.

**WHO'S THE BOSS?** Speaking of Ross, who was the focus of a 30th-anniversary salute in the Oct. 23 issue of Billboard, she also was the subject of a recent edition of the "Oprah Winfrey Show." Ross, touting the "Forever, Diana" boxed set and her memoirs ("Secrets Of A Sparrow"), seemed genuinely touched by the audience's response and Winfrey's reaction to her. (Winfrey confessed that Ross truly inspired her during her youth.) While it has long been fashionable in R&B circles (and, dare we say,

in the African American community at large) to dog Ross, the lady deserves her props as a pioneering black entertainer.

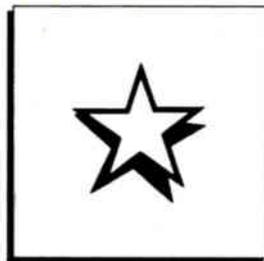
It's not unusual for African American artists to be given "the business" by their peers (and others in the industry who should know better) when they reach mainstream success. That seems somewhat incongruous, given that everyone wants their music to be heard by as many people as possible. When the history books are written, how many black female entertainers who started in the '60s will be remembered for their global contributions? We say Ross deserves all the accolades she gets. Reading her memoirs may help set some of the stuff straight for those who don't know!

### OUTBURST BUSTS

**OUT:** West Coast-based Outburst Records has inked a deal with Russell Simmons' RAL for distribution, promotion, and marketing of the debut album by rap artist Domino. Advance copies were circulated to the press, generating a strong buzz. After RAL's Lyor Cohen heard the Domino album, he passed it on to Simmons. The first single, "Getto Jam," is due Tuesday (12). Domino's album is due in mid-December.

**MAKING MUSIC AGAIN:** Lately, a number of women such as Janet Jackson, Toni Braxton, and Jade have enjoyed multiple entries on the Hot R&B Singles chart. Now a trio of New York-based male vocalists is ready to make its assault. First up is Chris Walker, whose sophomore set, "Sincerely Yours," is due from Pendulum/ERG in mid-November. The lead single is "Love Tonight." Tashan follows suit with his third album (and first for Chaos/Columbia). The album, due in January, is "For The Sake Of Love." The first single will be "Love Is Forever." Finally, Jeff Redd is returning in February with a second set, his first for EMI. The album is titled "Down Low"; the first

(Continued on page 29)



## Xscape's 'Kickin'' Boots Competition, Boosts Label

BY HAVELOCK NELSON

NEW YORK—The four young women in Xscape can thank the two young men in Kris Kross for their shot at stardom. Having scored big with the latter group, producer Jermaine Dupri was given a label deal by Columbia. "I just wanted a production deal so I could keep putting groups out," he says. "But Sony gave me this."

The label's name is So So Def. And the first act to emerge on it is Xscape, whose members are Kandi Burruss, 17; Tameka Cottle, 18; LaTocha Scott, 20; and her sister Tamika, 18. The group's debut single, "Just Kickin' It," is No. 1 on the Hot R&B Singles chart and has been certified gold after just nine weeks. Meanwhile, the group's album, "Hummin' Comin' At Cha," is bulleted in the top five on Billboard's Top R&B Albums chart.

The album, whose title was inspired by a line from Cypress Hill's "I Could Just Kill A Man," was recorded in a month last February. Its tracks range from gospel-flavored ballads to up-tempo kickers and soulful swayers.

According to Ruth Carson, Columbia's VP of marketing, black music, the campaign to support Xscape started weeks before the single's release in August. "We developed it like a rap record," she says. "We started street-flavored promotion from as far back as June, having the girls play the Greekfest at [Long Island's] Jones Beach, in front of thousands of young people. We also had them perform at New York Live, at the Jack The Rapper convention, and as part of BET's 'Unity In The Community' tour. All this before anything ever came out."

Columbia distributed T-shirts and stickers to further amplify the buzz. The label also carried out a fax campaign geared toward press, retail, and radio. Finally, Columbia arranged early press days for the group—and paired the members with an interview coach and a stylist. "We wanted to enhance an already-defined street image developed by So So Def and ERI, their management company," says Carson.

She adds that "Just Kickin' It" has benefited from a remix that loops the Staple Singers' "Let's Do It Again." Both interpretations are being embraced by radio, and the company has made videos for the original version and the remix.

The group has been in rehearsals for much of October, in preparation for upcoming TV appearances including BET's Nov. 17

"Teen Summit." The group will appear with Kris Kross and Dupri on a show dedicated to teen entrepreneurs. Xscape also has been booked for "The Arsenio Hall Show" Dec. 1. The group already has appeared on "Soul Train" and has taken part in a Columbia marketing invention called Columbiacast, in which interviews with radio stations are



XSCAPE

conducted live via satellite from Sony Music's studio facility in Manhattan. The interviews were with urban as well as top 40/crossover stations.

Xscape is now in the midst of a 15-city promotional tour that will encompass retail meet-and-greets, video appearances, and club-night promotions that will feature product giveaways. The tour will wrap up Dec. 8, when the group leaves for a European promotional tour.

"We're gonna let this group develop at its own pace," says Tony Anderson, Columbia's senior VP of black music.

Xscape started coming together 2½ years ago, when Burruss suggested the idea of starting a group to her friends the Scotts. Later, they auditioned Cottle, who they knew from middle school. At first the group harmonized in church and at school step shows. The women chose the name Xscape "because we appeal to everyone, and we're escaping out of stereotypes. We're not a regular girl group," says Scott. "We're not checkin' to be frilly fashion plates, just down-to-earth sisters who can all sing lead."

The group got its break when it sang "Happy Birthday" at producer Dupri's 19th birthday two years ago. "He liked the way we sounded," says Burruss. "He said he'd put us on once Kris Kross was established. They blew up, he got a label, and here we are."



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	8	6	<b>GANGSTA LEAN</b> C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	1	1	10	<b>JUST KICKIN' IT</b> ● J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
3	4	6	6	<b>CAN WE TALK</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
4	5	5	5	<b>BREATHE AGAIN</b> L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) LAFACE 2-4054/ARISTA
5	3	2	9	<b>ANNIVERSARY</b> TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
6	8	11	7	<b>SHOOP</b> A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
7	6	4	14	<b>HEY MR. D.J.</b> ● 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
8	10	12	4	<b>NEVER KEEPING SECRETS</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
9	7	3	17	<b>RIGHT HERE (HUMAN NATURE)/DOWNTOWN</b> ● B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) (X) RCA 62614
10	9	9	12	<b>COME INSIDE</b> N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
11	13	21	3	<b>SEX ME (PARTS I &amp; II)</b> R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
12	14	28	4	<b>AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
13	11	10	15	<b>SOMETHING IN YOUR EYES</b> L. A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
14	17	20	6	<b>NEVER SHOULD'VE LET YOU GO</b> JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
15	12	7	14	<b>DREAMLOVER</b> ▲ M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
16	15	16	5	<b>RUNAWAY LOVE</b> T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE FEATURING FMOB (C) EASTWEST 98354
17	38	60	3	<b>KEEP YA HEAD UP</b> D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) INTERSCOPE 98345/ATLANTIC
18	16	13	22	<b>ANOTHER SAD LOVE SONG</b> ● L. A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
19	25	62	4	<b>HERO</b> W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
20	24	26	26	<b>WHOOPI! (THERE IT IS)</b> ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
21	28	37	6	<b>LOOKING FOR MR. DO RIGHT</b> A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429/REPRISE
22	19	14	21	<b>I GET AROUND</b> D. J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
23	29	38	4	<b>(I KNOW I GOT) SKILLZ</b> DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
24	22	30	7	<b>FOREPLAY</b> B. DUFAE (RAAB, B. DUFAE)	◆ RAAB (M) (T) (X) RIP-IT 1001/ILC
★ ★ ★ POWER PICK/SALES ★ ★ ★					
25	47	71	3	<b>TIME AND CHANCE</b> O. J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339/REPRISE
26	20	17	18	<b>I'M IN LUV</b> J. DIBBS (J. DIBBS, B. ALLEN, T. DENLOW)	◆ JOE (C) (T) MERCURY 862 462
27	31	33	11	<b>COMING HOME TO LOVE</b> KASHIF (M. JONES, A. WILLIS, S. STEIN)	◆ COMING OF AGE (C) 200 14099
28	18	15	9	<b>PINK CASHMERE</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.
29	23	18	18	<b>IF</b> ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
30	26	27	9	<b>VOODOO</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
31	27	22	29	<b>SOMETHING'S GOIN' ON</b> J. PENN (J. POWE, D. PEETE, J. CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
32	43	—	2	<b>AWARD TOUR</b> A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
33	21	19	20	<b>RUFFNECK</b> M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
34	55	91	3	<b>SLOW AND EASY</b> R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
35	30	23	24	<b>ONE LAST CRY</b> B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
36	NEW	1	1	<b>FREAKIT</b> C. CHARITY, O. LYNCH (A. WESTON, W. HINES, C. CHARITY, O. LYNCH)	◆ DAS EFX (C) (M) (T) EASTWEST 98341
37	34	39	10	<b>STAY IN MY CORNER</b> J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
38	44	55	5	<b>UP ON THE ROOF</b> P. BROWN, J. CARUTHERS (C. KING, G. GOFFIN)	◆ II D EXTREME (C) GASOLINE ALLEY 54738/MCA
39	46	54	7	<b>STRAIGHT FROM MY HEART</b> J. PENN (J. POWE, J. CLAY, O. PEETE, S. POWE)	◆ UNV (C) (D) (V) MAVERICK/SIRE 18353/WARNER BROS.
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
40	72	—	2	<b>NEVER LET ME GO</b> L. VANDROSS, M. MILLER (J. SCOTT)	◆ LUTHER VANDROSS (C) (V) LY 77209/EPIC
41	33	29	23	<b>LOSE CONTROL/GIRL U FOR ME</b> K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
42	36	34	29	<b>CRY NO MORE</b> R. WHITE, K. JACKSON, O. WILEY (R. WHITE, K. JACKSON, D. WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
43	35	24	16	<b>LAI'D BACK GIRL</b> F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
44	56	65	4	<b>YOUR LOVE KEEPS WORKING ON ME</b> ART 'N RHYTHM (J. BARNES, R. WHITE, J. DIGGS)	◆ JODY WATLEY (C) MCA 54744
45	52	57	7	<b>NOBODY DOES IT BETTA</b> MINT CONDITION (J. STOKELY)	◆ MINT CONDITION (C) PERSPECTIVE 7434/A&M
46	37	32	15	<b>FOR THE COOL IN YOU</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
47	45	46	8	<b>IT HAD TO BE YOU</b> K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEIA 64599/ELEKTRA
48	51	49	8	<b>GET A LITTLE FREAKY WITH ME</b> A. HALL, L. STEWART (A. HALL III, S. HALL)	◆ AARON HALL (C) (M) (T) (V) SILAS 54229/MCA
49	32	25	12	<b>SUNDAY MORNING</b> M. WHITE (M. WHITE, S. REYNOLDS, A. WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	40	50	10	<b>METHOD MAN</b> PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
51	61	61	5	<b>SO HIGH</b> J. SANCHEZ (M. MORALES, M. ROONEY, BIG ANG, EL-BOOG-E, THICKNEZZ, SHORTI I FORTI)	◆ 7669 (C) MOTOWN 2217
52	59	66	7	<b>STAY REAL</b> E. SERMON (E. SERMON, R. TROUTMAN, L. TROUTMAN)	◆ ERICK SERMON (C) (M) (T) RAL/CHAOS 77140/COLUMBIA
53	75	—	2	<b>69</b> T. RILEY (T. RILEY, FATHER M.C., BUTTNAKED TIM DAWG)	◆ FATHER (M) (T) (X) UPTOWN 54751/JMCA
54	53	36	17	<b>ALRIGHT</b> ● J. DUPRI (J. DUPRI, W. MARAGH)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
55	58	63	6	<b>COMPUTER LOVE</b> CHAPMAN, PENSADO, HENNINGS (TROUTMAN, TROUTMAN, MURDOCK, HENNING)	◆ NKRU (C) (T) KAPER 62675/RCA
56	50	41	10	<b>BREAKADAWN</b> DE LA SOUL, PRINCE PAUL (MERCER, JOLICOUER, MASON, HOUSTON, WONDER, GREENE)	◆ DE LA SOUL (M) (T) (X) TOMMY BOY 586*
57	63	78	3	<b>I'M REAL</b> J. DUPRI (J. DUPRI)	◆ KRIS KROSS (M) (T) (X) RUFFHOUSE 77237*/COLUMBIA
58	57	59	9	<b>CALL ME A MACK (FROM "POETIC JUSTICE")</b> TIM & TED (T. THOMAS, T. BISHOP, U. RAYMOND)	◆ USHER (C) (M) (T) LAFACE 2-4051/ARISTA
59	48	35	13	<b>HEAVEN KNOWS</b> L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LY 74996/EPIC
60	49	47	8	<b>LET ME RIDE</b> DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
61	NEW	1	1	<b>GETTO JAM</b> DJ BATTLICAT (DOMINO, K. GILLIAM)	◆ DOMINO (M) (T) OUTBURST/RAL 77297*/CHAOS
62	NEW	1	1	<b>THE MORNING AFTER</b> F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
63	54	52	18	<b>IT'S FOR YOU (FROM "THE METEOR MAN")</b> M. A. SAULSBERRY, E. KIRKLAND (S. WILSON, M. A. SAULSBERRY, E. KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
64	42	31	12	<b>ALL THRU THE NIGHT</b> H. BELL (H. BELL, L. DEVLUGT, T. SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
65	39	40	5	<b>I'M A PLAYER</b> THE DANGEROUS CREW (T. SHAW, B. COLLINS, G. COOPER, G. CLINTON, JR.)	◆ TOO SHORT (C) (M) (T) JIVE 45152
66	71	80	3	<b>LONG WAY FROM HOME</b> L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	◆ JOHNNY GILL (C) MOTOWN 2221
67	76	74	4	<b>STAND BY YOUR MAN</b> M. MARL (J. T. SMITH, M. WILLIAMS, B. ERVIN)	◆ L.L. COOL J (M) (T) (X) DEF JAM/RAL 77098*/COLUMBIA
68	NEW	1	1	<b>MAKE LOVE EASY</b> P. LAURENCE (P. LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
69	66	72	6	<b>COME BABY COME</b> J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
70	73	83	3	<b>AFTER THE LOVE</b> B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 710
71	41	43	11	<b>DO THE THANGS</b> MARC G. (M. GORDON)	◆ LEVERT (C) ATLANTIC 87328
72	60	58	15	<b>MEGA MEDLEY</b> R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 18420
73	65	64	6	<b>WRITTEN ON YA KITTEN</b> NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, G. MACOERMOT)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 583*
74	64	53	15	<b>BOOM! SHAKE THE ROOM</b> ● M. LEE (SMITH, HAGGAR, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRISON)	◆ JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 4210B
75	77	82	3	<b>KEEPIN' MY COMPOSURE</b> J. CATALON (SHAZAM, DINO, G. STICK)	◆ H-TOWN (C) (M) (T) LUKE 473
76	78	88	5	<b>GUESS I'M IN LOVE</b> FULL FORCE (J. ABER, P. EDGE, B. MEDINA (FULL FORCE, PEPSII))	◆ CHERYL "PEPSII" RILEY (C) (T) (V) (X) REPRISE 18492
77	62	56	17	<b>CHECK YO SELF</b> ▲ ICE CUBE, O. J. POOH (ICE CUBE, E. FLETCHER, M. GLOVER, S. ROBINSON, C. CHASE)	◆ ICE CUBE FEATURING DAS EFX (M) (T) (X) PRIORITY 53B30*
78	68	70	17	<b>TRUST ME</b> GURU (GURU, N. DAVENPORT)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
79	74	87	7	<b>SHIFFTEE</b> CHYSKILLZ, JAM MASTER JAY (F. SCRUGGS, K. JONES, T. TAYLOR, C. PARKER)	◆ ONYX (C) (X) RAL/CHAOS 77163/COLUMBIA
80	82	90	3	<b>BETCHA'LL NEVER FIND</b> S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) I.D. 62652/RCA
81	70	69	12	<b>WE GETZ BUZY</b> E. SERMON (L. EDWARDS, J. PHILLIPS, E. SERMON)	◆ ILLEGAL (C) (M) (T) (X) ROWDY 3-5024/ARISTA
82	85	93	3	<b>HEARTBREAKER</b> W. E. D. (W. WILLIAMS, E. LEVERT, O. MITCHELL, S. WYNN)	◆ THE O'JAYS (C) EMI 58054/ERG
83	83	99	4	<b>93 'TIL INFINITY</b> A-PLUS (T. MASSEY, O. LINDSEY, O. THOMPSON)	◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
84	NEW	1	1	<b>REAL MUTHAPHUCKKIN G'S</b> RHYTHM D. (EAZY-E, GANGSTA DRESTA, BG, KNOCC OUT)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
85	NEW	1	1	<b>U.N.I.T.Y.</b> K. GEE, MUF (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 3225
86	67	68	10	<b>INDO SMOKE (FROM "POETIC JUSTICE")</b> WARREN G. (R. TRAWICK, W. GRIFFIN)	◆ MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
87	RE-ENTRY	10	10	<b>COME GO WITH ME</b> C. WILLIAMS, G. CAUTHERN (K. GAMBLE, L. HUFF)	◆ CHRISTOPHER WILLIAMS (C) UPTOWN 54704/MCA
88	79	85	10	<b>SWEAT (A LA LA LA LA LONG)</b> I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
89	97	—	2	<b>ALL NIGHT</b> D. GAINES (D. GAINES)	◆ ME-2-U (C) RCA 62680
90	84	81	9	<b>BETWEEN THE SHEETS</b> FOURPLAY (E. ISLEY, M. ISLEY, C. JASPER, R. ISLEY, D. ISLEY, R. ISLEY)	◆ FOURPLAY (C) (D) WARNER BROS. 18434
91	NEW	1	1	<b>BROOKLYN BOUNCE</b> DADDY-O (DADDY-O, R. TROUTMAN)	◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 684/PLG
92	80	89	15	<b>CHERISH THE DAY</b> SADE (ADU, HALE, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74980
93	81	77	19	<b>INSANE IN THE BRAIN</b> ● D. J. MUGGS (L. FREEZE, S. REYES, L. MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
94	NEW	1	1	<b>NUTIN' TA LOSE</b> D. SCOTT (D. SCOTT)	◆ DRED SCOTT (C) (T) TUFF BREAK 533 701/A&M
95	NEW	1	1	<b>DRED LOC</b> A. BETTS (M. NDEGECELLO)	◆ ME'SHELL NDEGECELLO (C) (M) (T) (X) MAVERICK/SIRE 18361/REPRISE
96	89	92	4	<b>TOGETHER FOREVER</b> M. GAY (M. GAY)	◆ SHAI (C) GASOLINE ALLEY 54740/MCA
97	69	51	11	<b>SHU-B</b> M. J. POWELL, C. C. CLOSSON (SMITH, IRONS, CLOSSON, GERDINE)	◆ GUESS (C) WARNER BROS. 18397
98	86	76	19	<b>VERY SPECIAL</b> BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (W. JEFFERY, L. PETERS)	◆ SPINDERELLA, L. WILLIAMS & K. ANDERSON (C) (D) (T) COLO CHILLIN' 18437/REPRISE
99	92	96	14	<b>MAKE ROOM</b> E. SWIFT (R. SMITH, E. BROOKS, J. ROBINSON)	◆ THA ALKAHOLIKS (C) (T) LOUD 62579/RCA
100	95	—	2	<b>MANY CLOUDS OF SMOKE</b> TOTAL DEVASTATION (B. FRESH, T. PLATT, TUF CUT TIM)	◆ TOTAL DEVASTATION (C) (M) (T) (X) ARISTA 1-2624

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



**BACK IN STRIDE:** I hope you missed me as much as I missed being here to position the R&B charts and to write my weekly column. Word to the wise: If you are able to get a flu shot, do it! Now, on to the charts. Three releases on Jive make impressive debuts on the Top R&B Albums chart: "Get In Where Ya Fit In" by Too Short debuts at No. 1; "Shaq Diesel" by Shaquille O'Neal enters at No. 11; and "Faithful" by Hi-Five debuts at No. 23. WEA gets two: "I'm Ready" by Tevin Campbell (Qwest) at No. 4, and "All the Greatest Hits" by Zapp & Roger (Reprise).

Last week's album chart was somewhat predictable, and also had some surprises. "It's On ... " by Eazy-E (Ruthless) did leap to No. 1 from No. 82, as predicted. Two albums were pushed back by Eazy-E's advance and the debut of "No Pressure" by Eric Sermon (RAL) at No. 2. However, both of the unlucky albums' increases were above the criteria for earning bullets. Toni Braxton's self-titled album on LaFace moves 1-3, and "Hummin' Comin' At 'Cha" by Xscape (So So Def) moves 3-4.

**SINGLES ACTION:** At the top of the Hot R&B Singles chart, "Gangsta Lean" by DRS (Capitol) glides easily to No. 1. Its sales increased more than 32%, ensuring that it would retain the top spot on the sales chart. It ranks No. 1 in airplay at seven stations, including KKBK Los Angeles, WZAK Cleveland, WQMG Greensboro, N.C., and WUSL Philadelphia. "Can We Talk" by Tevin Campbell moves up 5-2 on the airplay-only chart. It ranks No. 1 at seven stations, including WKKV Milwaukee, WJLB Detroit, and KJMS Memphis. It is top five at 30 others. I love this one!

**POWER PICKS:** "Time And Chance" by Color Me Badd (Giant) leaps 47-25. It earns the Power Pick/Sales award, and it debuts on the R&B Singles Sales chart at No. 33. Airplay for this song ranks top 10 at seven stations, including WAMO Pittsburgh, WCDX Richmond, Va., and KMJM St. Louis. It ranks top five at two others: KHYS Houston and WNOO Chattanooga, Tenn. The Power Pick/Airplay award goes to "Never Let Me Go" by Luther Vandross (LV/Epic), and it vaults 72-40. Airplay increases 81%.

**R&B MONITOR UPDATE:** Holding at No. 1 on the R&B Mainstream chart for a fourth week is "Just Kickin' It" by Xscape (So So Def). There are two Airpower records: "What's My Name" by Snoop Doggy Dogg and "Keep Ya Head Up" by 2Pac. Both are on Death Row Records. "Anniversary" by Tony Toni Toné (Wing) is No. 1 on the R&B Adult chart for a fifth week. The Airpower records are "Never Should've Let You Go" by Hi-Five and "Never Let Me Go" by Luther Vandross (LV/Epic). (Who could go after all of this?)

**SET 'EM UP JOE:** I have written often about how negative images (gangsterism and misogyny) in rap music videos will affect young fans, and ultimately the African-American community. The music industry and the media have been attacked for their part in celebrating those destructive images. This week, following the arrests of Flavor Flav and 2Pac, print and televised reports lump both men together as "rappers," as though their messages are identical. When these cases go to trial, rap will be the defendant. I'm concerned that middle-aged Americans who do not know the differences in rap styles will assume that all rap is bad. Journalists need to learn more about rap styles, or perhaps they should find something else to write about.

**RHYTHM & THE BLUES**

(Continued from page 26)

single will be "Show You." Walker was invited to sing at the wedding of Joe Kennedy and Beth Kelly in late October.

**HOT NIGHTS:** It's good to see record companies and booking agencies using a little marketing savvy. Currently criss-crossing the country are Will Downing, Jeff Lorber, and Art Porter on a tour that's tagged "Hot Autumn Nights." All three have product out through PolyGram. Downing's "Love The Place To Be" is on Mercury, while Lorber and Porter are on Verve. The package is musically attractive and has included dates in D.C., Philly, and New York. The trio heads west for shows in San Antonio, Dallas, and Chicago, and then to California for dates in San Francisco, Redondo Beach, Sacramento, and San Diego.

**MUST BE HEARD:** The Steeles' "Heaven Help Us All" album on Musician/Elektra has somehow been neglected. It deserves attention. The distinguished musical family (which includes Jevetta Steele) offers a pungent and powerful fusion of gospel, R&B, and a little funk (courtesy of Prince, a chief cheerleader).

**COME CHART WITH ME:** Frank Sinatra is back on Capitol with his "Duets" album, featuring some mighty soulful folks like Aretha Franklin, Anita Baker, Natalie Cole, and Luther Vandross, all singing with Ol' Blue Eyes. A little research reveals that Sinatra has actually had a couple of R&B hits. His classic "That's Life" reached No. 25 on Billboard's R&B chart in 1966, and two previous cuts, "All Or Nothing At All" and "High Hopes," made it to what was then called the "Race/R&B" chart back in 1942 and 1959, respectively. Who knows, we may see his name on the Hot R&B Singles chart one more time!

**JODY WATLEY**

(Continued from page 26)

slower, more soulful instrumental context.

"I wanted the music to be more textured, with fuller arrangements," she says. "Of course, I want my music to reach more people each time I put out an album. But I can't bring myself to sit down and try to turn myself into one of those new-jill-swing girls or a gangsta bitch. It's not me. Besides, I'm far more interested in the strength of the lyrics and the overall message of a song."

On that tip, Watley says she was more direct on the material that fills "Intimacy" than on any previous project. "No more reading between the lines," she laughs. "It's all on the line, honey!"

Having gone through what she describes as a period of personal discovery, Watley set out to address relationship issues from the perspective of a confident woman who is in charge of her life. Nothing captures that concept more than "When A Man Loves A Woman," a bracing spoken-word diatribe that she says was inspired by Issac Hayes' pre-rap '70s monologues. Set to a percussive hip-hop groove, she spews lines like "When a

(Continued on page 45)

The Only Way To Progress Is Through Elimination.  
**PROGRESS OF ELIMINATION**  
 The next single from  
**BOSS\$**  
 "Born Gangstaz"  
 Executive Producers: Tracey Waples and Russell Simmons  
 Produced by Def Juf for Ain't That A Groove.  
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Billboard® FOR WEEK ENDING NOVEMBER 13, 1993

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	6	*** <b>NO. 1</b> *** STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	ERICK SERMON 1 week at No. 1
2	2	3	9	SHIFFTEE (C) (M) (T) (X) RAL/CHAOS 77163/COLUMBIA	ONYX
3	4	5	6	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC	DR. DRE
4	7	13	4	SHOOP (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	SALT-N-PEPA
5	1	2	8	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	LEADERS OF THE NEW SCHOOL
6	6	8	6	OUTTA HERE (C) (T) (X) JIVE 42147	KRS-ONE
7	8	11	6	PAINT THE WHITE HOUSE BLACK (C) PAISLEY PARK 18382/WARNER BROS.	GEORGE CLINTON
8	10	12	9	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	THA ALKAHOLIKS
9	13	19	4	YOUNG GIRL BLUEZ (C) COLD CHILLUR' 18396/WARNER BROS.	BIZ MARKIE
10	14	21	5	NUTIN' TA LOSE (C) (T) TJFF BREAK 3701/A&M	DRED SCOTT
11	15	18	5	93 'TIL INFINITY (C) (T) JIVE 42157	SOULS OF MISCHIEF
12	12	15	5	NICKEL BAGS (C) PENDULUM 58072/ERG	DIGABLE PLANETS
13	11	17	7	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470*	POISON CLAN
14	16	20	4	WESTSIDE STORY (M) (T) EASTWEST 96009*	YO-YO
15	18	22	4	GOT IT LIKE THAT (C) (M) (T) SKANLESS 7125/TOMMY BOY	HI-C
16	5	1	11	VALLEY OF THE SKINZ (C) (T) MAD SOL NDS 2206/MOTOWN	TRENDS OF CULTURE
17	9	7	10	SOUL BY THE POUND (C) (T) RELATIVITY 1183	COMMON SENSE
18	23	25	3	WILD BROOKLYN BANDITS (C) (T) SELECT 25025	BLACK MADDNESS
19	28	—	2	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	KRIS KROSS
20	27	—	2	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	SHAQUILLE O'NEAL
21	29	—	2	SKINNY DIP (GOT IT GOIN' ON) (C) (T) CHEMISTRY 862 652/MERCURY	ED O.G. & DA BULLDOGS
22	NEW ▶	1	1	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	DADDY-O
23	24	26	3	THAT'S HOW IT IS (C) (T) JIVE 42131	CASUAL
24	30	30	9	METHOD MAN (C) (T) LOUD 62544/RCA	WU-TANG CLAN
25	22	16	7	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	DE LA SOUL
26	20	10	21	WE GETZ BUZY (C) (M) (T) (X) POWDY 3-5024/ARISTA	ILLEGAL
27	NEW ▶	1	1	AWARD TOUR (C) (T) (X) JIVE 42187	A TRIBE CALLED QUEST
28	NEW ▶	1	1	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583*	NAUGHTY BY NATURE
29	26	27	18	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	2PAC
30	NEW ▶	1	1	I'M A PLAYER (C) (M) (T) JIVE 45152	TOO SHORT

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.

**BUBBLING UNDER HOT R&B SINGLES™**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I'M LOOKING FOR THE ONE JAZZY JEFF & FRESH PRINCE (JIVE)	14	18	2	KHADJAH DIRT NATION (ZOO)
2	4	3	BABY I'M BACK J.T. TAYLOR (MCA)	15	13	10	STOP, LOOK & LISTEN U-MYND (LUKE)
3	6	6	THINK (ABOUT IT) PATRA (FEATURING LYN COLLINS) (EPIC)	16	23	2	TURNING ME ON KONCRETE LEVEL (POCKETOWN)
4	14	2	LOVE TONIGHT CHRIS WALKER (PENDULUM/ERG)	17	—	2	A-TOWN DROP A-TOWN PLAYERS (LIFE/BELLMARK)
5	9	3	JUDY HAD A BOYFRIEND RIFF (EMI/ERG)	18	12	3	PROGRESS OF ELIMINATION BOSS (RAL/CHAOS/COLUMBIA)
6	8	3	ONE ON ONE TO BE CONTINUED... (EASTWEST)	19	15	8	DON'T GET CAUGHT SLIPPIN CONDITION RED (O TOWN)
7	—	1	THE ONE FOR ME JOE (MERCURY)	20	20	2	BANG BANG BOOGIE DBG'Z (BUST IT)
8	11	3	YOU TOLD ME MOTIF (PAYDAY/LONDON/PLG)	21	19	6	PUT A LITTLE NASTY ON IT THE BAR-KAYS (ZOO)
9	16	2	BACK TO YOU JOMANDA (BIG BEAT/ATLANTIC)	22	—	1	BLOWIN' MY MIND ART MADISON (JIVE)
10	—	1	HOW MANY EMCEE'S BLACK MOON (WRECK/NERVOUS)	23	—	1	JUST A MATTER OF TIME TENE WILLIAMS (PENDULUM/ERG)
11	7	6	COME AND PLAY WITH ME G-WIZ (SCOTTI BROS.)	24	—	1	HUMP WIT' IT 95 SOUTH (WRAP/CHIBAN)
12	17	2	DUNKIE BUTT TWELVE GAUGE (SCOTTI BROS.)	25	—	1	CATCH A BAD ONE DEL THA FUNKEE HOMOSAPIEN (ELEKTRA)
13	—	1	YOU'LL NEVER FIND ANOTHER Y.T. STYLE (THIRD STONE/ATLANTIC)				

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

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 13, 1993

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	<b>TOO SHORT</b> JIVE 41526* (10/98/15/98) 1 wk. at No. 1	GET IN WHERE YA FIT IN	1
2	1	82	<b>EAZY-E</b> RUTHLESS 5503* RELATIVITY 7/98/11/98	IT'S ON (DR. DRE 187UM) KILLA	1
3	3	16	<b>TONI BRAXTON</b> AFACE 2 6007 ARISTA (9/98/15/98)	TONI BRAXTON	1
4	NEW	1	<b>TEVIN CAMPBELL</b> QWEST 45388/WARNER BROS. (10/98/15/98)	I'M READY	4
5	2	—	<b>ERICK SERMON</b> RAL/CHAOS 57160* COLUMBIA 9/98 EQ/15/98	NO PRESSURE	2
6	4	3	<b>XSCAPE</b> SO SO DEF 57107* COLUMBIA (9/98 EQ/15/98)	HUMMIN' COMIN' AT 'CHA	3
7	6	4	<b>BABYFACE</b> EPIC 53558* (10/98 EQ/15/98)	FOR THE COOL IN YOU	2
8	5	2	<b>SPICE 1</b> JIVE 41513 (9/98/15/98)	187 HE WROTE	1
9	NEW	1	<b>ZAPP &amp; ROGER</b> REPRISE 15143/WARNER BROS. (10/98/15/98)	ALL THE GREATEST HITS	9
10	7	5	<b>MARIAH CAREY</b> COLUMBIA 53205* (9/98 EQ/16/98)	MUSIC BOX	1
11	NEW	1	<b>SHAQUILLE O'NEAL</b> JIVE 41529* (10/98/15/98)	SHAQ DIESEL	11
12	8	5	<b>TONY! TONI! TONE!</b> WING 514933 MERCURY 10/98 EQ/15/98	SONS OF SOUL	3
13	10	14	<b>2PAC</b> INTERSCOPE 92209/AG 9/98/15/98	STRICTLY 4 MY N.I.G.G.A.Z.	4
14	9	7	<b>JANET JACKSON</b> VIRGIN 87825 (10/98/16/98)	JANET	1
15	13	18	<b>SALT-N-PEPA</b> NEXT PLATEAU/LONDON 928392* PLG 10/98/15/98	VERY NECESSARY	13
16	12	11	<b>INTRO</b> ATLANTIC 82463/AG (9/98/15/98)	INTRO	11
17	16	10	<b>MARTIN LAWRENCE</b> EASTWEST 92249 (10/98/15/98)	TALKIN' SHIT	10
18	11	8	<b>SCARFACE</b> RAP A LOT 53861* PRIORITY (10/98/15/98)	THE WORLD IS YOURS	1
19	15	13	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 45297 (10/98/15/98)	BACK TO BASICS	3
20	14	9	<b>AARON HALL</b> MCA 10810 (9/98/15/98)	THE TRUTH	7
21	17	12	<b>KRS-ONE</b> JIVE 41517* (9/98/15/98)	RETURN OF THE BOOM BAP	5
22	18	15	<b>CYPRESS HILL</b> RUFF-HOUSE 53931* COLUMBIA 10/98 EQ/15/98	BLACK SUNDAY	1
23	NEW	1	<b>HI-FIVE</b> JIVE 41528 (10/98/15/98)	FAITHFUL	23
24	19	16	<b>TEDDY PENDERGRASS</b> ELEKTRA 51497 (10/98/15/98)	A LITTLE MORE MAGIC	13
25	25	21	<b>DR. DRE</b> DEATH ROW INTERSCOPE 57128* PRIORITY (10/98/15/98)	THE CHRONIC	1
26	24	22	<b>SWV</b> RCA 66074 (9/98/13/98)	IT'S ABOUT TIME	2
27	20	24	<b>JOE</b> MERCURY 518015 (9/98 EQ/15/98)	EVERYTHING	16
28	23	20	<b>EARTH, WIND &amp; FIRE</b> REPRISE 45274 (10/98/15/98)	MILLENNIUM	8
29	28	27	<b>KEITH WASHINGTON</b> QWEST 45336/WARNER BROS. (10/98/15/98)	YOU MAKE IT EASY	15
30	21	15	<b>LEADERS OF THE NEW SCHOOL</b> ELEKTRA 51382* (10/98/15/98)	TIME	15
31	26	25	<b>KRIS KROSS</b> RUFF-HOUSE 57274* COLUMBIA (10/98 EQ/15/98)	DA BOMB	2
32	22	26	<b>E-40</b> SIC WID IT 340 (9/98/11/98)	THE MAIL MAN	13
33	27	19	<b>EN VOGUE</b> EASTWEST 42296 (9/98/11/98)	RUNAWAY LOVE	15
34	48	52	<b>BLACK MOON WRECK</b> 2002* NERVOUS (9/98/15/98)	ENTA DA STAGE	34
35	31	34	<b>SADE</b> A&M 1044 (10/98/15/98)	LOVE DELUXE	2
36	34	32	<b>LUTHER VANDROSS</b> A&M 1044 (10/98/15/98)	NEVER LET ME GO	3
37	33	30	<b>SOULS OF MISCHIEF</b> JIVE 41527 (10/98/15/98)	93 T.E. INFINITY	17
38	35	33	<b>FOURPLAY</b> WARNER BROS. 45311 (10/98/15/98)	BETWEEN THE SHEETS	15
39	30	28	<b>DE LA SOUL</b> TOMMY BOY 363 (10/98/15/98)	BUHLOONE MIND STATE	9
40	43	47	<b>JOHNNY GILL</b> MOTOWN 6355 (10/98/15/98)	PROVOCATIVE	4
41	36	31	<b>GEORGE CLINTON</b> PAISLEY PARK 25514/WARNER BROS. (10/98/15/98)	HEY MAN... SMELL MY FINGER	31
42	42	42	<b>KENNY G</b> ARISTA 18646 (10/98/15/98)	BREATHLESS	2
43	29	23	<b>DIGITAL UNDERGROUND</b> TOMMY BOY 1080 (10/98/15/98)	THE BODY-HAT SYNDROME	16
44	32	29	<b>PRINCE</b> PAISLEY PARK 45440/WARNER BROS. (9/98/49/98)	THE HITS/THE B-SIDES	6
45	44	44	<b>WILL DOWNING</b> MERCURY 518086 (9/98 EQ/13/98)	LOVE'S THE PLACE TO BE	24
46	37	36	<b>SOUNDTRACK</b> ARISTA 18699* (10/98/15/98)	THE BODYGUARD	1
47	46	45	<b>BRIAN MCKNIGHT</b> MERCURY 848605 (10/98 EQ/15/98)	BRIAN MCKNIGHT	17
48	38	37	<b>PRINCE</b> PAISLEY PARK 45431/WARNER BROS. (12/98/17/98)	THE HITS I	14

49	40	35	7	<b>THE ISLEY BROTHERS</b> ELEKTRA 61538 (12/98/16/98)	LIVE!	34
50	41	38	31	<b>ONYX</b> RAL/CHAOS 53302* COLUMBIA 9/98 EQ/15/98	BACDAFUCUP	8
51	49	43	14	<b>THE O'JAYS</b> EM 89740* ERG (10/98/15/98)	HEARTBREAKER	7
52	39	40	3	<b>JAZZY JEFF &amp; FRESH PRINCE</b> JIVE 41489* (10/98/15/98)	CODE RED	39
53	58	58	13	<b>OLETA ADAMS</b> FONTANA 514965/MERCURY (10/98 EQ/15/98)	EVOLUTION	29
54	65	69	5	<b>COMING OF AGE</b> ZOO 11064 (9/98/15/98)	COMING OF AGE	54
55	51	51	4	<b>BOYZ II MEN</b> MOTOWN 6365 (10/98/15/98)	CHRISTMAS INTERPRETATIONS	51
56	56	55	4	<b>MINT CONDITION</b> PERSPECTIVE 9005 A&M (9/98/13/98)	FROM THE MINT FACTORY	53
57	47	46	11	<b>EIGHTBALL &amp; MJG</b> SUAVE 0001 (9/98/15/98)	COMIN' OUT HARD	41
58	50	49	7	<b>PRINCE</b> PAISLEY PARK 45435/WARNER BROS. (12/98/17/98)	THE HITS 2	23
59	45	39	23	<b>SOUNDTRACK</b> JIVE 41509 (10/98/15/98)	MENACE II SOCIETY	1
60	63	54	50	<b>SILK</b> KEIA 61394/ELEKTRA (10/98/15/98)	LOSE CONTROL	1
61	52	50	34	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138* QUALITY 9/98 (13/98)	BANGIN ON WAX	18
62	54	41	10	<b>ILLEGAL</b> ROWDY 37002* ARISTA 9/98/15/98	THE UNTOLD TRUTH	19
63	55	52	13	<b>BUJU BANTON</b> MERCURY 518013* (9/98 EQ/13/98)	VOICE OF JAMAICA	29
64	53	48	19	<b>BELL BIV DEVOE</b> MCA 10682 (10/98/15/98)	HOOTIE WACK	6
65	57	53	27	<b>MC BREED</b> WRAP 8120/ICHIBAN (9/98/16/98)	THE NEW BREED	16
66	64	67	26	<b>INNER CIRCLE</b> BIG BEAT ATLANTIC 92261/AG 9/98/15/98	BAD BOYS	41
67	66	74	50	<b>JADE</b> GIANT REPRISE 24466/WARNER BROS. (9/98/15/98)	JADE TO THE MAX	19
68	60	63	23	<b>BOSS</b> RAL/CHAOS 52903* COLUMBIA 9/98 EQ/15/98	BORN GANGSTAZ	3
69	59	59	10	<b>THA ALKAHOLIKS</b> LOUD 66280*/RCA (9/98/15/98)	21 & OVER	23
70	81	76	99	<b>MICHAEL JACKSON</b> EPIC 45400* (10/98 EQ/15/98)	DANGEROUS	1
71	62	57	19	<b>MC LYTE</b> FIRST PRIORITY 92230/AG 10/98/15/98	AIN'T NO OTHER	16
72	61	56	32	<b>LEVERT</b> ATLANTIC 32462/AG (10/98/15/98)	FOR REAL THO'	5
73	77	84	10	<b>STANLEY CLARKE</b> EPIC 47489 (10/98 EQ/15/98)	EAST RIVER DRIVE	54
74	58	65	51	<b>ICE CUBE</b> PRIORITY 57185* (10/98/15/98)	THE PREDATOR	1
75	70	56	34	<b>GETO BOYS</b> RAP A LOT 57191* PRIORITY 10/98/15/98	TILL DEATH DO US PART	1
76	73	72	45	<b>SHAI</b> GASOLINE ALLEY 10762* MCA 9/98/15/98	IF I EVER FALL IN LOVE	3
77	84	90	19	<b>GEORGE BENSON</b> WARNER BROS. 26685 (10/98/15/98)	LOVE REMEMBERS	50
78	82	79	24	<b>GURU</b> CHRYSALIS 21998*/ERG (10/98/15/98)	JAZZMAZZ VOLUME 1	15
79	76	58	20	<b>TINA TURNER</b> VIRGIN 88189 (10/98/15/98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
80	74	77	15	<b>TAG TEAM</b> LIFE 78000/BELLMARK (9/98/14/98)	WHOOH! (THERE IT IS)	28
81	71	75	12	<b>DMG</b> RAP A LOT 53862/PRIORITY (9/98/15/98)	RIGORMORTIZ	40
82	RE-ENTRY	2		<b>PATRA</b> EPIC 53763* (9/98 EQ/15/98)	QUEEN OF THE PACK	76
83	78	78	17	<b>ROBIN S.</b> BIG BEAT ATLANTIC 32509/AG 9/98/15/98	SHOW ME LOVE	37
84	80	73	19	<b>YO-YO</b> EASTWEST 32252/AG 10/98/15/98	YOU BETTER ASK SOMEBODY	21
85	79	71	18	<b>UNV</b> MAVERICK/SIRE 15287/WARNER BROS. 9/98/15/98	SOMETHING'S GOIN' ON	7
86	57	60	10	<b>POISON CLAN</b> LUKE 202 (9/98/11/98)	RUFFTOWN BEHAVIOR	12
87	95	95	15	<b>GEORGE HOWARD</b> GRP 9724 (9/98/15/98)	WHEN SUMMER COMES	32
88	72	70	7	<b>POOR RIGHTEOUS TEACHERS</b> PRIORITY 57185* (10/98/15/98)	BLACK BUS NISS	29
89	32	33	56	<b>CHANTE MOORE</b> A&M 10682* MCA (10/98/15/98)	PRECIOUS	20
90	69	61	18	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 17131 EPIC 10/98 EQ/16/98	POETIC JUSTICE	3
91	NEW	1		<b>RONNY JORDAN</b> 4TH & BROADWAY 144060 (9/98/13/98)	QUIET REVOLUTION	91
92	33	31	9	<b>JADE</b> GIANT 24520 REPRISE 7/98/11/98	BET'S LISTENING PARTY STARRING JADE	67
93	NEW	1		<b>DIANA ROSS</b> MOTOWN 6357 (9/98/49/98)	FOREVER DIANA	93
94	99	92	33	<b>95 SOUTH</b> WRAP 8117/ICHIBAN 9/98/15/98	QUAD CITY KNOCK	20
95	RE-ENTRY	19		<b>NATALIE COLE</b> ELEKTRA 61496 (10/98/16/98)	TAKE A LOOK	14
96	89	87	30	<b>H-TOWN</b> LUKE 126* (9/98/16/98)	FEVER FOR DA FLAVOR	1
97	100	91	31	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 27757/ERG (10/98/15/98)	HERE COME THE LORDS	13
98	NEW	1		<b>SHABBA RANKS</b> EPIC 57203* (9/98 EQ/15/98)	ROUGH & READY-VOLUME II	98
99	86	94	5	<b>MAC MALL</b> YOUNG BLACK BROTHA 2022/ILC (9/98/13/98)	ILLEGAL BUSINESS?	83
100	NEW	1		<b>J. SPENCER</b> MOTOWN 7004 (9/98/13/98)	CHIMERA	100

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

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## Hurley's Comeback Not Exactly Smooth As Silk

SOMETIMES it seems like Steve "Silk" Hurley has been cheated out of a full, untainted 15 minutes of fame.

Although he's enjoyed an impressive career that began during the mid-'80s, when he served as one of the original architects of house music, the road for the Chicago-bred Hurley has been rocky. He continually has fought for respect in a musical community that all too frequently embraces its heroes one moment, and then cracks them the next. Even at the height of his reign as the industry's remixer of choice—when mainstream stars like Prince and Michael Jackson were using his blend of hard, body-invading grooves and R&B-sewn padding—Hurley railed against "underground" naysayers who turned up



STEVE "SILK" HURLEY

their noses at his much-copied signature sound.

But nothing could prepare him for the biggest blow—one that could have easily put him out of the game for good. About a year ago, he watched his exalted I.D. Production company crumble under the weight of a litigious row with ex-partner Frank Rodrigo. No one is speaking in overly specific terms about what really happened between the two, but it was clearly enough to reduce the multimillion-dollar company to pieces—including its highly touted production and distribution deal with RCA Records.



by Larry Flick

After taking a moment to regroup, the embattled producer has resurfaced as the head of Silk Productions. Surrounded by longtime cohorts and supporters like Jamie Principle, Jerry McAllister, and M.Doc, Hurley has a bunch of interesting new projects coming up, including several tracks on CeCe Peniston's upcoming album, and he is ready to break his media silence.

"I learned a lot more in several minutes than I did in several years," he says with a sigh. "I had to leave so much behind in order to begin again. But that's exactly what I'm doing."

There were more casualties in the breakdown of I.D. than Hurley and Rodrigo's partnership. His alliance with fellow remixers Maurice Joshua and Eric "E-Smoove" Miller, with whom he had helmed countless 12-inch singles, also dissolved. And while Hurley claims that the three are now friends, he admits that was not always the case.

"We found out that Frank was pitting us against each other," he recalls. "For some reason, he wanted to keep us at each other's throats—enough to keep us from talking, but not so much that we couldn't get the work done."

For the record, Rodrigo could not be reached for comment.

With the healing process complete, Hurley is forging forward, but the controversy has not ended. Now, he is taking a lashing from his club constituency, which is angrily accusing him of abandoning his roots in favor of jack-styled R&B and hip-hop. The familiar horn loop that framed his house offerings has been replaced by a chugging urban/funk groove, the likes of which fueled his successful Peniston production, "Keep On Walkin'."

"We're trying not to alienate one area for the other," Hurley says. "But let's face it, the dance music scene isn't what it used to be. You have to do urban in order to survive. My records will always have dance mixes, because I love to make dance music. But you also have to give people variety."

Further responding to his critics, Hurley bristles at the fact that many of the people who are now calling him a sellout once called his remixes overly derivative.

"People lock you into a sound, demand it, and then accuse you of wearing it out. Now I'm trying to do a little bit of everything, and other people are ripping off those very same horns, and I'm still the only one getting read. You really cannot win sometimes."

Or maybe you can. The future for Steve Hurley includes more tracks for Peniston, as well as for his protégé, Chantay Savage, who is a direct RCA act now that the I.D. deal is a thing of the past. Also on the drawing board are collaborations with Kym Syms, Tonya Blount, Trey Lorenz, and Sybil. Best of all, Hurley will team up with his dad, Sam Hurley, to work on a new indie label, still to be titled. He envisions the label as having the song orientation of Arista and the hip street vibe of Tommy Boy.

"My love for music overrides all of the crap I've had to go through," Hurley says. "Now I understand how things work. I've learned so much from the down side of life. I'm ready for more of the good things."

**COMPILATION UPDATE:** As expected, the business of cranking out dance music compilations is thriving.



**Cookies Collecting Silver.** U.K. club act Urban Cookie Collective recently celebrated the silver certification of its hit, "The Key To The Secret," at the offices of Pulse-8 Records in London. The record, which has sold more than 200,000 units overseas, will be followed shortly by a new single, "Feels Like Heaven." Pictured, from left, are Frank Samson, managing director, Pulse-8; Diane Charlemagne of Urban Cookie Collective; and Steve Long, director of A&R at Pulse-8. Kneeling is Rohan Heath of Urban Cookie Collective.



**High-Heeled Duo.** Vocalist Robi Martin, left, and DJ/performer Johnny Dynell recently premiered their first underground club duet, "Riding Into Battle With Her High Heels On," at New York's weekly Jackie 60 party. Look for the track to hit retail shortly. (Photo: Tina Paul)

In fact, the pace is accelerating as the holiday gift-giving season quickly approaches. The good news is that the quality of these albums is also on the rise. Here's a sprint through some of the better offerings:

Tribal America/I.R.S. continues to kick hard with "MOOve Your Body," which chronicles the fab label's most recent singles. It's tough to pick one or two standout tracks, but we will direct your initial attention toward "You Need Someone" by the Groove Committee and "Ragga" by Jeek! Slurp it up... The genius deConstruction Records in the U.K. finally gets a little Stateside action on RCA with "A Life In The Year," which has 10 juicy gems from the label. Best of the batch are "Jaywalkin'" by Evolution, "The Void" by N-Joi, and "High" by Hyper Go-Go. Please support this album... The freestyle community gets some overdue props on "Bass Bomb" (Thump, Los Angeles), a delightful romp back in time. The most striking aspect of this album is that it's a fitting reminder that this much-maligned corner of clubland has a rich history. You will be twirling like mad to classics like "Show Me" by the Cover Girls, "Please Don't Go" by Nayobe, and "Exposed To Love" by Expose... Warner Music Canada gets in the game with "Dance World," a festive party of hi-NRG, house, and pop/rave ditties. Worth the money, if only for import-only items like "Baker Street" by Undercover and "Get On Back" by Yannick Noah... Fans of jazz/hip-hop fusion (with just a splash of funk) should grab "Giant Steps, Volume One" (FFRR/Payday), which supports the idea that dance music can be rhythmic and incredibly soothing at the same time. Martine Girault's "Revival" is a real tingler, while "Part Of The Masterplan" by Diana Brown & Barrie K. Sharpe (where have they been hiding?) quickly takes up permanent residence in your booty.

**TID-BEATS:** Alison Limerick is about to thrill fans of her now-classic 1991 hit, "Where Love Lives," with the gorgeous "Time Of Our Lives" (Arista, U.K.). Her voice has grown tremendously; her formidable belting

power is now shaded with softer tones and a richer lower range. The track was produced with a reverent eye cast toward the disco era by Frankie Knuckles, with David Morales putting his two cents in with several remixes. The album is tentatively titled "Twisted," and it features seven sparkling new compositions by Knuckles. Among the highlights are the shimmering and romantic houser "Let's Just Pretend," and the fun and sassy funk jam "Crime 2 B That Cool." My, oh my, has this man matured as a writer and producer! No U.S. deal yet, but we're feeling optimistic that something this wonderful will not go unnoticed for long... Producer/composer Bluejean seems to have finally hit the right mix of club and R&B ingredients with "Rejoice (People C'Mon)," his first effort for EightBall Records (New York). Recorded under the name 250 Lbs. Of Blue with Elizabeth Mordaunt, the track is a rousing, spiritually uplifting blast. We hear an album is in the works. Can't wait.

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Billboard. **HOT Dance Breakouts**  
FOR WEEK ENDING NOV. 13, 1993

**CLUB PLAY**

- YOUR LOVE KEEPS WORKING ON ME  
JODY WATLEY MCA
- I'M BEAUTIFUL OAMMITT! UNCANNY  
ALLIANCE A&M
- GROOVE YOUR MIND FREEDOM  
WILLIAMS COLUMBIA
- I WILL BE FREE BABY JUNE SOLID  
PLEASURE
- SOME SIGH SAY HOUSE OF GYPSIES  
FREEZE

**MAXI-SINGLES SALES**

- SHOOTIN' DEUCES ICE DOG HERITAGE  
CHAOS
- GOODY GOODY LISETTE MELENDEZ  
CHAOS
- BOOMIN' IN YA JEEP KENNY DOPE  
FREEZE
- I'M BEAUTIFUL DAMMIT! UNCANNY  
ALLIANCE A&M
- HOP LUKE LUKE

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

# Billboard DANCE MUSIC SUMMIT 1994

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- The Future of Dance Music at the Majors -
- Billboard Dance Charts -
- Country Music Remixes + Nightclubs -
- Where is Techno Going? -
- Face-off: Major Label Promoters vs. Indie Promoters -
- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
- House Music...Where it is + Where is it Going-
- Clublife + Its Effect on your Lifestyle and Health -
- Club Re-mixing or Dance Production -
- Latin in Dance Music -
- Developing Dance Music Artists -

Please mail registration form to:

**Billboard Dance Music Summit**

ATT: Melissa Subatch 1515 Broadway, 14th fl.  
New York, NY 10036

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b>					
1	3	6	8	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	◆ LONNIE GORDON
2	4	7	8	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
3	1	4	7	GIVE IT UP FFRR 350 039	◆ THE GOODMEN
4	9	14	7	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
5	13	19	6	THROB VIRGIN ALBUM CUI	JANET JACKSON
6	6	8	10	I'M IN LUV MERCURY 862 463	◆ JOE
7	8	12	8	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
8	2	2	9	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	◆ DEBORAH HARRY
9	16	21	6	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
10	11	11	10	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
11	18	23	5	MR. VAIN 550 MUSIC 7214/EPIC	◆ CULTURE BEAT
12	7	1	10	MOVE ELEKTRA 61568	◆ MOBY
13	10	5	9	DREAMS GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
14	5	3	11	FUK DAT MAXI 2D14	SAGAT
15	20	24	5	FIESTA FATAL ATLANTIC 85721	B-TRIBE
16	23	31	4	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
17	12	9	9	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
18	17	10	11	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
19	15	18	7	HEAVEN KNOWS LV 77105/EPIC	◆ LUTHER VANDROSS
20	24	27	5	IF I CAN'T HAVE YOU MCA 54737	◆ KIM WILDE
21	14	13	10	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
<b>*** POWER PICK ***</b>					
22	29	37	3	L'ESPERANZA WARNER BROS. 41D54	◆ SVEN VATH
23	26	33	4	TOO MUCH INFORMATION CAPITOL 16489	◆ DURAN DURAN
24	25	25	6	SPACE TIME DISCO RCA 62488	DEFINITION FX
25	21	16	9	IN THE RAIN ACTIVE 96044/ATLANTIC	◆ NERISSA
26	30	35	5	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
27	27	34	5	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
28	37	—	2	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
29	22	20	8	FANTASY COLUMBIA 77131	TEN CITY
30	40	—	2	GO WEST EMI 58084/ERG	◆ PET SHOP BOYS
31	28	32	4	AIN'T NO MAN A&M 8199	DINA CARROLL
32	41	—	2	WHAT IS LOVE EASTWEST 95981/ATLANTIC	EN VOGUE
33	36	40	3	SONG OF LIFE MEDICINE/GIANT PROMO/WARNER BROS.	LEFTFIELD
<b>*** HOT SHOT DEBUT ***</b>					
34	<b>NEW</b>	1	1	LEMON ISLAND 862 957/PLG	◆ U2
35	35	39	4	DANCE E SA 22027	CLUB CULTURE
36	19	15	11	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
37	38	45	3	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
38	31	22	11	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
39	39	43	3	RAPTURE INSTINCT 41D4	X-STATIK
40	<b>NEW</b>	1	1	VIOLENTLY HAPPY ELEKTRA PROMO	BJORK
41	45	—	2	SHOW ME WARNER BROS. PROMO	ULTRA NATE
42	33	30	7	CAN'T GIVE UP ON LOVE NERVOUS 20049	HALONA
43	46	—	2	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	◆ THRILL KILL KULY
44	43	—	2	IN MY HOUSE C FOUR 36020	LAURIE ROTH
45	47	—	2	LET ME RIDE DEATH ROW/INTERSCOPE 53840/ATLANTIC	◆ DR. DRE
46	44	36	6	RAGGA TRIBAL AMERICA 139101/R S	JEEK!
47	<b>NEW</b>	1	1	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
48	<b>NEW</b>	1	1	WHERE DO WE GO? FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
49	<b>NEW</b>	1	1	U KNOCK ME ANGEL EYES 5412	WARNING
50	32	26	12	AFFAIR MCA 54648	◆ MAHOGANY BLUE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>*** No. 1 ***</b>					
1	1	—	2	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
<b>*** HOT SHOT DEBUT ***</b>					
2	<b>NEW</b>	1	1	FREAKIT (M) (T) (X) EASTWEST 95984/AG	◆ DAS EFX
3	3	1	5	GANGSTA LEAN (M) (T) (X) CAPITOL 58045	◆ DRS
4	4	8	6	SHOOP (T) (X) NEXT PLATEAU/LONDON B57 315/PLG	◆ SALT-N-PEPA
5	2	2	12	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
6	9	6	19	WHAT IS LOVE (M) (T) (X) ARISTA 1 2574	◆ HADDAWAY
7	6	14	10	GIVE IT UP (M) (T) (X) FFRR 350 D39	◆ THE GOODMEN
8	5	3	7	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1 2616	◆ ACE OF BASE
9	7	7	7	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	◆ XSCAPE
10	10	10	4	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
11	11	5	11	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
12	17	—	2	69 (M) (T) (X) UPTOWN 54751/MCA	◆ FATHER
13	25	—	2	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
14	13	11	8	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	◆ ERICK SERMON
15	21	15	12	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
16	16	12	7	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
17	27	22	19	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
18	38	25	3	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3
19	14	4	5	I'M A PLAYER (M) (T) JIVE 42152	◆ TOO SHORT
20	32	29	8	OUTTA HERE (M) (T) (X) JIVE 42146	◆ KRS-ONE
21	29	—	3	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 1D139/AG	◆ BORN JAMERICANS
22	15	19	5	FOREPLAY (M) (T) (X) RIP IT 1001/LIC	◆ RAAB
23	12	13	7	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	◆ NAUGHTY BY NATURE
24	8	20	3	I'M REAL (M) (T) (X) RUFFHOUSE 77237/COLUMBIA	◆ KRIS KROSS
25	36	37	3	(I KNOW I GOT) SKILLZ (T) (X) JIVE 42176	◆ SHAQUILLE O'NEAL
26	35	34	19	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
<b>*** POWER PICK ***</b>					
27	39	35	3	SEX ME (T) (X) JIVE 42185	◆ R. KELLY
28	26	28	14	LOVE FOR LOVE (M) (T) (X) BIG BEAT 1D133/AG	◆ ROBIN S.
29	23	24	19	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
30	33	—	2	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	MAD LION
31	20	17	14	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
32	31	39	4	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
33	22	—	6	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
34	34	50	8	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF
35	28	16	9	BREAKADAWN (M) (T) (X) TOMMY BOY 586	◆ DE LA SOUL
36	24	9	10	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
37	<b>RE-ENTRY</b>	3	3	I'LL BE LOVING YOU (T) VIPER 1002/METROPOLITAN	COLLAGE
38	30	23	12	INDO SMOKE (FROM 'POETIC JUSTICE') (M) (T) EPIC SOUNDTRAX 77026/EPIC	◆ MISTA GRIMM
39	46	26	6	MANY CLOUDS OF SMOKE (M) (T) (X) PGA 1 2625/ARISTA	◆ TOTAL DEVASTATION
40	<b>NEW</b>	1	1	GO WEST (T) (X) EMI 58084/ERG	◆ PET SHOP BOYS
41	19	21	10	SHIFFTEE (M) (T) RAU/CHAOS 74982/COLUMBIA	◆ ONYX
42	45	—	3	METHOD MAN (T) LOUD 62530/RCA	◆ WU-TANG CLAN
43	43	31	4	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
44	41	32	3	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO
45	48	—	2	CATCH A BAD ONE (M) (T) ELEKTRA 61529	◆ DEL THA FUNKEE HOMOSAPIEN
46	40	27	7	WE GETZ BUZY (M) (T) (X) POWDY 1 35026/ARISTA	◆ ILLEGAL
47	37	18	16	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
48	<b>RE-ENTRY</b>	2	2	FIESTA FATAL (T) ATLANTIC 85721	B-TRIBE
49	18	43	10	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
50	<b>NEW</b>	1	1	WATCH THE SOUND (T) RELATIVITY 1205	◆ FAT JOE

○ 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.



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**Wright Move.** EMI Music Publishing celebrates its signing of songwriter and producer Mark Wright. Enveloped in good fellowship, from left, are Jimmy Gilmer, VP of EMI Nashville Productions; Bob Flax, worldwide executive VP of EMI Music; Wright; Celia Froehlig, VP of the Southern region for EMI Music; and Malcolm Mimms, Wright's lawyer.

## Parnell Slips Into The Mainstream Arista Helps Artist Focus On Influences

BY PETER CRONIN

NASHVILLE—A frequently heard complaint among artists struggling to break into the world of mainstream country music is that they just can't find a way to fit into the format without making major musical compromises. But by working closely with his record company over the course of three albums, Arista Records' Lee Roy Parnell has managed to turn Nashville's restrictions to his artistic and commercial advantage. The singer has just released "On The Road," his third and best album. The same

boundaries that eventually serve to lock out some other artists have enabled Parnell, in the six years since his arrival in Music City, to rein in and give focus to an unusually wide range of influences without diluting what is best about his music.

"I remember tossing and turning at night, wondering what I was going to do with myself because I just didn't fit in any particular place," Parnell says. "I've always had all these different influences in my music."

Considering Parnell's West Texas upbringing, his eclectic approach isn't surprising. Western swing originator Bob Wills was a close family friend, and he and his band, the Texas Playboys, were frequent visitors to the Parnell home. Wills' free-wheeling mixture of blues, country, big band, and Texas fiddle music had already had a profound effect on the young Parnell when, as a teenager, he hit the bars of Fort Worth and began to experience that town's unique mix of black and white musical styles.

"Down southeast of Lubbock—Childress, Memphis, and Turkey, where Bob Wills comes from—that's all cotton country," Parnell says. "The music came with the blacks and the whites all living together, but it is a black thing and a black culture. That's where Jimmie Rodgers got his stuff. So if he was, in fact, the father of country music, the grandfather was certainly the blues."

On his records, Parnell walks it like he talks it, delivering a blend of hard-core country singing and songwriting and Allman-esque slide guitar that his record company has dubbed "country soul." With "On The Road," Parnell has fine-tuned the mixture to deliver

his hardest-hitting record to date, but his newfound balance didn't come easy.

"There has been a lot of weeding, but thank God my record company has been good about letting me hang myself," he says. "They let me make my first record the way I did. It's a good record, and I don't regret a minute of it, but commercially I fell on my butt."

When that horn-heavy, eponymous 1990 debut garnered only midchart success, Parnell went into a huddle with Arista Nashville president Tim DuBois and producers Barry Beckett and Scott Hendricks, and they decided to bring the singer's distinctive voice and slide-guitar playing front and center. The result was 1992's "Love Without Mercy," a strong sophomore effort that generated four top 10 singles and gained Parnell a strong foothold at country radio.

"We knew that Lee Roy was a little left of center in the beginning, but as he has grown and defined himself, his music has become more mainstream without being blatantly commercial," says DuBois. "It wasn't so much what was missing as much as it was 'What's here that we don't need?'"

As a songwriter, Parnell has benefited from a similar whittling-down process. The singer rolled into town in 1987 with more than 100 of his own songs, none of which he has ever recorded.

"Those songs got me my publishing deal and got me moving in the good direction, but you start shooting holes in them once you start working with writers like Guy Clark, Rory Bourke, and Gary Nicholson," he says. "Getting out here and getting your ass kicked is what it takes."

Though he still considers himself a "baby writer," the six songs Parnell co-wrote for "On The Road"—which range from the tender balladry of "They Don't Know You" to

(Continued on page 37)



PARNELL

## Fleshing Out The Images In Country Vids 'Dance Line' Grows On Dickens; Hard (Country) Cafe?

**ADVENTURES IN THE SKIN TRADE:** In these politically sensitive times, we have to tread lightly when approaching the subject of cleavage in country music. But it's there. And there. And over there. Spend an hour or two scanning Country Music Television and you'll see how far we've come from the prim and proper dress that once symbolized women in the format. Clearly, though, we're far from jaded yet. That was evident from the gasps and nervous jokes Reba McEntire occasioned when she wore her spectacularly revealing dress on the CMA awards show. But we have reached the point at which CMT can program videos laden with dancers in sexy costumes—such as Little Texas' "God Blessed Texas" and the Pirates Of The Mississippi's "Dream You"—and few give the matter a second thought. (To be sure, there's a fair amount of male flesh on display on CMT, too, ranging from Aaron Tippin's ever-bulging biceps to the writhing backs and pees of anonymous lovers in Tanya Tucker and Shelby Lynne's current clips.)

It's hard to say whether this visual candor marks a decline or an advance overall in the marketing of our music. From one viewpoint, it is the same old selling-with-sex technique that feminists and equalitarians have rightly protested for years. But it also

is a shattering of the tenacious image of country women as decrepit, long-suffering, sexually repressed drudges.

Whatever the verdict, CMT ain't MTV. Oh, you may see chains and leather now and then—but only on the horses.

**MAKING THE ROUNDS:** CMT, by the way, is currently running some hilarious promos for its "Dance Line" show. In one, 4-foot-11 Little Jimmy Dickens laments his terpsichorean shortcomings. "I wish I could dance," he says. "I want to feel 10 feet tall ... well, maybe 5" ... Art Levitt, president/CEO of Hard Rock Cafe, has announced that the restaurant and rock-memorabilia chain will open a branch in downtown Nashville by next summer ... The jukebox industry has been enlisted in the campaign to promote "The Beverly Hillbillies" soundtrack album, on Fox/RCA Records, via two 45 rpm singles. One features Lorrie Morgan's "Crying Time" and Aaron Tippin's "I'm So Lonesome I Could Cry." The second has Jim Varney's "Hot Rod Lincoln" and Jerry Scoggins' "The Ballad Of Jed Clampett" ... The jukebox trade group, Amusement & Music Operators Assn., has voted Brooks & Dunn's "Boot Scootin' Boogie" its country single of the year; Garth Brooks' "The Chase" top

country CD; and Atlantic Records' John Michael Montgomery winner of the Jukebox Rising Star Award.

Longtime BMI official Joe Moscheo has formed Moscheo Management, with BeBe & CeCe Winans his first clients. He also will represent country and pop artists and sports figures ... There have been a number of staff changes at Jeff Walker's AristoMedia. Craig Bann has been promoted to director of video operations; Gary Conway has been appointed video administration coordinator. Jason Heme video promotions assistant, and Lori Fisher video administrative assistant; Jon Howard has returned to AristoMedia as video special projects coordinator; Leanne Guthrie moves up to director of publicity; Summer Harmon becomes associate director of publicity; and Clay Cooper has been named executive assistant.

Connie McQuay is the new professional manager for Hannah's Eyes and Straight Lace Music of the Milsap Galbraith Music Group. James A. Ellis, former professional manager for the group, has moved to a staff writing position at Hannah's Eyes.

Friends are collecting money to help pay medical bills for Robert Lewis, former program director of WYQC Nashville and WKML Fayetteville, N.C. Lewis suffered third-degree burns in an accident

in September, and is still recuperating in a hospital in Murfreesboro, Tenn. Contributions may be sent to the Robert Lewis Fund, Cheatham State Bank, 108 Cumberland St., Ashland City, Tenn. 37015.

Country music veteran Doc Williams was scheduled to celebrate his 60 years in radio broadcasting by headlining an afternoon show Nov. 7 at the Capitol Music Hall in Wheeling, W.Va. He began his radio career in Cleveland on a show called "The Barn Busters."

**MARK YOUR CALENDAR:** David Frizzell and Darlene Austin will headline the Helping Hands Benefit Auction, Nov. 13 at the Bicentennial Center in Salina, Kan. Funds from the event will be donated to pay the medical expenses of an 8-year-old Kansas girl with a rare birth defect ... "Ruby In Paradise," starring Ashley Judd, will have its Nashville premiere Nov. 22 at 7:30 p.m. at the Carmike Cool Springs Galleria Cinemas in Franklin. Proceeds from the screening will be given to My Friend's House, a Franklin shelter for abused teens. Judd is the daughter of Naomi Judd and younger sister of Wynonna. Tickets are \$7 each and may be ordered through the shelter. The Judds will attend the premiere.



by Edward Morris



## Reveille Sounds For New Nashville Branch Of Copeland's Bugle Songs

NASHVILLE—Miles Copeland, chairman of Bugle Songs Ltd., has opened a division of that publishing company here. It is headed by Wyatt Easterling, who holds the rank of director of operations.

Easterling formerly worked in the A&R department of Atlantic Records/Nashville. He also produced four cuts on John Michael Montgomery's platinum-certified "Life's A Dance."

So far, Easterling has signed Doug Millett, Tammy Pierce, and Rich Wayland as staff writers. Roger Osborne is the division's professional manager.

Bugle Publishing Group, which has offices in Los Angeles, London, and Paris, has catalogs including more

than 3,000 songs, including "Every Breath You Take," "Rescue Me," "Tempted," "The Future's So Bright, I Gotta Wear Shades," and "If I Ever Lose My Faith In You."

The Bugle Group includes Illegal Songs, I.R.S. Music, Pangaea, and Regatta Music (all BMI), as well as Firststars Music, Creative Anarchy, Blue Turtle, Kinetic Collections Songs, and Animal Logic Music.

Easterling says he will concentrate on accumulating and placing contemporary and traditional country songs, but adds that his staffers also will be able to co-write pop and R&B material with other Bugle writers around the world.

EDWARD MORRIS

# Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 128 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOR WEEK ENDING NOV. 13, 1993

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	11	<b>*** No. 1 ***</b> SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
2	4	5	11	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	MARK CHESNUTT (V) MCA 54718
3	1	2	12	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
4	6	9	10	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) RCA 62636
5	7	13	15	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILFIS)	COLLIN RAYE (V) EPIC 77118
6	2	1	13	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
7	9	12	9	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	ALAN JACKSON (V) ARISTA 12607
8	10	14	16	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 62576
9	14	22	13	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 12588
10	5	6	15	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
11	11	16	10	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
12	16	19	16	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
13	15	15	12	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLIE, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
14	17	18	11	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
<b>*** AIRPOWER ***</b>					
15	26	30	9	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
16	21	20	13	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPF, F. ER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
17	20	21	17	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18385
<b>*** AIRPOWER ***</b>					
18	22	25	6	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	TANYA TUCKER (V) LIBERTY 17594
19	8	3	14	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
20	12	7	16	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
21	23	23	12	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 12606
22	27	34	5	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	TRISHA YEARWOOD (C) (V) MCA 54734
23	24	28	11	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
24	25	31	7	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	DOUG SUPERNAW (V) BNA 62638
25	29	40	5	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT
26	19	8	20	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
27	18	11	19	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) GIANT 18450
28	30	36	4	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
29	33	50	4	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	DOUG STONE (C) (V) EPIC 77228
30	13	10	17	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
31	28	17	17	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
32	48	70	3	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNNONA (V) CURB 54754/MCA
33	38	45	9	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
34	39	52	5	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL (C) (V) WARNER BROS. 18411
35	31	29	15	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
36	44	54	4	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEENEY)	AARON TIPPIN (V) RCA 62657
37	32	32	20	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76914
38	43	48	6	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RAONEY FOSTER (V) ARISTA 1-2608

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	53	67	3	LIVE UNTIL I DIE J. STROUD (C. WALKER)	CLAY WALKER (C) (V) GIANT 18332
40	42	47	6	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
41	45	53	6	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
42	46	51	8	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	JOHN BERRY (V) LIBERTY 17518
43	37	35	20	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS (C) (V) ASYLUM 64614
44	41	38	18	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNNONA (C) (V) CURB 54689 MCA
45	40	33	20	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
46	47	49	8	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BANDA (V) EPIC 77169
47	55	75	3	WORTH EVERY MILE G. BROWN (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT
48	49	43	20	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
49	50	44	16	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
50	35	24	16	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
51	56	61	9	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
52	36	26	18	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J.S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
53	59	63	3	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
<b>*** HOT SHOT DEBUT ***</b>					
54	NEW		1	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
55	61	72	3	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. QUILLLEN, R. HELLARD)	TRACY BYRD (V) MCA 54735
56	52	42	17	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
57	57	60	18	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
58	58	62	6	UNBREAKABLE HEART H. EPSTEIN (B. TENCH)	CARLENE CARTER (C) (V) GIANT 18373
59	65	—	2	SHE'D GIVE ANYTHING C. FARRIN (J. STEELE, C. FARRIN, V. MELAMED)	BOY HOWDY CURB PROMO SINGLE
60	62	66	3	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
61	NEW		1	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	GEORGE JONES (V) MCA 54749
62	66	68	3	TAKE IT EASY J. STROUD (J. BROWN, G. FREY)	TRAVIS TRITT GIANT ALBUM CUT
63	64	69	5	HIGH POWERED LOVE A. REYNOLDS, R. BENNETT (T. J. WHITE)	EMMYLOU HARRIS (C) (V) ASYLUM 64610
64	60	55	16	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
65	NEW		1	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	STEVE WARINER (V) ARISTA 1-2609
66	NEW		1	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	TOBY KEITH (C) (V) MERCURY 862 262
67	NEW		1	WERE YOU REALLY LIVIN' R. L. PHELPS, D. PHELPS (R. L. PHELPS, D. PHELPS)	BROTHER PHELPS (C) (V) ASYLUM 64598
68	70	73	3	DREAM YOU M. WRIGHT (J. PHILLIPS, C. WISEMAN)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
69	63	65	5	HEAVEN'S JUST A SIN AWAY D. WAS, T. BROWN (J. GILLESPIE)	KELLY WILLIS (C) (V) MCA 54733
70	54	41	13	I'M NOT BUILT THAT WAY J. BOWEN, B. DEAN (G. TERREN, D. PRIMMER)	BILLY DEAN SRK ALBUM CUT/LIBERTY
71	71	71	19	BEER AND BONES D. JOHNSON (S. D. SHAFFER, L. WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
72	72	74	3	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON GIANT ALBUM CUT
73	73	—	2	WE CAN LOVE S. HENDRICKS, L. STEWART (M. B. FESON, J. COLUCCI)	LARRY STEWART (V) RCA 62696
74	75	—	2	NOTHING IN COMMON BUT LOVE M. LAWLER, H. SHEDD (C. WISEMAN, D. LOWERY)	TWISTER ALLEY (C) (V) MERCURY 862 846
75	NEW		1	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	BILLY DEAN SBK ALBUM CUT/LIBERTY

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 18 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	1	—	2	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD MCA
2	2	1	7	CHATTAHOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
3	—	—	1	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
4	3	—	2	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE EPIC
5	4	2	4	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC
6	5	3	6	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
7	6	4	5	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER GIANT
8	12	10	13	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS EPIC
9	11	7	17	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
10	7	6	5	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS.
11	13	8	16	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
12	8	5	6	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW BNA
13	10	9	7	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & OUNN ARISTA

14	—	—	1	WORKING MAN'S PH.D S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN RCA
15	9	11	9	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON BNA
16	14	12	20	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
17	15	13	13	TELL ME WHY T. BROWN (K. BONOFF)	WYNNONA CURB
18	18	17	16	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM REPRISE
19	21	15	17	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART RCA
20	17	14	14	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA
21	19	18	17	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL ARISTA
22	16	25	57	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & OUNN ARISTA
23	23	21	19	ALIBIS J. STROUD (R. BOUDREAUX)	TRACY LAWRENCE ATLANTIC
24	24	23	23	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RAONEY FOSTER ARISTA
25	—	—	28	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA

♦ 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.



# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING NOV. 13, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** NO. 1/GREATEST GAINER ***</b>			
1	1	4	3	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1	
2	3	2	5	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2	
3	2	1	9	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
4	4	3	5	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2	
5	5	5	56	ALAN JACKSON ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
6	6	6	61	VINCE GILL ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	
				<b>*** HOT SHOT DEBUT ***</b>			
7	NEW ▶		1	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	7	
8	7	7	25	WYONNONA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1	
9	8	8	19	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6	
10	10	10	36	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
11	9	11	79	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7	
12	11	9	19	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1	
13	14	15	32	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4	
14	13	17	13	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	13	
15	12	12	16	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	
16	17	18	3	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16	
17	21	24	7	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	17	
18	24	—	2	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18	
19	15	16	59	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
20	16	14	51	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4	
21	18	13	70	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
22	19	19	34	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11	
				<b>*** PACESETTER ***</b>			
23	35	69	3	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	23	
24	20	21	25	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14	
25	23	23	116	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3	
26	22	20	164	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1	
27	25	22	76	BILLY RAY CYRUS ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
28	28	30	62	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
29	27	29	12	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6	
30	29	28	28	TOBY KEITH MERCURY 514421 (9.98 EQ/14.98)	TOBY KEITH	17	
31	26	27	46	REBA MCENTIRE ▲ <sup>8</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1	
32	32	31	56	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15	
33	30	25	28	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17	
34	31	26	12	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13	
35	33	32	34	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5	
36	37	34	235	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2	
37	36	33	6	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	36	112	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
39	42	43	22	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
40	34	35	5	EMMYLOU HARRIS ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	34
41	39	38	58	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
42	44	45	129	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
43	43	41	83	WYONNONA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYONNONA	1
44	40	37	28	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
45	45	44	90	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
46	41	39	61	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
47	47	46	19	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
48	50	48	63	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	46	42	10	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
50	49	47	57	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
51	53	—	2	SOUNDTRACK RCA 66313 (10.98/16.98)	THE BEVERLY HILLBILLIES	51
52	52	50	28	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
53	48	40	9	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
54	51	49	138	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
55	55	53	7	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
56	54	52	64	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
57	60	56	19	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
58	NEW ▶		1	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	58
59	58	55	100	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
60	56	54	121	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
61	59	58	27	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
62	57	51	11	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
63	63	62	181	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
64	61	59	31	VARIOUS ARTISTS K TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
65	65	64	86	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
66	RE-ENTRY		3	MARK O'CONNOR WARNER BROS. 45257 (10.98/15.98)	HEROES	46
67	62	57	16	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
68	64	70	109	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
69	RE-ENTRY		183	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
70	RE-ENTRY		10	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
71	72	63	53	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
72	NEW ▶		1	SHAWN CAMP REPRIS 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP	72
73	70	68	79	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
74	74	73	133	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
75	66	60	53	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact 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 NOVEMBER 13, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	130
2	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	128
3	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	115
4	3	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	21
5	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	130
6	11	GARTH BROOKS ▲ LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	2
7	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	130
8	7	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	10
9	8	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	5
10	9	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	128
11	10	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	128
12	13	ALABAMA ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	129
13	14	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	13

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	87
15	16	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	21
16	12	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	41
17	15	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	75
18	18	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	12
19	19	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	114
20	21	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	96
21	20	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	70
22	24	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	111
23	25	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	9
24	22	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	93
25	—	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	116

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

## NOVEMBER CERTIFICATIONS

(Continued from page 14)

Talk (Forefront), and English singer Kate Bush (Columbia).

Rapper Ice Cube pulled in his first platinum single with "Check Yo Self" (Priority), while Toni Braxton, Zhane (Flavor Unit/Epic), Xscape (Columbia), and Ace Of Base (Arista) rounded up their first gold singles.

A complete list of October's RIAA certifications follows.

### MULTIPLATINUM ALBUMS

**Bon Jovi**, "Slippery When Wet," Mercury, 10 million.

**Garth Brooks**, "In Pieces," Liberty, 3 million.

**Mannheim Steamroller**, "Mannheim Steamroller Christmas," American Gramophone, 3 million.

**Mannheim Steamroller**, "A Fresh Aire Christmas," American Gramophone, 3 million.

Soundtrack, "Aladdin," Disney, 3 million.

**Neil Diamond**, "Hot August Night," MCA, 2 million.

**Mariah Carey**, "Music Box," Columbia, 2 million.

**Billy Joel**, "River Of Dreams," Columbia, 2 million.

### PLATINUM ALBUMS

**Dolly Parton**, "Slow Dancing With The Moon," Columbia, her fifth.

**The Judds**, "Christmas Time With The Judds," RCA Nashville, their sixth.

**Billy Joel**, "River Of Dreams," Columbia, his 12th.

**Confederate Railroad**, "Confederate Railroad," Atlantic, its first.

**Toni Braxton**, "Toni Braxton," LaFace/Arista, her first.

**4 Non Blondes**, "Bigger, Better, Faster, More!," Interscope, their first.

**Neil Diamond**, "Hot August Night," MCA, his 18th.

**BeBe & CeCe Winans**, "Different Lifestyles," Capitol, their first.

**Scorpions**, "Best Of Rockers 'N Ballads," Mercury, their seventh.

**Onyx**, "Baedafucup," Chaos/Columbia, its first.

**Tony Toni Toné**, "Sons Of Soul," Wing/Mercury, its second.

**Dwight Yoakam**, "This Time," Reprise, his third.

**Garth Brooks**, "In Pieces," Liberty, his sixth.

**Mariah Carey**, "Music Box," Co-

lumbia, her fourth.

### GOLD ALBUMS

**Kris Kross**, "Da Bomb," Ruffhouse/Columbia, its second.

**White Zombie**, "La Sexorcisto: Devil Music Vol. I," Geffen, its first.

**Billy Dean**, "Fire In The Dark," Liberty, his second.

**Suzy Bogguss**, "Voices In The Wind," Liberty, her second.

**Mannheim Steamroller**, "Fresh Aire VI," American Gramophone, its ninth.

**Sammy Kershaw**, "Haunted Heart," Mercury, his second.

**Regina Belle**, "Passion," Columbia, her second.

**Billy Joel**, "River Of Dreams," Columbia, his 14th.

**Patty Loveless**, "Only What I Feel," Epic, her second.

**Scarface**, "The World Is Yours," Rap-A-Lot/Priority, his second.

**Mark Chesnutt**, "Almost Goodbye," MCA, his third.

**DC Talk**, "Free At Last," Forefront, his first.

**Babyface**, "For The Cool In You," Epic, his second.

**James Taylor**, "Live" (boxed set), Columbia, his 13th.

**Sandi Patti**, "The Finest Moments," Word, her seventh.

**Garth Brooks**, "In Pieces," Liberty, his sixth.

**Mariah Carey**, "Music Box," Columbia, her fourth.

**Kate Bush**, "The Sensual World," Columbia, her first.

### SHORT FORM ALBUMS MULTIPLATINUM

**Ice Cube**, "Kill At Will," Priority, 1 million.

### PLATINUM SINGLES

**Ice Cube**, "Check Yo Self," Priority, his first.

### GOLD SINGLES

**Toni Braxton**, "Another Sad Love Song," LaFace/Arista, her first.

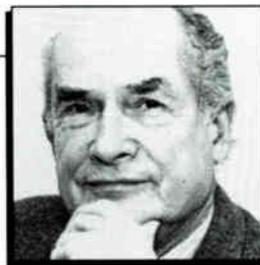
**Zhane**, "Hey Mr. D.J.," Flavor Unit/Epic, his first.

**Xscape**, "Just Kickin' It," Columbia, its first.

**Ice Cube**, "Check Yo Self," Priority, his third.

**Ace Of Base**, "All That She Wants," Arista, its first.

## Classical KEEPING SCORE



by Is Horowitz

**BUDGET BADGERING:** Klaus Heymann seems to like nothing better than twitting the major labels that complain of a profit squeeze.

The head of budget label Naxos Records irritated more than a few of his full-price competitors last year when he charged them with having overpaid talent, uneconomic repertoire duplication, and extravagant promotional expenses.

He's at it again, scratching where the flesh is raw. Heymann says only 2%-3% of the price of a Naxos CD goes to overhead. Recording costs are kept to a minimum, and no artist royalties are paid. And if the majors have created a market for classical recordings that Naxos and other budgeteers are exploiting, he is not about to pass on any credit.

Heymann claims that his Hong Kong-based operation, which also runs his full-price classical affiliate Marco Polo, has racked up a 45% gain in dollar volume during the past year. When the full tally is in for the year, he expects unit sales to top 7 million worldwide.

Naxos, launched six years ago, is by far the overwhelming contributor to the total, he says. Its catalog now numbers 550 titles, more than 500 of which are available in the U.S. Another 150, already recorded, are in the production pipeline.

As his Naxos catalog approaches maturity in the standard areas, Heymann plans to extend his reach in early music. He cites the U.K.'s Oxford Camerata as a group he will use frequently.

However, there are major blocks of standard repertoire that still await his attention. Heymann points to more Mo-

zart with the Northern Chamber Orchestra conducted by Nicholas Ward. And Naxos is only halfway through a Mahler cycle; more sessions are due next year.

Looking ahead, Heymann says he is mulling a Bruckner cycle, as well as substantial chunks of Vaughan Williams and Nielsen.

The Naxos chief also has set in motion a Stateside recording program. The last week of October saw his recording crew in the San Francisco area, cutting Mendelssohn works with the **Aurora String Quartet**. Major U.S. recorded cycles to come include Liszt's solo piano music, featuring a number of American artists, and Bach organ music performed by **Wolfgang Rubsam**.

For Marco Polo, Heymann says he has launched an Edward MacDowell cycle here with pianist **James Barbagallo**. **Victor Ledin**, who has been a consultant and annotator for Mobile Fidelity's classical recordings, serves as his West Coast producer.

On the marketing side, Heymann says he hopes to supply custom retail-label lines to U.S. chains. He already furnishes a dedicated CD series to Virgin megastores in the U.K. Repertoire is drawn largely from Heymann's super-budget line, Donau.

**A TIMELY DECISION:** In an interview early last year, Kronos Quartet violinist **David Harrington** said he was looking for a pressing plant that could accommodate, on a single CD, the Morton Feldman "Piano and String Quartet" that the group had recently recorded. Edited, it ran a bit more than 81 minutes—more time than pressing plants were able, or willing, to undertake.

Now the disc has been released by the quartet's label, Nonesuch, and the single movement piece plays 79 minutes and 33 seconds—just under the 80-minute barrier. No word, though, on how the economy in time was achieved.

**PASSING NOTES:** **Itzhak Perlman** adds yet another label to his string this week, when MCA Records releases the soundtrack album to Universal Pictures' "Schindler's List," the Steven Spielberg film scored by **John Williams**. Perlman is heard in the Williams piece "Remembrances."

## Jazz BLUE NOTES



by Jeff Levenson

**NOT JUST T-SHIRTS 'R' US:** Jazz, it seems, is finally entering the realm of mega-marketing, product placement, and image enhancement, but don't expect to visit theme parks featuring **Dizzy Gillespie's** icon cheeks any time soon. (Mousketeers, take note.)

**Body And Soul Inc.**, a New York-based entertainment firm that licenses the names and images of jazz legends, is looking to tap the same merchandising possibilities that exist for the worlds of sports and Hollywood. (Can you imagine bumping **Paul Molitor** from a box of Kellogg's Corn Flakes and replacing him with **Horace Silver**?)

Already the company is taking credit for placing **Dinah Washington** and **Otis Redding** on postage stamps, a move that may or may not be heightening awareness about their contributions to our culture. (Maybe the average stamp-licker thinks that Dinah and Otis are worth only 29 cents.)

**Body And Soul** is convinced that music—specifically jazz—is the next great marketing frontier. It is working with the estates of **Benny Goodman**, **Dexter Gordon**, **Thelonious Monk**, **Charlie Parker**, **Lester Young**, and **Mary Lou Williams**, among others. Any "living legends" on the company's roster? Count only one, **Lionel Hampton**, newly added to the list.

**FUNK TRACKS 'R' US:** Guitarist **John Scofield**,

who has four **Blue Note** albums to his credit, has just completed his fifth for the label. It will introduce his new group, featuring pianist-organist **Larry Goldings**, who has replaced tenorist **Joe Lovano**.

As a special addition to the session, Scofield invited **Eddie Harris** to serve as his frontline horn man. Harris, you may know, is a progenitive voice in the development of funk-jazz, having funk-walked through numerous collaborations with soul mate **Les McCann**. This pairing with Sco' likely will exercise the guitarist's bluesy side, which only occasionally got aerobized in his previous group configurations.

More: The guitarist tells us his next recording project for **Blue Note** is a co-leadership effort with **Pat Metheny**. The six-string heroes go back 20 years, through their respective associations with Berklee's **Gary Burton** in Boston. The record is due sometime in the spring.

**NEW SIGNINGS 'R' US:** Last week we mentioned that **Roy Hargrove** might be leaving **RCA/Novus** for points unknown, since his contract obligations have been fulfilled. Obtaining information from all the involved parties was like trying to pry a nickel from Jack Benny. Well, finally, the word is officially out: The young brassman has signed a long-term contract with **Verve**, we're told. Expect to see the label chasing down other young, sign-'em-while-they're-hot players in the not-too-distant future.

## Billboard's 1993 International Latin Music Buyer's Guide

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## Latin Notas



by John Lannert

**WARNER BRASIL'S NOVEMBER PUSH:** With spring in full swing in Brazil, Warner Music Brasil is cranking up for the holiday season with a cornucopia of new product. The label is mounting an enormous multimedia promotional tour for **Leandro & Leonardo's** latest eponymous album, whose initial shipment was 1 million units. L&L drew 100,000 fans to their free Oct. 31 gig at Praça do Relógio in São Paulo.

Also just released is the self-titled label bow by rock trio **Dr. Sin**. Produced by Stefan Galfas (**Bad Company**, **Overkill**, **Kingdom Come**), the record was recorded at the Carriage House studio in Connecticut.

In November, the label will ship "23," from suddenly hot-all-over-again singer/songwriter **Jorge Benjor**, and "Gilberto Gil Ao Vivo," a live set recorded by **Gilberto Gil** in 1978, now being made available on CD. Also, Warner is releasing a compilation series called "Geração Pop," featuring label compendiums from **Barão Vermelho**, **Ney Matogrosso**, **Lulu Santos**, **Pepeu Gomes**, **Guilherme Arantes**, **Kid Abelha**, **Raul Seixas**, **Oswaldo Montenegro**, **Luis Melodia**, **Baby Consuelo**, and **Belchior**.

Warner is beginning a project to break Latino rock acts via a marketing campaign called "Fúria Latina." The latest albums from seven Hispanic acts are slated for release, including product from **Fito Páez**, **Maná**, **Café Tacuba**, **Celtas Cortos**, **Seguridad Social**, **Cabaret Pop**, **Angeles Del Infierno**, and **Christina Y Los Subterráneos**.

**ON THE ROAD:** Speaking of Maná, the hot Mexican pop/rock crew is slated to kick off a six-date California swing Friday (12) at the Rainbow Ballroom in Fresno... Popular singer/talk-show host **Veronica Castro** is set to headline the first Orange County Mariachi Festival Saturday (13) at the Anaheim (Calif.) Arena. Also scheduled to appear are **Mariachi Vargas de Tecalitlán**, **Mariachi Nochistlán**, **José Hernández**, and **Mariachi Sol de Mexico**, **Las Perlitas Tapatías** and children's ballet **Ballet Folklórico de San Juan**... **Congreso**, the fine octet from Chile that deftly fuses jazz with indigenous folk grooves, is launching its monthlong U.S./Canada trek Nov. 18 in New York at the American Museum of Natural History. The band's latest album is entitled "Los Fuegos Del Hielo."

**CHART NOTES:** **Gloria Estefan** notches her second consecutive No. 1 smash on the Hot Latin Tracks chart as "Con Los Años Que Me Quedan" eases into the hallowed slot. Because of its huge point lead over other No. 1 contenders, "Años"—the second chart-topping track from Estefan's blockbuster "Mi Tierra" album—likely will stay perched atop Hot Latin Tracks for several weeks.

Meantime, several artists are jockeying to unseat Estefan, led by **Los Fantasmas Del Caribe** with "Por Una Lágrima" (8-4); the **Barrio Boyz**, with their first top 10 hit, "Cerca De Ti," which zooms 13-5; and **Las Triplets'** "Algo Más Que Amor," a top 10 re-entry that moves 11-7.

Four fast-rising songs that seem poised to make a run for the top 10 are **La Mafia's** "Gracias" (19-13), **Pimpinela's** "El Amor No Se Puede Olvidar" (21-14), **Bronco's** "Dos Mujeres Un Camino" (27-15), and **Lourdes Robles'** "Donde Se Ha Ido Tu Amor" (22-16).

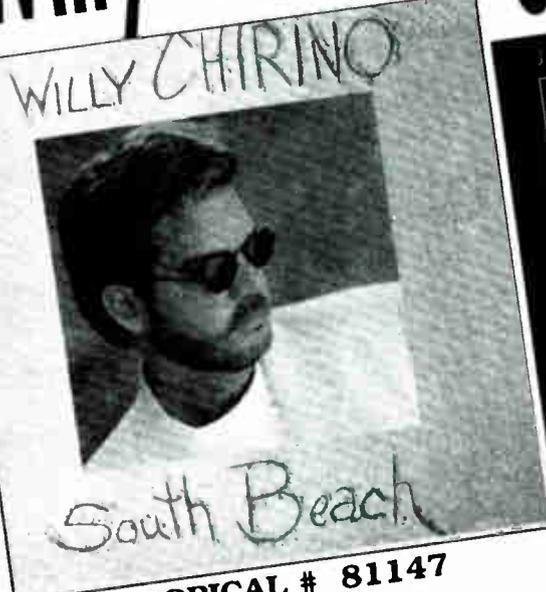
The middle of the chart also is highlighted by strong chart moves from **Los Rehenes'** "Verdad Que Duelen" (32-24), **Los Tiranos Del Norte's** "Hasta La Miel Amarea" (36-25), and **Banda Super Bandido's** "Cosas" (34-26).

# THE Billboard Latin 50™

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

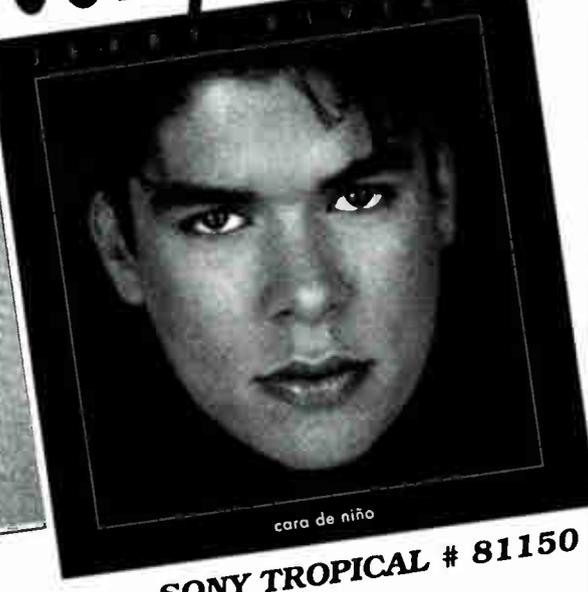
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	19	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA			
2	2	19	LUIS MIGUEL	WEA LATINA 92993	ARIES			
3	3	10	LOS BUKIS	FONOVIISA 6002	INALCANZABLE			
4	4	19	SELENA	EMI LATIN 42770	LIVE!			
5	5	19	LUIS MIGUEL	WEA LATINA 75805	ROMANCE			
6	7	10	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE			
7	6	19	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS			
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>								
8	NEW		JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NIÑO			
9	8	19	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS			
10	9	4	FAMA	SONY DISCOS 81134/SONY	EN GRANDE			
11	10	19	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS			
12	11	19	GIPSY KINGS	ELEKTRA 61390	LIVE!			
13	12	19	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE			
14	13	19	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO			
15	15	19	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO			
16	14	19	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE			
17	17	19	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE			
18	16	19	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE			
19	18	4	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA			
20	19	19	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO			
21	29	19	BRONCO	FONOVIISA 3032	POR EL MUNDO			
22	20	19	BANDA MACHOS	FONOVIISA 9069	CON SANGRE DE INDI			
23	22	19	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK			
24	30	19	BANDA MACHOS	FONOVIISA 6161	CASIMIRA			
25	31	19	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA			
26	25	19	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS			
27	21	19	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES			
28	NEW		BRONCO	FONOVIISA 6007	EN LA PLAZA MEXICO VOL. I			
29	32	19	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!			
30	26	19	LINDA RONSTADT	ELEKTRA 61383	FRENESI			
31	27	19	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO			
32	24	19	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO			
33	28	19	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA			
34	23	19	ANA GABRIEL	GLOBO 80871/SONY	THE BEST			
35	NEW		LOS REHENES	FONOVIISA 6006	LOS REHENES			
36	33	19	MAZZ	EMI LATIN 42593	LO HARE POR TI			
37	35	19	LOS BUKIS	FONOVIISA 9040	QUIEREME			
38	34	18	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI			
39	36	19	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA			
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>								
40	48	12	LUCERO	MELODY 9074/FONOVIISA	LUCERO			
<b>★ ★ ★ PACESETTER ★ ★ ★</b>								
41	46	11	BANDA MACHOS	FONOVIISA 9097	PACAS DE A KILO			
42	38	5	BANDA G-1	SONY DISCOS 81076/SONY	BANDA BOOM			
43	47	18	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...			
44	39	5	GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI			
45	42	14	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 42839	SILVER EDITION			
46	37	19	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO			
47	43	17	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE			
48	RE-ENTRY		MAZZ	EMI LATIN 42549	MAZZ LIVE-UNA NOCHE JUNTOS			
49	41	19	RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR			
50	49	19	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	LUIS MIGUEL	WEA LATINA	1	GLORIA ESTEFAN	EPIC/SONY	1	SELENA	EMI LATIN
2	ARIES		2	MI TIERRA		2	LIVE!	
3	INALCANZABLE	FONOVIISA	3	JERRY RIVERA	SONY	3	EMILIO NAVAIRA	EMI LATIN
4	ROMANCE	WEA LATINA	4	CARA DE NIÑO	SONY	4	SOUTHERN EXPOSURE	EMI LATIN
5	GIPSY KINGS	ELEKTRA	5	THE MAMBO KINGS	ELEKTRA	5	FAMA	SONY DISCOS/SONY
6	GIPSY KINGS	ELEKTRA	6	JUAN LUIS GUERRA	BMG	6	EN GRANDE	
7	MANA	WEA LATINA	7	BACHATA ROSA	BMG	7	LINDA RONSTADT	ELEKTRA
8	DONDE JUGARAN	SONY	8	FRENESI	ELEKTRA	8	CANCIONES DE MI PADRE	ELEKTRA
9	LIVE	ELEKTRA	9	AREITO	BMG	9	SELENA	EMI LATIN
10	JULIO	IGLESIAS	10	JERRY RIVERA	SONY	10	ENTRE A MI MUNDO	EMI LATIN
11	MOSAIQUE	ELEKTRA	11	CUENTA CONMIGO	SONY	11	AHORA Y SIEMPRE	SONY
12	MOSAIQUE	ELEKTRA	12	AREITO	BMG	12	LASTIMA QUE SEAS AJENA	SONY
13	JON SECADA	SBK/EMI LATIN	13	GILBERTO SANTA	SONY	13	BRONCO	FONOVIISA
14	ESTE MUNDO	ELEKTRA	14	NACE AQUI	SONY	14	POR EL MUNDO	FONOVIISA
15	MOMENTS	SONY	15	NACE AQUI	SONY	15	CON SANGRE DE INDI	FONOVIISA
16	MOMENTS	SONY	16	OTRA NOTA	SONY	16	CULTURAS	SONY
17	HEYES!	SONY	17	SIEMPRE JOHNNY	SONY	17	LATINA	SONY
18	HEYES!	SONY	18	AMOR JOLLAO	BMG	18	CULTURE SHOCK	SONY
19	THE BEST	GLOBO/SONY	19	OTRA NOTA	SONY	19	CULTURE SHOCK	SONY
20	THE BEST	GLOBO/SONY	20	SIEMPRE JOHNNY	SONY	20	CULTURE SHOCK	SONY
21	QUIEREME	FONOVIISA	21	AMOR JOLLAO	BMG	21	CULTURE SHOCK	SONY
22	QUIEREME	FONOVIISA	22	OTRA NOTA	SONY	22	CULTURE SHOCK	SONY
23	ALLEGRIA	ELEKTRA	23	SIEMPRE JOHNNY	SONY	23	CULTURE SHOCK	SONY
			24	AMOR JOLLAO	BMG	24	CULTURE SHOCK	SONY
			25	OTRA NOTA	SONY	25	CULTURE SHOCK	SONY
			26	SIEMPRE JOHNNY	SONY	26	CULTURE SHOCK	SONY
			27	AMOR JOLLAO	BMG	27	CULTURE SHOCK	SONY
			28	OTRA NOTA	SONY	28	CULTURE SHOCK	SONY
			29	SIEMPRE JOHNNY	SONY	29	CULTURE SHOCK	SONY
			30	AMOR JOLLAO	BMG	30	CULTURE SHOCK	SONY
			31	OTRA NOTA	SONY	31	CULTURE SHOCK	SONY
			32	SIEMPRE JOHNNY	SONY	32	CULTURE SHOCK	SONY
			33	AMOR JOLLAO	BMG	33	CULTURE SHOCK	SONY
			34	OTRA NOTA	SONY	34	CULTURE SHOCK	SONY
			35	SIEMPRE JOHNNY	SONY	35	CULTURE SHOCK	SONY
			36	AMOR JOLLAO	BMG	36	CULTURE SHOCK	SONY
			37	OTRA NOTA	SONY	37	CULTURE SHOCK	SONY
			38	SIEMPRE JOHNNY	SONY	38	CULTURE SHOCK	SONY
			39	AMOR JOLLAO	BMG	39	CULTURE SHOCK	SONY
			40	OTRA NOTA	SONY	40	CULTURE SHOCK	SONY

## Willy Chirino



SONY TROPICAL # 81147

## Jerry Rivera



SONY TROPICAL # 81150





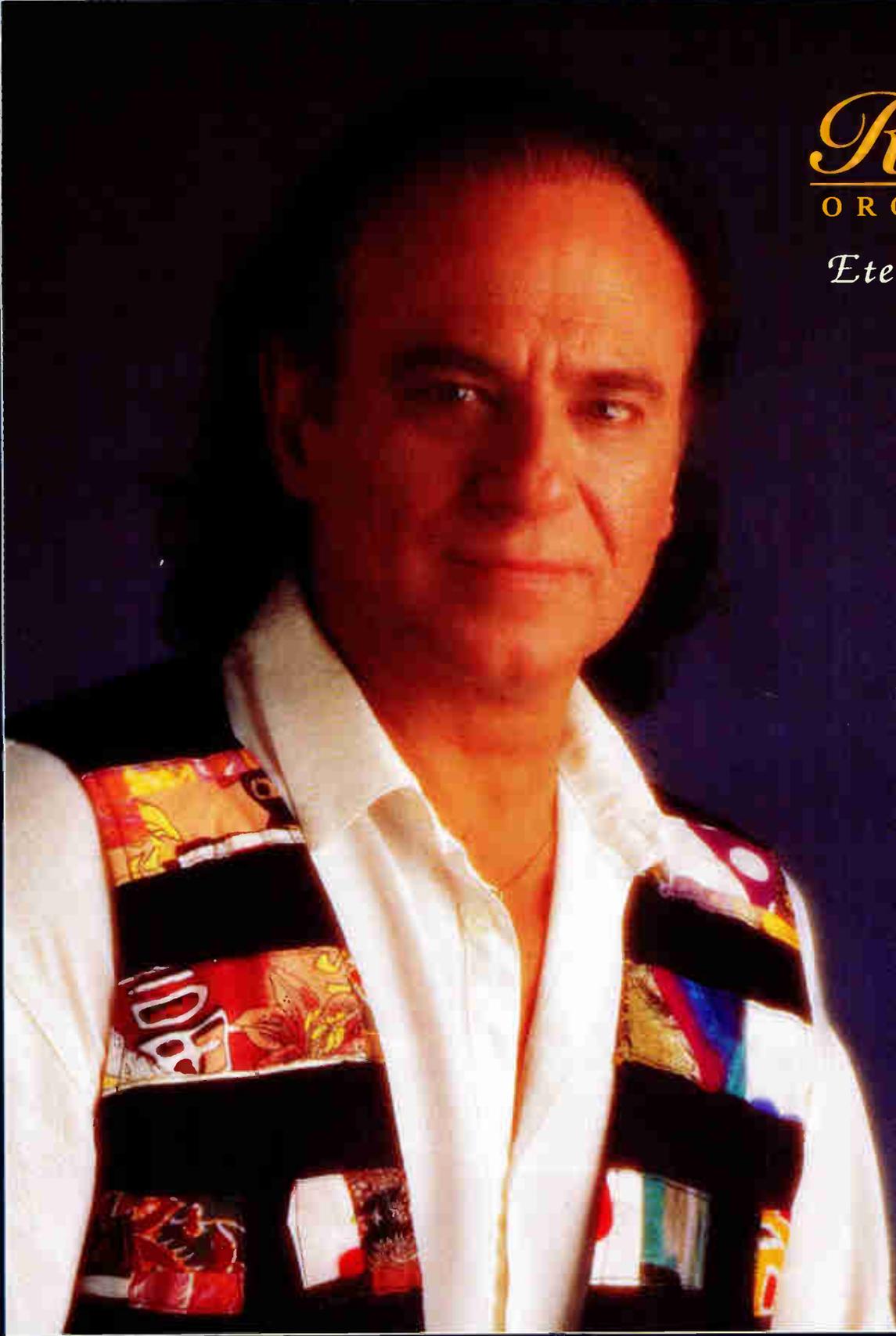
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*Roberto Livi*  
ORQUESTA Y COROS

*Eternamente Enamorado*



- SI EL AMOR SE VA
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- MARAVILLOSO CORAZON
- LO VOY A DIVIDIR
- SI PIENSAS... SI QUIERES
- MALA SUERTE
- CUIDADO AMOR
- TOCO MADERA
- SI ME VAS A OLVIDAR

40 Y 20

GUADALUPE

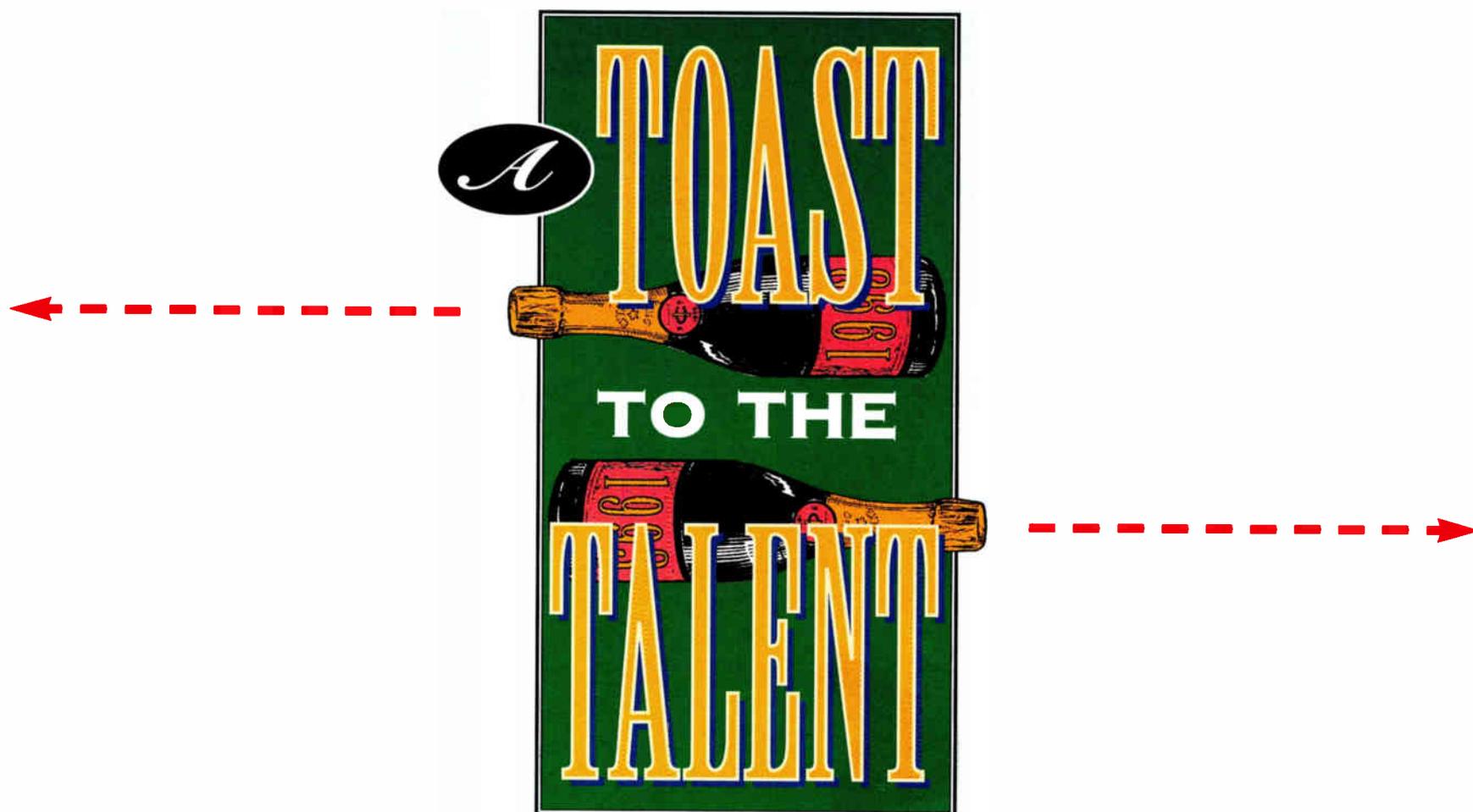


*El Autor.*

*Sus más grandes éxitos... en un álbum histórico.*

PolyGram

# BILLBOARD'S YEAR IN MUSIC CELEBRATION 1993



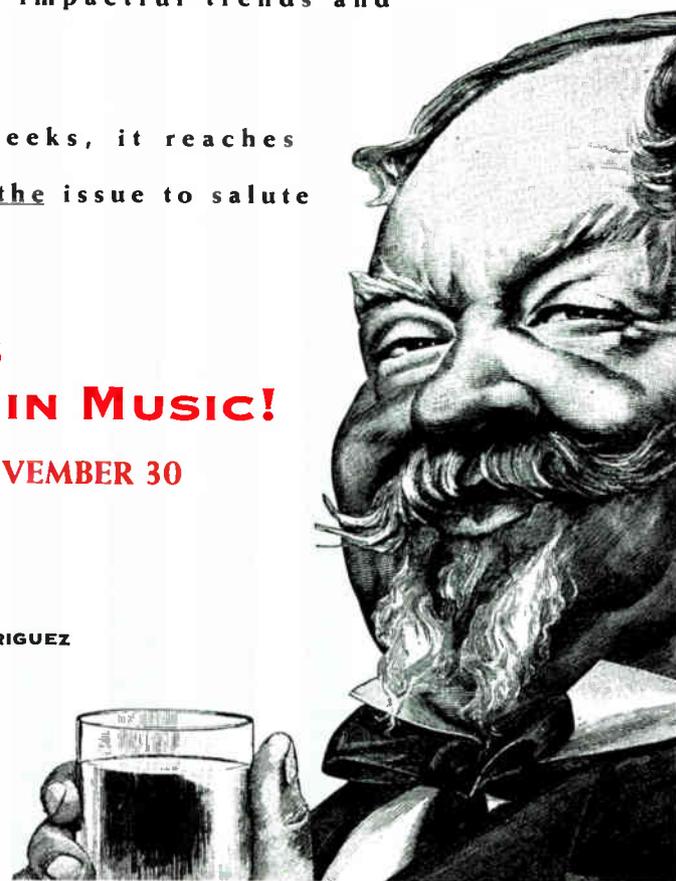
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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
1	2	2	9	<b>GLORIA ESTEFAN</b> EPIC/SONY	<b>★ ★ ★ No. 1 ★ ★ ★</b> CON LOS AÑOS QUE ME QUEDAN <small>1 week at No. 1</small>
2	1	1	10	<b>LUIS MIGUEL</b> WEA LATINA	HASTA QUE ME OLVIDES
3	3	3	14	<b>CRISTIAN</b> MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
4	8	15	4	<b>LOS FANTASMAS DEL CARIBE</b> RODVEN	POR UNA LAGRIMA
5	13	11	7	<b>THE BARRIO BOYZZ</b> EMI LATIN	CERCA DE TI
6	5	5	7	<b>SELENA</b> EMI LATIN	LA LLAMADA
7	11	10	6	<b>LAS TRIPLETS</b> EMI LATIN	◆ ALGO MAS QUE AMOR
8	6	6	10	<b>LOS BUKIS</b> FONOVISIA	ACEPTO MI DERROTA
9	9	9	6	<b>ROXIE Y LOS FRIJOLITOS</b> RODVEN	◆ NUNCA DEJES DE SONAR
10	7	8	8	<b>ALVARO TORRES</b> EMI LATIN	◆ QUE LASTIMA
11	4	4	12	<b>JOSE Y DURVAL</b> POLYGRAM LATINO/PLG	◆ GUADALUPE
12	10	12	7	<b>ALEJANDRA GUZMAN</b> RCA/BMG	◆ MALA HIERBA
13	19	25	5	<b>LA MAFIA</b> SONY DISCOS/SONY	GRACIAS
14	21	31	3	<b>PIMPINELA</b> POLYGRAM LATINO/PLG	EL AMOR NO SE PUEDE OLVIDAR
★ ★ ★ POWER TRACK ★ ★ ★					
15	27	—	2	<b>BRONCO</b> FONOVISIA	DOS MUJERES UN CAMINO
16	22	24	4	<b>LOURDES ROBLES</b> SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
17	20	21	4	<b>LOS AGUIRRE</b> LUNA/FONOVISIA	CON LAS MANOS VACIAS
18	18	17	8	<b>MAGNETO</b> SONY LATIN/SONY	◆ MI AMADA
19	16	14	11	<b>LOS BUKIS</b> FONOVISIA	MORENITA
20	12	7	16	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
21	15	16	8	<b>GILBERTO SANTA ROSA</b> SONY TROPICAL/SONY	◆ SIN VOLUNTAD
22	17	18	8	<b>MAZZ</b> EMI LATIN	TRAICIONERA
23	14	13	9	<b>LOS HERMANOS ROSARIO</b> KAREN/BMG	◆ MORENA VEN
24	32	35	3	<b>LOS REHENES</b> FONOVISIA	VERDAD QUE DUELEN
25	36	39	3	<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	HASTA LA MIEL AMAREA
26	34	—	2	<b>BANDA SUPER BANDIDO</b> ANDREA/FONOVISIA	COSAS
27	23	26	4	<b>EDGAR JOEL</b> RODVEN	SI TUVIERA TUS OJOS
28	26	30	5	<b>RICKY MARTIN</b> SONY LATIN/SONY	QUE DIA ES HOY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW ▶	1	1	<b>BANDA MACHOS</b> FONOVISIA	LOS MACHOS TAMBIEN LLORAN
30	NEW ▶	1	1	<b>ROCIO JURADO/JOSE LUIS RODRIGUEZ</b> SONY LATIN/SONY	AMIGO AMOR
31	31	27	6	<b>JUAN LUIS GUERRA Y 4.40</b> KAREN/BMG	ROMPIENDO FUENTE
32	24	22	10	<b>FRANKIE RUIZ</b> RODVEN	TU ME VUELVES LOCO
33	NEW ▶	1	1	<b>EDDIE SANTIAGO</b> EMI LATIN	JAMAS
34	NEW ▶	1	1	<b>JERRY RIVERA</b> SONY TROPICAL/SONY	QUE HAY DE MALO
35	29	23	9	<b>BACHATA MAGIC</b> RODVEN	LLUVIA DE BESOS
36	33	29	18	<b>RICARDO ARJONA</b> SONY LATIN/SONY	PRIMERA VEZ
37	30	28	13	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	CASCOS LIGEROS
38	35	37	5	<b>MARC ANTHONY</b> SOHO SOUNDS/SONY	SI TU NO FUERAS
39	38	—	2	<b>MIRIAM Y LAS CHICAS</b> KAREN/BMG	TOMALO TU
40	28	32	8	<b>PAULINA RUBIO</b> EMI LATIN	SABOR A MIEL

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

# Artists & Music

## Fama And Fortune Await Tejano Outfit

BY RAMIRO BURR

SAN ANTONIO—Catchy, synth-driven polkas and cumbias, as well as solid managerial support, have made Fama a prominent future player in the tejano market.

The band's latest Sony Discos effort, "En Grande," has been sitting in the top 10 on the Billboard Latin 50 since its release one month ago. Fama's previous album, "Como Nunca," rests at No. 33.

Fama frontman Julian Galván says the septet's popularity can be credited to the group's vigorous efforts to maintain close communication with its fans.

"Right after we recorded 'Como Nunca,'" says Galván, "we waited for reaction to see what people wanted, the styled that they liked. If they liked what we did, we would go with the same format."

The hit tejano tracks "Ojitos Color Café" and "Querer Tu Amor" suggested to the group that its followers were looking for hook-laden, lyrically rich tunes. "For this new LP, we tried to pick out songs with messages, like 'Boulevard De Sueños,'" says Galván. "It sends out a message to girls, saying that although the guy they used to be with at the park is no longer around, the park still is. I think a lot of people have gone through that—they break up, and then they go back to where they used to hang out, sort of out of nostalgia."

Fama first formed as a cover band in 1986, playing a mix of tejano and top 40 material. The current lineup is rounded out by Galván's brothers, Oscar (bass) and Edgar (saxophone); cousins Eddie (drums) and Isreal (keyboards/accordion) Domínguez; Eddie Gonaes (trumpet); and John Barraza (guitar).

Fama was signed to Sony in 1989, but its first two albums, 1990's "Amor, Amor, Amor" and the 1991 effort "Heart And Soul," sold poorly. Fama finally found fame with its polka-rooted 1992 album, "Como Nunca," which has sold nearly 100,000 units.

Musically, "En Grande" swings toward anvil-heavy synthesizers and fat, vibrant bass lines, which anchor a thumping groove reminiscent of another techno-cumbia outfit—La Mafia. The musical resemblance seems logical, given that Fama records its albums at Sunrise Studios, the same studio where La Mafia cut its last two albums. In addition, Fama even uses the same engineer as La Mafia.

"We're trying our hardest not to have the same sound, but we recorded at Sunrise because it has state-of-the-art equipment," says Galván. "And by using the same engineer, you're going to get the same sound."

Fama's connections with La Mafia do not end with the music, however. Fama, too, is managed by Voltage Entertainment, the Houston booking agency/management company headed up by Henry González, manager and older brother of La Mafia honchos Oscar and Leonard González.

"We signed up with Henry just before 'Como Nunca' was released,"



FAMA

scheduled Fama as an opening act for La Mafia in both the U.S. and Mexico, a move that helped bolster the band's profile in both countries.

Now González is planning a similar radio buy. What's more, he has set up a November-December swing that takes the band to the Midwest and Texas. In February, the group is scheduled to tour Mexico as a front act for either La Mafia or Los Tigres Del Norte.

Label support for the band, says Sony sales VP Ray Martínez, is coming via a six-week TV promotional campaign on Spanish-language networks that commences in January.

"The group has all of the ingredients for crossover in Mexico," adds Martínez. "We're working with Sony Mexico to schedule promotions, and with concert promoters to help the band out."

says Galván. "We give Henry a lot of credit [for our success], as well as Sony. The thing with Henry is, he always has a marketing strategy."

One of those strategies was realized last year when González bought 30-minute segments on a dozen tejano radio stations to promote "Como Nunca" with music and interviews. Concurrently, González



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# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	21	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	19 weeks at No. 1 IT REMAINS TO BE SEEN
2	2	17	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	19	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 0121/CGI	LIVE IN TORONTO
4	5	15	<b>O'LANDA DRAPER &amp; THE ASSOCIATES CHOIR</b> WORD 53597/EPIC	ALL THE BASES
5	6	23	<b>RICKY DILLARD &amp; THE NEW GENERATION CHORALE</b> MALACO 6014	A HOLY GHOST TAKE-OVER
6	4	29	<b>TRI-CITY SINGERS</b> GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
7	7	25	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
8	9	11	<b>TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS</b> WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
9	8	45	<b>REV. CLAY EVANS</b> SAVOY 7106/MALACO	I'M GOING THROUGH
10	15	19	<b>DOTTIE PEOPLES &amp; THE PEOPLES CHOICE CHORALE</b> ATLANTA INT'L 10187	LIVE
11	12	9	<b>RICHARD SMALLWOOD</b> SPARROW 1352	LIVE
12	17	13	<b>WITNESS</b> CGI 0102	STANDARD
13	18	7	<b>HELEN BAYLOR</b> WORD 57463/EPIC	START ALL OVER
14	NEW ▶		<b>SHIRLEY CAESAR</b> WORD 57464/EPIC	STAND STILL
15	13	7	<b>JOHN P. KEE/VIP MASS CHOIR</b> STARSONG 8800	LILLY IN THE VALLEY
16	14	19	<b>DOUGLAS MILLER</b> CGI 0091	VICTORY
17	10	31	<b>BISHOP JEFF BANKS AND THE RIVALRY</b> SAVOY 7108/MALACO	HE'S ALL OVER ME
18	11	17	<b>DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR</b> SAVOY 7110/MALACO	JUST JESUS
19	21	23	<b>CLC YOUTH CHOIR</b> COMMAND 5522/WORD	LIVE IN THE SPIRIT
20	16	9	<b>THE WINANS</b> QWEST 45213/WARNER BROS.	ALL OUT
21	20	53	<b>GEORGIA MASS CHOIR</b> SAVOY 7102*	I SING BECAUSE I'M HAPPY
22	19	33	<b>D.F.W. MASS CHOIR</b> SAVOY 7109/MALACO	ANOTHER CHANCE
23	27	13	<b>THE CHRISTIANAIRES</b> CGI 1000	THE VISION BECOMES CLEARER...
24	NEW ▶		<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS</b> WORD 57465/EPIC	THROUGH GOD'S EYES
25	25	7	<b>THOMAS WHITFIELD</b> SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
26	23	55	<b>JOHN P. KEE &amp; NEW LIFE COMMUNITY CHOIR</b> TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH
27	22	39	<b>DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR</b> SAVOY 7107/MALACO	I'LL NEVER FORGET
28	26	21	<b>TRINITY TEMPLE GOSPEL CHOIR</b> TYSCOT 4037/ATLANTA INT'L	HOLY ONE
29	24	15	<b>FRANK WILLIAMS</b> MALACO 4461	FRANK WILLIAMS SINGS
30	28	11	<b>OSCAR HAYES &amp; THE ABUNDANT LIFE FELLOWSHIP CHORALE</b> TYSCOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
31	36	3	<b>REV. CHARLES NICKS</b> SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
32	31	5	<b>ANGIE &amp; DEBBIE</b> CAPITOL 95582	ANGIE & DEBBIE
33	30	29	<b>MARY FLOYD</b> BORN AGAIN 999	GOD IS ABLE
34	NEW ▶		<b>THE ORIGINAL SOUL STIRRERS</b> THISIT 777	SING
35	NEW ▶		<b>CHARLES FOLD &amp; THE CHARLES FOLD SINGERS</b> SAVOY 14813/MALACO	I'LL BE WITH YOU ALWAYS
36	34	33	<b>LUTHER BARNES AND THE SUNSET JUBILAIRE</b> ATLANTA INT'L 10182	ENJOYING JESUS
37	39	3	<b>TIMOTHY WRIGHT</b> TRIBUTE 282	WE NEED A MIRACLE
38	33	5	<b>PASTOR MURPHY PACE III &amp; THE VOICES OF POWER</b> BLACKBERRY 1602/MALACO	STRONG HOLDS
39	NEW ▶		<b>EDWIN HAWKINS</b> FIXIT 8292/STARSONG	IF YOU LOVE ME
40	35	3	<b>BETTY GRIFFIN KELLER</b> GOSPO-CENTRIC 72121/SPARROW	BETTY GRIFFIN KELLER

● 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.

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# Artists & Music



by Lisa Collins

**I**N A SURPRISE MOVE, Jun Mhoon has resigned his position as president and general manager of I AM Records to pursue what he says are other broad-based (management and production) interests in the music industry, both gospel and mainstream.

As for the future of I AM, Mhoon says the label's direction is "being decided by its board of shareholders."

I AM's current roster includes the Barrett Sisters, Walt Whitman & the Soul Children of Chicago, and Leonard Burks & the Voices of Praise.

**O**OOPS! The Stellar Awards Committee goofed with its recently released list of nominees for best-contemporary-gospel performance for the ninth annual Stellar Awards. Seems that all but one of the nominees—Vickie Winans' "No Cross—No Crown" from "The Rev. James Cleveland, Volume II"—were omitted from the list. The rest of the field actually includes Vanessa Bell Armstrong ("Something on the Inside"), Deniece Tichenor ("It's Gonna Rain"), and Sandra Crouch ("With All My Heart").

Speaking of the Stellar Awards, the folks at Warner Alliance can't be happy that one of 1992's biggest—and most deserved—smashes, "Handel's Messiah: A Soulful Celebration" was completely snubbed in the nominations. The release, which included contemporary arrangements of G.F. Handel's classic "Messiah" (in celebration of the

250th anniversary of the legendary work), featured some of the top names in the music industry, including BeBe & CeCe Winans, Daryl Coley, Take Six, Chaka Khan, Quincy Jones, Steve Wonder, and the Sounds Of Blackness.

**I**F CLASSICAL MUSIC has a shrine in Carnegie Hall, and country music is forever enshrined at the Grand Ole Opry, then gospel music deserves just such a venue. That's according to Dr. Margaret Douroux, founder/director of the Heritage Music Foundation, which aims to build such a shrine in Los Angeles. The proposed facility will highlight the achievements of African-American gospel artists.

"By shrine, we mean a world-wide cultural arts center," says Douroux, who sees its establishment as a timely issue. "The chronology of sacred music in the African American Church has risen to the attention of the masses, and the documentation of its authenticity has become an issue."

Last month (Oct. 20-23) in Los Angeles, Douroux's Heritage Music Foundation held its eighth annual National Conference with such a goal. More than 1,000 people turned out for the four-day fest, which featured a city-wide choir rally and a tribute to the late Rev. James Cleveland. Among those in attendance were Yolanda Adams, Donald Vails, V. Michael McKay, Quincy Fielding, Tammy Sue Bakker-Chapman, Kirk Carr, and the L.A. Gospel Messengers.

**"B**ACK AGAIN" is the title of Cleophus Robinson's latest recording, released in October on Malaco. The project marks Robinson's re-entry into gospel music following a three-year absence. This time around, though, Robinson's got some powerful backing in the form of the Mississippi Mass Choir on four cuts. And if that doesn't get you, the late Frank Williams is featured with an ad-libbed duet on a tune titled "He'll Take You In."

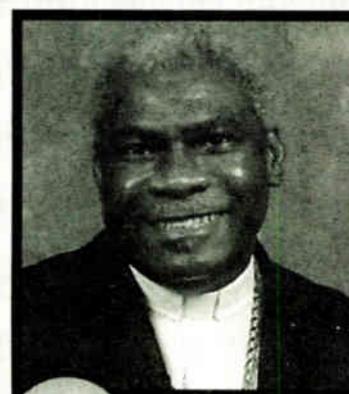
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by Bob Darden

ONE OF THE SMARTEST things the Benson Co. has done in recent months was to release Ken Tamplin's "Tamplin" (on the Landmark label). Here's a guitarist/singer/songwriter who is just as comfortable playing at the Roxy in Los Angeles as he is at the Fishnet Christian music festival. He has had hits both in the mainstream and Christian marketplaces. "It's easy going between both worlds—I see a lot of people in the two markets, both the Christian market and the secular world," Tamplin says. "That's because I live in the real world. I don't find myself segregating between those parameters. And fortunately, there are a lot of situations and people that require my services in both.

"I guess I've been striving toward the so-called 'secular arena' my whole life. I grew up in the club scene, and worked with guys like Gene Simmons [of Kiss]. In the end, people are people. I've never known anything but dealing with your average Joe Blow.

"In that regard, 'crossover' is important to me. I want my record to be in record stores on both sides of the railroad track—but sometimes, when you release solely in the Christian marketplace, you have a hard time being taken seriously."

Outside the U.S., where a musician's faith isn't as important as his ability, Tamplin's music is licensed through BMG and Polydor. Not that he is all that inter-

ested in changing his style to achieve American airplay, mind you. "I want to create rock'n'roll with meaning," he says. "Look at bands like Nirvana. In all candor, who is going to remember what they're saying a couple of years from now? I identify more with King's X or U2, groups that are saying something through their lyrics.

"Still, I don't think with this album I have to be limited in what I say to appeal to a certain market segment; I'm not going to paint myself into a corner."

Tamplin has been involved with two of the most successful Christian metal bands of all time, Shout and Magdalen, leaving each at the height of its popularity. About all that has remained constant in his life is excellent music and a penchant for speaking his mind. "I really feel like rock has taken a major dump over the past five or six years," he says. "We're getting nothing but homogenized rock, nothing but watered down rock'n'roll.

"Worse, the rock'n'roll establishment at large has embraced the politics of cozying up to politicians. I'm thinking, 'Hey! Wait a minute! Rock is supposed to buck the establishment!' Something has changed in rock. We've lost the spirituality it had in the '60s.

"Besides that, it seems that no one cares about the musicality anymore. It's all attitude and pretty videos. I think my calling is also to do anything I can do to change the musicianship of it."

Don't hold back, Ken!

"To me, rock ought to be a quest for spirituality, for excellence, for realism," he says. "It shouldn't be anesthesia. We've gotten so comfortable, we're like the frog in the pot of boiling water. By the time we realize we're being boiled to death, it's too late to get out."

Last question: Is it "only" rock'n'roll?

"Not on *this* record it's not!" he roars.

## Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	5	3	CARMAN SPARROW 1387	1 week at No. 1 THE STANDARD
2	1	49	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	3	5	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
4	4	3	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
5	2	5	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
6	23	3	WHITE HEART STARSONG 8277	HIGHLANDS
7	7	27	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
8	6	23	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
9	37	3	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
10	17	3	GEOFF MOORE FOREFRONT 3011/STARSONG	EVOLUTION
11	11	69	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
12	9	11	CINDY MORGAN WORD 9386	A REASON TO LIVE
13	21	5	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
14	NEW▶		WAYNE WATSON DAYSPRING 4239/WORD	A BEAUTIFUL PLACE
15	8	61	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
16	29	3	4 HIM BENSON 2187	SEASON OF LOVE
17	12	55	4 HIM BENSON 2960	THE BASICS OF LIFE
18	19	9	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
19	27	17	WES KING REUNION 0078/WORD	THE ROBE
20	13	133	D.C. TALK FOREFRONT 2682/STARSONG	NU THANG
21	14	7	ANGIE & DEBBIE FRONTLINE 9470/DIAMANTE	ANGIE & DEBBIE
22	10	33	CARMAN SPARROW 1339	ABSOLUTE BEST
23	15	11	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
24	20	23	MARGARET BECKER SPARROW 1343	SOUL
25	33	3	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
26	24	69	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
27	16	13	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
28	35	3	CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP
29	18	53	NEWSBOYS STARSONG 8251	NOT ASHAMED
30	28	33	PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN
31	30	69	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
32	26	47	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
33	22	25	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
34	NEW▶		BRUCE CARROLL WORD 9381	WALK ON
35	NEW▶		MICHAEL W. SMITH REUNION 0085/WORD	WONDER YEARS
36	36	3	DALLAS HOLM BENSON 2867	COMPLETELY TAKEN IN
37	38	49	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
38	34	85	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
39	32	29	ACAPPELLA WORD 9393	SET ME FREE
40	25	21	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM

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### JODY WATLEY

(Continued from page 29)

man loves a woman, he won't raise his fist/He knows it doesn't make him more of a man to do this."

"There aren't a lot of songs that ask for respect for women," she says. "Everything is sex and profanity, and women are viewed as 'hos' and 'bitches.' That's OK, if it's your thing, but it's not enough for me—neither as an artist nor as a listener."

With the music and concept of "Intimacy" fully realized, Watley is ready to throw herself into the chore of promotion, and will be supplement-

ing gigs with appearances on various radio and television programs. She also will be heading to Japan for a series of performances.

"It may seem like I'm in heavy work mode right now, but I'm actually always doing something to further my music—whether it be writing, or working in the studio, or whatever," she says. "My career is a big part of my life. It's there when I have a record to talk about, and when I don't. It's a constant process of growing and exploring."

**PETRA**

WAKE-UP CALL

IT'S A BRAND NEW DAY FOR PETRA. AMERICA'S PREMIER CHRISTIAN ROCK BAND IS BACK WITH THEIR ENERGIZING NEW ALBUM, "WAKE-UP CALL," AND THEY'RE TAKING IT ON THE ROAD WITH 30 TOUR DATES THIS FALL AND 45 MORE IN THE SPRING.

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# Music Video

ARTISTS & MUSIC

## INXS Experiments With Video Album 'Full Moon' Clips Packaged For Theaters

BY KATHERINE TULICH  
and DEBORAH RUSSELL

LOS ANGELES—Australian rock act INXS veers into a new video vista with the release of its 10th album, "Full Moon, Dirty Hearts."

The Atlantic group used its latest recording to produce a video album, using a stable of nine directors to shoot clips for each of the album's 12 tracks, and packaging them together into a musical film.

So, as the audio version of "Full Moon, Dirty Hearts" hit the streets Nov. 2, the video version hit movie screens Nov. 4, in a limited release through the Loews Theater chain.

"Very few bands have attempted to make a video for every song on an album," says INXS lead singer Michael Hutchence. "We wanted interesting ideas from film makers who weren't corrupted by management or record company expectations."

To realize that goal, INXS tapped "conceptual dictator" Richard Lowenstein, the director behind the group's latest clip, "The Gift," and such past INXS videos as "Suicide Blonde," "Heaven Sent," and "Need You Tonight." His credits also include videos for U2 and Crowded House.

Lowenstein mined the territory at his alma mater, Melbourne's Swinburne College, as well as Sydney's Film & Television School, to find eight additional film makers who would lend their unique visions to the music video concept.

"We wanted to make 'anti-videos,' in a way," says Lowenstein. "We wanted to avoid the cliches and accepted forms of the music video, and tried to steer away from any directors who'd made videos before."

"We have attempted to make something that is an alternative to what you normally would see," he adds. "It is also giving young film makers a chance to be seen. For them, it is an opportunity to make a short film without going through the bureaucratic morass of government funding bodies."

The band members gladly turned over visual control of the project to the film makers, says Lowenstein. "They had very little restriction. It wasn't mandatory that the band had to be in the videos, so the film makers could create whatever concept they felt was appropriate."

The idea, says INXS guitarist Kirk Pengilly, was a complete turnaround for the band. "Nearly every video we've done has been performance-based," he says. But creating a video album was a concept he and the other band members had discussed in the past, and as home entertainment increasingly explores the interactive realm, the time seemed right to begin the experiment.

"I think it's the way of the future," Pengilly says. "In five years it may be expected that the whole album be a visual piece, as something you play on your computer or interact with on some level."

Lowenstein says he had hoped to compile a project that provided something for everyone, a sort of eclectic visual feast ranging from high camp to drama, from performance to narrative.

"In terms of concept and [direction], the videos are all very different," says Lowenstein. "Some play more like traditional videos, others are like little films."

Aboriginal film maker Tracey Moffat (director of the feature film "Bedevil," which has just been released in Australia), sends up '70s blaxploitation films for the song "The Messenger," as female urban terrorists in frothy afros wield plastic submachine guns in a mock kidnapping of the band members.

Award-winning short film director Stavros Efthymiou (whose short film "Road To Alice" won awards at the Edinburgh and Paris Film Festivals) uses the album's title track, "Full Moon, Dirty Hearts," as a soundtrack to a drama of love gone wrong. The clip features well-known Australian actors Ben Mendelsohn and Alice Garner in the lead roles.

Emma-Kate Croghan—whose short film, "Sexy Girls, Sexy Appliances," won most popular short film at last year's Melbourne and Sydney film festivals—creates an inner-city vision for the track "I'm Only Looking," a voy-

(Continued on page 51)

## PRODUCTION NOTES

### LOS ANGELES

- Blind Melon's new Capitol video "Tones Of Home" is a DNA production directed by Samuel Bayer. Doug Friedman produced. Bayer and Friedman also directed and produced Melissa Etheridge's latest Island outing, "Come To My Window." In addition, DNA director David Hogan recently wrapped the Gin Blossoms' new A&M video "Found Out About You." Pat Darrin directed photography and Eric Barrett produced.

- Freedman Productions director Dominic Orlando shot the Michael Crawford/Patti LaBelle video duet "With Your Hand Upon My Heart" for Atlantic. Joseph Sassone produced; Roberto Shafer directed photography.

### NEW YORK

- Hero director Graeme Joyce is the eye behind Giovanni Salah's Atlantic video "Rainbow Man"; Dean Mauro produced the shoot. In addition, Hero's Paul Rachman directed Bad Brains in "Rise." Mauro produced the Epic clip.

- Burnt Toast Films director Zak Ove shot Greg Osby's hip-hop/jazz video "Raise" for Manhattan/Blue Note Records. Marcus Turner produced, and David Shaw directed photography.

### NASHVILLE

- Pirates Of The Mississippi's new Liberty video "Dream You" is a Studio Productions shoot directed by Roger Pistole. Clarke Gallivan produced.

- High Five Productions director Michael Salomon shot Sawyer Brown's Curb clip "The Boys And Me" with producer Colleen McCrary.

## TO OUR READERS

MOR Music TV of St. Petersburg, Fla. is now reporting an average of 25 titles from its weekly playlist to the Billboard Clip List. The cable- and satellite-delivered music network reaches more than 7 million households and targets an over-30 demographic. The network offers a toll-free direct-marketing service, through which viewers can order audio/video products and music merchandise.

## ABC Lets The Music Play; Safety Experts Offer Advice

ROCK'N'ROLL WILL NEVER Die: That's the message we hear from David Saltz, executive producer at "ABC In Concert." As the industry notes the passing of NBC's "Friday Night Videos" (Billboard, Oct. 23), Saltz tells us that his show was renewed for a fourth season.

As a result of his show's continued success, Saltz says that ABC Late Night Entertainment is launching an "In Concert Country" summer series in 1994. The show will air late-night Saturdays as a companion to its Friday night rock/pop counterpart.

In fact, pop fans can expect a number of network specials in late 1993.

Joel Gallen of Tenth Planet Productions is wrapping the video version of Rolling Stone magazine's year-in-review special, set to air Dec. 14 on Fox. Janet Jackson, Bono, Pete Townshend, Dr. Dre & Snoop Doggy Dogg, and k.d. lang are the featured musical subjects. Howard Stern, Jerry Seinfeld, Steven Spielberg, and Winona Ryder will discuss radio, TV, and film.

And noted TV producer Ken Erlich slides back into the '70s Nov. 16 with the NBC special "A '70s Celebration: The Beat Is Back," with such pop icons as the Bee Gees, Donna Summer, Meat Loaf, Gloria Gaynor, K.C. & the Sunshine Band, Sister Sledge, and the Spinners. Louis J. Horvitz directed for Ken Erlich Productions.

**WE DIDN'T START THE FIRE:** Three international fire safety organizations went on record Oct. 21 in Washington, D.C., to applaud MTV's action in removing references to fire from its "Beavis And Butt-head" series after a 5-year-old boy, allegedly inspired by the show, set his home on fire, killing his sister.

But according to leaders of the International Assn. Of Arson Investigators, the International Assn. of Fire Chiefs, and the National Fire Protection Assn., publicity surrounding the fire in Moraine, Ohio, has ignored the biggest part of the child fire-play problem.

Young children are inundated daily with messages about fire, and too often do not have the education or parental supervision to deal appropriately with them, reports the Fire Safety News Source.

The three organizations have put TV networks on notice that messages about fire can have tragic consequences, and are offering their expertise in an effort to assist TV officials in making responsible decisions about programming that contains fire scenes or references to fire.

**ACTION AT ARISTO:** Jeff Walker, president of Nashville-

based AristoMedia, has restructured the video and publicity promotions divisions of the company. Here's a quick breakout:

Craig Bann is now director of video operations; Gary Conway joins the company as video administration coordinator; Jason Heme is the new video promotions assistant; and Lori Fisher is the new video administrative assistant. Jon Howard, who worked for the company until August 1992, is back as video/special projects coordinator. He replaces Chris Parr, who is now director of music promotions at MOR Music TV in St. Petersburg, Fla.

In addition, Leanne Guthrie has been promoted to director of publicity; Summer Harmon is the new associate director of publicity; and Clay Cooper moves into the position of executive assistant.

**REEL NEWS:** One World Productions has signed John Kwoka and Rocky Morton & Annabel Jakes to its directors roster. Marty Thomas also is new to the firm. Beth LaMure is the new directors' representative at the L.A.-based company... L.A.'s One Heart Productions has signed Pamela Springsteen and Peter Bunche to its roster of directors... Lorna Hanks is new associate director of sales at New York's Riviera Films.

**QUICK CUTS:** Alex Peacock of L.A.'s Quick On The Draw produced and directed a number of television spots to showcase Frank Sinatra's latest "Duets" album... Gloria Estefan's Saturday (13) special on VH-1 is a Forti/Layne Entertainment production that aired in an extended format on the Univision Network in August. Forti/Layne is set to shoot a Richard Marx concert for VH-1's "Center Stage" series, after which it will launch production on a one-hour TV special about Latin crossover sensation Jon Secada.

**ROWES OF ACCOLADES:** Jukebox giant Rowe International just picked up its fifth consecutive award for the "Most Played Jukebox" at the recent gathering of the Amusement & Music Operators Assn. in Anaheim, Calif. Rowe's video crew is compiling its 10-year anniversary reel, set for 1994 release.

**TO CLARIFY:** The Eye should note that Gary Fisher, who co-chairs the Music Video Assn.'s ethics and fair practices committee with Mark Weinstein of R'N'R Freelance, is associate director of Columbia video promotion.

Also, the live-action videogame directed by Mary Lambert (Billboard, Nov. 6) is titled "Double Switch."

# THE EYE



by Deborah  
Russell



**Sweet Temptation.** Director Michael Berkofsky (left) used the historic lobby lounge of Hollywood's Chateau Marmont Hotel to shoot "Tell Me I'm Crazy," the new Morgan Creek video by Shelby Lynne (right). Nancy Fishelson executive produced the video, which comes from Lynne's album, "Temptation."

# 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 Intro, Come Inside
- 2 Tony! Toni! Toné!, Anniversary
- 3 Salt-N-Pepa, Shoop
- 4 En Vogue, Runaway Love
- 5 2Pac, Keep Ya Head Up
- 6 De La Soul, Breakadawn
- 7 Tevin Campbell, Can We Talk
- 8 Janet Jackson, Again
- 9 Ramsey Lewis, Tonight
- 10 A Piece Of A Puzzle, R U Down
- 11 Bell Biv DeVoe, Something In...
- 12 Coming Of Age, Coming Home To...
- 13 Aaron Hall, Get A Little Freaky...
- 14 Toni Braxton, Breathe Again
- 15 R. Kelly, Sex Me
- 16 P.O.V., All Thru The Night
- 17 Xscape, Just Kickin' It
- 18 DR5, Gangsta Lean
- 19 Keith Washington, Stay In My...
- 20 Mint Condition, Nobody Does It...
- 21 RAAB, Foreplay
- 22 Hi-Five, Never Should've Let You Go
- 23 Parental Advisory, Maniac
- 24 Jade, Looking For Mr. Do Right
- 25 Funky Pockets, Born In The Ghetto
- 26 James Brown, How Long
- 27 Babyface, Never Keeping Secrets
- 28 Jade, Blessed
- 29 Erick Sermon, Stay Real
- 30 Joe, I'm In Lov

★★ NEW ADDS ★★

Chris Walker, Love Me Tonight  
 Color Me Bad, Time And Chance  
 Jody Watley, Your Love Keeps...  
 Joe, The One For Me  
 Snoop Doggy Dog, What's My Name?



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Mark Chesnutt, Almost Goodbye
- 2 Reba McEntire/Linda Davis, Does...
- 3 Doug Supernaw, I Don't Call Him...
- 4 Tanya Tucker, Soon
- 5 Vince Gill, One More Last Chance
- 6 Tracy Lawrence, My Second Home
- 7 Lorie Morgan, Half Enough
- 8 Collin Raye, That Was A River
- 9 Alan Jackson, Mercury Blues
- 10 Lee Roy Parnell, On The Road
- 11 John Anderson, I Fell In The Water
- 12 Martina McBride, My Baby Loves...
- 13 Little Texas, God Blessed Texas

- 14 Sammy Kershaw, Queen Of My...
- 15 Boy Howdy, She'd Give Anything!
- 16 Trisha Yearwood, The Song...
- 17 Travis Tritt, Worth Every Mile!
- 18 Aaron Tippin, The Call Of The...t
- 19 George Jones, High Tech...
- 20 Brother Phelps, Were You...t
- 21 Shawn Camp, Confessin' My Love!
- 22 Kenny Chesney, Whatever It...t
- 23 Clay Walker, Live Until I Die!
- 24 The Mavericks, What A Crying...t
- 25 Confederate Railroad, Trashy...
- 26 Larry Stewart, We Can Love
- 27 Toby Keith, A Little Less Talk
- 28 Rick Trevino, Just Enough Rope
- 29 Bobbie Cryner, He Feels Guilty
- 30 Tracy Byrd, Why Don't That...
- 31 John Berry, Kiss Me In The Car
- 32 Faith Hill, Wild One
- 33 Carlene Carter, Unbreakable Heart
- 34 Pirates Of Mississippi, Dream...
- 35 Rhonda Vincent, I'm Not Over You
- 36 Jamie O'Hara, What's A Good Ol'...
- 37 Daron Norwood, If It Wasn't For...
- 38 Shelby Lynne, Tell Me I'm Crazy
- 39 Ricky Lynn Gregg, Three Nickels...
- 40 Diffie, Varney & Lorri, Beverly
- 41 Emmylou Harris, High Powered...
- 42 Kelly Willis, Heaven's Just A...
- 43 Hank Flamingo, Baby It's You
- 44 Matthews, Wright & King, One Of...
- 45 Sawyer Brown, The Boys And Me
- 46 Rodney Crowell, Even Cowgirls...
- 47 Twister Alley, Nothing In Common...
- 48 Shania Twain, You Lay A Whole...
- 49 Rosie Flores, Honkytonk Moon
- 50 Blackhawk, Goodbye Says It All

† Indicates Hot Shots

★★ NEW ADDS ★★

Billy Dean, We Just Disagree  
 Cleve Francis, I Won't Let You Walk...  
 Doug Stone, I Never Knew Love  
 Mary Karizen, I'd Be Lying  
 McBride & The Ride, No More Cryin'  
 Michael Martin Murphy, Big Iron  
 Suzy Bogguss, Hey Cinderella  
 Turner Nichols, She Loves Hear Me...

- 15 John Mellencamp, Human Wheels
- 16 Def Leppard, Two Steps Behind
- 17 Zhane, Hey Mr. D.J.
- 18 Robert Plant, I Believe
- 19 The Breeders, Cannonball
- 20 B. Brown/W. Houston, Something...
- 21 Ace Of Base, All That She Wants
- 22 The Lemonheads, Into Your Arms\*
- 23 White Zombie, Thunder Kiss '65\*
- 24 10,000 Maniacs, Because The...
- 25 Lenny Kravitz, Are You Gonna Go...
- 26 Xscape, Just Kickin' It
- 27 Tony! Toni! Toné!, Anniversary
- 28 Suede, The Drowners
- 29 Blind Melon, No Rain
- 30 U2, Lemon
- 31 Lenny Kravitz, Is There Any...
- 32 Mariah Carey, Hero
- 33 En Vogue, Runaway Love
- 34 Phil Collins, Both Sides Of...
- 35 Stone Temple Pilots, Plush
- 36 Tony! Toni! Toné!, If I Had No Loo
- 37 Smashing Pumpkins, Cherub Rock
- 38 INXS, The Gift
- 39 Gin Blossoms, Hey Jealousy
- 40 Belly, Gepetto
- 41 Rocky Horror Picture, Sweet...
- 42 Black Crowes, Hard To Handle
- 43 Van Halen, Right Now
- 44 Pearl Jam, Jeremy
- 45 Aerosmith, Livin' On The Edge
- 46 Aerosmith, Change
- 47 Gary Hoey, Hocus Pocus
- 48 Sting, Demolition Man
- 49 Guns N' Roses, Don't Cry
- 50 Spin Doctors, Two Princes

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

★★ NEW ADDS ★★

Blind Melon, Tones Of Home  
 Rush, Stick It Out  
 U3, Cantalooop



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

- 1 R. McEntire/L. Davis, Does He
- 2 Aaron Tippin, The Call Of The Wild
- 3 Diffie, Varney & Lorri, Beverly
- 4 Tracy Lawrence, My Second Home
- 5 Lorie Morgan, Half Enough
- 6 Suzy Bogguss, Hey Cinderella
- 7 Alan Jackson, Mercury Blues
- 8 Vince Gill, One More Last Chance
- 9 Clay Walker, What's It To You
- 10 Little Texas, God Blessed Texas
- 11 Collin Raye, That Was A River
- 12 Lee Roy Parnell, On The Road
- 13 John Anderson, I Fell In The Water
- 14 Doug Supernaw, I Don't Call Him...
- 15 Tanya Tucker, Soon
- 16 Pirates Of Mississippi, Dream...
- 17 Trisha Yearwood, The Song...

- 18 Boy Howdy, She'd Give Anything
- 19 Confederate Railroad, Trashy...
- 20 Patty Loveless, Nothin' But The...
- 21 McBride & The Ride, Hurry...
- 22 Martina McBride, My Baby Loves...
- 23 Larry Stewart, We Can Love
- 24 Turner Nichols, Moonlight Drive-In
- 25 Billy Dean, I'm Not Built That Way
- 26 Randy Travis, Cowboy Boogie
- 27 John Berry, Kiss Me In The Car
- 28 Mark Chesnutt, Almost Goodbye
- 29 Sammy Kershaw, Queen Of My...
- 30 Clinton Gregory, Master Of Illusion

★★ NEW ADDS ★★

Dwight Yoakam, Fast As You  
 Suzy Bogguss, Hey Cinderella  
 Shawn Camp, Confessin' My Love  
 Carpenter, Cash, Colvin You Ain't...  
 Ronnie Milsap, I'm Playing For You  
 Kevin Montgomery, Red Blooded...  
 Bo T. The Cutting Edge Of Love



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Phil Collins, Both Sides Of...
- 2 Billy Joel, The River Of Dreams
- 3 Mariah Carey, Dreamlover
- 4 Toni Braxton, Another Sad Love...
- 5 Meat Loaf, I'd Do Anything For Love
- 6 Sting, Nothing 'bout Me
- 7 Janet Jackson, Again
- 8 John Mellencamp, Human Wheels
- 9 Bee Gees, Paying The Price Of...
- 10 Bruce Hornsby, Fields Of Gray
- 11 Tina Turner, Why Must We Wait...
- 12 Aaron Neville, Don't Fall Apart...
- 13 Mariah Carey, Hero
- 14 Taylor Dayne, Send Me A Love
- 15 Rod Stewart, Reason To Believe
- 16 Tony! Toni! Toné!, Anniversary
- 17 Lisa Keith, Better Than You
- 18 Rick Astley, Hopelessly
- 19 En Vogue, Runaway Love
- 20 Paul Simon, Thekla
- 21 R.E.M., Everybody Hurts
- 22 SWV, Right Here/Human Nature
- 23 Jimmy Cliff, I Can See Clearly Now
- 24 Steve Winwood, Higher Love
- 25 George Michael, Somebody To...
- 26 Madonna, Rain
- 27 The Proclaimers, I'm Gonna Be
- 28 UB40, Can't Help Falling In Love
- 29 George Michael, Freedom
- 30 Bonnie Raitt, Something To Talk...
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

Elton John/Kiki Dee, True Love  
 Kenny Loggins, This Is It  
 Tony Bennett, Steppin' Out With My...  
 Toni Braxton, Breathe Again  
 Clive Griffin, Commitment Of The Heart

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOV. 6, 1993.



Continuous programming  
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Dirty Rotten Scoundrels, Gangsta Lean

BOX TOPS

- 2Pac, Keep Ya Head Up
- Blood And Crips, Piru Love
- Blood And Crips, Steady Dippin'
- B. Brown/W. Houston, Something In...
- Janet Jackson, Again
- Meat Loaf, I'd Do Anything For Love
- Queen Latifah, U.N.I.T.Y.
- R. Kelly, Sex Me (Part 1)
- Salt-N-Pepa, Shoop
- Shaquille O'Neal, Skilz
- Snoop Doggy Dogg, What's My Name
- Too Short, I'm A Player
- Total Devastation, Many Clouds Of...
- X-Scape, Just Kickin' It

ADDS

- Bryan Adams, Please Forgive Me
- Paw, Couldn't Know
- Alan Parsons, Turn It Up
- Da Youngstas, Wild Child
- U3, Cantalooop
- Cypress Hill, I Ain't Goin' Out
- Pet Shop Boys, Go West
- Shadz Of Lingo, Mad Flavaz
- Ren & Stimpy, Happy Happy Joy Joy
- Sepultura, Territory
- Suicidal Tendencies, Institutionalized
- Culture Beat, Mr. Vain
- Chaka Demus & Pliers, Tease Me
- Jazzy Jeff & Fresh Prince, I'm...
- H-Town, Keepin' My Composure
- Luke, The Hop
- Boyz II Men, Let It Snow
- Johnny Gill, Long Way From Home
- Positive K, Carhoppers
- Eazy-E, Real Compton City G's
- E-40, I Practice Looking Hard
- Belly, Gepetto
- Keith Washington, Stay In My Corner



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

Dirty Rotten Scoundrels, Gangsta Lean

- Posies, Definite Door
- 10,000 Maniacs, Because The Night
- II D Extreme, Up On The Roof
- Lenny Kravitz, Is There Any Love
- Liberty Horses, Shine
- Dred Scott, Nuttin' To Lose
- Ocean Blue, Sublime
- Danzig, Mother 93
- Eazy-E, Real Compton City G's
- Bee Gees, Paying The Price Of Love
- Eleven, Crash Today
- Robben Ford, He Don't Play Nothin'
- Cypress Hill, I Ain't Goin' Out
- Johnny Gill, Long Way From Home
- Ricky Linn Gregg, Three Nickels...
- Jimmy Cliff, I Can See Clearly Now
- Blur, Chemical World
- Sepultura, Territory
- Rump, Every Day Is Brenda Day



Continuous programming  
 11500 9th St N,  
 St Petersburg, FL 33716

- Candy Dulfer, Pick Up The Pieces
- Bob Dylan, My Back Pages
- Alan Jackson, Mercury Blues
- Billy Joel, All About Soul
- Ottmar Liebert, Snakecharmer
- Reba McEntire, Does He Love Me
- Aaron Neville, The Grand Tour
- The Beatles, Hello Goodbye
- Toni Braxton, Another Sad Love Song
- Mariah Carey, Dreamlover
- Joshua Kadison, Jessie
- Kenny Loggins, This Is It
- Lorie Morgan, Half Enough

- Collin Raye, That Was A River
- R.E.M., Everybody Hurts
- Rod Stewart, Reason To Believe
- Rick Astley, Hopelessly
- Mark Chesnutt, Almost Goodbye
- Jimmy Cliff, I Can See Clearly Now
- Expose, As Long As I Can Dream
- Lisa Keith, Better Than You
- Dave Koz, You Make Me Smile
- Sting, Nothing 'bout Me
- Clay Walker, What's It To You
- Taylor Dane, Send Me A Love
- Fourplay, Between The Sheets
- Martina McBride, My Baby Loves Me



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

- DC Talk, Jesus Is Just Alright
- Russ Taff, I Cry
- The Winans, Payday
- Pet Shop Boys, Go West
- Van Morrison, Whenever God
- Tony Melendez, Bed By The Window
- Newsboys, I Cannot Get You
- Charlie Peacock, Message Boy
- Jimmy Cliff, I Can See Clearly Now
- Greg & Rebecca Sparks, One Small...
- Petra, Just Reach Out
- Midnight Oil, My Country
- Amy Grant, Wise Up
- Wayne Watson, Walk In The Dark
- First Call, Freedom
- Mr. Mister, Kyrie
- Mr. Mister, Broken Wings
- Mr. Mister, Something Real
- Mr. Mister, Is It Love
- Mr. Mister, The Border
- Connie Scott, Healing Waters



One hour weekly  
 216 W Ohio, Chicago, IL 60610

- KMFDM, Drug Against War
- Blur, Chemical World
- Kitchens Of Distinction, Elephantine
- Machines Of Loving Grace, Butterfly...

- Swervedriver, Duel
- Eve's Plum, Blue
- Ocean Blue, Sublime
- The Connells, Slackjawed
- Bettie Serveert, Kids Alright
- Suede, The Drowners
- Smashing Pumpkins, Today
- Best Kissers... Miss Teen USA
- INXS, The Gift



30 hours weekly  
 P O BOX 398, Branson, MO 65616

- Ray Boltz, Heaven Is Counting On You
- Andy Childs, Broken
- Gary Fjellgaard, Drifting Cowboy
- Holly Cole Trio, I Can See Clearly...
- Patti Miner, Here Goes Nothing
- Heather Myles, Changes
- Janet Jackson, Control
- Katie Webster, Two Fisted Mama
- The Bishops, Lord I Need Your Touch
- Austin Lounge Lizards, He's Just A...
- Rosie Flores, Honky Tonk Man
- Billy & Sarah Gaine, That Is Why
- Martina McBride, My Baby Loves Me
- Tony Bennett, I'll Be Seeing You
- The Normaltown Flyers, A Country...
- Wallace Rooney, When Your Lover...
- Randy Travis, Cowboy Boogie
- Robert Cray Band, Right Next Door
- Tanya Tucker, Soon
- Ronnie McDowell, When A Man Loves...

# the Medialine™

## Big Changes Spring From The Source With 50th Issue

BY ERIC BOEHLERT

**RAP ROOTS:** Not since its fledgling 1989 days as a newsletter produced out of a Somerville, Mass., apartment—just across the town line from Cambridge and Harvard Univ., where its four founders went to school—has The Source managed this much change.

Now housed on lower Broadway in Manhattan (and just a few doors down from Details), The Source is in the midst of crossing the 100,000-circulation threshold, hiring more editors, beefing up a weekly fax newsletter, readying the debut of its hip-hop business-to-business directory, releasing its first album next summer, coming off its best year financially, and celebrating its 50th issue.

One flashpoint of No. 50 was seeing all of The Source's covers laid out inside and realizing that exactly two female acts have been given covers of their own; Queen Latifah and TLC. (And the TLC cover drew heat from some readers who accused the mag of going soft.)

Also of note was the fascinating cover piece, featuring Old School pioneers Grandmaster Flash, Afrika Bambaataa and Kool DJ Herc telling tales of hip-hop's early, exciting, and innocent days.

The Source's flurry of new activity coincides with the establishment of The Source Entertainment and Marketing arm, which is charged with overseeing special projects such as the Source Weekly Word. Originally a single page, commercial-free fax of hip-hop info sent to radio jocks, the weekly has grown to three pages, is delivered to more than 700 industry types, and

boasts record company advertising.

"Lyrics Of Fury '94," The Source's coming record debut, is tentatively set for a summer release. The project sprang from an editorial concept of bringing together the "greatest, most innovative rap lyricists," says publisher David Mays. (Along with Mays, The Source's founders include associate publisher Ed Young, editor in chief Jon Shecter, and senior editor James Bernard.) The Source, along with Atlantic/Big Beat, is now talking to artists about contributing original material. The '94 release may be accompanied by a TV special or a string of shows, says Mays.

Along with the creation of a marketing arm, the various Source enterprises also coincide with the arrival of Vibe, Time Warner's glossy hip-hop monthly. (Years ago, TW negotiated to purchase The Source. As Bernard tells it, talks eventually broke off because "it came down to [us] not wanting to be glorified Time Warner employees.")

Mays insists that, economically, Vibe only helps out The Source, since the TW mag attracts new, high-profile advertisers (beverages, clothing) into the hip-hop marketplace. Editorially, "Vibe is very different than The Source," Mays adds. "Clearly, they're on a different page than we are."

As for The Source, which bills itself as "the magazine of hip-hop, music, culture & politics," Bernard says the monthly is broadening its scope. "For a long time, we never filled out that motto. Now we're starting to fill it."

**IN-HOUSE NEWS:** Next fall, as part of an L.A. Gear promotion, Billboard will produce promotional "Cutting Edge Hits" CDs for sneaker buyers.



**FINDING HER VOICE: THE SAGA OF WOMEN IN COUNTRY MUSIC**  
 By Mary A. Bufwack and Robert K. Oermann  
 (Crown, \$32.50)

As portrayed in this comprehensive and compelling new history of country music's pioneering females, the power of music to soothe, to incite, to liberate, educate, inspire is matched only by the strength of those women who created it amid the everyday struggles faced by generations of the working class.

Not that they necessarily saw it that way. Patsy Montana, whom the authors cite as country's first female million-seller with 1935's gutsy "I Want To Be A Cowboy's Sweetheart," said 50 years later, "I never knew I was doing anything important for women until people started writing about me... At the time, I was just trying to make a living."

Added Martha Trachtenberg of the barrier-breaking Buffalo Gals bluegrass band, in the '70s, "The overall band feeling is we make our statement for women simply by being competent musicians."

That's a statement worth underscor-

ing. The hundreds of musicians profiled are notable for more than their gender, though many likely are less noted today because of it. In their sweeping survey, anthropologist Bufwack and music writer Oermann detail an integral interconnection between these women and the music they nurtured and influenced, weaving together a single tale of working women and country music.

From the mid-1800s, when Appalachian mountain women sang cautionary songs like "Single Girl," the authors trace the music's permutations through the likes of honky-tonk, folk, rockabilly, and bluegrass, up to the present-day mix of them all. Along the way, they introduce such seminal figures as Sara & Maybelle Carter, Kitty Wells, and Patsy Cline, as well as scores of women who made a mark, if not a name. Dolly Parton, Loretta Lynn, Alison Krauss, and Trisha Yearwood are among the modern markers on this time line.

Detailed but not dense and without any whiff of stuffiness, "Finding Her Voice" is a welcome documentation of a legacy worth taking pride in and a lively story of struggle and ultimate survival.

MARILYN A. GILLEN

## Japan Biz Surmounts Recession Record Industry Results On Rise In '93

■ BY STEVE McCLURE

TOKYO—Japan may be suffering its worst recession since the end of World War II, but you wouldn't know it to look at the Japanese record industry's results for the first nine months of 1993.

According to Recording Industry Assn. Of Japan (RIAJ) statistics, unit production of music software (excluding video) by its 27 member companies rose 16% over the same period last year, to 296.45 million units, while production value was up 10% to 354.58 billion yen (\$3.08 billion). Last year's corresponding growth rates were 10% and 7%, respectively.

Once again, singles were the main source of growth for the industry, with shipments of CD singles rising 47% in unit terms and 50% in value.

One industry source says the singles market is powered largely by production company Being, which handles major acts such as B'z and Wands.

"Between the deals they've got spread across five or six companies, they're going to do about 40 billion yen (\$347.13 million) this year, or about 8% of the total market," the source says.

These companies—Toshiba-EMI, BMG Victor, Polydor K.K., Pioneer, LDC and King Records—are the only Japanese record firms to have experienced growth this year, according to the source.

Being's main source of strength is its success in placing songs for use in TV commercials and dramas. Nippon Phonogram president Alex Abramoff sees the strong singles results as a sign that in Japan, singles are no longer merely promotional tools for album sales.

"Singles are commercial items in themselves," says Abramoff. "Young people go out and buy three singles instead of one album."

However, Abramoff points out, this applies only to domestic singles.

"International singles are still very much a promotional tool," he says.

While the industry continues to grow on an overall basis, there are signs that spending on prerecorded music is down among middle-aged consumers, Abramoff says.

"If you look at the classical market, it's down 16.1% for the January-September period over last year," he says. "The special-projects market [which includes mail order] is down 4.4%."

"The problem is that adults are becoming very cautious with their money," Abramoff says. "Unit-wise, the market is expanding, but we have to be somewhat careful to see what is growing and what's not."

Key figures from the RIAJ results are:

- Total album shipments: 181.28 million units, up 1.7% from 178.1 million units in the first nine months of 1992.

- CD albums: 155.14 million units, up 3%, worth 258.72 billion yen (\$2.25 billion), up 5%.

- Cassettes (separate figures for singles and albums not available; most cassettes are albums, however): 25.59 million units, down 6%, worth 22.13 billion yen (\$192.05 million), down 15%.

- Vinyl LPs: 554,000 units, down 15%, worth 1.08 billion yen (\$9.37 million), down 8%.

- CD singles (there are no other singles formats worth mentioning in the Japanese market): 115.1 mil-

lion units, up 47%, worth 72.62 billion yen (\$630.2 million), up 50%. Breaking the third-quarter results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 57.04 million units, up 6.2% from the same period last year, and was worth 84.1 billion yen (\$729.84 million), up 12.7%.

By comparison, production of domestic artists' material scored 239.41 million units, up 18.1%, for a value of 270.47 billion yen (\$2.35 billion), a 9.7% increase.

In other words, Japanese-manufactured foreign repertoire comprised 19% of the Japanese market in terms of quantity (compared to 21% for the first three quarters of 1992) and 23.7% in value (compared to 23% last year).



**Making Their (Den) Mark.** EMI Music Publishing's chairman/CEO Martin Bandier acknowledges the major's buyout of Casadida Publishing, the Danish company owned by Medley Records founders Michael Ritto and Paul Bruun (Billboard, Nov. 6). Ritto, third from left, is seen here with EMI's executive VP Bob Flax and CFO Brian Bush, second from left. Ritto and Bruun sold Medley to EMI Music last year, and the company now is called EMI-Medley.

## PRS Confirms McLean's Resignation

LONDON—The U.K.'s Performing Right Society has confirmed that its chief executive, Edward McLean, has resigned. The widely anticipated move, announced Oct. 29, follows his Oct. 20 suspension by the society's council (Billboard, Nov. 7).

PRS has not commented on the circumstances of the departure, but it is widely reported that irregularities were uncovered in McLean's application for the post.

A statement from the PRS noted, "The choice of Edward McLean was made on the basis of information sup-

## Spillmann To Remain With PolyGram As Consultant

■ BY WOLFGANG SPAHR

HAMBURG—Phonogram Germany managing director Louis Spillmann will stay with PolyGram as executive consultant for continental Europe when he leaves at the end of this year, the company says.

PolyGram also has ended weeks of speculation by naming Dietmar Glodde, currently BMG Denmark managing director, as his successor.

Spillmann, 45, has headed Phonogram for 10 years, and played a major part in breaking and developing acts such as Bon Jovi, Scorpions, Metallica, Doro, and Stephan Eicher. He also has been linked closely with the fortunes of his Swiss compatriots, Yello. As a consultant, he will advise PolyGram on A&R,

marketing, and promotion.

Spillmann said, "After all these years, I am really pleased to be able to dedicate my time and knowledge completely to the artists." Spillmann announced his intention to leave at the same time that PolyGram said it was moving the Phonogram label from Cologne to Hamburg earlier this year.

His successor, Glodde, joined BMG in 1985 as director of corporate development, moving to VP of Asia Pacific in 1987 and helping establish BMG subsidiaries in six countries. After two years as head of Japan's BMG Victor international division, he moved to BMG Ariola Denmark in 1991.

Says Glodde, "Louis Spillmann's success will be an incentive to me."

## Maurice Oberstein Is Toasted, Roasted With Brit Award

■ BY ADAM WHITE

LONDON—"Brilliant leader" or "complete toe-rag"? "Industry visionary" or a man "absolutely deranged"? "Trick" or "treat"?

The enigma of Maurice Oberstein was honored—but not solved—on Halloween. "Obie," the former chairman of PolyGram U.K. and of the British Phonographic Industry, was presented with the 1993 British Music Industry Award at London's Grosvenor House Hotel Oct. 31.

His peers toasted and roasted him in person and on video, with Paul Russell, president of Sony Music Entertainment Europe, as master of ceremonies. Accepting the award, Oberstein gave a heartfelt, wry speech that paid tribute to close colleagues and compatriots (including past and present PolyGram presidents David Fine and Alain Levy, respectively) even as he acknowledged his own unpredictable nature—affectionately described by Russell as "contrived eccentricity."

The event raised more than \$350,000 for the Nordoff-Robbins Music Therapy and BRIT Trust charities. Bob Geldof and Barbara Dickson presented Oberstein with the award. MCA recording artist Andrew Strong ("The Commitments") performed.

Oberstein said the occasion was like a second bar mitzvah ("same speech," he cracked), and paid tribute to the many artists with whom he has been associated during three decades in the U.K. industry. Johnny Mathis, for one, said on videotape that he didn't see how "Obie" could retire. "I can't believe it," he declared. "I don't believe it."

## BMG Bows Dance In France Exec Exits P'Gram To Head Label

■ BY PHILIPPE CROCCQ

PARIS—Former PolyGram France international director Nanou Lamblin has confirmed her departure from the company and is now installed at BMG France, where she will head up a new dance label (Billboard, Nov. 6).

Lamblin also will be responsible for exploiting third-party repertoire licensed from Logic and Hansa in Germany, and deConstruction in the U.K., among others.

Commenting on the appointment, Bernard Carbonez, BMG France president, says, "Nanou contributed considerably to the success of Carrere when it was an independent label, by her national and international repertoire acquisitions. At BMG she will have the organization and back-up of a

major label, but will also have freedom to operate in her own way."

Carbonez adds, "Dance music is very much a product of independent labels, such as Scorpio Music and Atoll Music. These two labels

(Continued on page 51)

## France's Key FM Network Pays Its Dues After Six-Year Fight

PARIS—The music industry here is claiming victory as the country's key FM network, NRJ, has resolved a six-year conflict by paying all its dues to collecting rights society SPRE.

SPRE collects neighboring rights on behalf of authors, producers, and artists.

The industry had strongly resented the fact that NRJ uses music extensively in its programming but previ-

ously had refused to pay these rights. The network is among the most profitable companies in France, with pre-tax profits exceeding 90 million francs (\$16 million) representing some 25% of its sales.

NRJ has paid SPRE 40 million francs (\$6.8 million) for back-payment of rights owed since 1987. A SPRE spokesman calls the move "important," adding that it opens "a new

era in the relationship between SPRE and NRJ" that will "also affect the whole radio field."

NRJ, the last major radio station not to pay these rights, had been continuously fighting against the rates set in 1987. A law fixing new rates was voted in July, forcing NRJ finally to pay neighboring rights.

EMMANUEL LEGRAND

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**RUSSIA**—Despite the riots and bloodshed on the streets of Moscow this fall, it has been a surprisingly rich time for musical events. Paradise On The Water, a floating classical music festival, took place for the second year in a row on the Neva River at St. Petersburg. With the artists and an invited audience distributed among three river boats—the upper deck of one serving as the stage—the bill was headed by pianist Stanislav Igolinsky and the Juvenile



String Orchestra Of The Netherlands under Roland Kieft, performing a program of Andriessen, Tchaikovsky, Joseph Suk, Beethoven, Chopin, and Rachmaninoff. The immaculate organization included rain cloud clearance and champagne for both artists and spectators... A brief tour by the celebrated expatriate cellist and conductor Mstislav Rostropovich included a performance of a Shostakovich symphony in Red Square just a week before the riots. Rostropovich, 66, also participated in the second Andrei Sakharov classical music festival in Nizhni-Novgorod, conducted the U.S. National Symphony Orchestra in St. Petersburg, and visited the city of Ourenbourg in the Urals, where he

lived during World War II... A grandiose show featuring a lineup of top Russian rock acts was held Oct. 9 at the Lenin Stadium in St. Petersburg to commemorate John Lennon's birthday. VADIM YURCHENKOV

**ITALY**—Joshua trees don't grow on the small island of Sicily, tequila is not distilled here, and you'd be hard-pressed to spot a guitar-totin' cowboy serenading the locals in one of the many bars. Yet it has taken a Sicilian to come up with a remarkable tribute to the late Gram Parsons, the one-time king of country-rock. Francesco Virilini, owner of the Sicilian tastemaker indie label Cyclope Records, spent two years putting together "Commemorativo," a 17-track album which marks the 20th anniversary of Parsons' death. The idea for "Commemorativo" (the brand name of the bottle of tequila found next to Parsons after his death) was cooked up by Virilini, who mentioned it in passing to Peter Buck of R.E.M. Immediately Buck offered to record "Cody Cody" ("I love that song"), which he did with Musical Kings, a band from Georgia featuring Kevn Kinney, Michelle Malone, and John Keane. Other U.S. acts paying homage to Parsons on the album include Uncle Tupelo, Wellsprings Of Hope, Steve Wynn, Carla Olson, Pet Clark, Bob Mould with Vic Chesnutt, Joey Burns with Victoria Williams, and Parsons' daughter Polly, who supplies a delicious version of "New Soft Shoes." Contributions from Italy's own Flor De Mal, Ireland's Something Happens, and the U.K.'s Clive Gregson, Boo Radley, Sid Griffin, and the Mekons demonstrate that Parsons' influence stretched far beyond his American homeland. "Commemorativo" so far has been licensed by Cyclope to Polydor for the market here, and to Rhino Records in the U.S. DAVID STANSFIELD

**NORWAY**—Having charted in Japan four years ago with "Tell Me Where You're Going," singer Silje is a star of considerable international standing. Indeed, she originally was signed to U.K.-based Lifetime Records by American producer Richard Niles after he was passed a tape of her music by one of his clients, jazz guitarist Pat Metheny. But that doesn't mean Silje has forsaken her homeland, and following the release of her third album, "Cow On The Highway," her immediate plan is to tour here for a month. As a taster for those dates, she gave a passionate performance Oct. 12 at Smuget, a small club in Oslo. In addition to her fans, the show was attended by key record company executives from Sonet Grammofon in northern Europe, who delighted in her emotional pop music, with its folk and jazz influences. On the album, the rootsy instrumentation that supports her pure, beautiful voice tells its own story: steel guitar, harmonica, banjo, fiddle, piano, guitars, drums, and a malo (a one-string guitar drum). The illustrations on the cover booklet were painted by Silje with brushes made of hair from a cow's tail. "I might as well have been a milkmaid," she told the Pulse, adding, mysteriously, "Cows are really fascinating. They have so little to relate to: only the grass and the other cow. [Human beings, on the other hand,] get so many impressions [of world issues] through media. You feel kind of small and helpless. Just like a cow on the highway." KAI ROGER OTTESEN

**HONG KONG**—"Late Autumn Morning" (PolyGram) is the third Mandarin-language album by Cantopop star Leon Lai, but it's the first to demonstrate the sort of mass potential that this year enabled PolyGram's other local star, Jacky Cheung, to dominate the Chinese music market, Asia's biggest outside Japan. "Autumn" debuted at No.6 in Hong Kong, and PolyGram predicts it will pass the 1 million mark by Christmas. A native of Beijing, Lai has released 13 albums, 10 of them in Cantonese. MIKE LEVIN



## MTV Asia Debuts Mandarin Video Chart China & Taiwan Boast Higher Profile In Asian Biz

BY MIKE LEVIN

**HONG KONG**—MTV Asia's decision to create a top 20 Mandarin-language video chart is further proof of the emerging importance of Taiwan and China in Asia's Chinese music scene.

Cantonese-speaking idols from Hong Kong continue to be the region's biggest sellers, but most of these artists now release albums in

Mandarin to capitalize on the huge demand for Mandarin records in neighboring countries.

"It is obvious that Mandarin will overtake Cantonese sales, if it hasn't done so already," says Wu Tsu Tsu, president of UFO Records, Taiwan's biggest label.

Hong Kong idol Jacky Cheung sold 500,000 copies of his most recent Cantonese release, "You & Me," but his Mandarin album "Kiss

And Goodbye" has gone past the 3 million mark, making it PolyGram's best-selling Chinese album.

MTV was due to start broadcasting the Mandarin top 20 singles Nov. 5. The chart will be based on radio play, record sales, and viewer requests. It will be coordinated in Taiwan, center of Mandarin repertoire in Asia.

"Basing it on popularity, not just sales, is a more accurate measure of the video market," says Darren Childs, MTV's programming director. "But we feel it's important to get the IFPI seal of approval."

By their sheer numbers, Taiwanese artists likely will hold the top spots with their Mandarin songs.

Although mainland Chinese artists will be included in the chart, few artists there can afford videos. "We're also hoping this will provoke music video development in the mainland," says Childs.

## newsline...

**NARM EXEC** Pam Horowitz has been confirmed as a panelist for the retail conference slated for next year's MIDEM fair in Cannes. The British Assn. of Record Dealers and its German counterpart, GDM, are hosting the conference, to be held Jan. 31, to continue links between international retailers' societies. Ten European representatives from BARD, GDM, Austria, the Netherlands, and France met Nov. 3 at the headquarters of Entertainment U.K. for a pre-MIDEM meeting, continuing successful talks started in August at PopKomm in Germany.

**WARNER MUSIC** Korea has a new managing director, Jonathon S. Park. Korean-born Park was chairman/CEO of Concept Communications and succeeds Wayne Lee, who resigned from the company.

**POLYGRAM TV INTERNATIONAL** has bought the rights to the 1994 Brit Awards show, in a deal finalized at MIPCOM in Cannes. This year's ceremony was watched by 9 million viewers in the U.K., and next year's takes place Feb. 14 in London.

**SONY MUSIC** Germany clocked up sales of 187.8 million marks (\$110.4 million) in the six months ending Sept. 30, an increase of 23.3% over the same period last year. The local-artist marketing department saw growth of 127%, powered mainly by Culture Beat and its German and European hit single, "Mr. Vain."

**THE U.K.'s PRS** has appointed John Rathbone as information systems director. Rathbone has been working as a contractor on the PROMS computer system for 15 months. In a separate move, songwriter Mick Leeson, co-author of Charles & Eddie's "Would I Lie To You," has been co-opted to the council as a songwriter member, filling the vacancy of Vivian Ellis, who stays as the society's president.

**CANTOPOP STAR** Danny Chan died Oct. 25 in a Hong Kong hospital after spending 17 months in a coma. In May 1992 the 34-year-old Warner Music artist collapsed at his home, reportedly as a result of an alcohol and drug overdose. Official cause of death was given as brain-stem failure.

**PHONOGRAM SPAIN'S** new managing director, Javier del Moral, has strengthened his team, naming Avelino Esparza as marketing director and Montse Adam as international director. Both have relevant experience at EMI and PolyGram, respectively.

**BMG ARIOLA INPART**, the Austrian budget distributor bought this summer by BMG, will distribute repertoire from Delta, including Delta and Laserlight product. The move will give the company an estimated market share of 10% of the budget sector.

## Aussie Promoter Puts A Suit On Hawkins

**SYDNEY**—Veteran rocker Screaming Jay Hawkins has been sued successfully for damages in Australian courts after he canceled tour dates there.

In October 1992, Hawkins left five of 11 Australian dates unfulfilled when he suddenly took a flight home to the U.S., midway through a tour for specialist promoter Peter Noble. The midnight run occurred just after Hawkins, of "I Put A Spell On You" fame, had been paid for the tour, according to Noble. The promoter recently won a judg-

ment against Hawkins in the District Court of New South Wales, receiving \$33,400 (\$50,000 Australian) in damages, plus costs and interest of almost \$3,400 (\$5,000 Australian). The court ruling is seen as important to club and pub-level promoters, and Noble is pursuing its execution vigorously.

"The judgment is being registered in the U.S. and Europe," he says, "and every possible measure will be taken to recover the monies in full."

GLENN A. BAKER

# Burgeoning Roster Has Denon Carefully Considering Expansion

■ BY LARRY LeBLANC

TORONTO—A sure sign of the sizable success of Denon Canada's music division is the innumerable inquiries its manager Lloyd Nishimura receives about handling distribution in Canada.

"A day does not go by without a call regarding distribution," says Nishimura. "It's unbelievable the amount of records and labels without Canadian distribution."

Despite the high number of labels

available for distribution here, Nishimura has been reluctant to commit Denon to picking up any further lines. Citing sales of "6 [million] or 8 million dollars [Canadian] this fiscal year," he says, "We plan on expanding our volume, but we want to do it with the labels we're currently distributing. We don't want to take on product just for the sake of sales. We really work with our labels, and that makes it very difficult to take on any more projects."

With a 12-person staff, Denon han-

dles distribution for such Canadian labels as Kinetic, Skylark, CBC Records, Marquis, Nexus, Amber Music, Dark Light Music, SPG Music; and represents such foreign labels as Frontier, Hannibal, Platz, Ras, Rounder, Rykodisc, Savoy, Silva Screen, and Varese Sarabande. Additionally, the company oversees the in-house Denon and Denon Canada lines.

"We want to be considered the face of Rykodisc and the face of Rounder in Canada," says Nishimura. "At the

same time, we have a commitment on focusing on Canadian product, and I hope to expand that aspect of our business. We carry a number of Canadian-owned labels and license some things like Jane Bunnett, Gaye DeLorme, and the Lighthouse reissues."

Denon Canada's music division was begun in 1988 chiefly to distribute Denon's CD line here. Despite the enormous appeal of Denon product early on, the company soon found it didn't have enough volume through its

own label to offset national distribution costs. To rectify this, and to establish a larger Canadian market presence, Denon picked up such domestic labels as Marquis and CBC Records and film soundtrack label Varese Sarabande.

"We were in no hurry to expand because a lot of our initial start-up costs were covered by the [Denon] audio company," says Nishimura, who spent seven years at retail chain A&A before moving to Denon in 1989. "Then we had a slow growing curve. It's only in the past couple of years that we've been able to break through and be considered more than just a catalog distributor. We now have records with the ability to sell tens of thousands of albums."

Early on, Nishimura assessed the multinational distributors and was confident that Denon had a pivotal role to play in the marketplace as a niche distributor. "We knew we couldn't compete with the majors on mainstream music, so we headed toward the margins including classics, jazz, world music, as well as soundtracks," he says. "Those were the areas with less competition and which were underserved."

A breakthrough for Denon was picking up the Canadian rights in 1991 to Rykodisc, which had previously been distributed here by Sony and then A&M. The Rykodisc tie-in came through Denon's handling of Joe Boyd's Hannibal label, which Rykodisc had recently purchased.

"Rykodisc is cut from the independent fabric of the record industry," says Nishimura. "Consequently, it hadn't been a good fit with the other majors they had been working with here. Joe gave us a terrific recommendation, and then we found we had a lot in common with Rykodisc."

In its marketing and promotion activities, Denon has largely focused on servicing retail while being less aggressive at radio promotion. "Radio has always been less of a priority for us," Nishimura says. "It really is the territory of the majors, but it is also less a vehicle for breaking records than before. There are certain things we have done a very large radio push on but unless you're ongoing with radio, it's a large undertaking."

"There are a lot of records that sell with absolutely no radio airplay, and that's the majority of my catalog," he continues. "The market has fragmented. The consumer that once could be counted on to buy top 40 product doesn't buy as much top 40 product today, and is now sometimes buying jazz, alternative, or world music records. Either their tastes have broadened or a particular group of consumers has decided not to follow the mainstream."

Nishimura notes that the major distributors operating in Canada have recently become far more aggressive about targeting niche markets, and have increasingly been picking up specialized labels they might have ignored a few years ago. Despite the increased interest by majors in the niche product, he suggests that there's a potential role for independent distributors in developing such product for the majors.

"A lot of records the majors put out get lost," he notes. "I can see an independent distribution company here someday being able to pick up some of those marginal records that the majors here might not be able to work within their system."

**A BILLBOARD SPOTLIGHT**

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**Billboard**

## Coulter's 'Recollections'; Bon Jovi's 'Faith'-ful

**LOCAL HERO:** By bringing his own sweet piano and orchestral arrangements to traditional Irish melodies, Phil Coulter has achieved remarkable international sales over the past decade. But for Coulter, the easy-listening acclaim that began with his "Classic Tranquility" album in 1983 followed earlier successes as a songwriter (Elvis Presley's 1975 hit "My Boy") and as a producer (The Bay City Rollers).

On his "Recollections" album, released in the U.S. by Shanachie Records, Coulter sought to combine his lush melodic touch with his love of pop songs. "That was exactly the plot," he says, describing an album that boasts his orchestrated versions of material from Mark Knopfler, Chris De-Burgh, Clannad, Ewan McColl, Eleanor McEvoy, and U2.

This new repertoire will highlight Coulter's forthcoming U.S. tour, which opens Nov. 19 in Denver and stops Dec. 1 at Carnegie Hall in New York.

"I'm one of the old school of producers who says the album starts with the songs," says the 51-year-old Coulter. With younger Irish writers dominating the disc, he

sees this album as "making a statement about the soul and creativity of Ireland in the past 10 years."

By recasting such songs as Knopfler's "Cal" and U2's "Sunday Bloody Sunday" in a quiet, gentle fashion, "Recollections" makes another statement as well. It echoes the message of peace amid turmoil that Coulter conveyed in "The Town I Loved So Well," an anthemic song about his hometown of Derry in Northern Ireland. "That's the song I would most like to be remembered for," he says.

After one of the worst weeks of violence in Northern Ireland in recent memory, Coulter acknowledges, "You can't be brought up in Derry without having a political sense. The news of the last couple of days is particularly painful, because Derry has never suffered the naked sectarian violence that has reared its head in Belfast. If you weren't experienced in the ways of the North, it would lead you to despair," he says. "But that's the one thing you cannot countenance."

**GLOBAL FAITH:** By the time Bon Jovi closes its 1993 "Keep The Faith," tour next month, the band will have played the most extensive worldwide concert swing in its history, performing in 37 countries to a total audience estimated at more than 2.5 million, according to the band's management. Among the markets where the Jersey boys were booked for the first time were Hungary, Austria, the Czech Republic, Turkey,

Taiwan, Hong Kong, Thailand, the Philippines, Guatemala, Costa Rica, and Colombia. "Keep The Faith," released on Jambco/Mercury in the U.S. and on PolyGram's international affiliates, has sold more than 7.2 million copies worldwide, including more than 1 million in Asian markets, 1.2 million in Germany, and 500,000 in the U.K., according to the band's record company. After its current South American leg, Bon Jovi plays Canada, then is expected to bring it all back home with its fourth annual charity Christmas show Dec. 20 in yet another exotic locale, Red Bank, N.J.

**DEALS:** The sly and darling acoustic duo Pooka, on WEA U.K. (Billboard, Sept. 4), have been signed to Elektra Entertainment in the U.S. by London-based senior A&R VP Annie Rosenberry. A U.S. debut is expected in March. The pair joins good, select company. Other WEA U.K. acts signed to Elektra in the past include Howard Jones and Sisters Of Mercy... Diesel, voted best Australian male artist at the 1992 ARIA awards, has extended his contract with EMI Music Australia.

**WINNERS:** The Verve Pipe, a four-piece band that hails from East Lansing, Mich., took top prize at the second annual MusicQuest international pop and rock showcase staged recently in Tsumagoi, Japan. The band also won the U.S. talent competition Soundcheck, sponsored by TicketMaster and Yamaha Music. Among the 15 judges at MusicQuest were Warner Bros. A&R exec Michael Ostin and producers Bill Bottrell, Rupert Hine, and Gus Dugdeon.

**BORDER CROSSINGS:** Fresh from his work on Sugar's acclaimed "Copper Blue" album, American producer Lou Giordano signed on earlier this year for studio work with the Dutch band the Serenes, whose new album recently was released by BMG Holland... There are few honky-tonks in Northern Europe, but that hasn't dissuaded Texan guitarist Stephen Bruton from showcasing his debut album, "What It Is" (Dos Records), with a Scandinavian tour that opens Tuesday (9) in Copenhagen, Denmark... Time Out magazine marks 25 years of tracking London's nightlife with events including the release of "Planet London," an album and club tour of 10 new London bands in an array of genres.

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

### HOME & ABROAD



by Thom Duffy

### DANCE IN FRANCE

(Continued from page 48)

habitually occupy a third of the places in the top 50 singles chart. Scorpio Music is particularly strong with Go Culture, Haddaway, Pleasure Game, and 2 Unlimited—all in the top 20 of the hit parade of Cogedep [Compagnie Generale Europeene de Distribution], the biggest wholesaler in France."

#### AN AUTONOMOUS ENTITY

"Independents have a flexibility and a capacity to move fast which the majors cannot emulate," Carbonez says. "The dance label we are creating within BMG will not be a new 'dance pool' but an autonomous entity functioning within a major company, yet with the freedom and speed of operation of an independent, and with its own promotion and marketing set-up."

Meanwhile MCA/Geffen has announced that its licensing deal with BMG France will end in April 1995, when MCA intends to set up its own operation here. A distribution contract, running until 1999, has been signed with BMG, and the search is on for an executive to head up the French MCA affiliate. However, potential candidates appear few and far between.

PolyGram also is having difficulty finding replacements for former Polydor director general Nagi Baz and former Phonogram director general Michel de Souza.

### INXS EXPERIMENTS

(Continued from page 46)

euristic view of seedy city streets, bars, and clubs.

Director Lynn-Maree Milburn, (whose short film "Memories And Dreams" is a finalist at this year's Australian Film Industry Awards), delves into childhood memories and psychology for two of the three tracks she filmed. For the clip, "Cut Your Roses Down," the band members face their alter egos, while the track "Kill The Pain" enacts a bitter childhood memory.

The variety is designed to retain the viewer's interest, says Lowenstein. "The concept here was to keep changing the styles so that people have new and interesting things to look at with each song," he says. "It's just like an album. It has highs and lows, fasts and slows."

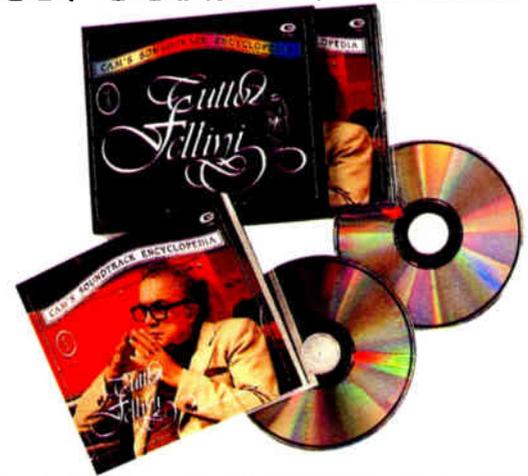
The project was kept at a minimum budget, with a total cost equalling about two average INXS videos, says Lowenstein. Production lasted about three months, with a mere 10-day window during which the band members were available for filming. Some 50 key people worked on the project full time, with another 50 called in on a specialty basis. Julie Stone executive-produced; Martha Troup associate-produced.

Atlantic has no plans yet to release the project at retail. Australia's Channel Nine network and MTV aired the video in full Oct. 30 and 31, respectively. Dates at Loews theaters in Boston, Chicago, Cleveland, New York, and Baltimore are scheduled through November.

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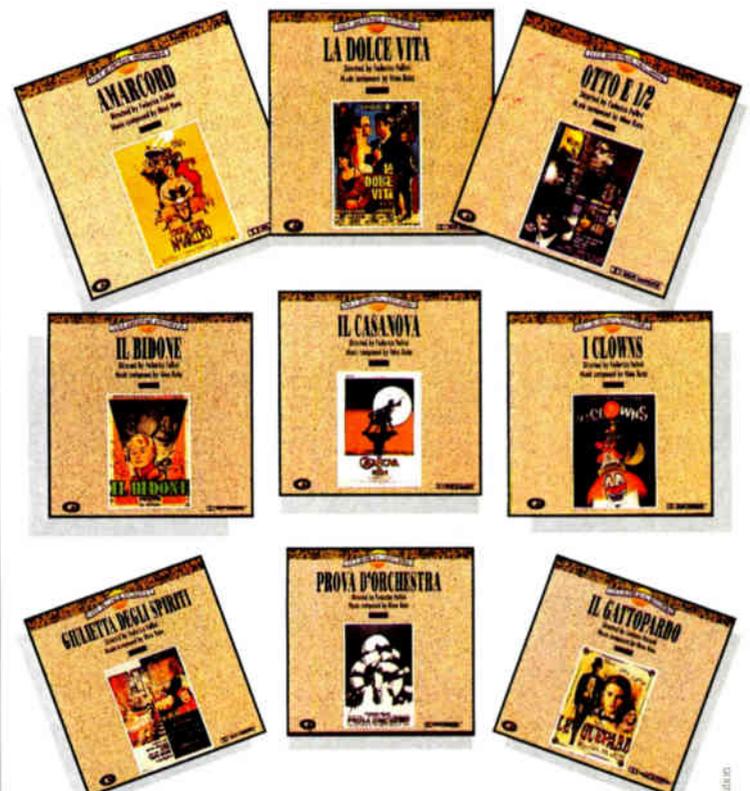
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# HITS OF THE



# WORLD

## EUROCHART HOT 100 11/6/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	3	GO WEST PET SHOP BOYS PARLOPHONE
3	2	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	5	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
5	4	LIFE HADDADWAY COCONUT
6	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	7	GOT TO GET IT CULTURE BEAT DANCE POOL
8	12	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
9	NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M
10	10	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
<b>ALBUMS</b>		
1	3	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	1	PET SHOP BOYS VERY PARLOPHONE
3	4	PEARL JAM VS. EPIC
4	2	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
5	7	THE BEATLES 1962-1966 APPLE/EMI
6	9	HADDADWAY THE ALBUM COCONUT
7	6	THE BEATLES 1967-1970 APPLE/EMI
8	14	TAKE THAT EVERYTHING CHANGES RCA
9	5	UB40 PROMISES AND LIES OEP INTERNATIONAL
10	NEW	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME

## 16 12 17 15 18 20

19	NEW	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
20	NEW	BOTH SIDES OF THE STORY PHIL COLLINS WEA
<b>ALBUMS</b>		
1	1	PET SHOP BOYS VERY EMI
2	3	MEAT LOAF BAT OUT OF HELL II - BACK INTO HELL VIRGIN
3	2	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
4	5	PETER MAFFAY TABALUGA UND LILLI ARIOLA
5	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
6	6	SEILTANZERTRAU PUR INTERCORD
7	7	BILLY JOEL RIVER OF DREAMS COLUMBIA
8	9	PEARL JAM PEARL JAM SONY
9	8	HADDADWAY THE ALBUM COCONUT
10	11	BOHSE ONKELZ BOHSE ONKELZ - WEISS BELLAIPHON
11	NEW	SEPULTURA CHAOS A.D. INTERCORD
12	12	BOHSE ONKELZ BOHSE ONKELZ - SCHWARZ BELLAIPHON
13	13	UB40 PROMISES AND LIES VIRGIN
14	10	SCORPIONS FACE THE HEAT MERCURY
15	15	HERBERT GROENEMEYER CHAOS ELECTROLA
16	14	BAP PIK SIBBE ELECTROLA
17	16	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM
18	NEW	TAKE THAT EVERYTHING CHANGES RCA
19	17	ACE OF BASE HAPPY NATION METRONOME
20	NEW	CULTURE BEAT SERENITY SONY

## 10 7 ALL MY LOVING/KOIBITO MASAHARU FUKUYAMA AIR/BMG VICTOR

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	NORIYUKI MAKIHARA SELF PORTRAIT WEA
2	NEW	KAZUMASA ODA MY HOME TOWN FUN HOUSE
3	1	MASAHARU FUKUYAMA CALLING AIR/BMG VICTOR
4	3	CHAGE & ASKA RED HILL AAROVARK/PONY CANYON
5	2	MIYUKI NAKAJIMA JIDAI AAROVARK/PONY CANYON
6	5	WANDS LITTLE BIT... TM FACTORY/TOSHIBA EMI
7	6	TOSHINOBU KUBOTA THE BADDEST II SONY
8	8	MARIAH CAREY MUSIC BOX COLUMBIA
9	4	TOSHIKI KADOMATSU 1981-1987 OMBMG VICTOR
10	NEW	MASASHI SADA AIMITENO FREE FLIGHT/WARNER

## SWEDEN (GLF) 10/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	3	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
3	2	GO WEST PET SHOP BOYS PARLOPHONE
4	6	TRUST ME PANDORA VIRGIN
5	NEW	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
6	9	WHAT'S UP 4 NON BLONDES ATLANTIC
7	5	GOT TO GET IT CULTURE BEAT DANCE POOL
8	NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	NEW	I WANNA DANCE MELODIE MC SIOELAKE PROD
10	4	LIFE HADDADWAY COCONUT
<b>ALBUMS</b>		
1	NEW	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
2	1	STEFAN ANDERSSON WALK RIGHT ON RECORDO STATION
3	6	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
4	4	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
5	5	PET SHOP BOYS VERY PARLOPHONE
6	2	PEARL JAM VS EPIC
7	3	TITIYO THIS IS TELEGRAM
8	NEW	ROBERT BRABERG MALAROCK RBR
9	NEW	EROS RAMAZZOTTI TUTTE STORIE OOD
10	9	STAKKA BO SUPERMARKET STOCKHOLM

## AUSTRALIA (Australian Record Industry Assn.) 11/7/93

THIS WEEK	LAST WEEK	SINGLES
1	4	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
2	1	MR. VAIN CULTURE BEAT EPIC
3	3	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
4	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
5	5	DREAMS GABRIELLE POLYDOR/POLYGRAM
6	13	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION FESTIVAL
7	6	SWEAT (A LA LA LA LONG) INNER CIRCLE WARNER
8	14	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
9	10	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER
10	7	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
11	8	WHAT'S UP 4 NON BLONDES WARNER
12	9	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
13	15	GO WEST PET SHOP BOYS EMI
14	12	IF I HAD NO LOOT TONY! TONI! TONE! POLYDOR
15	17	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
16	11	DREAMLOVER MARIAH CAREY COLUMBIA
17	20	SOMEWHERE EFUA VIRGIN
18	19	SEEMED LIKE A GOOD IDEA AT THE TIME JOHN FARNHAM BMG
19	16	EVERYBODYS HURTS R.E.M. WARNER
20	18	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
<b>ALBUMS</b>		
1	2	JOHN FARNHAM THEN AGAIN... BMG
2	4	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT WARNER
3	1	PEARL JAM VS. EPIC
4	5	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
5	3	PET SHOP BOYS VERY RELENTLESS EMI
6	7	KIM WILDE SINGLES COLLECTION 1981-1993 MCA/BMG
7	6	BON JOVI KEEP THE FAITH PHONOGRAM
8	9	THE BEATLES THE BEATLES 1967-1970 EMI
9	10	THE BEATLES THE BEATLES 1962-1966 EMI
10	11	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
11	12	MEAT LOAF BAT OUT OF HELL EPIC
12	8	KENNY G MONTAGE (AUSTRALIAN TOUR SOUVENIR EDITION) BMG
13	16	ALICE IN CHAINS DIRT COLUMBIA
14	18	BILLY JOEL RIVER OF DREAMS COLUMBIA
15	15	MARIAH CAREY MUSIC BOX COLUMBIA
16	14	NIRVANA IN UTERO GEFEN/BMG
17	13	BETTE MIDLER EXPERIENCE THE DIVINE... GREATEST HITS WARNER
18	17	THE POLICE GREATEST HITS POLYDOR/POLYGRAM
19	19	U2 ZOOROPA ISLAND
20	NEW	KING TIDE WEDDINGS, PARTIES, ANYTHING ROADART/WARNER

## JAPAN (Music Labo) 11/8/93

THIS WEEK	LAST WEEK	SINGLES
1	3	DATTE SOJANA!! LINBERG PUBLIC IMAGE/TOKUMA JAPAN
2	1	MAYONAKANO DANDY KEISUKE KUWATA TAISHITA/VICTOR
3	4	RUN TSUYOSHI NAGBUCHI EXPRESS/TOSHIBA EMI
4	NEW	KONO AKA HITORI JANAI HIKARU GENJI PONY CANYON
5	5	GET ALONG TOGETHER-AIWO OKURITAICARA YASUHIRO YAMANE PANAM/NIPPON CROWN
6	NEW	DAKISHIMETA/KOWARENAGARA UTSUKUSHIKU NARE REV ZAIN
7	6	ENOSHIMA Z DAN VICTOR
8	8	KAZENI FUKARETE CHISATO MORITAKA ONE UP MUSIC
9	2	MOH HANASANA! CLASS M-ONE/APOLLON

# HITS OF THE U.K.

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## THIS WEEK LAST WEEK SINGLES

1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	2	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
4	4	DON'T BE A STRANGER DINA CARROLL A&M
5	9	GIVE IT UP THE GOODMEN FRESH FRUIT/FRFREEDOM
6	5	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
7	NEW	GOT TO GET IT CULTURE BEAT EPIC
8	NEW	HERO MARIAH CAREY COLUMBIA
9	6	STAY ETERNAL EMI
10	7	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN
11	NEW	REAL LOVE '93 TIME FREQUENCY INTERNAL AFFAIRS
12	22	THIS GARDEN LEVELLERS CHINA
13	12	PLAY DEAD BJORK & DAVID ARNOLD ISLAND
14	NEW	QUEEN OF THE NIGHT WHITNEY HOUSTON ARISTA
15	11	MOVING ON UP M PEOPLE deCONSTRUCTION
16	8	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
17	16	WHY MUST WE WAIT UNTIL TONIGHT TINA TURNER PARLOPHONE
18	NEW	THE SOS EP THE SHAMEN ONE LITTLE INDIAN
19	10	ONE LOVE PRODIGY XL RECORDINGS
20	NEW	FEEL LIKE MAKING LOVE PAULINE HENRY SONY
21	33	CRYIN AEROSMITH GEFEN
22	33	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
23	NEW	SHED A TEAR WET WET WET PRECIOUS ORG
24	NEW	WISH SOUL II SOUL VIRGIN
25	NEW	FREE LOVE JULIET ROBERTS COOLTEMPO
26	NEW	ANOTHER BODY MURDERED FAITH NO MORE
27	NEW	CASCADE FUTURE SOUND OF LONON VIRGIN
28	14	LIFE HADDADWAY LOGIC/ARISTA
29	17	TONGUE TIED THE CAT EMI
30	18	JULIA CHRIS REA MAGNET
31	15	SO NATURAL LISA STANSFIELD ARISTA
32	21	TEXAS COWBOYS THE GRID deCONSTRUCTION
33	20	GOTTA GET IT RIGHT LENA FIABGE MOTHER
34	NEW	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT PULSE B
35	37	PASS IT ON BITTY MCCLEAN BRILLIANT
36	NEW	PIECE BY PIECE KENNY THOMAS COOLTEMPO
37	24	GOING NOWHERE GABRIELLE GO
38	29	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B*WAY
39	39	YOU OWE IT ALL TO ME TEXAS VERTIGO
40	34	BUMPED RIGHT SAID FRED TUG

## THIS WEEK LAST WEEK ALBUMS

1	1	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	2	DIANA ROSS ONE WOMAN-THE ULTIMATE COLLECTION EMI
3	5	BETTE MIDLER EXPERIENCE THE DIVINE - GREATEST HITS ATLANTIC
4	3	TAKE THAT EVERYTHING CHANGES RCA
5	NEW	FRANK SINATRA/VARIOUS DUETS CAPITOL
6	15	DINA CARROLL SO CLOSE A&M
7	4	FRANKIE GOES TO HOLLYWOOD BANG! GREATEST HITS OF... ZTT
8	6	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
9	7	PEARL JAM VS. EPIC
10	8	CROWDED HOUSE TOGETHER ALONE CAPITOL
11	9	GABRIELLE FIND YOUR WAY GO BEAT
12	10	GO WEST ACES AND KINGS - THE BEST OF GO WEST CHRYSALIS
13	11	THE LEMONHEADS COME ON FEEL THE LEMONHEADS ATLANTIC
14	18	BJORK DEBUT ONE LITTLE INDIAN
15	16	PET SHOP BOYS VERY PARLOPHONE
16	27	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
17	17	PRINCE THE HITS 2 PAISLEY PARK
18	23	FOSTER & ALLEN BY REQUEST TELSTAR
19	22	MARIAH CAREY MUSIC BOX COLUMBIA
20	21	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
21	NEW	DANIEL O'DONNELL A DATE WITH DANIEL LIVE RITZ
22	33	MEAT LOAF BAT OUT OF HELL EPIC
23	26	UB40 PROMISES AND LIES OEP INTERNATIONAL
24	25	NIRVANA IN UTERO GEFEN
25	12	IRON MAIDEN A REAL DEAD ONE EMI
26	36	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
27	24	PRINCE THE HITS 1 PAISLEY PARK
28	NEW	THE JAM LIVE JAM POLYDOR
29	14	RUSH COUNTERPARTS ATLANTIC
30	13	COCTEAU TWINS FOUR-CALENDAR CAFE FONTANA
31	37	THE BEATLES THE BEATLES 1967-1970 PARLOPHONE
32	NEW	JOE SATRIANI TIME MACHINE RELATIVITY
33	30	PAUL WELLER WILD WOOD GO
34	28	THE BEATLES THE BEATLES 1962-1966 PARLOPHONE
35	NEW	JACKSON BROWNE I'M ALIVE ELEKTRA
36	NEW	LEVELLERS LEVELLERS CHINA
37	29	HADDADWAY HADDADWAY - THE ALBUM LOGIC/ARISTA
38	20	BELINDA CARLISLE REAL VIRGIN
39	40	BILLY JOEL RIVER OF DREAMS COLUMBIA
40	NEW	10,000 MANIACS UNPLUGGED ELEKTRA

## GERMANY (Der Musikmarkt) 11/2/93

THIS WEEK	LAST WEEK	SINGLES
1	1	GO WEST PET SHOP BOYS EMI
2	16	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	2	LIVING ON MY OWN FREDDIE MERCURY EMI
4	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
5	6	ALLES NUR GEKLAUT PRINZEN ARIOLA
6	4	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
7	5	GOT TO GET IT CULTURE BEAT DANCE POOL
8	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
9	9	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
10	8	LIFE HADDADWAY COCONUT
11	17	PIECE OF MY HEART INTERMISSION INTERCORD
12	10	SCHREI NACH LIEBE ARZTE METRONOME
13	13	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA
14	14	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WEA
15	11	KEEP ON DANCING DJ BOBO EAMS

## CANADA (The Record) 10/25/93

THIS WEEK	LAST WEEK	SINGLES
1	1	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
2	3	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA
3	4	IF JANET JACKSON VIRGIN/CEMA
4	5	ALL THAT SHE WANTS ACE OF BASE ARISTA/BMG
5	8	INSANE IN THE BRAIN CYPRESS HILL QUALITY
6	2	WHOO!, THERE IT IS 95 SOUTH ICHIBAN
7	10	PINK CASHMERE PRINCE PAISLEY PARK/WEA
8	7	RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
9	NEW	WILL YOU BE THERE MICHAEL JACKSON EPIC/SONY
10	11	I'M THE ONLY ONE MELISSA ETHERIDGE ISLAND/PGO
11	14	DREAMS GABRIELLE POLYDOR/PLG
12	16	JURASSIC PARK 'WEIRD AL' YANKOVIC ATTIC/SCOTTI BROS.
13	9	ALRIGHT KRIS KROSS COLUMBIA/SONY
14	18	SHOOP SALT-N-PEPA NEXT PLATEAU/PLG
15	15	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
16	19	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA
17	20	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
18	17	IF I HAD NO... TONY! TONI! TONE! MERCURY/PGO
19	13	BREAK IT DOWN TEARS FOR FEARS FONTANA/PLG
20	21	RUBBERBAND GIRL KATE BUSH CAPITOL/CEMA
<b>ALBUMS</b>		
1	1	MEAT LOAF BAT OUT OF HELL II: BACK... MCA/UNI
2	NEW	PEARL JAM VS. EPIC/SONY
3	4	VARIOUS ARTISTS DANCE MIX '93 QUALITY
4	2	NIRVANA IN UTERO DGC/UNI
5	3	BLIND MELON BLIND MELON CAPITOL/CEMA
6	NEW	RUSH COUNTERPARTS ANTHEM/WEA
7	10	DEF LEPPARD RETROACTIVE VERTIGO/PLG
8	8	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
9	5	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
10	11	PET SHOP BOYS VERY EMI/CEMA
11	9	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
12	6	AEROSMITH GET A GRIP GEFEN/UNI
13	7	JOHN MELLENCAMP HUMAN WHEELS MERCURY/PLG
14	15	SOUL ASYLUM GRAVE DANCERS... COLUMBIA/SONY
15	13	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
16	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
17	18	JANET JACKSON JANET. VIRGIN/CEMA
18	12	U2 ZOOROPA ISLAND/PGO
19	14	GARTH BROOKS IN PIECES CAPITOL/CEMA
20	17	MELISSA ETHERIDGE YES I AM ISLAND/PGO

# A U S T R A L I A

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**T H E B I L L B O A R D S P O T L I G H T**

# Front Row For The New Frontier

*Australian Music Industry Heads North To Its  
Far East Neighbors*

by **Glenn A. Baker**

SYDNEY—This is the year that Australian music's traditional gaze of expectation moved beyond Britain, Continental Europe and North America to the booming music markets of Southeast Asia.

There, through MTV Asia's timely exposure of contemporary antipodean talent and the breakout of such acts as Rick Price, Girlfriend, Wendy Matthews and John Farnham, Australia has begun to assert its presence. Many of this country's performers, managers, record companies, publishers, promoters, merchandisers and broadcasters now speak of the region and its potential with the same breathless excitement as their counterparts did in the '60s, '70s and '80s about the established major markets of the U.S. and U.K. More importantly, a number of them are opening offices in Asia, planning regional strategies and trying to establish Australia as a natural source of talent, expertise and authority.

Such headiness is part of Australia's massive re-evaluation of its place in the world. It's already among the most multicultural societies, with 140 nationalities and 80 languages represented in Sydney alone; cosmopolitanism is a successful way of life. Now the conservatives are on the run, as an independent-minded prime minister, Paul Keating, reinforces his intention to sever Australia's emotional dependence on Britain and realign the country with the tiger economies of Asia.

It is a direction and a future not confined to the dreams of visionary Australians. When Michael Schulhof, chairman/CEO of Sony Music Entertainment, opened a \$20 million CD plant in Sydney last April, he declared, "Australia is turning its head away from America and Europe and starting to look to Asia, where there is real economic growth coming—and I believe that Australia can become a cornerstone of that growth. This country, for reasons I can't fully explain, seems to encourage creativity in the arts in a very important and influential way."

For the principal players in Australian music, it is not so much notions of geopolitics, national pride or destiny that fire imaginations and ignite action. Rather, after four decades of trudging to the other side of the world to beg a fair hearing, it is the palpable sense that the inevitable long haul may not be so inevitable after all.

"The ability to deal with a record company or promoter who is at least within a couple of time zones of your own is a decided advantage to doing business," says John Woodruff, manager of Baby Animals and managing director of Imago Records' Australian company.

"Our bands have always had to fight the international conception that we are too far away, that we start something and then piss off."



**Baby Animals**



**John Farnham**

*Asia will have more 20-year-olds  
in the year 2000 than  
anywhere else, and for many  
in Australian music, there need  
be no other consideration.*

observes INXS manager C. M. Murphy. "We always tried to give the impression, particularly in America, that we would be in their town next week, that we were just around the corner. Well, with Asia, you are. When a record is breaking, you can get on a plane and be there when they need you and it doesn't send you broke."

The figures are oft quoted in Australian music circles. The nine key Asian countries had, in 1990, a combined population of 513 million, with the 2010 estimate set at 630 million people. The largest, Japan, has a prerecorded music market worth more than \$4 billion at retail.

South Korea, Taiwan, Indonesia, Thailand, Malaysia, Singapore, Hong Kong and the Philippines together have legitimate music sales totaling more than \$1 billion. Throw in the forgotten giant of India—where some Aussie acts, such as Baby Animals, are enjoying surprising success—and there is another \$250 million to consider. And over the horizon is mainland China.

Of course, most music bought in Asia is performed by local artists—and will continue to be. But the region will have more 20-year-olds in the year 2000 than anywhere else, and for many in Australian music, there need be no other consideration.

"The Asian markets have to be the right option for us. The rewards will be manifold," insists BMG's Stuart Rubin, who recently moved from running the company's Australian affiliate to become VP of A&R and marketing for its Asia/Pacific division, based in Hong Kong. "The markets are already enormous, and the region will grow and grow. So many countries are still relatively untapped for Western music—like Taiwan, Korea and Japan—and mainland China is set to just blow apart. We are part of the Asian region, and if we devote enough hard work, we can share in that. The cross-fertilization will help Australia."

As Sony Music Australia CEO Denis Handlin sees it, "For those companies which have taken the time to put the groundwork in and gain the necessary understanding, the Asian experience is most definitely realistic. When you consider the population base and the fact that their musical influences—outside the traditional—are not necessarily that different from our own, then you start to appreciate just how big the possibilities are."

Australian Record Equities, whose managing director is Chris Gilbey, is opening an office in Singapore, which he sees as "the new cultural hub of Southeast Asia." Gilbey says it is "imperative to access the region in order to maximize our export opportunities—although we have to be realistic and ask ourselves if the people of Asia really need the next Aussie rock 'n' roll band.

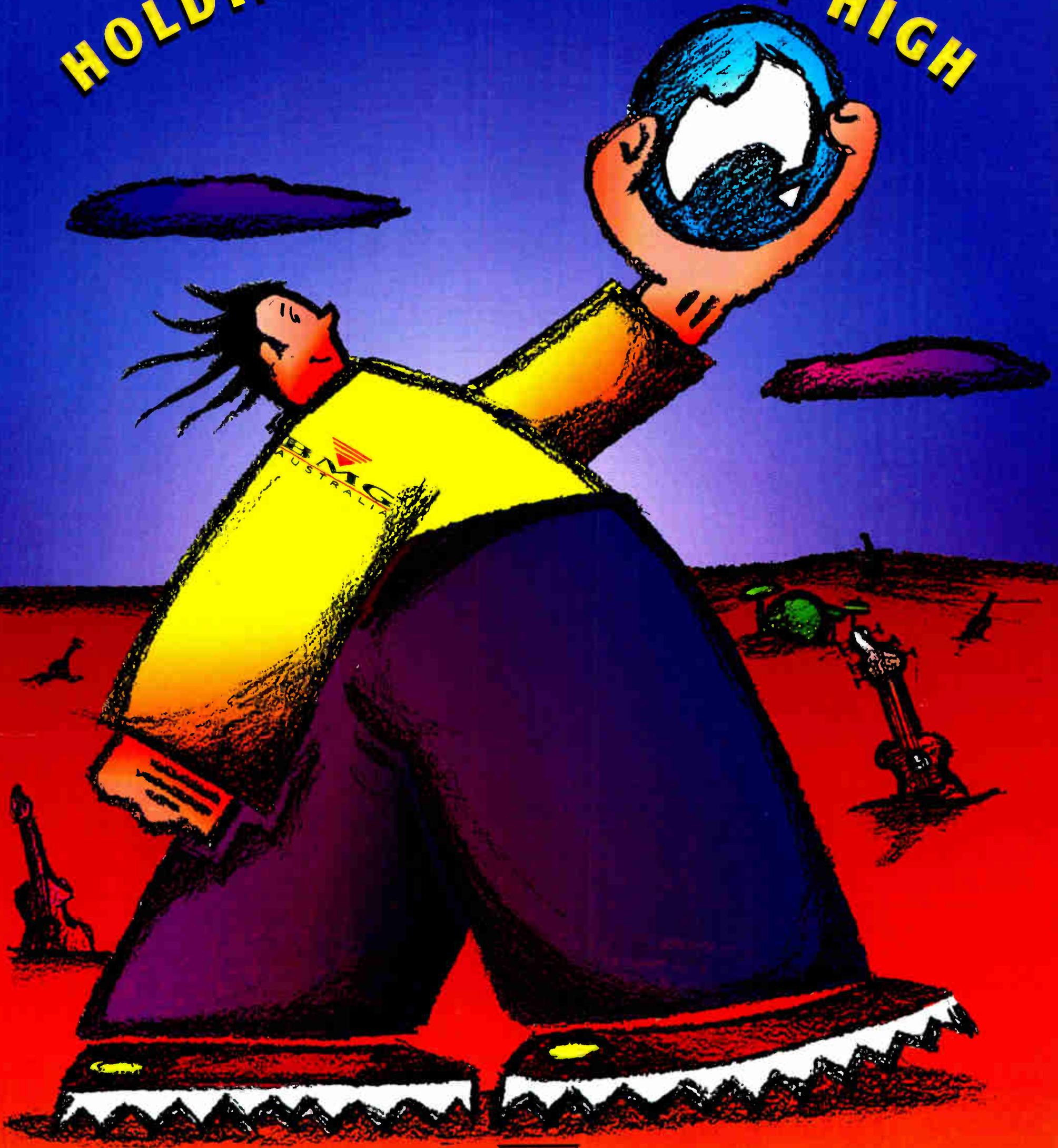
"Asia is such a great market for us. It can provide substantial sales for our artists and help cover the recoupment of recording costs. It is close, which means lower transportation overheads than Europe or the U.S., and it is far away from Europe and the U.S.—higher transportation overheads for them."

Australian Record Industry Assn. executive director Emmanuel Candi says, "Our industry can eventually sell more records outside of Australia than locally. Asia is the obvious key to that goal. Given our geographic position, we would be mad not to put our acts in there and become as much a player as the U.S. or U.K."

"We have some very real advantages. We are liked by industry people in the region more than the Americans or Europeans are. In Indonesia, I'm told all the time, 'Send us your music; send us your

*Continued on page 66*

# HOLDING HOME GROWN HIGH

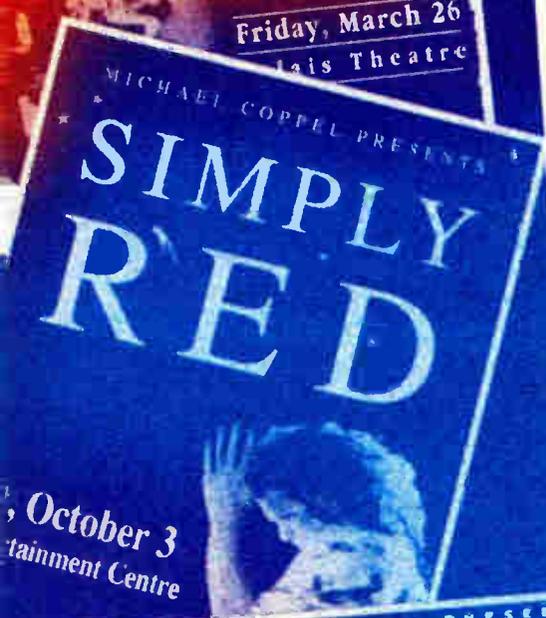
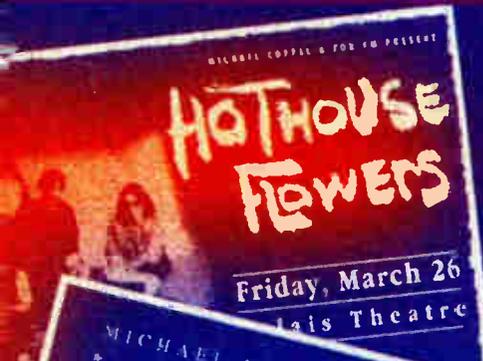


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## HEAVEN KNOWS RICK PRICE IS A BIG SUCCESS IN ASIA

by Glenn A. Baker

Sony Music Australia executives have no doubts that the company will break Rick Price in Europe and the U.S. and that he will achieve the same sales levels as Paul Young and Michael Bolton, to whose audience he has ready and natural appeal.

But just for the moment, those markets have been put on hold while pure-voiced Price devotes most of his waking hours to Southeast Asia. With 250,000 sales in the region for his Sony Music debut album, "Heaven Knows," he has already made more impact than have most of his peers.

To use Australian sporting terminology, Rick Price has runs on the board. Even though he has spent two of the past 12 months on the ground in Asian markets, his popularity preceded his arrival. With MTV Asia playing his clips and local publications trumpeting his life story, Price was able to descend upon each market during 1992 and 1993 with a degree of triumph. And by his active presence—everywhere from radio and TV stations to shopping malls, press conferences and street fairs—the singer was able to prolong the No. 1 placings of his singles and add to the sales of "Heaven Knows."

Price not only reached No. 1 in Malaysia but was the first international act to occupy the summit for four weeks. He has been No. 1 in Singapore, Indonesia and the Philippines and has platinum album awards in all territories and gold in Taiwan. "Heaven Knows" has so far yielded three hit singles: "Not A Day Goes By," "Heaven Knows" and "Walk Away Renee."

To maintain the momentum, Price undertook his first proper Asian concert tour last month, kicking off as a headliner at the Singapore Music Festival and taking in concerts in Indonesia and Malaysia.

Widely admired at home as a session and specialty singer, Price spent 10 years honing his songwriting skills before signing a recording contract. "Heaven Knows" was recorded in Los Angeles during 1991 under producer Chris Lord-Alge; it was instantly platinum upon release in Australia. Price was subsequently nomi-



nated for four ARIA awards, and the title track won the APRA award for song of the year.

If any Australian act fits all known criteria for Asian popularity, it is Price. His soft-spoken persona, striking good looks and romantic aura give him a head start over the gruff, scruffy pub-rock belt-ers more commonly associated with the lower continent.

"Not all Australian artists can be successful in Asia," reasons personal manager Ralph Carr. "Maybe 5% can. With Rick, we specifically targeted Asia as one of the areas that we would work extensively because we read the early signs there. We've worked Europe and the U.K., and now we're just working with the U.S. We've had the most favorable reaction from Asia, though, and it is a territory we will keep working as hard as we can. The potential for him there is so huge. Their radio doesn't seem to have the restrictions that we do here. They're not scared to take risks with new artists and songs."

Buoyed by Price's initial success, Sony Music is now mounting a second phase to launch the singer in the northern Asia markets of Japan and Korea. "The album has just been released in those countries, and we're anticipating the same levels of support and sales," says Sony Music Australia CEO Denis Handlin.

"The leaps required to progress from Australia straight into the most intense markets placed a lot of expectation and pressure on all parties involved," Handlin continues. "Rick's achievements are proving that, developed properly, Asia can become the perfect middle market for us on the way to attaining European and American success." ■



# Reality Check

## Sobering Thoughts On The Intoxicating Vision Of The Asian Market

by David Loiterton

David Loiterton is managing director of MMA Music Group Asia, a subsidiary of Australian music company MMA International. Loiterton is based in Hong Kong and has traveled extensively through Asia.

Many Australian artist managers, record company executives and producers are all having the same popular dream. It actually starts out as a nightmare, with the realization that, for a music market so rich in repertoire, Australia has, in fact, only 17 million people—less than there are in Kenya, Nepal or Sri Lanka. Every hungry music entrepreneur wants more.

But then there is Asia. The largest population mass in the world is on Australia's front doorstep. (Or is it back doorstep?) Nearly 2 billion people, fired up with supposed economic prosperity, are all potentially voracious consumers of everything we have to sell—everything we're experts at.

After all, it's natural for us to sell our music in Asia. The Australian government is making a high-profile effort to readjust our thinking on Asia (no more talk about the White Australian Policy, please). We live in the same region and are part of a growing family of Asian Pacific nations. Asian nations are just waiting for us to join the fold, to cut our colonial ties with the U.K. and the U.S. and take our rightful place as a leading economy in the region. With our expertise in the music industry and all our great bands, we must be able to shift godzillions of units up there. Book me on a plane to Hong Kong, now!

The reality of this region, of course, differs markedly from the hype, which would have us believe this is a record market paved with gold. Arrival at Kai Tak airport is about when you wake up from the dream. Arrival is not what we think. And when you think you know what it's about, you discover there is a second layer, and a third and so on.

I don't think the West will ever understand the real Asia, nor will the West ever be accepted into the fold. Australia has the advantage of geography (for what that's worth coming into the 21st century), but we have yet to learn or even start thinking about how to integrate into Asia. Nor have we tried to understand why Asia feels it doesn't need us.

On the surface, though, the two can meet. We both have commodities the other wants to buy, and trading is absolutely a way of life in this region, so a deal can always be struck. But in commerce you need demand for your product. The real question, then, is not whether Asia is the promised land for our dreaming music executives, but does the Australian music industry have anything to offer Asia?

The figures have been flying over the last year or so about the "extraordinary" growth of the Asian music market. The truth is a little more down-to-earth. The record market is growing quickly, but the growth is in local-language repertoire. For Australians trying to break into the region, the overriding concern, as in every other market in the world, is whether the music we are selling to Asia is acceptable to Asian consumers. Will the kids like it? Can we get them to buy it? Are our artists

attractive to Asian record buyers? In this regard, Asia is no different from anywhere else—there's just a new set of problems to be dealt with.

Problem number one is our musical taste. The music Australia is best known for, pub-honed pop or rock, is not popular in Asia. Tastes generally run to melody, not rhythm. Rap, hip-hop and R&B are also not big in Asia and, to a lesser extent, neither is dance. Love songs, ballads, soft pop, good melodies and idols are what sells. Among international artists, Michael Bolton is big, as are Mariah Carey, Whitney Houston, Kenny G and Eric Clapton.

Australian artists who are making an impact are Wendy Matthews, Rick Price and Air Supply. A Top 10 hit or two on Billboard's U.S. charts will help enormously—as INXS can attest to—but it does not guarantee any audience base or loyalty. For international artists, the keys are in marketing and A&R specifically directed at these markets. If you are afraid to rethink your videos, remix your songs or repackage your albums and tours, stay at home and concentrate on the U.S. and Europe, where acceptance is more easily won.

Problem number two is language. English is the language of business around the world, to varying degrees. But it is not the only language of music, and it is not the language of Asian kids who buy the records. The overwhelming majority of record sales in this part of the world are local language, and the overwhelming majority of legitimate stars are local artists, working within the local music business and within local terms of trade. And, contrary to popular opinion, the trend is moving further away from international repertoire.

Problem number three is culture. "Asia" is a loose term for a dozen or so different countries with different histories, cultures, languages and musical tastes. What is attractive to one is not necessarily to the other. What sells in one may not in another. What is imperative is understanding each of the markets in the region as a separate market. Understand the culture, learn the history, learn the language—and be prepared to assimilate.

Problem number four is closer to home. Copyright legislation exists in most territories in some form or another, but the level of protection afforded varies from none to just adequate. Mechanical royalties are paid in a minority of countries only, and record prices (and therefore the return on your investment) can be low. Touring and promotion can be expensive, given that you have to fly everywhere.

The difficulties and problems in the Asian market shouldn't deter the Australian music industry from trying to sell its wares in Asia. We just need to be realistic. The Australian government has started to make an effort to change our attitudes toward Asia and, one hopes, to the people of Asia. But more than a transparent shift in loyalties is required. The first priority should be facing up to our discriminatory attitudes toward Asia. The local perception of Australia as anti-Asian hurts us in our personal relationship with our neighbors and, therefore, economically. There have been Australian business success stories in Asia, but by companies that have been here for 10 and 20 years and have earned local respect.

The visionaries in the Australian government have seen the economic upturn in Asia for

years and have been diligently trying to get more Australian business into the region. The problem with the government's push on Australian music is not that it's wrong, but that it is misdirected. There is little point in trying to sell the concept of "Australian music" to Asia. Asia doesn't care about it unless it can make some money from it—not unreasonable, really.

And what is Australian music anyway? Kylie Minogue? Yothu Yindi? Wendy Matthews? Weddings Parties Anything? As a homogeneous unit, it doesn't carry any weight. Rather than launching a full-scale cultural attack on Asia, we would be better spending our money on specific, well-targeted forays into the market. The record-buying public doesn't go to trade shows or cultural events. They buy the records that turn them on. We should be spending more time and money on boosting the efforts of individuals and companies who want to tackle the market—and with real financial support. The Australian Tourist Commission probably received more exposure for Australia by sending one Taiwanese journalist to Wendy Matthews' Opera House show in April than we will from putting on "cultural" events in Asian cities.

We won't change this market into an extension of the Australian market, but we do have a contribution to make. And as in every music market, our contribution will be judged not by governments or by committees, or even by our industry peers. It will be judged by the record-buying public and most particularly the kids—record by record, artist by artist, each on its own merits. ■



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## Oz Follows Road To Japan

### Down Under Wizards Set Up To Get Over In Asia

by Glenn A. Baker

In 1992, Export Music Australia, the organization set up by the country's music industry to promote the sale of its music overseas, took 10 bands to Los Angeles for a week of showcase performances bannered "The Wizards Of Oz."

Since most of the acts were unsigned in the U.S., it was a bold exercise, whose rewards are still filtering through. EMA claims it directly resulted in deals for Rick Price with Epic Records, Poor Boys with Hollywood Records, and Kate Ceberano with Elektra Records. It also landed aboriginal rockers Yothu Yindi a publishing pact (the band already had a U.S. label outlet, Hollywood Records).

This month, Export Music Australia is taking another Wizards contingent abroad—this time to Japan. But the approach is markedly different from that of last year. The showcases in Tokyo, Nagoya, Osaka and Fukuoka will feature acts with product already in the Japanese market and, instead of 10 acts, there will be just two: Yothu Yindi and sophisticated chanteuse Margaret Urlich. A third performer is being considered.

EMA, working closely with the government's Austrade body, which has offices in every major city, has arranged an impressive media blitz. Support is coming from leading FM rock stations in the four centers, *Music Labo* magazine, MTV Japan and



Yothu Yindi

MTV Asia, NHK Television and Wave, Japan's leading retail chain.

The Australian Embassy in Tokyo will mount a reception, and three international airlines flying into Japan will offer a special music program featuring the acts. A Tokyo launch function attracted representatives from every Japanese record company of consequence. No presentation of Australian music abroad has been so extensive and well-researched.

"This time we're retail-oriented," explains EMA GM Brian Peacock, "because we decided Japan is a very tough market and, although getting a release there was one thing, getting sales was another. This time, we're in there to push existing releases hard. That's what's required of us in Japan at this time."

"We're not the only people looking at the Asia market. Everyone is charging in there, and I think that, to some degree, they're a bit sick and tired of being bothered. They don't want every cowboy around pushing things at them, but they do admire professionalism. I'm also finding that, more and more, they want to deal directly with us, not through American or British companies."

During the year, EMA consultant Kerrie Jarvis, a principal of leading producers Stageline P/L, visited every Asian market and conducted exhaustive surveys and meetings with industry operatives to determine levels of awareness and interest in Australian music. Her findings will be the basis of EMA's ongoing extensive concentration on Asia, and the Wizards tour to Tokyo will be the opening volley.

"The Japanese are very curious about us—that's for sure," says Jarvis. "Our music creates an image of who we are, and they think we're exotic. Officially, Japanese citizens make more inquiries about Australia than any other country. They like our disposition, our happy attitudes."

"Japanese audiences are very well-educated musically, and they know what they're looking for. Right now there are important music writers,

broadcasters and record company executives who are telling me that they really believe that the new music for Japan will come from Australia. We're ready to get it to them." ■

### GIRLFRIEND GOING STEADY IN JAPAN

by Katherine Tulich

The five fresh-faced young Australian girls who call themselves Girlfriend are working hard to become the new teen sensation of Southeast Asia. Signed to RCA/BMG, Girlfriend has already made a splash at home with its No. 1 debut single, "Take It From Me," and first album, "Make It Come True," which achieved platinum sales of 75,000 copies last year.

The group's blend of infectious pop and sweet ballads swept the Australian teen market, and the international potential—particularly in Asia—was obvious from the start, according to BMG executive Stuart Rubin.

"Pop music of that nature has incredible potential in the region," says Rubin, who was managing director of BMG Australia and took over Nov. 1 as BMG International's VP of A&R and marketing for Asia/Pacific, based in Hong Kong. "They are five pretty young girls who sing and perform great pop songs. We always knew the marketing potential in Asia would be very strong."

Girlfriend and BMG will continue the assault with a second album, "It's Up To You," which was released in Australia in October. It follows in Asian territories between now and the end of the year.

The initial focus of Girlfriend's campaign, however, has been in the difficult Japanese market. BMG executives there have shown a keen interest in the group since the company's "Asia Beat" conference, which was held in Australia two years ago. Girlfriend's appearance there apparently impressed Asian delegates, and negotiations began immediately for a Japanese release.

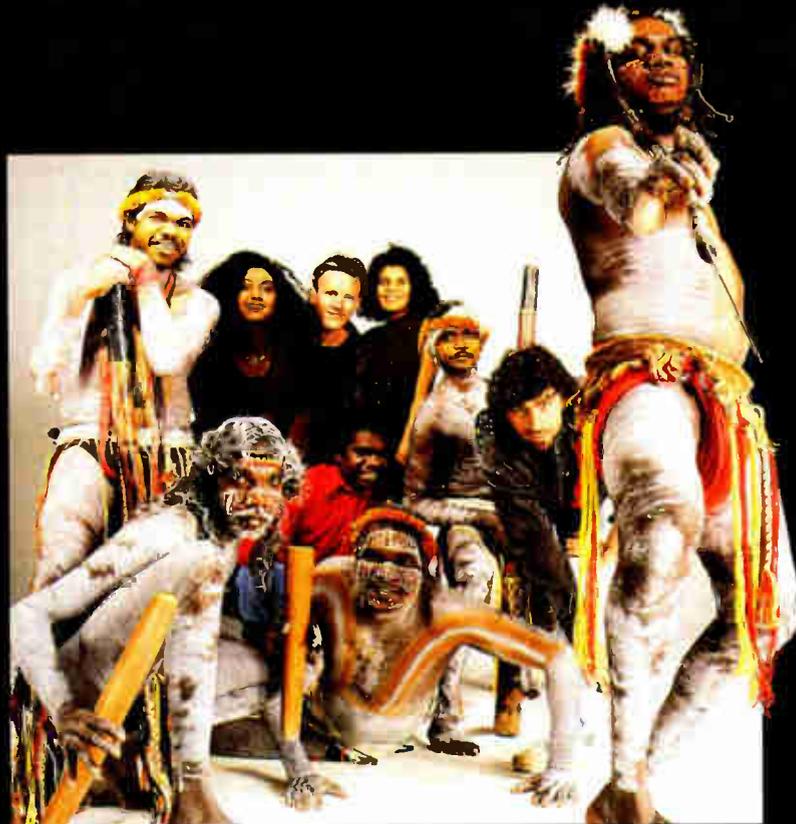
The domestic division of BMG's Japanese affiliate opted for a local-language version of "Make It Come True," which meant the girls taking a crash course in Japanese. When the result was released in April, the album included three new songs penned for Girlfriend by various Japanese writers. It was also produced, programmed and engineered in Japan.

Colosseum, a small but active Tokyo marketing and promotions company, was hired to market—and slightly modify—Girlfriend for local tastes. "The greatest difference we've found between the Western and Japanese markets is the visual style, which includes

Continued on page 62



# the Wizards of Oz



Yothu Yindi



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E.M.A. acknowledges the support of AUSTRADE and The Australian Tourist Commission in the production of this program.

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***Yothu Yindi & Margaret Urlich***



Margaret Urlich

dates

Nov 22	Media Reception	Australian Embassy, Tokyo
Nov 23	Club Quattro	Tokyo
Nov 24	Club Quattro	Nagoya
Nov 25	Club Quattro	Osaka
Nov 27	Club Quattro	Tokyo
Nov 28	Crossing Hall	Fukuoka



# Foreign Exchange

*When It Comes To Music, Can Australia Both Give And Take?*

by Glenn A. Baker

A man in Indonesia recently said to me, 'You take one of my acts and break it in Australia, and I'll break one of yours here.' I told him that I was sorry, but we couldn't do business. What else could I say? I don't see anybody releasing Indonesian or Chinese acts here."

The dilemma faced by Warner/Chappell managing director John Bromell is hardly unique. It stands as the major stumbling block to the realization of Australian dreams of regional infiltration and dominance.

Language and cultural barriers on one hand, and a long-ingrained affection for Limey and Yankee music on the other, has effectively barricaded the way for Asian artists in Australia. There have been occasional

*Language and cultural barriers on one hand, and a long-ingrained affection for Limey and Yankee music on the other, has effectively barricaded the way for Asian artists in Australia.*

tours by Japanese bands, and certain acts, such as the Philippines' Kuh Ledesma, will quietly slip in to play small shows, as she did recently for the local Filipino community. But as far as the charts are concerned, forget it. Even "world music" has strict parameters in Australia: it comes from Africa, South America or Eastern Europe.

Peter Hebbes, the new managing director for MCA Music Australia, who has just taken on responsibility for the Far East and Pacific Rim, concedes, "While we see the region as having the potential to become our major market, hopefully some domestic product will be coming back here."

EMI Music Publishing managing director John Anderson says, "Asia must be seen as a long-term strategy with investments structured accordingly, and it must be given the right signals in the spirit of cooperation and joint-venture proposals."

Suggests Warner/Chappell's Bromell, "We should bring Asia to us. If I want to make a friend of you, I invite you to lunch. I don't insist. 'Take me to lunch.' If we think we can be leaders, let's be responsible. Let's bring people here and train them in the industry skills we've developed."

"Let's establish a MIDEEM-showcase type situation and invite two acts from each Asian country to perform here. Let's show them a welcome and make them feel good before we try to take their money. Let's train their people in the skills we're best at."

Leosong Music Group managing director Philip Mortlock sees it much the same way. "Our music business can ride the crest of a wave in Asia, if it treats the market with a bit of respect and attempts to utilize the potential executive talent from within," he says. "There are plenty of prospective music industry candidates in each territory, and they should be sought out and developed. For as long as the Australian music business just tries to conjure up the right kind of act for 'Asia,' it will waste its time and money."

Neil Clugston, veteran industry publicist and artist manager, contends. "The opening up of the Asian market should singularly be the most significant boost to our music industry ever. But it will depend on how we collectively approach the region. If Australia applies a scorched-earth policy and tries to merely push our existing acts on them, without plowing anything back by establishing regional offices and helping to develop local repertoire, or even by tailoring projects specifically to the market, then I believe our market share there will inevitably suffer."

ARIA executive director Emmanuel Candi insists there is a significant two-way flow already, albeit in areas outside the public gaze. "In matters of copyright and administration, Australia has been providing leadership and practical assistance to Asia for many years now."

"We have been able to help put in place bilateral agreements and the mechanisms for sustaining a legitimate music industry. In a number of countries, if record companies are making money from the sales of their domestic product, then Australia and the example it has set deserves part of the credit." ■

## Girlfriend

Continued from page 60

the fashion sense," says Ross Wood, the group's co-manager. "Girlfriend has been styled to suit Japanese tastes while still maintaining youthfulness and freshness."

In August, Girlfriend made its fifth trip north in nine months, to record a four-track mini-album for Disney Japan. It also has been chosen to be the pop act associated with a new TV show there, "Team Disney," which began airing Oct. 2. The band is featured at the beginning and end of each program.

"Success in Japan won't come easy," says Wood. "What is the second-biggest music market in the world needs a lot of attention. Girlfriend will have spent approximately 25% of this year in Japan to further its presence there. We hope that the tie-up with Disney will go a long way in raising Girlfriend's profile—hopefully to 'idol' status."

In other Asian territories, Girlfriend's profile has been steadily rising. The group has completed successful promotional tours of Malaysia and Taiwan, and album sales have been promising in Indonesia. In Malaysia, their first single release, "Girl's Life," reached No. 1, while the second, "Without You," reached No. 3. With the release of the new album, two tracks will be recorded in Cantonese for Taiwan, and the Indonesian release will feature songs sung in Indonesian.

The girls also embark on their first tour of mainland China this month, with shows expected to attract audiences of 15,000.

"Girlfriend's image of freshness, youth and vitality appeals to the tastes of Southeast Asian and Japanese CD buyers," says Wood. "We have deliberately targeted the group at the family market in Australia and have been incredibly successful in that attempt. The demographic in Southeast Asia and Japan is slightly different. While the family audience is still the primary target, we've found that Girlfriend also appeals to older teenagers and, particularly in Malaysia and Taiwan, audiences in their 20s."

"We intend to capitalize on the geographic closeness of the Southeast Asian region and the fact that the image, style and product suits its peoples and cultures. We'll work to realize the enormous sales and revenues from albums and concert tours that this region can deliver," Wood concludes. ■

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• ICEHOUSE - "BIG WHEEL" • ROCKMELONS

- "THAT WORD L.O.V.E." - (UK RELEASE)

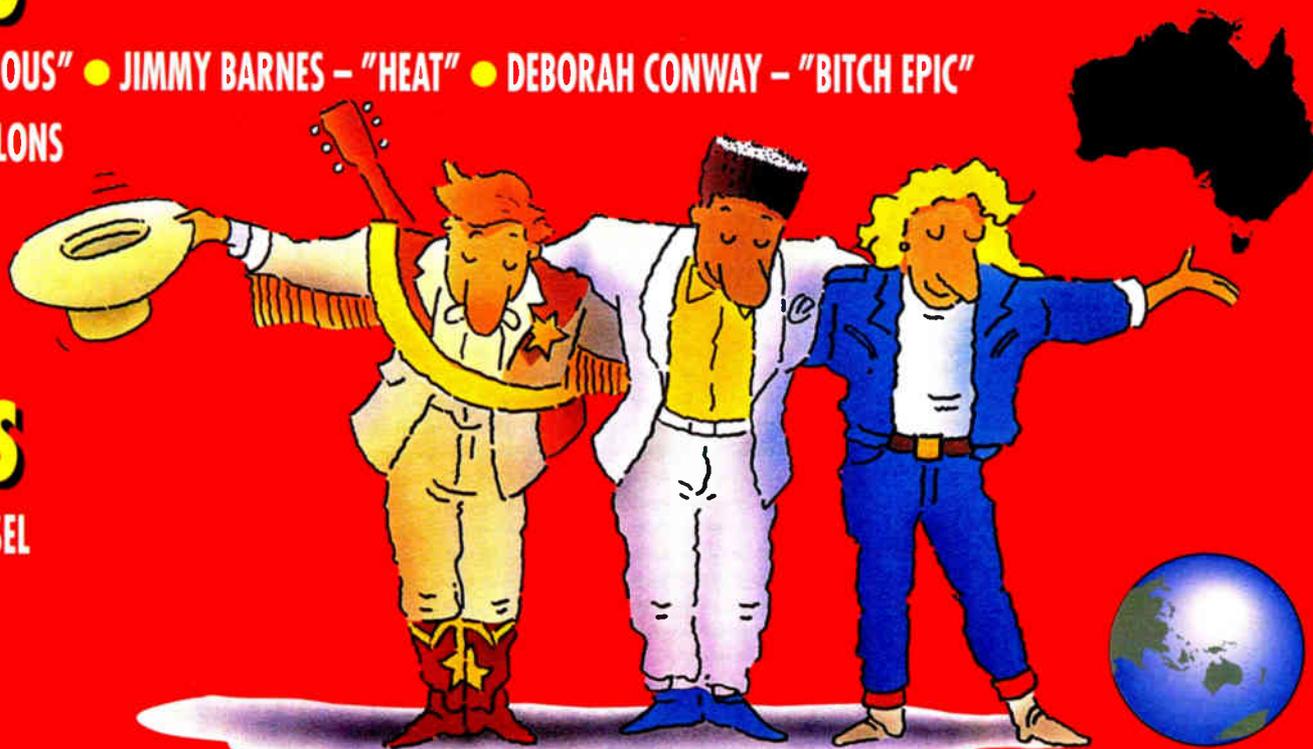
• THE SHARP - "THIS IS THE SHARP"

## 1994 RELEASES

JOE CAMILLERI/BLACK SORROWS • DIESEL

• DIVINYLS • HOODOO GURUS

• THE POOR BOYS - (DEBUT ALBUM)



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# Australians On Tour

*Promoters, Agents And Talent Are Becoming More Asia-Oriented*

by Katherine Tulich

**W**ith experience and expertise to offer, Australian concert promoters are now making a mark in Asia. Some, such as Paul Dainty and Harley Medcalf, have been working the region for years, while others are making new commitments.

Most notable among the latter is Frontier Touring Co., which opened a Singapore office in January. According to general manager Michael Chugg, numerous requests from American agents prompted the move. "There are not a lot of promoters in Asia with much experience with large acts," he says. "We're one of the biggest in Australia because we



Frontier's Michael Chugg and Michael Gudinski

deliver. Asia is still a young market in terms of tours, so it's still very much a learning curve there."

One of Frontier's first endeavors was a two-day festival on Sentosa Island, which is reached by causeway from Singapore. The Oct. 1-2 event featured Bon Jovi, a number of Australians (including Jimmy Barnes, Rick Price and Bjorn Again), as well as Asian acts. "It's the first time anything like this has been attempted here, and we're hoping it will become a yearly event similar to a Montreux festival," says Chugg.

Frontier has a strong affiliation with Australian artists: managing director Michael Gudinski operates the country's largest independent label, Mushroom Records. Though Chugg always relishes the opportunity to tour international acts, he feels the primary focus will be to break Australian artists into the region.

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Jimmy Barnes

## On Tour

Continued from page 63

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"Asia can be thought of as an add-on market to Australia, but I don't think we should get carried away with the possibilities there at this stage," he concludes.

Promoter Michael Coppel also feels caution is necessary. "I see Asia as a growth market, but I don't necessarily believe we can go in there and operate the way we operate in Australia or New Zealand," he says. "It's a much more difficult cultural mix to reach as an outsider."

Coppel says Australian promoters may be ill prepared for the problems. "Metallica, whom I toured in Australia, went on to play in Indonesia with some potentially disastrous situations cropping up," says Coppel. "Ticket prices were too high for the local market, and disappointed kids ended up rioting. Soldiers were brought in for security, and the result was that one soldier was stabbed and two kids were shot."

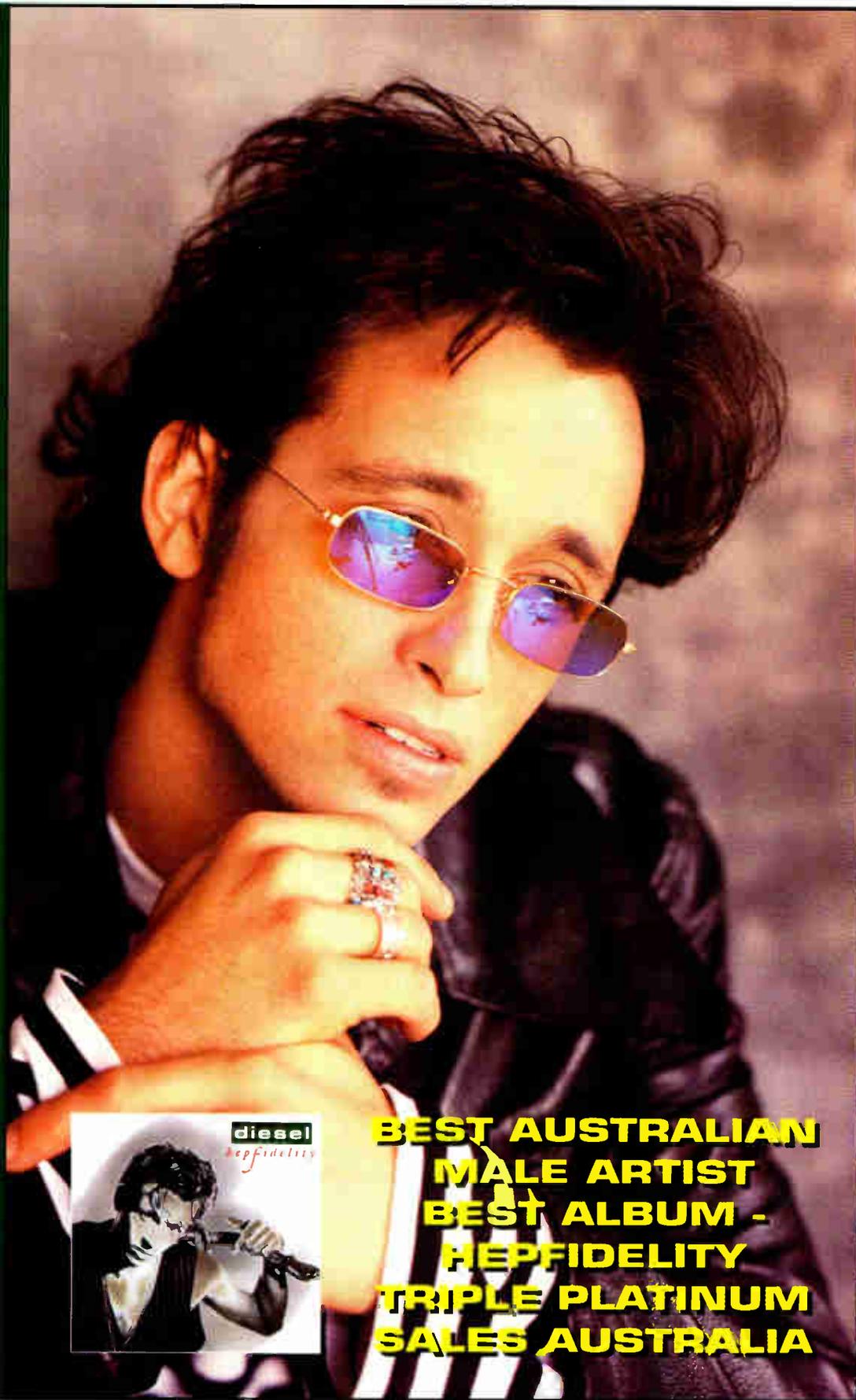
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Duet Productions has been touring acts in Asia for a number of years. "Five years ago," says managing director Harley Medcalf, "I realized that, to remain competitive, I would have to offer several territories, not just one." He first toured Scottish comedian Billy Connolly in Hong Kong in 1988. Since then, Duet has successfully toured Elton John and Kenny G. "I initially started with Hong Kong because it had a good solid infrastructure and an understandable taxation system," he says.

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Chugg says one of the main problems in Asia is the lack of infrastructure in terms of levels of bands. "It's a case of the act being a monster or nothing. There isn't that ground level of bands we are used to. We want to try and build that infrastructure, start touring acts and make them big. So, obviously, in that area, Australian acts will be our priority. If we can break 10 acts in Asia so they can tour and sell records, then we've done what we wanted to do."

Upcoming tours include a coordinated launch—in conjunction with Sony Music—of Daryl Braithwaite and a tour by aboriginal rockers Yothu Yindi. But, according to Chugg, the relationship will not be a

*Continued on page 64*

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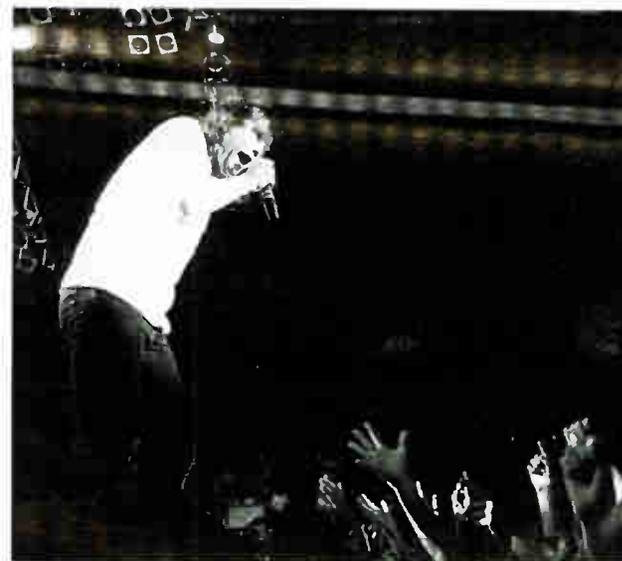
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### New Frontier

Continued from page 54

artists. Remember that when piracy was rampant in the region, there were cassettes of every major Australian act. They knew our music then and they wanted it. They still want it."

The push by Australian music into Asia might have started seriously a decade ago if not for endemic piracy. ARIA worked with IFPI to eradicate the scourge and is now enjoying the benefits. "The investment from the West was never going to happen while piracy was taking away all the profits," says Candi. "Why promote for pirates? The fact is, 20—even 10—years ago, most of the countries we're getting excited about now were out-of-control piracy hotbeds, and the Australian industry devoted a lot of time and money to working with IFPI to change that. Now copyright laws and good administration are seen as badges of a modern and legitimate economy by many small and developing countries all over the world."

Glenn Wheatley, manager of John Farnham and managing director of Emerald City Records, says, "We will play a major role in the development of the region simply because of our experience with the music industry." Wheatley recognized early the opportunities in Asia: in the late '70s, he took Little River Band to the Philippines, Singapore, Hong Kong, Japan and, most importantly, South Korea, where they became only the second Western rock act to perform. "European and American management will use Australia as a conduit to this expanding market," says Wheatley.

Another factor is Australian executives—or those with Australian experience—who have influential roles in the region. They include Peter Jamieson, BMG International's Hong Kong-based senior VP for Asia/Pacific; Andy Yavasis, director of marketing at Sony Asia/Pacific in Singapore; and Stephen Shrimpton, Asia/Pacific senior VP for Warner Music International, headquartered in Sydney. In music publishing, the MMA Music Group established an outpost in Hong Kong a couple of years ago under David Loiterton, who also looks after the interests there

Continued on page 67

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| 6. SEAN KELLY           | 15. THE WHIPPER SNAPPERS      |
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**New Frontier**

*Continued from page 66*

of MMA's rooArt label.

Admittedly, not every industry figure is jumping through hoops over the Asian push. Massive Recording managing director Laurie Dunn sees it as "lemminglike," while Warren Fahey of Larikin Entertainments says, "The rush reminds me of the Asian clamor to Australia during the gold rush of the 1860s—a 'lumps of gold on the pavement' mentality. We can hope the penetration of international pop music will pave the way for other areas of music, but one suspects it will also damage their homegrown culture as Asian kids start listening to hip-hop and wearing baseball caps backwards—I think they're already doing that!"

Pete Steadman, executive director of Ausmusic, organizers of Australian Music Day, says that the "current rush is unrealistic, and no proper homework seems to have been done—nor an evaluation of the cultural differences. Most managers and entrepreneurs have no knowledge of the market they're attempting to crack, so we are seen as carpetbaggers, and with good reason." He adds, "We do have skills they want, but it is a trading situation."

Sony Music Publishing general manager Damian Trotter comments, "We cannot be so naive or arrogant as to assume that we can just waltz into 'Asia' and be embraced by a region made up of such socially, politically, economically and culturally diverse societies. At best, it is ignorant and insensitive; at worst, it is commercial suicide."

"We can only become a significant source of repertoire if we cater to the specific tastes of each country. That involves doing a lot of listening and research and spending time in the region, establishing contacts and nurturing those relationships."

Gary Morris, the ever-controversial manager of Midnight Oil, takes a strategist's view of breaking a hard rock act in Asia. He asks if the traditional circuitous route, through the U.K. and U.S., may still be the most reliable. "The art of good management is always time and motion efficiency, so strategy is ultimately the moving constant in an artist's career. If there's a current rush to Asia by Australian music entrepreneurs, my



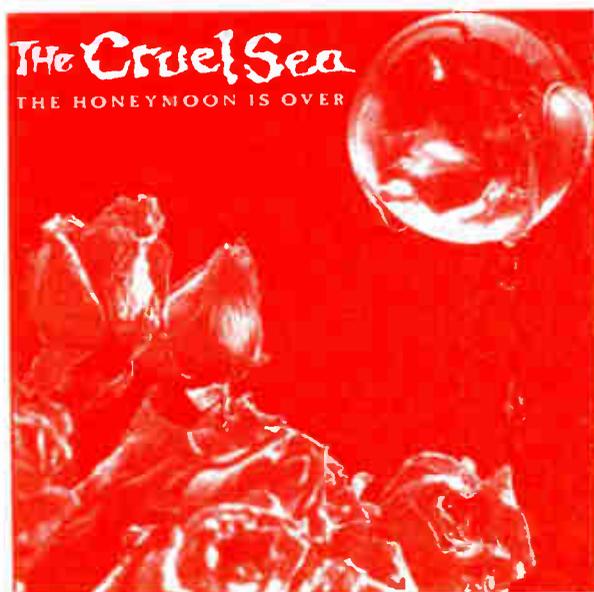
**Sony's Michael Schulhof and Denis Handlin**

guess is that it will be bogged down in frustration. My current perception is that Australia needs Asia more than Asia needs Australia, so we have little to bargain with.

"Asians are not interested in Australia as a culture. They are interested in America. Asia's perception of rock 'n' roll and its surrounding culture is that it comes from America and that Australia, like Japan, is just a cover version of what is ultimately American music. The only way Australia will become a major source of repertoire and industry expertise will be if Asian people become prolific Australian tourists and take back with them a taste for our music. Until then, Australian music must break out of the U.S. before it will be taken seriously at any level that is commercially significant to Asia. Break in America, and you can almost certainly pick up Asia."

In truth, nobody in Australia is abandoning the traditional major markets, and the well-worn line is that success in Asia doesn't have to be at the expense of sales elsewhere. But the energies being devoted to this country's northern neighbors may—for the next few years anyway—preclude the sort of desperate assaults on America or Europe once expected of any ambitious act. "Of course, we should not neglect our traditional markets," says ARE's Gilbey. "However, what was the last new act that broke internationally out of Australia? They have been pretty thin on the ground lately, haven't they?" ■

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## Kemp Mill Prepares To Tackle Tough Times

BY PAUL VERNA

GAITHERSBURG, Md.—In a year of tumultuous change in the music retail industry—with the elimination of the longbox and the explosion of the used-CD issue—Kemp Mill Music has held its place as one of the nation's premier chains, providing expert customer service and aggressive pricing while continuing to break new music.

At the chain's fifth annual convention, held Oct. 14-15 at the Marriott Washingtonian Center, Kemp Mill president Stan Wahler, executive VP of marketing Howard Appelbaum, and executive VP of operations Marc Appelbaum spoke of the tough year behind them and tough times ahead, but they embraced the future with verve and determination, and encouraged their staff to do the same.

"For the last few years, I spoke of the big bad wolf, the recession, and all the companies that have succumbed [to it]," Wahler said in his speech to store managers, regional managers, and corporate staff.

"The recession is not over, but things are getting better," he said. "Today, though, besides the recession, we must deal with well-capitalized compet-

itors such as Circuit City, Tower, and the Wiz. There are new competitors on the horizon. Borders is apparently going into the music business; Virgin Music may come to town."

Wahler reported that, for the fiscal year ended July 31, 35-store Kemp Mill posted flat same-store sales compared to the same period the year before.

The company changed its fiscal calendar to close in July instead of October, so the period Wahler referred to is the nine months from October 31, 1992, through July 31, 1993 (compared to the same period a year earlier).

With one weekend lost to the blizzard of '93 and temporary store closures due to renovation, flat comp-store sales "are quite remarkable," said Wahler.

"Profits were up this year, and I'm pleased to announce that we'll be able to make a contribution to our profit-sharing plan. Maybe not as much as we'd all like, but definitely a move in the right direction."

The outlook for the next fiscal year is positive so far, said Wahler, indicating that comparable-store sales for the first two months are up almost 8% and overall sales up nearly 9%. Those figures were posted despite the chain's

Columbia, Md., store being closed for two weeks for an expansion, he noted.

On the real-estate front, Kemp Mill continues to upgrade its locations without making wholesale gains in its net store count. The company's new Georgetown site—a coveted retail space in a revitalized block—now features state-of-the-art audio and video systems, a listening station, dramatic flooring and lighting, and ample stock, said Wahler.

The expansion of the Columbia store resulted in a 4,600-square-foot outlet, the chain's largest, "with an exciting new look featuring a large kiddie section... an in-depth expansion of catalog in all genres of music, as well as dramatic lighting, bulkheads, etc., to

display our wares," said Wahler.

The Beltsville, Md.-based chain plans to open new stores in Reston, Va.; the Kentlands shopping center in Gaithersburg, Md.; Laurel, Md.; and Manassas Mall in Manassas, Va. Some of those stores will replace existing locations. Kemp Mill now operates in Maryland, Washington, D.C., Virginia, and Delaware.

"We want to keep replacing weak stores with better ones, occasionally adding a new one, and revitalizing a lot of stores that we know are good that just need a little boost," said Wahler.

The jewel-box conversion has forced the chain to refixture its stores and install electronic-article-security and video-surveillance systems. Kemp Mill

chose Sensormatic as its EAS vendor, in part because the company's security products were endorsed by the National Assn. of Recording Merchandisers early this year.

While the smaller size of the jewel box with respect to the longbox would ostensibly create more rack space, the Sensormatic stickers—which measure approximately half an inch by an inch—take up whatever room was gained by the conversion.

Marc Appelbaum said he looks forward to the day when record manufacturers embed security tags into CD and cassette packages at the point of manufacture, reducing the amount of space the packages occupy and making

(Continued on page 71)

## Kids' Retailer Whistles New Tune

BY MOIRA McCORMICK

CHICAGO—What is believed to be the first music retail outlet devoted to pre-recorded children's product has opened in Williamsville, N.Y. Called Tunesville—Kids' Music and Stories, the store bowed Sept. 8 with an inventory consisting exclusively of children's audio and video, plus complementary book and toy items.

Owner Jill Maxick, a former department manager for Chrysalis Records, says she thoroughly researched the children's entertainment field before



determining that it could be a viable retail specialty area. "Not only has there been growth in kids' audio and video," she says, "but Hollywood has been responding to the kids' market. New publications have come out which are dedicated to covering children's entertainment."

Having observed that traditional record retailers who did better-than-average children's business often were located near stores that catered to families, Maxick selected for Tunesville's location a long-established strip mall in Williamsville (a suburb of Buffalo). Called Transitown Plaza, the 40-year-old shopping area includes approximately 30 stores. "Most of them used to be chain stores," Maxick notes, "but now the mix is 60-40 in favor of mom-and-pop stores. We get a lot of walk-in traffic, which is rare for a strip mall." Nearby family-friendly establishments include a children's consignment clothing store, a karate school with an extensive child clientele, two pet stores, a gift shop, and the only educational-aid stores in all of western New York.

Tunesville encompasses 750 square

feet, and beckons pint-size passersby and their parents with its bay window display, as well as its bright, eye-catching primary color scheme (red tile and trim, yellow walls, blue carpet). "You can tell by looking [that] it's for children," says Maxick, adding, "I wanted the store to look very homey. In your house, you have items of different sizes and shapes on your shelves, and so do we; for instance, we display the Barney cassettes, CDs, videos, and toys on one shelf." Product is classified by category or artist.

Because standard record-store fixturing is impractical for the diverse array of packaging used by children's audio and video manufacturers, Maxick instead bought wall shelving from a bookstore going out of business, which she says has worked well.

One of the most challenging aspects of opening the business, she adds, was not only securing suppliers, but "trying to look through catalogs and visualize these things in the store. What should the ratio of familiar to unfamiliar product be, how many of an item to carry, how much plush to stock without looking like a toy store... I wanted to keep our focus as an audio-video store." Maxick purchases 80% of her inventory from Silo Inc., the Waterbury, Vt.-based wholesaler acknowledged as the largest independent distributor of children's product, and from

(Continued on page 72)

## CONVENTION CAPSULES

Following is a roundup of events from Kemp Mill Music's fifth annual convention, held Oct. 14-15 at the Marriott Washingtonian Center in Gaithersburg, Md., near the company's Beltsville headquarters.

**VENDORAMA:** One of Kemp Mill Music's many "firsts" at this convention was what executive VP of marketing Howard Appelbaum dubbed the "vendorama," a trade floor-type space where accessories suppliers and indie distributors showed their wares. The exhibitors: One-Way, TDK, Great Bay, Maxell, TicketMaster, Case Logic, Koch (Shanachie), Essentials Marketing, Navarre, Sony Tape, Bennett, Landmark, Discwasher/Recoton, Napa Valley, Malverne, AW (Sony Accessories, Aiwa), Denon, Outercircle, Telarc, Tree Dimensions, REP, Memtek (Memorex), Titus Oaks, Fuji, Disney, and ADA.

**ANOTHER FIRST:** Kemp Mill invited its staff to stay overnight at the convention site, reducing the stress caused in previous years by having to get to the event and back home on the same day; it also allowed the labels to throw suite parties. The WEA labels held their shindig on Thursday, Oct. 14, enticing Kemp Mill managers to dance the night away to the disco and soul sounds of the '70s, courtesy of Rhino Records.

**THE ENVELOPES, PLEASE:** Various awards were given for longevity and performance during the event. They included: store of the year, (tie) Springfield Mall, Va., and Chantilly, Va.; manager of the year, Lisa Gray, L Street, Washington;

(Continued on page 71)



Tunesville creator and owner Jill Maxick stands behind the counter at her store in Williamsville, N.Y.

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## Retail

### Industry Raves Greet Opening Of B'buster, Trans World Stores

**GRAND OPENING:** In the week beginning Oct. 24, sales and distribution executives throughout the land flocked to two significant store openings. In Fort Lauderdale, Fla., Blockbuster Entertainment opened its prototype store Oct. 25, and Trans World Music Corp. launched its flagship outlet Oct. 28 in New York, at the site of a former Sam Goody. Track was on vacation and missed the opportunity to visit the stores first-hand, but both outlets are receiving an overwhelming thumbs up from the sales and distribution executives who trekked to see them.

The Trans World store was a long time in coming. More than two years ago, Bob Higgins, chairman/CEO/president of the Albany, N.Y.-based chain, announced at the company's convention that TW had signed a lease to put in a store at 51st Street and Sixth Avenue. That announcement caused quite a stir that week—when The Musicland Group held its company convention—because that location is one of the most famous in the music industry, for years having housed a Sam Goody outlet that was believed to be the top revenue-drawing store for the Minneapolis-based chain.

After going through a court case, Musicland finally gave up the store in January of this year, but for reasons never explained Trans World only recently started construction, finishing the store in time for the opening.

All who have seen the store say it looks completely different—and that's not surprising, particularly in the downstairs segment of the outlet, where an additional 5,000 square feet allowed Trans World to create more of an impact.

In Florida, Blockbuster finally is giving the industry a chance to see what the company has to offer music retail. And label sales and distribution executives who have seen the store, a transformed Sound Warehouse, say they like what they see, particularly the 70 or so listening booths scattered throughout the store. Most describe the store as a "work in progress" and say it will be interesting to see how it evolves into Blockbuster's model store, and how much of its concept will roll out chainwide. For example, will all 535 Blockbuster Music stores be able to justify the economics of supporting 70 listening booths?

**IN OTHER NEWS,** Blockbuster finally appears to be moving toward making some decisions about how it will run its music chain on an ongoing basis. It announced—at least to the industry, if not the press—that it will move the purchasing function to Fort Lauderdale, but will leave advertising and marketing functions in Dallas, the headquarters of the Sound Warehouse/Music Plus chain, and in Atlanta, home base of the Super Club Music chain it recently agreed to purchase. No word yet on what location will house its distribution center. Nor is

there any word on how it will reduce duplication of functions among its two music chains. So far, the only move on that front has been the resignation of Brian Poehner, VP of purchasing with Super Club Music Corp.

**CLEANING OUT THE NARM** Notebook: As noted in last week's column, things were pretty quiet down at the National Assn. Of Recording Merchandisers Wholesaler's conference, held Oct. 14-20 in Phoenix. Generally, that meeting has been used by the six major distribution companies to launch new pricing policies, as well as other changes in terms. But this year, nary a single change was announced by any of the majors, prompting many accounts to speculate that the lack of new

policy moves was because the Big 6 are scared spitless by the Federal Trade Commission's ongoing investigation of industry trade practices.



**THE NEW FORMAT** for one-stops that debuted at the NARM meet was deemed by all to be a success. That format had each major meeting with one-stops as a group, instead of everybody having private one-on-one meetings, which were limited to meetings pre-arranged by both parties.

Although the new format was well-received, Alliance executives chose to forgo the group meetings, since they were powerful enough to command private meetings with each of the six majors. Their absence from the group meeting, however, annoyed most of the other one-stops. As one one-stop executive put it, "The Alliance folks were thumbing their nose at NARM."

**ON THE MOVE:** Look for Jayne Simon-Naches, senior VP of sales and marketing at Zoo Entertainment, to move over to Geffen to become head of sales... After months of speculation, Sony Music Distribution Los Angeles branch manager Pete Anderson finally has reported to work at Atlantic Records as VP of sales. No word yet on whether it's official... The keynoter at NARM's March 19-22 annual convention in San Francisco will be Michael Schulhof, president/CEO of Sony Corp. of America and chairman/CEO of Sony Music Entertainment.

**OTHER ISSUES:** While the majors weren't bringing up too many initiatives at the meet, wholesalers continue to press issues that concerned accounts. Dennis Baker, executive VP at Cleveland-based Action Music, said retailers are urging manufacturers to put use a zip strip on CDs and cassettes that will make it easier for consumers to remove their plastic film wrapping. "Customers are glad that they don't have to take off the longbox any longer, but are pissed that they can't get the film off," he noted. "The zip strip may not contribute to additional sales, but it will definitely contribute to consumer satisfaction."

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WHAT'S THIS?

The soundtrack to *Tim Burton's The Nightmare Before Christmas* featuring the song "What's This?"

WHAT'S THIS?

Time to reorder.



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**KEMP MILL***(Continued from page 69)*

them harder to steal. That effort is still under way.

Appelbaum added that it is too early to gauge the effectiveness of Kemp Mill's EAS and video-surveillance systems, but initial indications are that they have "neutralized" in-store theft.

While the worst part of the packaging conversion is over, other changes loom on the horizon for Kemp Mill. The chain is seriously contemplating a move into the used-CD business that would probably take the form of an experiment in a single store, to be followed by other locations if successful, said Wahler, adding that a decision on this issue should come by January.

Howard Appelbaum said, "I think we need to look at the demands of the marketplace. We're in competition for people's business, and like in other markets where sales of used CDs proliferate—and especially considering the amount of attention to the issue of used CDs—I think it would be responsible for us, as business people, to look at different ways to make money and ways in which to answer consumer demand. There's definitely consumer interest in used CDs."

One of the factors often blamed for the spread of used CDs is major-label pricing practices. Kemp Mill, like many U.S. chains, has been forced to raise its prices because the labels have raised theirs, and because competition from deep-discount retailers has intensified.

While Kemp Mill still sells product at prices well below the national average, its price points have risen to the \$12.99-\$14.99 range, with sale items usually tagged at \$11.99.

More than likely, when the chain reconvenes for its sixth convention, matters such as pricing and used CDs will remain on the burner. As always, Kemp Mill will be ready for the challenge.

"We always have to deal with the wolf," said Wahler. "He's always out there. He'll never go away. We always have to deal with our competitors. They'll always be out there. And we have to deal with human frailties within ourselves and within our co-workers, but, working together and executing the game plan, we can win."

**CONVENTION CAPSULES***(Continued from page 69)*

and rookie of the year, Lisa Noone, Dupont Circle, Washington. Five-year service awards went to Jodi Delaney, Betty Graney, Cathy Hardman, Eric Hardman, Jonelle Jones, Wes Kirtrell, Kevin Masterson, Tom Sadowski, Julie Senechal, Robin Wolfson, and Noone. Delaney and Wolfson were responsible for coordinating the conference, along with Viviane Moritz.

**THE TICKETS, PLEASE:** Kemp Mill has added TicketMaster outlets in many of its stores, a service it plans to roll out chainwide. The presence of these ticket booths in the stores makes them "more important destinations," said Howard Appelbaum.

**LIVE WIRE:** The staff's past clamorings for live music must have been heard, for almost every label group brought a band to the event. Among them: the Story (Elektra), Jamalski

*(Continued on page 72)***SUCCESSFUL MUSIC MERCHANDISING.**

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## KIDS' RETAILER WHISTLES NEW TUNE

*(Continued from page 69)*

Redway, Calif.-based Music For Little People. "I also buy direct from JTG of Nashville, Golden Entertainment, Discovery Music/BMG Kidz, and Dove Audio."

Maxick opened with approximately 300 titles, but that figure has increased in Tunesville's month-plus of operation. "Fifty percent of our inventory is audio—cassettes and CDs—with 40% video and 10% complementary product like plush toys, books, cassette players, toy instruments, bookmarks, etc.," she says. "We carry a lot of CDs. I was leery at first, and bought cassettes and CDs in a 3-to-1 ratio. Now we carry cassettes and CDs in the same numbers for certain artists, though the store is still stocked overwhelmingly with cassettes. We're still gauging which artists sell best on CD. With the new 'Raffi On Broadway,' the CDs sold first. They're doing much better than I'd anticipated, and much better than people in the industry led me to believe." Most product is list-priced, she notes.

Maxick deliberately does not carry Disney's book/cassette packages, "since you can find them anywhere."



At the Tunesville store, a stereo with dual headphones, a TV, and VCR are available for customer use in previewing audio and video. Products are not segregated by format or type: Cassettes, CDs, video, plush toys, and books share the same shelf space.

She does stock the Rabbit Ears collection and the series by popular Canadian children's author Robert Munsch, as well as books on tape (sans actual books), mostly on the Caedmon label. "Those do OK," she says, noting that video sells better than book/cassette packages or books on tape. But she intends to rectify that situation via an on-going educational process.

Personal service, vital in any retail area but especially so in underexposed children's audio, is a cornerstone of Tunesville, according to Maxick. "The store is small enough that no one can walk in and not get spoken to," Maxick says. In addition to herself, other store employees are her mother, sister, and fiancé.

In-store play is a major sales tool. Maxick says. "If we see someone looking at the Joanie Bartels section, we'll offer to play some of her material for them. We also have a TV and VCR, but we get an appallingly small amount of promotional videos."

Maxick terms in-store play "invaluable," noting that Joe Scruggs—who records for the independent Austin, Texas-based Shadow Play Records—benefits from a sale virtually every time his albums are played in-store. Scruggs' catalog, along with "Barney's Favorites Vol. 1" and an independent lullaby series called "Baby To Sleep," are the nascent store's biggest sellers so far. A&M kid-rock artist Tim Noah and independent storyteller Jim Weiss are other artists who've benefited from aggressive in-store play, Maxick notes.

From the beginning, Maxick has been advertising in a suburban weekly newspaper and a monthly family magazine, from which "we've been getting a lot of feedback." She also has sent out two direct-mail flyers, using a self-generated mailing list composed of, among other addressees, local day care centers, preschools, dance studios, etc. "Now the list has evolved," she says. "We have a sign-up sheet in the store. Two-thirds of our list is comprised of children-oriented businesses." Much of her own business, she notes, has come from those entities.

Maxick says it's too early to make solid predictions on whether Tunesville will succeed, "but I feel positive about it. If I can nurture the professional business, it could sustain us year-round, not just during the holidays,

sult in any tangible changes.

**STAN THE LOUNGE MAN?** With Howard Appelbaum—easily the most colorful retail executive in the business—in the house, good-natured barbs and four-color obscenities flew freely. One of Appelbaum's comedic high points was his portrayal of president Stan Wahler as a lounge singer. "When I first met Stan, it was 1969 and he was doing a lounge act in Reno, Nev. He had six or seven buttons unbuttoned, he had gold jewelry, year-round suntan." Those who know Stan say, "Not!"

PAUL VERNA

## CONVENTION CAPSULES

*(Continued from preceding page)*

(Columbia), Eve's Plum (550 Music/Epic), the Spelvins (Zoo), Cracker (Virgin), and Angie & Debbie (Capitol). Jamalski's personalized rap—in which he mentioned many Kemp Millers by name—got the people's vote for the most thoughtful presentation.

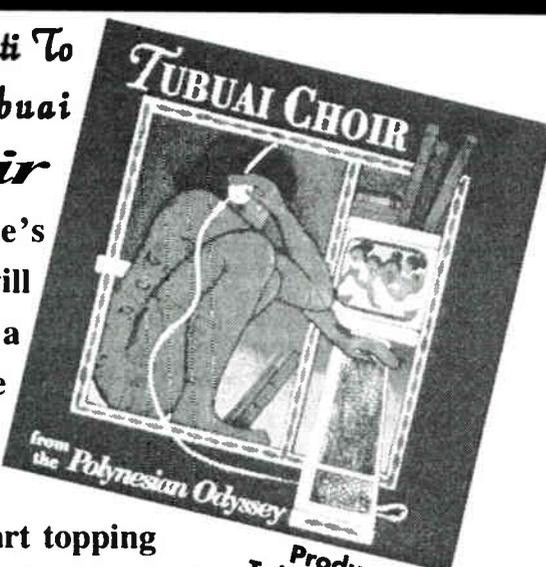
**BREAKOUT SESSIONS:** Roundtable sessions with the manufacturers were described by managers as contentious but productive. Pricing and returns policies, predictably, were two of the hot issues. Managers said they appreciated the opportunity to vent their views, even if their opinions didn't re-

## First Came Tahitian Choir

*Shanachie Takes You From Tahiti To The Island of Tubuai*

### Tubuai Choir

is the first release in Shanachie's Polynesian Odyssey series which will consist of two more CDs and a video, all recorded this year in the remote south Pacific islands. Its stunning vocal harmonies are sure to please any fan of last year's chart topping "Tahitian Choir" and win new fans of its own.



Produced By  
Tahitian Choir's  
Pascal Nebet-Meyer

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MAIRD

# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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Compiled from a national sample of retail store sales reports.

## NEW AGE ALBUMS™

★ ★ NO. 1 ★ ★				
1	1	9	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA 7 weeks at No. 1
2	5	3	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 93-16	RAY LYNCH
3	4	7	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
4	2	17	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
5	3	29	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
6	10	5	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
7	6	101	SHEPHERD MOONS ▲ <sup>2</sup> REPRISE 26775/WARNER BROS.	ENYA
8	7	19	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
9	8	25	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
10	11	11	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
11	9	33	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
12	25	3	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
13	12	19	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
14	14	232	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.	ENYA
15	18	3	JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI
16	13	13	THE WORLD'S GETTING LOUD WINDHAM HILL 11131	ALEX DE GRASSI
17	16	23	MONTEREY NIGHTS GTS 4570	JOHN TESH
18	17	9	WORLDWIDE INNOVATIVE COMMUNICATIONS 5202	DANCING FANTASY
19	23	128	DECEMBER ▲ WINDHAM HILL 1025*	GEORGE WINSTON
20	15	7	THE GRAND SCHEME OF THINGS RELATIVITY 1163	STEVE HOWE
21	22	5	EARTH SONGS NARADA 63913	VARIOUS ARTISTS
22	21	107	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
23	19	185	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
24	24	50	AUTUMN ▲ WINDHAM HILL 1012*	GEORGE WINSTON
25	20	13	COUNT ME IN HEARTS OF SPACE 11036	JOHN BOSWELL

## WORLD MUSIC ALBUMS™

★ ★ NO. 1 ★ ★				
1	1	17	THE SOURCE HANNIBAL 1375/RYKO	ALI FARKA TOURE 11 weeks at No. 1
2	3	13	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
3	2	19	BANBA ATLANTIC 82503	CLANNAD
4	4	13	GLOBAL CELEBRATIONS ELLIPSIS 63230	VARIOUS ARTISTS
5	5	7	A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
6	8	33	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
7	9	7	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
8	7	15	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
9	6	31	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
10	12	31	ANAM ATLANTIC 82409/AG	CLANNAD
11	13	5	MELODY RHYTHM & HARMONY MESA 79058/RHINO	LE MYSTERE DES VOIX BULGARES
12	11	17	VICTIMS SHANACHIE 45008	LUCKY DUBE
13	NEW ▶		LIBERATION: THE ISLAND ANTHOLOGY MANGO 314 518/ISLAND	BLACK UHURU
14	14	25	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
15	NEW ▶		ISLAND ANGEL GREEN LINNET 11372	ALTAN

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## NARM Shrinkage Survey Offers Mixed Results

■ BY TERRI HORAK

NEW YORK—The National Assn. Of Recording Merchandisers' annual Loss Prevention Survey shows that the average percentage of shrinkage last year was 2.4% of total record store sales, up from 1.6% in 1991, for companies with more than \$20 million in annual sales.

Shrinkage also was up last year for companies in the \$1 million-\$20 million sales category, to 1.4% from 1.1%. But for companies with less than \$1 million in sales volume, shrinkage declined to 1.3% from 1.41%.

The NARM survey data covered more than 5,100 retail locations and was supplied by 46 member retailers.

All percentages of shrinkage-to-sales represent averages of music and video product. For companies with more than \$20 million in sales, music shrinkage went up to 2.09% from 1.34% in 1991, while video shrink-to-sales dropped considerably, to 1.3% from 2.56% in 1991. In 1990, however, the video rate was only 1.27%.

Companies in the \$1 million-\$20 million sales category reported that the percentage of shrinkage due to theft of music product fell to 1.43% from 2.89% in 1991. Video shrinkage rose slightly, to 0.33% from 0.2%. Companies with under \$1 million in sales said music shrinkage diminished to 1.37% from 2.60% in 1991. In 1990 the figure was 1.65%. Video fell to 0 from 0.3% in 1991 and 0.23% in 1990.

Shoplifting remains the largest cause of shrinkage for all sales categories in the NARM study. According to the Retail Theft Trends Report, compiled by Loss Prevention Specialists of Winter Park, Fla., and sponsored by Sensormatic Electronics Corp., shoplifting accounts for a loss of more than \$9 billion annually from all retail businesses.

In the NARM study, companies with more than \$20 million in sales volume reported that an average of 33 shoplifters per store were caught stealing audio and video product last year. The percentage of shrinkage due to shoplifting dropped three percentage points, to 43%, in 1992. This is still up from 38% in 1990. Internal shrinkage also has dropped steadily, to 37% in 1992 from 42% in 1991 and 49% in 1990. The percentage of shrinkage attributed to "paper" (human error, including mispricing, shipping and receiving mistakes, etc.) jumped to 20% from just 12% in 1991 and 13% in 1990, and accounts for the overall rise in shrink in this sales category.

An average of 1.5 people were terminated per store as a result of a loss-prevention problem in 1992, in the over-\$20 million sales cate-

(Continued on next page)

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## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		*** No. 1 ***		
1	2	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970 3 weeks at No. 1	4
2	3	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	4
3	1	<b>MEAT LOAF</b> ▲ <sup>7</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	130
4	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	119
5	5	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	107
6	8	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	130
7	7	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	130
8	6	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	130
9	9	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	130
10	10	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	130
11	12	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	130
12	11	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	130
13	35	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	62
14	42	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	ABBEY ROAD	41
15	15	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	130
16	13	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	130
17	16	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	128
18	—	<b>VARIOUS ARTISTS</b> RHINO 70535 (6.98/9.98)	HALLOWEEN HITS	1
19	18	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	7
20	44	<b>MICHAEL JACKSON</b> ▲ <sup>22</sup> EPIC 38112 (9.98 EQ/15.98)	THRILLER	42
21	14	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	128
22	17	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	121
23	19	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	89
24	21	<b>CREEDEnce CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	42
25	20	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (4.98/10.98)	GREATEST HITS	130
26	22	<b>SIMON &amp; GARFUNKEL</b> ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	18
27	26	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	116
28	—	<b>THE BEATLES</b> ▲ <sup>4</sup> CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	2
29	27	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	124
30	28	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	98
31	23	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	115
32	33	<b>CHICAGO</b> ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	121
33	25	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	119
34	32	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	109
35	24	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	68
36	29	<b>REBA MCENTIRE</b> ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	11
37	30	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	130
38	40	<b>ENYA</b> ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	85
39	31	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	14
40	36	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	25
41	37	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	120
42	47	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	12
43	—	<b>THE BEATLES</b> ▲ <sup>3</sup> CAPITOL 46441* (10.98/15.98)	REVOLVER	2
44	38	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	126
45	—	<b>SOUNDTRACK</b> ● RHINO 70712 (9.98/15.98)	THE ROCKY HORROR PICTURE SHOW	1
46	34	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	42
47	—	<b>PAUL SIMON</b> ▲ <sup>4</sup> WARNER BROS. 25447* (9.98/16.98)	GRACELAND	30
48	—	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	44
49	43	<b>GRATEFUL DEAD</b> ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		48
50	—	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 16018/AG (9.98/16.98)	BACK IN BLACK	90

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.

### SHRINKAGE SURVEY

(Continued from preceding page)

gory, down from 1.79 in 1991 and 2.82 in 1990.

Of the 14 companies that responded with sales of more than \$20 million, 11 said they had loss-prevention departments; 75% of those departments consisted of 15 or fewer employees.

Companies with more than \$20 million in sales said the most severe theft/fraud problems in 1992 were shoplifting, bad checks, internal theft, packages slit open, and removal of EAS tags, in that order.

For companies in the \$1 million-\$20 million sales bracket, shrinkage due to shoplifting rose one percentage point, to 54%, in 1992. This group reports an increase in internal shrinkage of five percentage points, to 34%. "Paper" shrinkage went down to 12% from 21% in 1991.

An average of 11 people per store were caught stealing audio and video products last year. The average number of employees terminated per store due to a loss-prevention problem increased to 1.30 in 1992 from 1.13 in 1991 and 1 in 1990.

Of the nine respondents in the \$1 million-\$20 million sales category, two reported having loss-prevention departments. The top five retail theft/fraud problems for this group, in order of severity, were shoplifting, removal of EAS tags, packages slit open, internal theft, and bad checks.

Respondents with sales less than \$1 million said that an average of five people per store were caught stealing audio and video product last year. Shoplifting accounted for 60% of the shrinkage in this sales group in 1992, down from 79% in 1991 and 67% in 1992. Shrinkage due to internal problems also was down, to 12% from 17%. However, in 1990 internal theft accounted for just 7% of the shrinkage. This sales category terminated an average 0.4 employees in 1992, up from 0.33% in 1991 and 0.1% in 1990. Of the 23 respondents in this category, only two have loss-prevention departments.

The under-\$1 million sales category ranked the top five retail theft/fraud problems, in order of severity, as shoplifting, bad checks, removal of EAS tags, returns fraud, and internal theft.

The loss-prevention efforts most frequently used by companies in the over-\$20 million sales category were Electronic Article Surveillance and employee loss-prevention training.

Firms with \$1 million-\$20 million used a burglar alarm most often and depended on keeper boxes as the second-most-used loss-prevention device. Companies with less than \$1 million in sales relied on keeper boxes as their top anti-theft device.

The most-frequently stolen configuration in 1992 across all sales categories was the CD.

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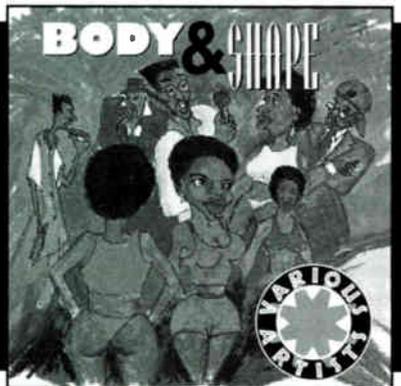
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# SRO Starts Record Label; Matador Scores With Baseball EP

**GOING TO MARKET:** DI finally cornered the elusive Scott Martin of SRO Marketing to bag the details on SRO Records, his new label venture with industry veteran Dennis White.

Martin emphasizes that his Los Angeles-based marketing company is still going strong—"probably stronger than ever"—and will continue to operate in the retail realm.

But, Martin adds, "Over the last 11 years since I started SRO, we helped to break a lot of bands. The opportunity has arisen to do some things with bands now on my own label as well."

He describes SRO Records as "a market-oriented label" that will use his existing firm's manpower and marketing expertise to promote awareness and product positioning at retail. The core of the label will be SRO's existing 15-person staff; Martin says he will be "redistributing some of the functions" of his employees.

White, who operates his own company, DRW, which handles sales and distribution for independent companies, will be SRO's point man in those areas.

"I asked Dennis if he would like to be a part in SRO, using our joint resources to the maximum, and he agreed," Martin says.

SRO's product will be distributed through INDI and Elk Grove, Ill.-based M.S. Distributing. The company will handle its own artists, and also will link up with smaller indie labels and seek product from international sources with albums that haven't been released by their associated labels here.

"In essence, we're going to be a distribution coordination company, using the record label as an umbrella," Martin says.

SRO Records, which Martin says will focus on acts ranging from the alternative and hard-rock end to pop alternative and album alternative, will bow in the first quarter of 1994. On the release schedule is an album of unreleased tracks and B sides by the now-defunct English band the **Fixx**.

**HOT STOVE LEAGUE:** Well, baseball season's finally over (and let's not talk about the Series outcome, OK?), but for those who can't wait until spring training starts, **Matador Records** has released a dandy EP that celebrates America's great game, and delightfully at that.

"Baseball Trilogy" is the work of the **SF Seals**—not Joe DiMaggio's old minor-league team, but a Bay Area band that includes among its members the wonderful folk-rock artist **Barbara Manning**. The three-song disc includes, appropriately, "Joltin' Joe DiMaggio," a cover of an old **Les Brown** tune celebrating the Yankee Clipper's 56-game hitting streak in 1941; "The Ballad Of Denny McLain," a recounting of the legal travails of the 1968 31-game winner; and the suitably psychedelic "Doek Ellis," about the hurler who tossed a no-hitter for Pittsburgh in 1970 while tripping on LSD. Irresistible. Play ball!

**SHORT HITS:** **Small World Music** has started up in Nashville, but don't let the label's location make you think it's a country imprint—among the imprint's first releases is "Bloodwood," an album of Australian didgeridoo music by **Alan Dargin** . . . **Navarre Corp.** in Minneapolis is exclusively distributing **Avalanche Records**; the label has an album out by **Edith Grove**, a new band featuring former **Gene Loves Je-**



by Chris Morris

zebel member **Michael Aston**. Also exclusive to Navarre is **Major Records**, whose adult alternative artist **Lori Russo** stopped by the **NARM Wholesalers Conference** in Phoenix last month to say hello.

**FLAG WAVING:** Change seems to be the thing for the Chicago-based quartet **Seam**.

While guitarist/vocalist **Sooyoung Park** and bassist **Lexi Mitchell** have remained constants in the group's lineup, the other chairs in the band have been filled by a rotating cast that

has included **Mac McCaughan** of **Supersuck** (on drums!) and **Ken Brown** of **Bastro**.

"Each release we've had a different lineup," Park says. "Each record sounds like Seam, but they don't sound like their predecessors."

The unit has even altered its personnel since it recorded its current **Touch And Go** album "The Problem With Me": Drummer **Chris Manfrin** and guitarist **Reg Shrader** now complete the foursome.

Seam also changed locales in the not-too-recent past—it relocated to the Windy City from Chapel Hill, N.C., a year and a half ago. Mitchell was set to go to graduate school in Chicago, while the band's then-drummer, **John McEntire**, was a native of the city.

"I wasn't going to ruin everything by staying in North Carolina," Park says. "I resisted the move at first, but as far as large cities go, Chicago is very inexpensive. Especially for a band."

The members of Seam have adjusted to living in the Midwest, but Park says the current band lineup is still on a shakedown cruise. "The shows have really varied in quality," he adds. "This lineup is still in its infancy—it's been together six weeks. But sometimes it's good when you're fresh."

Seam showed no apparent lack of power or poise at a gig DI caught at the Off Ramp in Seattle recently. The group's dense music aroused the crowd, and its seriousness of purpose and well-crafted, high-volume guitar dirges impressed this listener.

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

**TRISHA YEARWOOD**  
The Song Remembers When  
PRODUCER: Garth Fundis  
MCA 10911

Featured in *Music To My Ears*, Oct. 9

**COCTEAU TWINS**  
Four-Calendar Café  
PRODUCERS: Cocteau Twins  
Capitol 99375

Featured in *Music To My Ears*, Sept. 11

**VARIOUS ARTISTS**  
Zoop Zoop Zoop: Traditional Music And Folklore Of St. Croix, St. Thomas, And St. John  
PRODUCER: Mary Jane Soule  
New World 80427

Featured in *Music To My Ears*, Nov. 6

### JACKSON BROWNE

**I'm Alive**  
PRODUCERS: Jackson Browne & Scott Thurston, Don Was  
Elektra 61524

Browne's first album in four years eschews political concerns for highly personalized romantic reflections; result may be his best, most completely realized project since "The Pretender." Class-A accompanists include David Crosby, Jennifer Warnes, Don Henley, Benmont Tench, and Mike Campbell, but Browne's affecting voice and soulful, poignant compositions that are the heart of things here. Title cut, reggae-inflected "Everywhere I Go," "Miles Away," and "Take This Rain" highlight a consistently moving, delicately rendered song cycle about romantic longing. Pop and AC outlets should take heed.

### 10,000 MANIACS

**MTV Unplugged**  
PRODUCER: Paul Fox  
Elektra 61569

Veteran Western New York act offers its swan song with acoustic-tinged greatest-hits offering culled from MTV showcase. The format allows the Maniacs' subtle instrumentation and Natalie Merchant's vocal talents to shine. Highlights include cover of the Springsteen-penned Patti Smith hit "Because The Night," which is already garnering top 40 airplay, as well as Maniacs originals "Hey Jack Kerouac" and "Like The Weather." Album certainly will serve as a nice set-up for Merchant's solo career.

### VARIOUS ARTISTS

**Stone Free: A Tribute To Jimi Hendrix**  
PRODUCERS: Various  
Reprise 45438

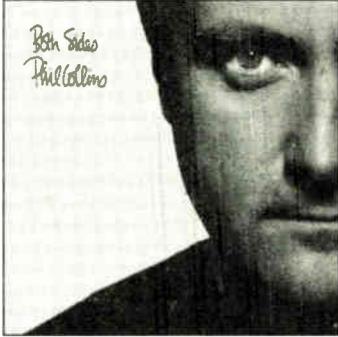
The late guitarist's pathfinding style and distinctive writing receive homages in this collection of newly recorded tracks by a cross-section of aficionados. Most play it straight here, replicating Hendrix's signature sounds, but the most interesting numbers (The Cure's "Purple Haze," P.M. Dawn's "You Got Me Floatin'") throw in some new kinks. Covers by Eric Clapton, Buddy Guy, Body Count, Spin Doctors, the Pretenders, and Living Colour, among others, will make excellent cross-format fodder.

### THE AFGHAN WHIGS

**Gentlemen**  
PRODUCER: Greg Dulli  
Elektra 61501

After a handful of releases on Sub Pop, Ohio foursome pours its soul into major-label debut, a bluesy grunge offering in league with the best of the genre. Ringmaster Dulli floats his troubled visions over an unrelenting sonic attack, most trenchantly on opener "If I Were Going," first single "Debonair," title track, "What Jail Is Like," and "My Curse," featuring the vocals of Scraw!s Marcy Mays. Also lending hands are members of Pigface, Roundhead, and

## SPOTLIGHT



**PHIL COLLINS**  
Both Sides  
PRODUCER: Phil Collins  
Atlantic 82550

Veteran hitmaker settled down in his home 12-track studio to cut his most personal and restrained record since "Face Value." It's a true "solo" album, since Collins plays all instruments and sings all tracks. Selections capable of cracking pop, AC, and rock playlists include socially conscious lead single "Both Sides Of The Story" (a variation of "Another Day In Paradise"), "Everyday," uptempo "Survivors," and "We Wait And Wonder." A welcome change of pace.

Royal Crescent Mob.

### VARIOUS ARTISTS

**Music From The New York Stage (1890-1913)**  
PRODUCER: Jack Raymond  
Pearl 9050, 9053

Two volumes are now available in the U.S. from a remarkable four-volume package (three discs each) assembled in England. The series is a document of surviving early musical theater recordings by the original stars of the productions, with excellent annotation for each. Collections clearly show the roots of what was to come decades later, in the golden era of Broadway. Beware the jolt of offensive ethnic references; but this is, sad as it is, history, too.

## RAP

**TOO SHORT**  
Get In Where You Fit In  
PRODUCERS: Various  
Jive 41526

Though it uses almost all live instrumentation, this latest album from Oakland mack rapper is still extremely funky. The grooves are slow, bopping like a player, and the rhymes are a hardcore retrenchment to the artist's roots. They speak plainly about pimping "b-itches," but they also attempt to shatter ghetto stereotypes ("Money In The Ghetto") and expose rap posers (title track). In the wake of radio and mainstream acceptance of coarse tracks by Dr. Dre and others, this one could be huge, especially considering the artist's large and loyal fan base.

## COUNTRY

### ALABAMA

**Cheap Seats**  
PRODUCERS: Josh Leo, Larry Michael Lee, Alabama  
RCA 66296

There's more variety, both in sound and subject matter, here than we're used to hearing from this still-potent supergroup. A few selections are gimmicky throwaways, particularly "T.L.C.A.S.A.P." and the derivative "This Love's On Me," but most range from pretty good to excellent. In the latter category are the deceptively gentle "Katy Brought My Guitar Back Today," the high-spirited and image-rich title cut, and the sweetly uplifting "Angels Among Us."

## SPOTLIGHT



**K.D. LANG**  
Music From The Motion Picture Soundtrack:  
Even Cowgirls Get The Blues  
PRODUCERS: k.d. lang & Ben Mink  
Sire/Warner Bros. 45433

Versatile thrush's first album since Grammy-winning breakthrough "Ingenue" is the soundtrack for Gus Van Sant's film of Tom Robbins' eccentric cult classic. While some may be disappointed that much of the album consists of instrumental performances fronted by lang's longtime collaborator Mink, there are still enough vocal delights to draw in fans; "Just Keep Me Moving" and "Hush Sweet Lover," among others, hit the spot. (Film release has been moved back to spring of '94.)

### TANYA TUCKER

**Soon**  
PRODUCER: Jerry Crutchfield  
Liberty 89048

Tucker explores the jagged edges of love here, but drops in a few sassy tunes for balance. Best among the former category are "Soon," her current single, which paints an extraordinarily gloomy portrait of "the other woman"; "We Don't Have To Do This," a reminder that breaking up may promise more deliverance than it delivers; and the foreboding "Silence Is King."

### SWEETHEARTS OF THE RODEO

**Rodeo Waltz**  
PRODUCER: Janis Gill  
Sugar Hill 3819

In their first album since leaving Columbia's country roster, the Sweethearts (Janis Gill and Kristine Arnokl) treat us to a smooth fusion of country, folk, and bluegrass. Best

## SPOTLIGHT



**GENE WATSON**  
Uncharted Mind  
PRODUCER: Ray Pennington  
Step One 0079

Recent converts to country music could do themselves no greater favor than to become acquainted with the resonant, burnished, jazz-agile voice of Gene Watson. The man who enriched country with such eternal as "Farewell Party," "Paper Rosie," and "Nothing Sure Looked Good On You" is back with as fine an album as he's ever done. In what is perhaps the album's best moment, he takes Marty Robbins' classic "This Time You Gave Me A Mountain" and effortlessly makes it his own. And he's just as effective with newer material, notably the picturesque "Hold That Thought," the breezy "He's Back In Texas" and "Cool Ole Fool," and the heart-rending "Mirrors Don't Lie."

cuts: "Steel Rail Blues," "Hoping That You're Hoping," "Deep River Blues," "Please Help Me I'm Falling."

## LATIN

### ANA GABRIEL

**Luna**  
PRODUCER: Jorge Calandrelli  
Sony Latin/Sony 81152

Petite singer-songwriter with mighty, raspy-voiced delivery returns with yet another hit-filled, romantic ballad set sprinkled with several likable, upbeat entries, such as Brazilian-accented "Estas Emociones" and reggae number "Vaya Fin De Semana." But Gabriel's traditional stock

## VITAL REISSUES™

### OTIS REDDING

**Otis/The Definitive Otis Redding**  
COMPILATION PRODUCERS: Bill Inglot, Steve Greenberg & Gary Stewart  
Rhino 71439

Admirers of the late soul titan got-ta, got-ta get their hands on this superior collection of Redding's best, compiled and presented with Rhino's usual taste and care. Four-CD set pulls together 95 R&B monsters, which range from Redding's early work with Johnny Jenkins and his Little Richard-like "Shout Bamalama" through his posthumous triumph "Dock Of The Day." One entire disc is devoted to live performances; there was nobody quite like Otis in his element, on stage. Exceptional music, exceptionally packaged.

### ELLA FITZGERALD

**The Complete Ella Fitzgerald Song Books**  
COMPILATION PRODUCER: Michael Lang  
Verve 314 519 832

One of the most stunning cycles in American recording history—Fitzgerald's series of albums devoted to popular song's masters, recorded by Norman Granz between 1956 and 1964—gets the deluxe treatment in honor of Ella's 75th birthday

and the imminent 50th anniversary of Verve. Tunes by Porter, Rodgers & Hart, Ellington, Berlin, the Gershwins, Arlen, Kern, and Mercer receive nonpareil renditions; the whole shebang is packaged in a compact box of 16 CDs, with the original LP art reproduced in miniature. To quote Mr. Porter, it's de-lovely.

### BING CROSBY

**His Legendary Years (1931-1957)**  
PRODUCERS: Andy McKaie, Steven Lasker  
MCA 10887

Crosby's stature was such that in the late '50s, Decca (now MCA) paid tribute to him with the then-rare simultaneous release of individual LPs surveying his years at the label. Now, with this four-CD box set with a wonderfully detailed "appreciation" by Will Friedwald, the bins have a massive review of Crosby's monumental contributions. He introduced the art of intense-yet-intimate pop romanticism and later perfected the appeal of relaxed, jazz-flavored swinging. One hopes that a new appreciation of Crosby will be one of the dividends of this most welcome boxed set.

in trade (and best single candidates) are gut-wrenching love odes, highlighted by dramatic title track, "Sé Que Te Vas," "Pacto De Amor," "Somos Dos," and "Me Estoy Enamorando."

### PRIMI CRUZ

PRODUCER: Julio "Gunda" Merced  
NRT/MP 1008

Superb, sweet-singing former front man for salsa legend Willie Rosario finally steps out on his own and fashions an enticing label debut brimming with classy, taste-of-love hip-shakers, headed by "Precioso Acuerdo," "Prensando En Ti," "No Eres Tú," and "Me Haces Falta."

## CHRISTMAS

### VARIOUS ARTISTS

**A Cabaret Christmas**  
PRODUCER: Hugh Fordin  
DRG 91415

A stellar collection of cabaret performers, most of whom probably spend Christmas Eve singing for their supper, sends its holiday greetings with superior pop perennials and a few lesser-known songs. Among them are Barbara Cook, Julie Wilson, Karen Akers, Billy Stritch, Margaret Whiting, and K.T. Sullivan. Catch jazz great Gerry Mulligan on sax and vocal doing a turn on the sweet "It Must Be Christmas," which he wrote with Judy Holliday. A good idea, beautifully realized.

### RALPH STANLEY

**Christmas Time With Ralph Stanley**  
PRODUCER: Charles R. Freeland  
Freeland Recording Co. 639

Bluegrass Christmas songs tend to focus more on the somberness of the holiday than on its festive side. And that's generally the case here, although the album does include the bouncy Tex Logan standard, "Christmas Time's A Comin'." Overall, there's an enjoyable balance between such familiar fare as "Beautiful Star Of Bethlehem" and "Bright Morning Star" and the newer songs by Stanley and his circle. The lightest element in this 11-cut package is the cover photo of Stanley in a Santa Claus suit. Contact: Freeland Recording Co., Asbury, W. Va. 24916.

## JAZZ

### CURTIS FULLER QUINTET

**Blues-ette Part II**  
PRODUCER: Takao Ogawa  
Savoy 75624

Initiating the second incarnation of this leading bebop label is trombonist Fuller's more-than-30-years-later sequel, accompanied by stalwart sidemen Benny Golson, Tommy Flanagan, and Al Harewood. In a solid set of gently swinging themes, standouts include "Love Your Spell Is Everywhere," "Sis," and "Five Spot After Dark '93." Best of the set are the beautiful, balladic Golson composition "Is It All A Game?" and Fuller's rolling calypso-swing theme, "Capt' Kid."

## CLASSICAL

### EUROPE GOES TO HOLLYWOOD

**John Scott/Royal Philharmonic Pops Orchestra**  
Denon 75470

With the Royal Philharmonic Pops a current crossover success with Elmer Bernstein conducting his own film music, conductor Scott directs the same orchestra playing the music of Hollywood composers who emigrated to the U.S. from Europe. Hollywood's gains are scores from "The Adventures Of Robin Hood" (Erich Wolfgang Korngold), "Citizen Kane" (Bernard Herrmann), and "Casablanca" (Max Steiner), not to mention the works of Dimitri Tiomkin, Nino Rota, and Miklos Rosza. As with the Bernstein set, the musicality and studio sound are gorgeous.

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 album, of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► STING *Demolition Man* (4:15)

PRODUCERS: Stoker, Sting  
WRITER: Sting  
PUBLISHER: Blue Turtle, ASCAP  
A&M 0465 (c/o PGD) (cassette single)

Yes, kids, that is Sting warbling to a slinky, pop/hip-hop groove. Theme song from current film starring Sylvester Stallone is quite the jam, with Sting's distinctive, reedy voice effectively layered into a thick rhythm pattern that should entice programmers at pop, club, and maybe even urban (eck!) levels. Being the proverbial cake are a crafty lil' hook and a diva counter vocal by Ann Nesby from gospel/R&B act the Sounds Of Blackness. Deep.

### ► BELLY *Gepetto* (3:13)

PRODUCER: Gil Norton  
WRITER: T. Donnelly  
PUBLISHER: Slow Dog Music, BMI  
Sire/Reprise 18358 (c/o Warner Bros.) (cassette single)

Sweet and strong single from "Star" set has a "Sha la la" chorus that alone shows Belly has a pop streak a mile wide. Top 40 radio crossover could conceivably follow inevitable modern rock airplay, provided programmers are willing to take a chance.

### ★ DARYL HALL *Stop Loving Me, Stop Loving You* (4:00)

PRODUCER: Michael Peden  
WRITERS: M. Gaye, D. Hall, S. Allen  
PUBLISHERS: Jobete, ASCAP; Stone Agate, BMI  
REMIXER: Daniel Abraham  
Epic 5554 (c/o Sony) (cassette single)

Second shot from Hall's "Soul Alone" outing is a thoroughly satisfying disco throwback, replete with sweeping string fills, clicking beats, and grand piano lines. Hall sounds far more relaxed here than he did on the album's disappointing first single, "In A Philly Mood." A lovely choice for several formats. Wonder if anyone has considered remixing this track into a lush houser for clubs?

### ★ ROBIN ZANDER *Show Me Heaven* (4:05)

PRODUCERS: Peter Asher, Jimmy Iovine  
WRITERS: J. Rifkin, E. Rackin, M. McKee  
PUBLISHERS: Famous, ASCAP; Ensign/Little Diva, BMI  
Interscope 5233 (c/o Atlantic) (cassette single)

Cheap Trick frontman's solo odyssey continues with this softly rhythmic and romantic pop/rock ballad. Zander's smooth, instantly recognizable voice meshes well with Maria McKee's pretty harmonies. Factor in the song's sweet lyric, and you have a good bet for gobs of deserved play on youth-oriented top 40 stations.

### EVERGREEN *Tomorrow Never Knows* (3:54)

PRODUCERS: tommandandy  
WRITERS: J. Lennon, P. McCartney  
PUBLISHERS: Northern Songs/Music Corporation Of America, BMI  
REMIXER: Ralphe Dee  
Next Plateau/London/FFRR 350036 (c/o PLG) (cassette single)

A page from the Lennon & McCartney songbook is reconstructed with a tribal/rave musical pen. Kicky electro beats are framed by razored synth lines and butt-wiggling percussion breaks. Ethereal female vocals give the song's wistful lyric a more haunting, enigmatic quality. Already getting regional club action, track would be appropriate for crossover and adventurous top 40 playlists.

### DEBBE COLE *Could You Be Loved* (7:30)

PRODUCER: Eddie "Love" Arroyo  
WRITER: B. Marley  
PUBLISHERS: Bob Marley/PolyGram International, ASCAP  
REMIXER: Eddie "Love" Arroyo  
Next Plateau/London/FFRR 857341 (c/o PLG) (12-inch single)

Seasoned session singer applies her cute voice to a pop-enriched cover of a Bob Marley classic. In this form, the song's original reggae tone is altered with a harder, chugging beat and pillow keyboard lines. Above all, it is still a thoroughly uplifting number, benefiting from Cole's earnest interpretation.

## R & B

### REGINA BELLE *The Deeper I Love* (4:05)

PRODUCER: Nick Martinelli  
WRITERS: P. L. Stewart, T. Haynes  
PUBLISHERS: Ensign/Lane Brane, BMI, PolyGram International/Toe Knee Hangs, ASCAP  
REMIXER: Nevelle Hodge  
Columbia 77220 (c/o Sony) (cassette single)

Aren't you just dying for one more single from Belle's "Passion" album? Why not! After a number of stately pop singles, she delivers a more urban-minded ballad, steeped in a hip-grinding bassline. Of course, nothing distracts the listener from that gorgeous voice. If only she had a better song to work with. In any case, any chance to hear Belle is well worth taking.

### ★ G-WIZ *Come & Play With Me* (3:23)

PRODUCERS: Jamaahl Harris, Gerald Bailerageau  
WRITERS: V. Merritt, J. Harris  
PUBLISHER: not listed  
REMIXERS: Jamaahl Harris, Gerald Bailerageau  
Scotti Bros. 75367 (c/o BMG) (cassette single)

Male quartet finally delivers the single that could break it on a national level. Low on gimmicks and trend-hopping production, track chugs along at a fun and funky pace. The vocals are loose and totally charming, while the tongue-twisting rap midway through the song works surprisingly well. Easy-paced jam deserves immediate attention at urban stations, which could pave the way for pop approval.

### PENNY FORD *Wherever You Are Tonight* (4:19)

PRODUCER: Randy D. Jackson  
WRITERS: A. Glass, J. Giscombe, R. Taylor  
PUBLISHERS: I Write Music/Careers-BMG, BMI  
Columbia 5470 (c/o Sony) (cassette single)

Props to Columbia for sticking with this formidable talent. Third single from Ford's eponymous debut gets better with each listen. She avoids the trap of oversinging on this heavily produced pop/R&B ballad. Instead, she opts for lower and richer notes, building to a climax that, ultimately, has far more dramatic impact. Could easily do the job at younger formats.

### JAMES BROWN *Georgia-Lina* (3:58)

PRODUCERS: James Brown, "Sweet" Charlie Sherrill  
WRITERS: J. Brown, C. Sherrill  
PUBLISHER: not listed  
Scotti Bros. 75376 (c/o BMG) (cassette single)

After way too many trend-conscious urban/dance singles, the legendary Godfather of Soul offers a delightful, bluesy R&B tune with a decidedly autobiographical tone. His voice is displayed here at its least affected; he's really just singing instead of howling and grunting. The end result is a well-conceived single that is best suited to

adult-skewed urban and AC formats.

### CAROLYN WALDEN *It's Got To Be Love* (no timing listed)

PRODUCER: Peter Radd  
WRITER: C. Walden  
PUBLISHER: Curcarrin, BMI  
Starmaker 0723 (cassette single)

Walden possesses a smooth and caressing alto, and it is put to good use on this jazz-spiced R&B ballad. Track has an overall live vibe that pushes it into a more mature demographic, which is just fine. After all, not every ballad should be fodder for school proms. Contact: 2665 S. Bruce St., Suite 291, Las Vegas, Nev. 89109.

## COUNTRY

### ► CLINT BLACK *State Of Mind* (2:56)

PRODUCERS: James Stroud, Clint Black  
WRITER: C. Black  
PUBLISHER: not listed  
RCA 62700 (c/o BMG) (7-inch single)

Set to a midtempo beat and energizing fiddles, Black reflects on the transporting power of familiar music.

### ► TOBY KEITH *A Little Less Talk And A Lot More Action* (2:49)

PRODUCERS: Nelson Larkin, Harold Shedd  
WRITERS: K. Hinton, J.A. Stewart  
PUBLISHERS: Sheddhouse/PolyGram International/Mulhouse/Songs Of PolyGram, ASCAP/BMI  
Mercury 1000 (c/o PolyGram) (CD promo)

It's time to blow off the cares of the world, Keith proclaims, starting at this bar. Single has a pounding beat and a let-it-rip message.

### ► JIM VARNEY *Hot Rod Lincoln* (2:45)

PRODUCER: Garth Funder  
WRITERS: C. Ryan, W.S. Stevenson  
PUBLISHER: Acuff-Rose, BMI  
BNA 62706 (c/o BMG) (7-inch single)

Actor Varney offers a folksy, humorous cover of this 1960 teen-oriented hit. Lifted from the soundtrack to "The Beverly Hillbillies."

### ► SHELBY LYNNE *Tell Me I'm Crazy* (3:43)

PRODUCER: Brent Maher  
WRITERS: R.M. Bourke, M. Reid  
PUBLISHERS: Songs De Burgo/Alma/Brio Blues, ASCAP  
Morgan Creek 0041 (cassette single)

Bluesy, dreamy, melodic, softly impertuning, and as emotionally hard-hitting as anything Lynne has ever done. A classic from start to finish.

### ► GENE WATSON *Snake In The House* (2:42)

PRODUCER: Ray Pennington  
WRITERS: T.W. Hale, W. Kimes  
PUBLISHERS: Life Of The Record/Star Brand, ASCAP  
Step One 468 (7-inch single)

What a treat it is to hear Watson's velvet and coiled-steel voice again—especially in a song that has so much texture and understated rage. A perfect pairing.

## NEW & NOTEWORTHY

### DADDY-O *Brooklyn Bounce* (3:46)

PRODUCER: Daddy-O  
WRITERS: Daddy-O, R. Troutman  
PUBLISHER: not listed  
Brooklyn/Island 6791 (c/o PGD) (cassette single)

Former Stetsasonic rapper goes solo with a danceable, hand-clappin' pop/hip-hopper. Festive invitation to party gets its juice from Daddy-O's mischievous rhymes and equally playful phrasing. The track is further fueled by an anthemic chorus that will sound phat pumpin' on top 40 and urban radio formats. Lots of good fun.

### THE ANGEL *Spirit Of Love* (4:11)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Brass/Interscope 5301 (c/o Atlantic) (cassette single)

The Angel is a rare breed of female rapper. She does not promote herself as a castratin' gangsta bitch, nor does she play the demeaning role of a man-hungry ho. Rather, she drops smart, world-wise rhymes about relationships. On this brilliant first

single from her fab self-titled debut, the Angel drops serious science within a shoulder-shaking funk/hip-hop groove that is seasoned with subtle reggae flavors. Highly contagious and credible jam has the muscle to work at both street and radio levels. Essential.

### ABIGAIL *Losing My Religion* (4:35)

PRODUCER: Ian Anthony Stephens  
WRITERS: Berry, Buck, Mills, Stipe  
PUBLISHER: Night Garden  
REMIXER: Ian Anthony Stephens  
ZYX 7092 (CD single)

British hi-NRG belter takes on the R.E.M. hit to great effect, laying a haunting lyrical reading over a throbbing trance/disco beat. Fans of the original may balk, but the song takes on a rich new personality in this context. Kudos to veteran dance music producer Ian Anthony Stephens for a visionary, and utterly ballsy, effort. A club hit in the making, with solid pop and crossover radio potential. Contact: 516-253-0800.

### ► ROGER BALLARD *You Can't Get There From Here* (3:38)

PRODUCERS: Bob Montgomery, Dan Goodman  
WRITERS: K. Stegall, R. Murrah  
PUBLISHERS: EMI-April/Keith Stegall, ASCAP; Tom Collins, BMI  
Atlantic 5332 (7-inch single)

If Ballard can keep delivering songs like this, he's going to be huge. He has a smooth, sensitive, confiding style that elevates ballads to heart songs.

### ★ RICK VINCENT *Hello, She Lied* (2:43)

PRODUCER: Wendy Waldman  
WRITERS: R. Vincent, W. Jennings  
PUBLISHERS: Rio Zen/Longitude/San Joaquin Son/MIke Curb/Blue Sky Rider/Rondor, BMI  
Curb 1061 (7-inch single)

Vincent is a smooth and persuasive vocalist. The production nicely counterpoints the downcast tone of the song with an assertive, danceable beat.

### ★ KENNY CHESNEY *Whatever It Takes* (3:01)

PRODUCER: Barry Beckett  
WRITERS: Chesney, Brock, Williams  
PUBLISHERS: Acuff-Rose, BMI; Sony Cross Keys, ASCAP  
Capricorn 18323 (c/o Warner Bros.) (7-inch single)

Newcomer Chesney possesses an agile, hard-hitting country voice, which he puts to good use here in this high-spirited lover's vow.

### ★ BLACKHAWK *Goodbye Says It All* (3:23)

PRODUCERS: Mark Bright, Tim DuBois  
WRITERS: J. MacRae, C. Black, B. Fischer  
PUBLISHERS: BMG/Little Beagle/Five Bar B/Bobby Fischer House On Fire, ASCAP  
Arista 2568 (c/o BMG) (7-inch single)

Catchy lyrics and sparkling, lingering vocal harmonies from this new male trio.

### TIM MALCHAK *For One Night* (4:22)

PRODUCERS: Tim Malchak, John Rollo, Jonathan Yudkin, Guy Daniel  
WRITER: Not listed  
PUBLISHER: Not listed  
Full House Records FHR 5001

Malchak has been a respected voice on Music Row since the mid-'80s, when he began charting with the duo Malchak & Rucker. His voice remains firm, vibrant, and oratorical in its impact. Contact: 1299 Highway 33, Farmingdale, N.J. 07727.

### RICKY LYNN GREGG *Three Nickels And A Dime* (2:30)

PRODUCER: Chuck Howard  
WRITERS: T. Barnes, Wayne Perry  
PUBLISHERS: Edge O'Woods/Taguchi/Zomba, ASCAP

Country vocals on a rock track. A surging, pounding come-on.

## DANCE

### ► MK FEATURING ALANA *Love Changes* (7:52)

PRODUCER: Marc "MK" Kinchen  
WRITERS: M. Kinchen, A. Simon  
PUBLISHER: Big On Blue, BMI  
REMIXERS: Marc "MK" Kinchen, "Little" Louie Vega, Kenny "Dope" Gonzalez  
Charisma/Virgin 38413 (c/o CEMA) (12-inch single)

Red-hot club darlings show no sign of cooling off with this luscious, deep-house confection from their fab debut album. DJs will dig Kinchen's instantly recognizable groove and Alana's throaty delivery. Album version of the track is a chunky jack-swinger that has a brain-embedding pop hook that should help open new mainstream radio doors.

### LESLIE MARIE *Ain't Nothing Gonna Keep Me From You* (4:07)

PRODUCER: Steve Gordon  
WRITER: B. Gibb  
PUBLISHER: Stigwood, BMI  
Vision 1278 (12-inch single)

Marie's squeaky-clean voice is well-suited to this Barry Gibb disco composition, made famous by Teri DeSario. A faithfully synth-happy, glossy arrangement is good for hi-NRG club DJs and crossover radio programmers with a hankering for fond memories.

### PHOENIX *The Answer* (no timing listed)

PRODUCERS: Ed "The Red" Goltsman, Nelson "Paradise" Roman  
WRITERS: D.A. Tobin, E. Goltsman  
PUBLISHERS: Suslik, BMI; Nancy Goltsman, ASCAP  
REMIXERS: Ed "The Red" Goltsman, Nelson "Paradise" Roman  
Bottom Line 9052 (12-inch single)

Venerable underground producer and composer Ed Goltsman teams up with

Nelson Roman to craft a deep and trippy houser that blends swooshing keyboard effects with electro-hip sound effects and a belting, soulful male vocal. Side one has soothing-but-insinuating ambience, while the "Message" mix on the flip is a rousing, Chicago-flavored throw down that woos DJs who regularly indulge in gospel-styled drama. A buried treasure to behold.

### ZOO EXPERIENCE FEATURING ANDREA MENDEZ *Thinking About Your Love* (no timing listed)

PRODUCERS: Bobbi & Steve  
WRITERS: R. Laviniere, S. Laviniere, A. Mendez  
PUBLISHERS: Westbury/Klub Zoo  
REMIXERS: Benji Candelario, Wayne Rollins, Oscar Poche, Jason Load  
80 Proof 525 (c/o Downtown) (12-inch single)

U.K. production team gains some New York underground juice, courtesy of the Big Apple's up-and-coming 80-Proof remix posse. This combination of talent brings forth an organ-grinding, deep-house sound with fairly broad appeal. Added pleasure is derived from Mendez's pixie-ish vocal. Contact: 212-925-0065.

## AC

### TERENCE TRENT D'ARBY *Let Her Down Easy* (4:05)

PRODUCER: Terence Trent D'Arby  
WRITER: T. T. D'Arby  
PUBLISHERS: Monasterio/EMI Virgin Songs, BMI  
Columbia 77231 (c/o Sony) (cassette single)

Here is yet another of many pop moods explored on TTD's eclectic "Symphony Or Damn" collection. Delicate, sparse arrangement is easily one of his most accessible and pleasing singles to date; it's a mystery why it hasn't been brought forward sooner. Regardless, complex and affecting song would an excellent fit into adult-oriented pop formats. Give it a fair shake.

### FERNANOO SAUNDERS *It's A Real Love* (4:11)

PRODUCERS: Fernando Saunders, Derrick Nakamoto  
WRITERS: K. O'Leary, F. Morse  
PUBLISHER: Jobete Music/China Plate/Up The Chart, BMI  
A&M 8218 (c/o PGD) (CD single)

Delicately composed romantic ballad spotlights Saunders' high, silky vocal. Smooth backing vocals and lush instrumentation round out a strong AC contender. Listen in.

## ROCK TRACKS

### ★ KATE BUSH *Rubberband Girl* (4:42)

PRODUCER: Kate Bush  
WRITER: K. Bush  
PUBLISHER: Kate Bush Ltd., BMI  
Columbia 5504 (c/o Sony) (CD promo)

Fun, funky, and full of appropriately flexible sounds, including the subtle vocal tricks Bush has made her calling card. Toe-tapping and head-bobbing, this one would be a cool, ear-catching addition to any playlist, but perceptive pop/rock programmers may hear drivetime potential here.

### COMBUSTIBLE EDISON *Cry Me A River* (no timing listed)

PRODUCER: not listed  
WRITER: Hamilton  
PUBLISHER: not listed  
Sub Pop 236 (7-inch single)

Intriguing, creepy cover with perfectly appropriate vocal performance and indie-rock/jazz outlook. Conveys a David Lynchian retro feel (especially as paired with instrumental flipside, "Satan Says").

## RAP

### ► ICE CUBE *Really Doe* (4:27)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Priority 52342 (cassette single)

The highly prolific Mr. Cube steps with his usual swagger on this infectious first peek into his new album, "Lethal Injection." An edge of anger and violence (not to mention more than a little profanity) will probably keep the track from top 40. But it hardly matters, since he has a sizable record-buying audience just waiting to snarf this up. Contact: 213-467-0151.

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.

## RCA Confab Is 'Right Here'

SOUTHURY, Conn.—"Right Here, Right Now" was the theme of the 1993 RCA Records Convention, held Sept. 8-12 here. The theme tied in with the title of SWV's gold single, "Right Here." Highlights included a multimedia A&R presentation, a panel discussion on "Women In The Music Industry," and performances by RCA acts in showcases of different music genres.



RCA act Black Girls entertains the RCA convention attendees.



The members of SWV receive plaques commemorating double platinum U.S. sales of their debut album, "It's About Time." Shown in front, from left, are band member LeLee, manager Maureen Singleton, and band member Taj. In back, from left, are Ron Howie, VP of sales, RCA; Greg Linn, associate director of product development, RCA; Butch Waugh, senior VP of promotion, RCA; Roland Edison, VP of black music promotion, RCA; Joe Galante, president, RCA; Randy Goodman, senior VP of marketing, RCA; Gwen Franklin, senior director of artist development, black music, RCA; Jeff Anderson, director of video promotion, RCA; Shari Segalini, manager of national singles sales, RCA; band member Coko; Kenny Ortiz, VP of A&R, black music, RCA; Pete Jones, president, BMG Distribution; and Skip Miller, senior VP, RCA.



The members of Big Country are congratulated after performing at "contemporary music night." Shown in front is Mark Eichner, director of A&R, RCA. In back, from left, are Dave Novik, senior VP of A&R, RCA; Pete Jones, president, BMG Distribution; band member Tony Butler; band manager Ian Grant; Ron Fair, senior VP of A&R and staff producer, RCA; Randy Goodman, senior VP of marketing, RCA; band member Bruce Watson; Rudi Gassner, president/CEO, BMG International; band members Mark Brzezicki and Stuart Adamson; Thomas Westfall, associate director of alternative promotion, RCA; Joe Galante, president, RCA; Matt Walden, senior VP, Fox Music Group; and Hugh Surratt, senior director of artist development, RCA.



Rick Pitino, coach of the Univ. of Kentucky Wildcats, socializes after giving a motivational presentation to RCA staffers about the importance of teamwork. Shown, from left, are Ron Urban, senior VP of operations, RCA; Butch Waugh, senior VP of promotion, RCA; Randy Goodman, senior VP of marketing, RCA; Pitino; Lou Simon, director of marketing analysis/planning, RCA; Joe Galante, president, RCA; and Dave Novik, senior VP of A&R, RCA.



The Smithereens celebrate their recent signing with a rousing performance at the conference.



Performers and RCA executives mingle backstage at "black music night." Shown in bottom row, from left, are three members of Me 2 U and their manager, Michael Elder. In the second row, from left, are Don Perry, president of Kaper Records; Roland Edison, VP of black music promotion for RCA; and two members of Me 2 U. In the third row, from left, are Pete Jones, president, BMG Distribution; Joe Galante, president, RCA; and Allison Ball Gabriel, senior director of A&R, black music, RCA. In the top row, from left, are three members of Black Girls and Skip Miller, senior VP of black music, RCA.



RCA artists and staffers gather for "country music night." Shown, from left, are Jeremy Marsh, managing director, RCA Label, London; Garth Fundis, VP of A&R, RCA Nashville; Joe Galante, president, RCA; Thom Schuyler, VP of Nashville operations, RCA; artist Lari White; artist Mike Henderson; Pete Jones, president, BMG Distribution; and Randy Goodman, senior VP of marketing, RCA.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**P**D ARMAGEDDON?: Crazy as it sounds, there's a movement afoot to return all public-domain titles—and we do mean all—to private ownership. A coalition of a dozen or so copyright owners, including ASCAP, BMI, and the Writers Guild Of America East, has proposed changes in copyright law that effectively would reclassify everything made since "The Great Train Robbery." The Library Of Congress' Copyright Office is partial to the idea, since it would help bring U.S. laws into conformity with developments in the European Community, which is edging toward 70-year coverage. The myriad PD mail-order specialists are up in arms about the prospect (admittedly far-fetched) of being copyrighted out of business. Their responses, sure to question how rights to old, forgotten titles could be assigned, are due this month. Italy, meanwhile, has taken the backward-looking lead with a recent high court ruling that protects pre-1948 movies for 62 years.

**T**RYING: Sony Wonder hopes to land a major music and video chain for its "Addams Family Values," the third audiobook-and-book entry in the Storyteller Series it launched in July. Musicland and its affiliated Suncoast Motion Picture Co. have placed the \$8.98 line in some locations. Blockbuster hasn't, but "we're trying," says Sony Wonder VP Wendy Moss. "Addams Family Values" is based on the theatrical release that opens this month and will be hyped in the Paramount-McDonald's fall promotion. "I wish we were [as well]," adds Moss, who is working on a Storyteller deal with Loews Theaters, a Sony unit.

**V**IDBITS: Road work pays off. Cynthia Targosz's Suncoast promotion quadrupled "Best Bust" store orders to 200 cassettes a week. It's her first big retail inroad; mail order accounts for the great bulk of 40,000-unit sales. Targorz reportedly is discussing a "body parts" fitness series with a studio... MCA/Universal Home Video has promoted creative services VP Craig Relyea to marketing VP, a spot vacated when Andrew Kairey was named sales and marketing senior VP. More changes are due.

## Slow Year For Classic-Vid Promos Labels, Dealers Touting Secondary Titles

BY EILEEN FITZPATRICK

**L**OS ANGELES—It might just be an off year, but no major Hollywood classic is celebrating a milestone anniversary in 1993 to allow retailers the opportunity to entice holiday shoppers with pricey collector's editions and flashy cross-promotions.

"There really isn't a good feature film for adults, either, and we're having a hard time coming up with a buy," says Rosemary Atkins, VP of product at Videosmith, a 16-store, Boston-based chain.

In the past, suppliers have taken advantage of milestones to remaster, restore, repackage, and generally spiff up classic titles, including Turner Home Entertainment's "King Kong" and "Citizen Kane," MGM/UA Home Video's "Singin' In The Rain," and New Line Home Video's "The Graduate."

By far the most successful repackagings are the 50th-anniversary editions of MGM's "Gone With The Wind" and "The Wizard Of Oz." Combined unit sales on gift sets and single units of the two titles are nearly 6 million, according to trade sources. With single units of "GWTW" still priced at \$89.98, the numbers are particularly impressive.

FoxVideo's Studio Classic line is allowing retailers to offer some new old-

ies for collectors, even if they aren't tied into an anniversary package.

"Films like 'Jane Eyre' and 'The Snake Pit' are high-demand titles," says Layne Roschenwimmer, sell-through buyer at Title Wave Video in Minneapolis. "Other than these Fox titles, there's not a lot of never-before-released classics."

FoxVideo began sifting through its library last year, and developed a year-long marketing program for the line. The first three titles—"Noel Coward's Cavalcade," "Gentleman's Agreement," and "How Green Was My Valley"—debuted in February. FoxVideo has released one a month since. Each is priced at \$19.98.

"We decided to take a close look at our catalog, and found through our preferred-retailer list that there was a lot of pent-up demand for many of these titles," says Vince Larinto, FoxVideo senior VP of sales.

For example, he says, sales of "The Mark Of Zorro" "blew out our forecast."

Columbia TriStar Home Video has "The Studio Heritage Collection," featuring titles that have had plenty of retail exposure but have been newly restored. The six-movie collection, available since Oct. 6, includes "The Bridge On The River Kwai," "The Guns Of Navarone," "Mr. Smith Goes To Washington," "Holiday," "Here Comes Mr. Jordan," and "The More The Merrier." Preceding each movie is a documentary short, "The Art Of Restoration," hosted by John Singleton.

"We don't think classics are a seasonal item," says Bill Perrault, Columbia TriStar marketing VP. "The timing of the release was not affected by the holidays."

Columbia TriStar has put together a nine-city tour for "Bridge" to gain publicity about the collection. In addition, the studio will show the restored version of "Mr. Smith Goes To Washington" to freshman members of Congress on Tuesday (9).

Some dealers, however, question the marketing strategy.

"Those titles have been on the market so long that I don't see collectors replacing their copies of 'Bridge On The River Kwai,'" says Atkins. "I don't think a restored version will add more sales."

With little new product to display, Atkins says, Videosmith is going for "maximum breadth and minimum depth."

The chain also will place its classic promotion near the new-release shelf, to take advantage of December's strong rental line-up.

"The marketing focus is very differ-

ent this year," she says. "We're selling to our rental customers and finding product not carried by mass merchants."

Her picks include "Attack Of The 50-Foot Woman," to play off the HBO remake starring Daryl Hannah: "Laura"; "An Affair To Remember"; and "Two For The Road," starring Audrey Hepburn. FoxVideo's "An Affair To Remember" is still playing off the theatrical success of "Sleepless In Seattle," which uses footage of the 1957 Cary Grant-Deborah Kerr tearjerker. "Sleepless" debuts on cassette this month, with rental preorders estimated in excess of 450,000 units, further hyping "Affair."

Roschenwimmer is counting a few re-priced titles to stock Title Wave's classic promotion. His picks include MGM/UA's "Casablanca," now priced at \$19.99, and FoxVideo's colorized version of "Miracle On 34th Street" at \$9.98.

"We're really happy that we're able to compete with the mass merchants on this title," he says. "I don't think it will kill sales on the black and white version, which we'll still sell at \$14.98."

## CIC Bypasses Sell-Thru With 'Direct' Catalog

BY PETER DEAN

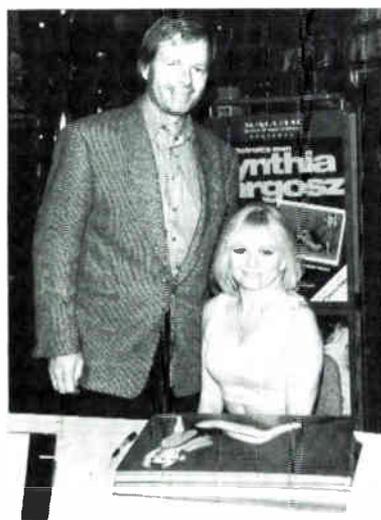
**L**ONDON—CIC, international home video distributor for Universal and Paramount titles, is bypassing traditional sell-through outlets with a direct-mail initiative on 300 back-catalog titles. The company describes the "Direct From Hollywood" campaign as a trial launch, with 500,000 50-page brochures sent to consumers in an effort to widen the buying audience.

The move is one small front in a major offensive conducted this year by CIC, in which the company has been pro-active across a wide range of its business areas, primarily in taking better control of its chain of distribution.

In 1993 CIC has:

- Installed rental subdistribution through four major wholesalers;
- Invested 500,000 pounds (\$750,000) in trade marketing for rental in the final quarter;

(Continued on page 85)



**This Bust Boomed.** Fitness expert Cynthia Targosz takes a break from autograph signing to pose with Suncoast Motion Picture Co. head Gary Ross during a three-mall promotion in her hometown of Detroit. Targosz was there to help Suncoast sell copies of "Cynthia Targosz's Best Bust," priced for the occasion at \$9.95. Demand, prompted by her appearances on local TV and radio, was said to be healthy.

## HAPPY NEW YEAR!



We're so excited about Playboy's *Playmate Video Calendar 1994*, we just couldn't wait to share it with you. It's the annual edition that's always a favorite with your customers. And with sales like these, you'll be celebrating the New Year early, too!

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## Raffi's Back With Long-Awaited Vid, Album Releases

**RAFFI'S RETURN:** Raffi's long-anticipated new concert video, "Raffi On Broadway," is out (along with an accompanying audio release), and that's good news for retailers. The Bearded One's first two concert long-forms, "Raffi In Concert With The Rise & Shine Band" and "A Young Children's Concert With Raffi," both have hit quintuple platinum, and the new one is expected to follow suit. It's good news in general, as well, because the new products show the Raffmeister in top form. His well-publicized hiatus from the children's industry, during which he became a full-fledged eco-activist, left Raffi's young following (parents included) anxiously awaiting his return—as indicated by his series of sold-out



by Moira McCormick

comeback concerts last spring.

"Raffi On Broadway" premiered on The Disney Channel Oct. 6, and was released Oct. 12 by MCA/Universal. The program was filmed at New York's Gershwin Theatre last April during Raffi's groundbreaking appearance there, and is a faithful re-creation of the Raffi concert experience. His considerable charisma, contagious warmth, and effortless rapport with his audience are proof that Raffi deserves his unofficial title as the king of kids' music.

Incidentally, Raffi was honored in August by the Earth Communications Office (ECO) for his anti-CD longbox campaign. With longboxes receding into memory at this point, it wouldn't hurt to remember that the first artist to put his money where his mouth was regarding the environment was Raffi—who insisted that his 1990 album, "Evergreen Everblue," be released sans the wasteful packaging.

**FAMILY AFFAIR: LIVE** Home Video will launch its World Of Family Entertainment label Nov. 2. The new line, which comes under LIVE's Family Home Entertainment aegis, includes features on video for family audiences, with entries from around the world.

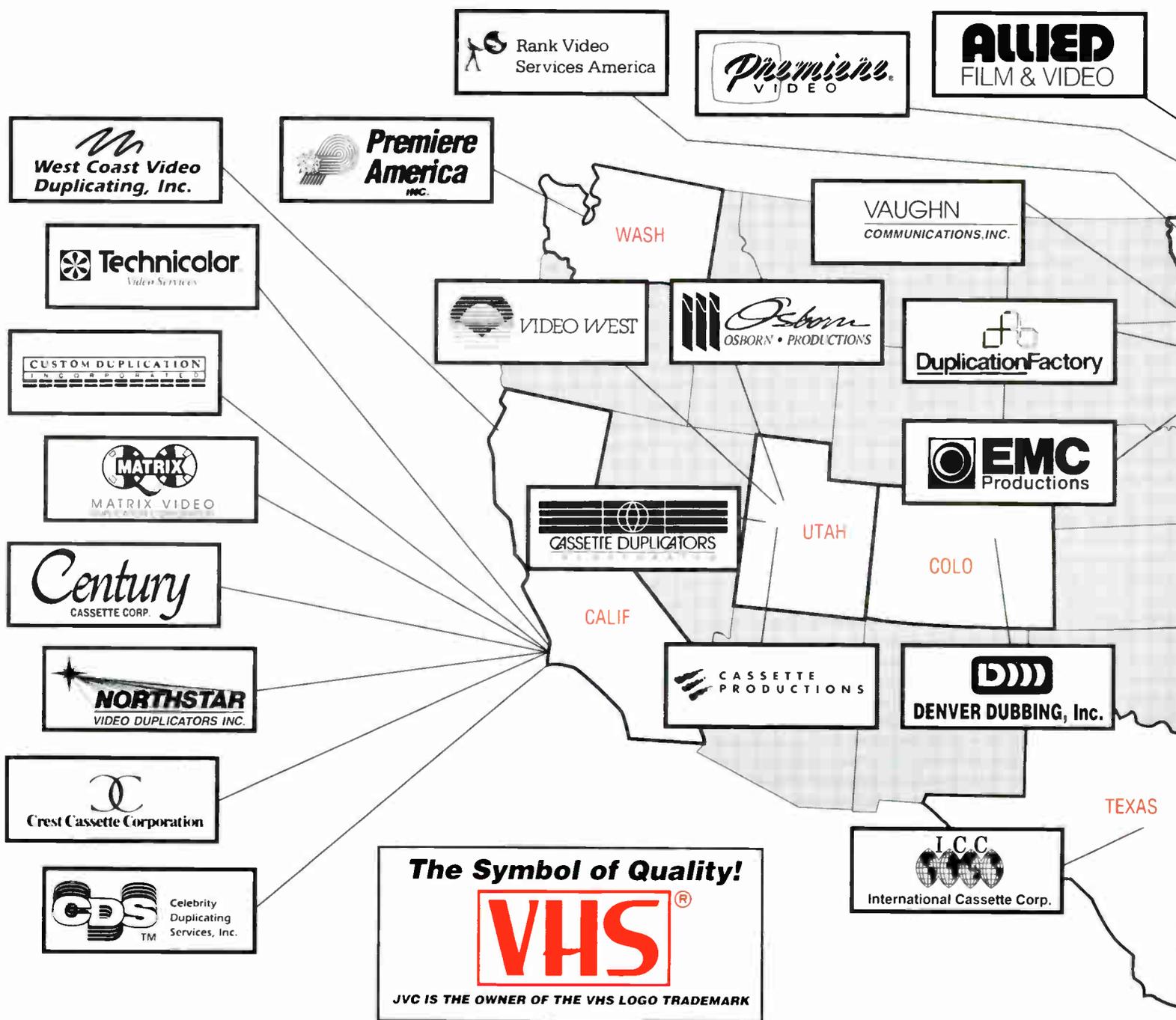
FHE is offering the first seven World Of Family Entertainment titles singly or in a "buy six, get one free" pre-pack. The pre-pack comes with mini-posters for each of the seven, as well as an in-store promo reel, window decal, and growth charts to be used as customer premiums. Retailers who purchase the pre-pack qualify to become a "LIVE Wire Gold Retailer," with benefits including screeners, access to LIVE's toll-free fax line, premium

(Continued on next page)

MAKE SURE YOUR VIDEOS ARE....

# Licensed

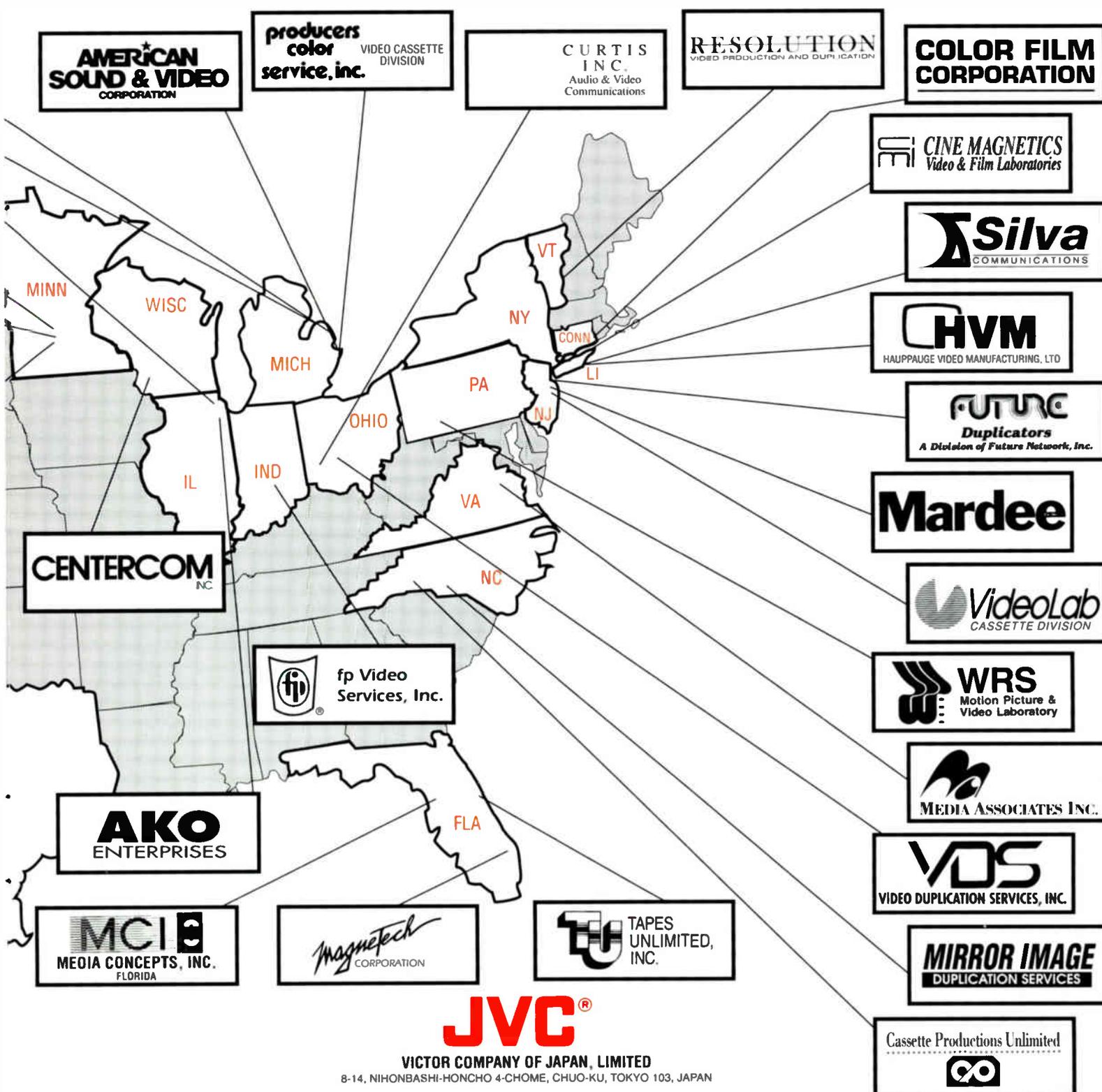
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# By JVC...

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## CHILD'S PLAY

(Continued from preceding page)

merchandising kits, special P.O.P., etc. The first World Of Family Entertainment titles are "The Bulldozer Brigade," "Cool Change," "Dusty," "The Magic Snowman," "What The Moon Saw," "Woof!," and "Young Detectives On Wheels."

**MORPHIN' FUN:** PolyGram Video, hot on the heels of its success with the Marvel Comics "X-Men" home video series, is releasing the popular new kids' superhero series "Mighty Morphon Power Rangers" on video. The half-hour show, which airs five days a week on the Fox network, combines live action and animation. PolyGram Video will issue five "Mighty Morphon" titles throughout the fall, each 30 minutes and \$9.95. Upcoming titles include "Day Of The Dumpster," "Food Fight," "High Five," "Happy Birthday, Zack," and "No Clowning Around."

Just out from PolyGram is the animated holiday tale "Noel" (25 minutes, \$12.95). Narrated by Charlton Heston, it's the story of a magical Christmas-tree ornament that comes to life, and is passed from generation to generation.

**LAY ON, MACDUFF:** An unusual, eminently worthwhile indie release is "Banquo's Wagon," the first in a planned series of "multicultural awareness musical videos," as creator Roberto Mighty describes it. Banquo is a colorfully scroungy-looking street vendor whose cart is filled with exotic artifacts from across the globe. The kindly gent introduces a quartet of American kids with diverse ethnic backgrounds to the songs and tales of their ancestral lands (Puerto Rico, China, Jamaica, and Vietnam). The modestly budgeted production won't win any technical awards, but its rough-edged street immediacy has an energy all its own. For sheer heart and soul—not to mention educational aspects—"Banquo's Wagon" is one of the better children's video productions around (available from Robert Mighty Productions, Brookline, Mass.).

**NEW & NOTED:** Now through Nov. 15, Los Angeles publisher Price Stern Sloan is offering a 24-copy, complete assortment of its Wee Sing or KidVidz titles, including the three newest releases, "The Wee Sing Train" and KidVidz's "Paws, Claws, Feathers, And Fins" and "Piggy Banks To Money Markets." A free floor display is available; other terms of the promotion include free freight and unlimited number of buys during order period.

**KIDBITS:** Latest in the best-selling Kidsongs music video series, co-distributed by View-Master and Warner Bros., is "If We Could Talk To The Animals" . . . Mary-Kate and Ashley Olsen have been all over the tube this fall, promoting their Zoom Express/BMG Kidz release "Our First Video" (which debuted on Billboard's music video chart at No. 3) with appearances on, among others, "The Arsenio Hall Show," "Entertainment Tonight," the ABC-TV

(Continued on page 86)

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ ★ NO. 1 ★ ★ ★</b>								
1	1	5	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	4	11	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
3	2	14	HOME ALONE 2	FoxVideo 19B9	Macaulay Culkin Joe Pesci	1992	PG	24.98
4	3	11	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
5	5	8	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
6	7	177	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
7	12	3	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
8	6	7	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
9	11	5	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
10	9	53	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
11	10	6	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
12	8	8	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
13	15	24	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
14	13	9	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
15	17	11	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
16	14	8	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
17	21	2	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
18	19	33	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
19	NEW ▶		HAPPILY EVER AFTER	Worldvision Home Video B045	Animated	1993	G	24.95
20	20	3	DEF LEPPARD: VISUALIZE	PolyGram Video 4400B65073	Def Leppard	1993	NR	19.95
21	16	11	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
22	22	3	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
23	28	8	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80879	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98
24	NEW ▶		REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Sony Wonder LV49209	Animated	1993	NR	14.98
25	24	24	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
26	NEW ▶		PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
27	18	3	ALI BABA AND THE FORTY THIEVES	Universal City Studios MCA/Universal Home Video B0641	Jon Hall Turhan Bey	1943	NR	14.98
28	30	31	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
29	39	26	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
30	NEW ▶		THE ARABIAN NIGHTS	Universal City Studios MCA/Universal Home Video 81576	Jon Hall Maria Montez	1942	NR	14.98
31	27	2	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12420	Wesley Snipes	1992	R	19.98
32	26	15	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
33	33	8	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
34	32	8	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
35	25	8	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 8129B	Onslow Stevens Lon Chaney, Jr.	1945	NR	14.98
36	23	9	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
37	RE-ENTRY		DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98
38	NEW ▶		REBA MCENTIRE: GREATEST HITS	MCA Music Video 10932	Reba McEntire	1993	NR	19.98
39	31	7	THE MUMMY'S GHOST	Universal City Studios MCA/Universal Home Video B0B56	Lon Chaney, Jr. John Carradine	1944	NR	14.98
40	40	4	MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

**"Bodies, Rest & Motion" (1993), R, New Line Home Video, prebooks Nov. 23.**

Obnoxious, high-strung electronics salesman Nick (Tim Roth) gets fired and decides to abandon his small Arizona city for a new life in Butte, Montana. His indifferent girlfriend Beth (Bridget Fonda) agrees to leave with him, but becomes sidetracked by the romantic overtures of laid-back house painter Sid (Eric Stoltz). Although Stoltz launches into one lovestruck monolog too many, this film is crammed with hilarious moments, such as a curious yard sale over which Beth presides with her best friend Carol (Phoebe Cates), or the delightfully indelicate Nick's firm belief that the Native American gas station attendant filling his tank has "special powers." It should interest the set that loved "Singles" (also starring Fonda), although leaning too heavily on "Generation X" appeal may turn off as many viewers as it intrigues.

**"Masala" (1992), unrated, Fox Lorber Home Video, prebooks Dec. 2.**

The Indian community in Toronto provides the setting for this oddball comedy/drama about a petty crook named Krishna (Srinivas Krishna), who comes back home to a decidedly peculiar coterie of family and friends. Most peculiar is the divine kibitzing of the blue-skinned—and campily effeminate—"god" Krishna (Saeed Jeffrey), who speaks to his one aged believer through her VCR. With a sprawling plot that involves heroin addiction, the sari trade, a priceless postage stamp, infomercials, suspicious Mounties, Sikh separatists, and racist bullies, "Masala" also features unexpected musical production numbers and a sensibility that often recalls the surrealist humor of Luis Bunuel or Ken Russell. With a little sex, a little violence, and a playfully sacrilegious streak, it's an irreverent original that should have little trouble finding its cult audience.

**"The Night Of The Following Day" (1968), R, MCA/Universal Home Video, prebooks Nov. 24.**

Wealthy young woman Pamela Franklin is kidnapped from a French airport by a pair of professional criminals—Marlon Brando, who might not be as evil as he seems, and Richard Boone, who might be lots more

evil than he seems. Assisting in their elaborately executed scheme is Brando's girlfriend Rita Moreno, a drug abuser whose precarious mental state threatens the already-shaky gang. Except for its violent finale, most of the action here is "psychological," leading viewers to yearn for less chatter and more caper. Its stark, realistic portrayals are its greatest asset, and Brandophiles should come out of the woodwork to check out his turtlenecked, moodily ambivalent bad guy.

**"Red Shoe Diaries 3: Another Woman's Lipstick" (1993), R and unrated, Republic Pictures Home Video, prebooks Nov. 22.**

Zalman King, the man who made his reputation on semi-porn movies starring semi-recognizable actors, returns with the third chapter in his soft-core anthology series. The stories feature a law student (Nina Siemaszko) who can't choose between two men, so she keeps both; a cheated-on wife (Maryam D'Abo) who's fascinated with the other woman; and a taciturn Frenchwoman (Lydie Denier) who's furious at her muscle-bound boyfriend (Richard Tyson). Cursory attempts to imbue these tawdry tales with emotional depth are laughable, and viewers will often wonder when these characters are going to stop talking and have sex already. (Yet, as "erotica" that purports to take the woman's viewpoint, it's awfully bashful when it comes to male nudity.) Should do well against other gauzy, soft-focus contenders in this increasingly crowded field.

**"Guilty As Sin" (1993), R, Hollywood Pictures Home Video, prebooks Nov. 22.**

Successful criminal defense attorney Rebecca DeMornay takes on the case of accused wife-killer Don Johnson, but discovers too late that he's the... Client From Hell! If anything can sink this dreary "From Hell" trend in thrillers, it might be this overlong, uninvolved story of a lawyer who a) knows her client is guilty, but is professionally bound to secrecy, and b) is implausibly forbidden to drop the client. As the irresistibly charming ladykiller, Johnson proves as free of charm as the film itself is of surprises, and—in true "From Hell" form—DeMornay earns no sympathy after getting involved with

(Continued on page 85)

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# Narratives In DVS Vids Enable The Blind To 'Watch' Films

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Blind people now can "watch" movies with the help of the Boston-based DVS Home Video catalog. The videos feature verbal descriptions of the action and scenery (without interfering with the dialog), enabling blind and visually impaired people to enjoy movies.

The project began in 1990 when Boston TV station WGBH developed Descriptive Video Service, which added descriptive narrations to a number of PBS series. The description was broadcast on a second audio channel, so that viewers with stereo TVs could hear it simply by pressing a button.

WGBH previously had been a pioneer in developing closed-captioning

for the hearing impaired. "So when this new technology came [the addition of a second audio channel], we thought, 'how can we use that to help other groups have access to TV?'" says the station's director of media relations, Jeanne Hopkins. "We thought this could be of real service to blind people."

The program expanded in December 1991 with the launch of DVS Home Video, a cooperative effort between the WGBH Educational Foundation, the U.S. Department of Education, Paramount Home Video, and Buena Vista Home Video. Since then, Time Life Video, Pacific Arts, Shanachie, MCA Universal, and MPI Home Video have climbed aboard.

The videos range in price from \$14.95 to \$39.98. DVS chooses its ti-

tles based on requests from focus groups and organizations for the blind. "The studios have been great about making their titles available. It's a real cooperative effort," says DVS marketing director Ray Joyce.

Until recently, cassettes were available only through the catalog and in nearly 400 public libraries around the country. In July, however, four retailers began stocking and renting DVS titles: VideoSmith in Massachusetts, Panorama Video in Minnesota, Starmaster in Florida, and Acme Video in Saskatchewan. A number of other stores have expressed interest following a recent article in the Wall Street Journal, Joyce says.

"It's really a wonderful service," says VideoSmith executive VP Rosemary Atkins. "We've been drawing a lot of visually impaired people from far away, outside our normal range, who come for the DVS videos. We're at a point in our society where we take closed-captioning pretty much for granted, but for visually impaired people there was really nothing like that until now."

DVS currently has 38 videos available, ranging from "The Civil War" and "The Godfather" to the just-released "Beauty and the Beast." The biggest sellers to date have been "Ghost" and "Honey, I Shrunk The Kids," which sold 400-500 units each,

says Joyce. The company expects to have 60 titles available by the end of the year.

"The real thrill is seeing kids enjoying the films," says Joyce. "We

showed 'Sister Act' at a blindness convention, and it was wonderful to see 200 people laughing and enjoying jokes they would not have known without the description."

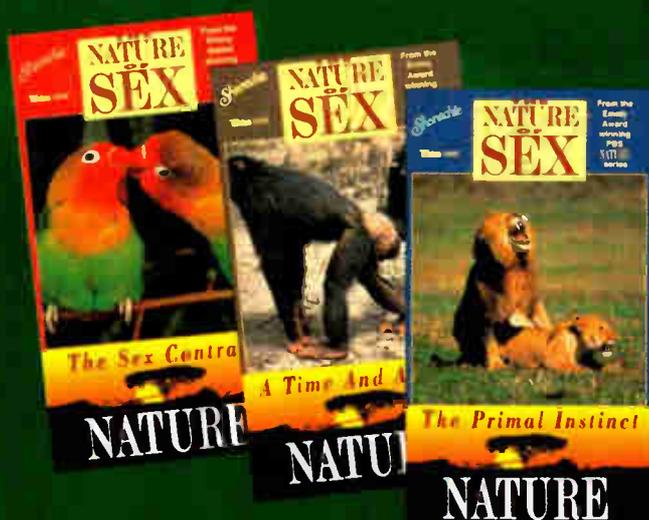
## THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Nightmare Before Christmas (Buena Vista)	8,212,477	1,654 4,965	2	16,496,778
2	The Beverly Hillbillies (20th Century Fox)	4,923,073	2,148 2,292	2	25,378,808
3	Demolition Man (Warner Bros.)	4,202,828	2,141 1,963	3	45,587,434
4	Cool Runnings (Buena Vista)	3,694,665	1,832 2,017	4	38,212,556
5	Rudy (TriStar)	3,603,900	1,465 2,460	2	11,269,413
6	Fatal Instinct (MGM)	3,502,569	1,886 1,857	—	3,502,569
7	Malice (Columbia)	2,904,181	1,519 1,912	4	36,709,007
8	The Joy Luck Club (Buena Vista)	2,048,557	600 3,414	7	21,629,060
9	The Age of Innocence (Columbia)	1,553,481	839 1,852	6	27,190,937
10	Judgment Night (Universal)	1,410,765	1,350 1,045	2	10,048,045

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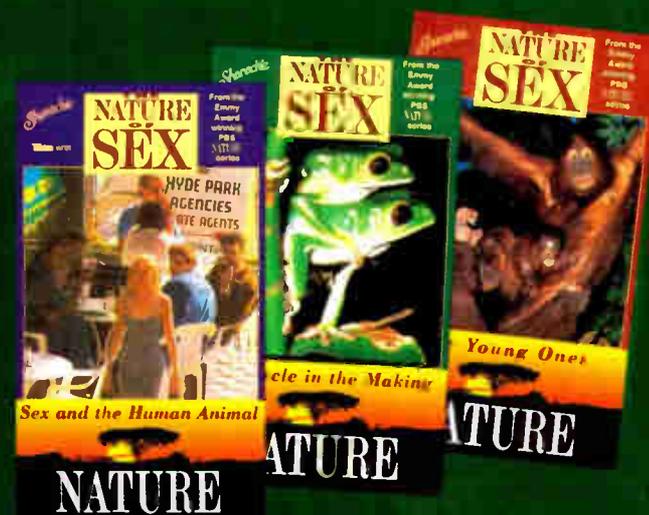
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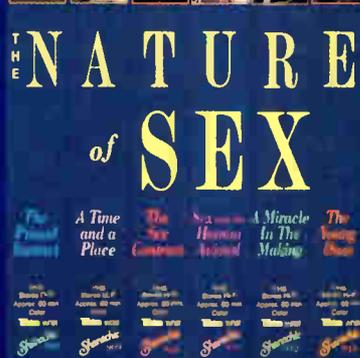
## THE NATURE OF SEX

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or as **SEPARATE** videos at \$19.95 each Sugg. Retail Price

The *NATURE of Sex* is like nothing ever attempted before on television — a six part epic look at the world of sex. More than two years in the making, this trailblazing special event of *NATURE*, television's most acclaimed natural history series, presents a graphic panorama of sexual diversity, desire and display. The images are spectacular and the stories often bizarre enough for tabloid headlines. Throughout, intimate insights are presented that trace the roots of human sexuality from its earliest beginnings.



*The Primal Instinct* starts off the series by looking at the remarkable variety of ways the sex urge is expressed among the Earth's countless species. *A Time and a Place* explores how the sun, moon, and seasons of nature profoundly influence courtship, mating and birth. *The Sex Contract* focuses on how animals select partners and explores the duration of that contact, which might last a moment or a lifetime. In *Sex and the Human Animal*, the origins of human sexuality are investigated by looking at other social animals and the various ways in which different cultures define sexual roles. *A Miracle in the Making* graphically shows the ingenious ways animals mate, prepare for birth and deliver their young. *The Young Ones* takes a look at life after sex, exploring the bond between parent and offspring.

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## Blockbuster Seeing Dark Side Of Music Retailing

**WAYNE'S WORLD:** Blockbuster Entertainment, taking a crash course in music retailing 101, is coming up with some disturbing statistics.

"We're in something we don't know much about," said Wayne Huizenga during a recent appearance before the Hollywood Radio and Television Assn. "And it's a business in flux: 1992 was up, but 1993 is down."

The biggest concern may be that 40% of record store customers walk out without making a purchase. He also cited the lack of megastores to provide an exciting retail experience, as well as the absence of advertising, as chief concerns.

"Last year we spent more on advertising than the entire music industry put together," he said.

Blockbuster plans to have about 200 megastores open by 1998.

"The idea is to create the excitement of a Disneyland with the convenience of a local Blockbuster store," he said.

Consumers in the Fort Lauderdale, Fla., area will be the first to judge; a Blockbuster Music prototype store opened there Oct. 26.

**LASER'S UPS & DOWNS:** The format may have superior sound and picture quality to VHS tape, but after more than 10 years on the market laser has never been able to live up to its potential. However, a surprising number of retailers seem to be embracing the format.

"Quite a few large chains already carry laser," says Kimberly Harton, laser sales manager at Florida-based Bassin Distributors. "But smaller stores are now looking to add it or expand existing departments."

Harton, hired just four months ago to manage Bassin's expanding laser client base, says about 400 dealers stopped by the company's booth at the East Coast Video Show to talk about carrying the format, as well as music. Overall, Bassin's laser business has grown by 47% since May, Harton notes.

Bassin offers a 50-title buy-in program, 100% return in the first 90 days, free freight with a \$500 order, customized racks, P.O.P. material, and a special-order catalog.

And what's the hottest-selling genre? Adult titles, with the more X's the better. "It's a hot category," says Harton. "No sooner do we get them in than they're out the door."

Kirk Kirkpatrick, VP of sales at WaxWorks/VideoWorks, says the company's laser business has doubled in the past year, but still lags well behind its games business.

"The key is to get a penetration level of 1 million players," he says. "Manufacturers said that would happen last Christmas, and it didn't. Maybe it will happen this Christ-

mas."

Laserdisc player sales are estimated to be at 300,000 units this year, according to the Electronic Industry Assn.

**RETURN TO SENDER:** Nothing puts fear into the hearts of video sales reps like the word "returns."

In order to alleviate the stress, Video International & Associates will offer its customers the "Music Video Plus System," an inventory-control software program developed by Nordic Information Systems.

VI&A is a Detroit-based shipping and marketing support company, and the parent of rackjobber Visual Expressions.

"The MVPS system allows a company to manage inventory from a centralized location," says Amelie Rider, marketing coordinator at Nordic.

For example, MVPS gives buyers at the rackjobber immediate access to a title's selling performance at any retail location. It also tracks inventory, and can determine if the title has lost its legs or if it deserves one more chance on the selling floor.

"While Visual Expressions services retail accounts, we offer manufacturers a sophisticated distribution system," says Don Helgesen, president of VI&A. "With MVPS, the computer systems for retail and logistics systems for manufacturers are now available from a single source."

Visual Expressions has been online with Nordic for two years. Other clients include Rank Retail Services, Ingram Merchandising Services, and Sight & Sound Distributors.

Rider expects Nordic to add game manufacturers, which she predicts will increase business by a third.

"Game manufacturers like to concentrate on product development, not distribution," she says.

**STUDIOS ARE LISTENING:** Add Vidmark Entertainment to the list of studios to test extended pay-per-view window dates on rental titles.

At the request of retailers who feel a 30-day window doesn't give them enough time to work rental product, Columbia TriStar, Paramount, Warner, and PolyGram Video have opened their windows to 45-90 days.

Upcoming Vidmark titles under the 90-day pay-per-view policy are "Woman Of Desire," streeting Jan. 26; "Cyborg Cop," streeting Feb. 9; and "Philadelphia Experiment 2," streeting Feb. 23.

Vidmark's "Warlock: The Armageddon," available Dec. 22, has a 45-day pay-per-view window.

**NEW MEDIA SYNERGY:** Paramount Home Video and Paramount Interactive—the new busi-



## SHELF TALK

by Eileen Fitzpatrick

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	2	9	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
2	3	9	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
3	1	4	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
4	4	11	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
5	8	2	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
6	5	8	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
7	6	6	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
8	7	13	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
9	9	6	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
10	NEW ▶		THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
11	10	7	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
12	12	4	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
13	11	12	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
14	13	11	BENNY & JOON	MGM/JA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
15	14	5	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
16	NEW ▶		THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
17	17	7	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
18	NEW ▶		COP AND A HALF	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
19	18	12	UNTAMED HEART	MGM/JA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
20	20	3	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
21	24	3	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
22	21	9	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
23	15	16	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
24	16	16	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
25	22	10	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
26	19	17	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
27	23	11	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
28	25	12	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
29	30	11	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
30	26	9	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
31	27	5	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G
32	29	10	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
33	31	7	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
34	37	2	EXCESSIVE FORCE	New Line Home Video Columbia TriStar Home Video 76053	Thomas Ian Griffith	1993	R
35	28	16	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
36	NEW ▶		A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 2002	Reese Witherspoon Ethan Randall	1993	PG
37	32	8	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
38	NEW ▶		HIGHLANDER: THE GATHERING	Hemdale Pictures Corp. Hemdale Home Video 7183	Christopher Lambert Vanity	1993	PG-13
39	36	4	THE OPPOSITE SEX...AND HOW TO LIVE WITH THEM	Miramax Films HBO Video	Arye Gross Courtney Cox	1993	R
40	34	13	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## MARQUEE VALUES

(Continued from page 82)

such an obvious psycho. Although there's no sexual tension between DeMornay and Johnson, perhaps name recognition alone will be a sufficient lure.

"Metamorphosis" (1990), R, Vidmark Entertainment Home Video, prebooks Nov. 30.

In a top-secret, government-backed research lab, a vicious mu-

tant beast breaks loose and stalks the halls, bent on eviscerating not only the facility's evil director and his goons, but scientists and bystanders as well. (Of course, only the threat of defunding stalks the halls of a real top-secret, government-backed research lab, which probably couldn't even afford decent goons.) The crocodile-toothed monster at hand is really a scientist who underwent the ti-

tle transformation after being infected by an alien creature in an accident too stupid to describe. Its vague stabs at humor suggest that the film makers were attempting a monster-movie spoof along the lines of "Tremors," but no shock-yocks are raised. Since "Metamorphosis" doesn't generate much suspense, either, its sole attraction is disgustingly well-crafted special effects.

"Beach Babes From Beyond" (1993), R, Torchlight Entertainment, prebooks Nov. 23.

New soft-porn label Torchlight takes a lesson from the Troma Team and makes a movie in which all the effort was put into coming up with a funny title, and everything else went down the drain. Three busty bim-bettes from outer space crash-land on Earth and meet a trio of Earth-dudes in a wafer-thin story in service of topless women and mood-lit love scenes. With a leering, giggly view of sex, this first Torchlight release is strictly dim-bulb entertainment. (The only people who might find its jokes amusing are about 10 years too young to rent the tape.) On the other hand, Torchlight is to be admired for adding former Boy Wonder Burt Ward to the cast, as well as relatives-of-the-famous Joe Estevez, Jaqueline Stal-lone, Joey Travolta, and Don Swayze. Such blatantly employed poverty-row techniques will probably enhance a so-bad-it's-good reputation.

## SHELF TALK

(Continued from preceding page)

ness unit of Paramount Communications, which has just begun to distribute computer and multimedia software titles—have teamed up to create excitement for both media. It is believed to be the first such internal cooperation at a major studio.

Consumers who purchase one of four new Paramount Interactive CD-ROM titles, including "Movie Select," "Lenny's Music Toons," "Rock Rap'n'Roll," and "Richard Scary's Busytown," will find a \$2.50 coupon good for one of five Paramount Home Video catalog titles. Included are "Star Trek V: The Final Frontier," "Indiana Jones And The Last Crusade," "Top Gun," "The Naked Gun," and "Ghost."

Consumers send in a coupon noting their movie selection, proof of purchase, and an extra \$2.50 for postage and handling. The offer lasts until Jan. 31, 1994. Consumers are alerted to the offer via a sticker on Paramount Interactive titles, which currently retail in the \$60-\$80 range.

## CIC BYPASSES SELL-THRU WITH 'DIRECT' CATALOG

(Continued from page 79)

- Attempted to push retail through nontraditional outlets such as super-market chains;

- Invested 100,000 pounds (\$150,000) in consumer research;

- Dropped the word "video" from the company's name, promoting Universal and Paramount instead.

With a retail background in the confectionery industry, CIC managing director Graham Gutteridge sees video like any other product line, and says the U.K. video industry needs to adhere to the principles of other consumer goods.

"We can't fence off from the rest of the world," he says. "We have to create a direct interface with retailers. The cinema is the art form side, while video is the commercial side—we're the shire horse of the industry. We're not the people who generate the movies, but video generates 60%-70% of Universal and Paramount's net revenue."

Citing the growth of supermarket chains like Safeway and Tesco, Gutteridge says he wants to direct retail growth away from traditional record industry venues.

"I don't think it's necessarily going to grow our core market—people don't shop in a lot of those chains. Only 6 million households purchased a video in the last year, which is stopping the market exploding. Retail penetration has not significantly grown, so one of our key objectives is to get into the right spot in-store. People no longer have to go into Woolworth's, Smith's, HMV, and Virgin—to them, shopping could be an irritant. If we put video next to wine and ready-made meals, it changes who we deal with."

Gutteridge says that grocery chains, fighting harder to retain current large profit margins, are seriously considering new revenue streams.

His gambit has vexed traditional retail outlets, which privately question CIC's aggressiveness in pursuing non-traditional venues. Gutteridge, however, maintains that the courting of the new breed of outlets, already well under way in the U.S., makes commercial sense. One reason is that it gives CIC greater control of the distribution supply chain.

Gutteridge believes that the traditional U.K. linkage of studio to distributor to subdistributor to retailer is too long. In fact, he maintains that distributors traditionally have shunted their responsibility to retailers.

CIC also has been changing rental policies, installing a subdistribution platform to better control its hold on the market. Other U.K. suppliers have concentrated on increasing copy depth with low-price incentive schemes and "bonus units" programs, a move CIC has always avoided. Gutteridge claims

that 80% of consumers enter a video retailer without knowing which title they want to rent—a figure unsubstantiated by CIC's new research, however.

"Talking about copy depth is a complete myth—how many copies in the first week would you need to allegedly satisfy consumer demand," he says. "It's like making consumer disappointment an excuse for the reasons why rental incidence is down. The reason, to my mind, has been an accumulation of poor retail investment... people don't want to be associated with the standard video store."

One upside of subdistribution, Gutteridge says, is that it helps CIC plan its finances for the year, rather than month by month, thereby enabling it to put more money into trade marketing. CIC now deals with just 13 accounts, compared to 400 when Gutteridge joined two years ago. The two buying priorities, he says, should be the quality of the movie and the quality of the campaign behind it.

"One thing we always heard was, 'Are you going to achieve your target for the month by order cut-off date?'" he notes. "Retailers would then be banging around for the deal. With subdistribution we now know what we will be getting, give or take 5%, which helps in advertising to the consumers."

Having just four subdistributors enables CIC to heighten the effectiveness of its trade marketing campaigns, Gutteridge argues. The first two campaigns have been a consumer newspaper promotion called The Alternative Channel, which was done exclusively with one wholesaler/subdistributor. A national Movie Trivia scratch-card promotion was done exclusively through another such combination.

"We can now spend more money on the consumer, rather than worry about whether we're going to get the volume or not. Remember, in the U.S., rental incidence is 40%, in Australia it's 50%. In the U.K. it's just 18%."

Changing over to subdistribution has been a success, Gutteridge says, pointing to a 10%-12% increase in net revenues and a 25% increase in staff.

"The revenue of British Videogram Assn. members is down 23%, while CIC's revenue is up 4%. Rental transactions are up 3% this year, while market volume is down 13%—confirmation that rental retailers are buying less product," he adds.

CIC's research, conducted by Q2 Research and involving 2,000 hourlong interviews with people ages 15 to 60, shows a 20% decline in rental. Q2's numbers were lower because its research ended in March or April, before the upturn in summer rentals.

The main findings are that one-third of renters account for two-thirds of ac-

tivity, spending an average of 10.61 pounds (\$16) a month; 86% of the sample was within one mile of an outlet; people tend to watch videos in groups, rather than alone; and there is a direct correlation between renting and buying films on video.

Some 14% said they were renting more. Decline was most marked among owners of satellite TV systems, who tape off the air more frequently.

## Billboard.

FOR WEEK ENDING NOVEMBER 13, 1993

# Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	1	208	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
2	7	71	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	9.98
3	3	25	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98
4	20	3	<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95
5	4	15	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
6	5	17	<b>WHEN IT WAS A GAME 2</b> HBO Video 90843	14.98
7	6	3	<b>WWF: SUMMERSLAM '93</b> Coliseum Video	59.95
8	2	35	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
9	10	7	<b>THE ULTIMATE WARRIOR</b> Coliseum Video WS923	9.95
10	9	27	<b>WHEN IT WAS A GAME</b> HBO Video 90538	19.98
11	<b>NEW</b>		<b>THE ALBERT ACHIEVEMENT AWARDS</b> FoxVideo (CBS/Fox) 4266	14.98
12	12	96	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98
13	17	21	<b>LT</b> PolyGram Video 4400863893	19.95
14	16	101	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191	19.98
15	<b>RE-ENTRY</b>		<b>NBA AWESOME ENDINGS</b> FoxVideo (CBS/Fox) 2422	9.98
16	13	7	<b>THE NFL INSIDER</b> PolyGram Video 4400876833	19.95
17	8	137	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
18	11	105	<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b> ♦ FoxVideo (CBS/Fox) 2229	9.98
19	19	26	<b>NFL'S GREATEST HITS</b> PolyGram Video	19.95
20	14	37	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789	14.98

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	1	55	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
2	5	3	<b>SUSAN POWTER: LEAN, STRONG &amp; HEALTHY</b> A*Vision Entertainment 50466-3	19.95
3	3	5	<b>KATHY SMITH'S GREAT BUNS AND THIGHS</b> A*Vision Entertainment 3-504463	19.98
4	2	9	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
5	4	5	<b>JANE FONDA'S FAVORITE FAT BURNERS</b> A*Vision Entertainment 3-50083	19.97
6	6	63	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
7	8	39	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2</b> GoodTimes Home Video 9304	19.99
8	10	15	<b>TONY LITTLE: TOTAL BODY SHAPE UP</b> Parade Video 94	12.98
9	13	3	<b>TONY LITTLE: HIPS, BUTTOCKS &amp; THIGHS</b> Parade Video 93	12.98
10	7	81	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
11	11	81	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
12	12	165	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616	19.98
13	<b>NEW</b>		<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
14	19	133	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111	9.99
15	9	21	<b>DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT</b> Parade Video 84	14.98
16	14	3	<b>TONY LITTLE: ABDOMINAL MUSCLE TONING</b> Parade Video 92	12.98
17	<b>NEW</b>		<b>MARKY MARK WORKOUT: FORM, FITNESS, FOCUS</b> GoodTimes Home Video 05-79319	19.95
18	15	93	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
19	20	51	<b>CHERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577	19.98
20	18	89	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

# Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ NO. 1 ★ ★ ★						
1	1	5	<b>ALADDIN</b>	Walt Disney Home Video 1662	1992	24.99
2	2	53	<b>BEAUTY AND THE BEAST</b>	Walt Disney Home Video 1325	1991	24.99
3	4	5	<b>ONCE UPON A FOREST</b>	FoxVideo 8501	1993	24.98
4	3	210	<b>PINOCCHIO</b> ◆	Walt Disney Home Video 239	1940	24.99
5	5	7	<b>REN &amp; STIMPY: THE CLASSICS</b>	Nickelodeon/Sony Wonder LV49200	1993	14.98
6	7	9	<b>BARNEY'S HOME SWEET HOMES</b>	The Lyons Group 99041	1993	14.95
7	8	81	<b>101 DALMATIANS</b>	Walt Disney Home Video 1263	1961	24.99
8	22	3	<b>HAPPILY EVER AFTER</b>	Worldvision Home Video 8045	1993	24.95
9	9	7	<b>REN &amp; STIMPY: THE STINKIEST STORIES</b>	Nickelodeon/Sony Wonder LV49202	1993	14.98
10	10	7	<b>REN &amp; STIMPY: THE STUPIDEST STORIES</b>	Nickelodeon/Sony Wonder LV49201	1993	14.98
11	6	25	<b>DISNEY'S SING ALONG SONGS: FRIEND LIKE ME</b>	Walt Disney Home Video 1730	1993	12.99
12	14	5	<b>REN &amp; STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS</b>	Sony Wonder LV49209	1993	14.98
13	11	21	<b>BARNEY RHYMES WITH MOTHER GOOSE</b>	The Lyons Group 99031	1993	14.95
14	12	29	<b>BARNEY'S BEST MANNERS</b>	The Lyons Group 99021	1993	14.95
15	16	37	<b>BARNEY IN CONCERT</b>	The Lyons Group 98071	1992	14.95
16	19	9	<b>THOMAS THE TANK ENGINE: DAISY</b>	Strand Home Video 1266	1993	12.99
17	15	43	<b>ROCK WITH BARNEY</b>	The Lyons Group 98081	1992	14.95
18	18	77	<b>DISNEY'S SING ALONG SONGS: UNDER THE SEA</b>	Walt Disney Home Video 908	1990	12.99
19	13	256	<b>CHARLOTTE'S WEB</b>	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
20	17	35	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b>	Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
21	24	131	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video 1122	1967	24.99
22	<b>NEW ▶</b>		<b>FIEVEL: VOLUME 1</b>	Amblin Entertainment/MCA/Universal Home Video 81664	1992	12.98
23	<b>NEW ▶</b>		<b>FIEVEL: VOLUME 2</b>	Amblin Entertainment/MCA/Universal Home Video 81665	1992	12.98
24	23	3	<b>OPUS N' BILL: A WISH FOR WINGS THAT WORK</b>	Amblin Entertainment/MCA/Universal Home Video 81329	1991	12.98
25	<b>NEW ▶</b>		<b>FIEVEL: VOLUME 3</b>	Amblin Entertainment/MCA/Universal Home Video 81666	1992	12.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from page 81)

movie "Double, Double, Toil, And Trouble," and the upcoming Hollywood Christmas Parade Nov. 28 . . . Speaking of TV, Child's Play fave Tim Noah brought his Emmy-winning TV special "Help, I'm Caught In The TV" to The Disney Channel in October. The endlessly inventive A&M kid-rock artist, whose "In Search Of Teh Wow Wow Wibble Woggle Wazzie Woodle Woo" is one of the best kid vids ever, stars as a TV repairman magically transported into the box . . . And A&M's Frank Cappelli, whose Pittsburgh-based TV show "Cappelli & Company" airs on Nickelodeon, just won his second Gabriel award for the outstanding "World Of Stories." The series, narrated by Katharine Hepburn and illustrated by a variety of artists, is available from White Star, a division of Kultur International Films, West Long Branch, N.J. . . . Jean

Stapleton stars in "Mrs. Piggle-Wiggle," a 13-part original family series for Showtime, based on the well-loved children's books and produced by Shelley Duvall's Think Entertainment. The series will be highlighted by guest stars like Christopher Lloyd, Joan Cusack, and Duvall herself; its video release will occur later in 1994, after its cable premiere . . . Michael Keaton, John Cleese, Sissy Spacek, and Ruben Blades are among the actors participating in upcoming Rabbit Ears releases. Their musical counterparts include Walter Becker, Mickey Hart, Strunz & Farah, Sounds Of Blackness, and Lyle Mays.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill 60626, or call 312-464-0880.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Skid Row, "Roadkill,"** A\*Vision Entertainment (212-275-2900), 120 minutes.

Mammoth, two-hour-plus undertaking chronicles the exploits of that stud of studs, Sebastian Bach, and company as they rocked around the world during their recent 22-month global tour. Follow-up to the platinum "Oh Say Can You Scream" provides even more close-up and personal moments with the band, documenting some savory moments on and off the road. Centerpiece of musically rich program is an original 3D version of "Psycho Love" (glasses come packaged with tape) that will send fans to metal heaven. A\*Vision is simultaneously releasing another Skid Row longform, "No Frills Video," a straightforward compilation of video clips from "Slave To The Grind" and last year's "B-Sides Ourselves" EP. The next album is still a little ways off, so fans likely will devour these video treats.



## CHILDREN'S

**"The Creation,"** Hanna-Barbera/Goldstar Video, approximately 30 minutes, \$9.95.

A group of kids wander through a door that leads them back to the very beginning of time in this entry in "The Greatest Adventures" series of Bible-inspired video stories. The animated tale sticks closely to the Old Testament, explaining the creation of dark and light, plants and animals, and, of course, the principal players in the story of creation, Adam and Eve. It features Stephanie Zimbalist as the voice of Eve, Marc Singer as Adam, and a very effective Tim Curry as the voice of the snake. Kudos to the HB team for inspiring humor as well as awe, which will make it a little easier for youngsters to get the gist of Genesis.

## HEALTH/FITNESS

**Cindy Crawford: The Next Challenge,** GoodTimes

Home Video, 70 minutes, \$19.99.

Critics were skeptical, but GoodTimes went on to sell some 3 million copies of Cindy Crawford's first workout with New York fitness guru Radu. Now the C-team is back with "The Next Challenge," a more athletic routine that incorporates free weights into many of its segments. The abrupt scenery changes that were so plentiful in the first Crawford opus are back, and they're as annoying as ever. In the course of one rotation, Cindy shakes that body outdoors (sporting a brightly colored two-piece leotard) and indoors (in a unitard in black and white)—guess that's why they call her a supermodel. No matter what silly techniques she implements to show it to her fans, Cindy's exercise routine clearly works, and this is the strongest selling point of all.

## EDUCATIONAL

**"Co-Dependent Ecology,"** Sherry Nelson Productions (800-959-9183), 25 minutes, \$29.95.

A 13-year-old boy takes the podium in this low-budget, big-hearted video designed to keep average Joes informed about environmentally savvy measures they can take around the house. Viewers are invited into a run-of-the-mill suburban home, where environmental *faux pas* abound, including poorly sealed windows and dripping faucets. There's lots of information to be had here about appliances, insulation, gadgets, and more. Many of the suggestions offered are

Co-dependent  
ECOLOGY



easily implemented, making it all the more appealing for viewers to jump on the bandwagon. Video is a bit pricey for the quality delivered; however, it earns points for picking up on the fact that it's often the kids teaching their parents how to better care for Mother Nature these days.

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.

**"Skywatching: A Video Guide To The Daytime Sky,"** New Market Sales (800-242-9761), 40 minutes, \$19.98.

Part crash course in meteorology, part lesson in the history and folklore of the heavens, "Skywatching" is a well-rounded, beautifully photographed video aimed at those interested in not only what lies on the other side of the rainbow, but what constitutes the rainbow itself and why it appears in the sky. Various information about the sun, various types of clouds, and weather conditions—courtesy of the National Weather Service—is peppered with mythological references and tales. A

sequel "Kriemhild's Revenge." "Blue Angel" and "Jeanne Ney" are appearing on video for the first time.



## COMEDY

**"Andrew 'Dice' Clay: No Apologies,"** BMG Video 60 minutes, \$19.98.

He's baaack, crude, and misogynistic as ever. Decked out in boxing trunks and robe to connote his self-declared title of heavyweight comedy champ, the Dice Man may be a tad bitter about being shunned by the more politically correct Hollywood crowd of late, but he's making no apologies for the dicey content of his material. The uncompromising river of raunch that flows from his mouth includes a landslide of insults to women, minorities, and just about anyone he can think of. To say Dice pushes the envelope of bad taste with jokes about the situation in Somalia seems ludicrous, since his standup show doesn't contain one tasteful moment. However, the fraternal order of prepubescent boys and their grown-up compatriots actually find Andrew "Dice" Clay funny, so sales are likely to be strong.

## THEATRICAL

**"Berlin: Symphony Of A Great City,"** Kino On Video (800-562-3330), 62 minutes, \$21.95.

A theatrical precursor to the popular "Day In The Life" coffee-table books, "Berlin" is one of six new releases in Kino's "Treasures From The Weimar Republic" series, which pays tribute to the silent expressionist movement that bloomed in Germany from 1919-33. This 1922 film, directed by Walther Ruttmann, takes a look at the city via high-speed montage techniques—now commonplace but then a revolutionary concept. The photos are set to an instrumental score composed by Timothy Brock and recorded by a 45-piece orchestra. The other videos, each depicting another angle of the stylized German film, are Marlene Dietrich vehicle "The Blue Angel"; "The Last Laugh," featuring Emil Jannings; the lavish "The Love Of Jeanne Ney"; "Siegfried," director Fritz Lang's retelling of a classic Norse tale; and Siegfried

## INSTRUCTIONAL

**"Airtro Moreira: Rhythms And Colors,"** DCI Music Video, 65 minutes, \$29.95.

Music instructional heavyweight DCI brings the world beat of drummer and percussionist Moreira to life in this video lesson geared toward intermediate- to pro-level musicians. Moreira, who has been on the scene since the early '70s, has stretched the limits of percussion via his work with Miles Davis, Weather Report, Paul Simon, Carlos Santana, and Quincy Jones, to name just a few. He is an engaging teacher who clearly loves music and the opportunity to share it with others. And his recounting of vignettes from various stages of his career are as fascinating as the instruction. A boon for video retailers as well as music instrument shops.

## GOOD WORKS

**'NO ALTERNATIVE' ALBUM:** On Tuesday (9), Arista Records is releasing "No Alternative," an album featuring previously unreleased songs from 20 bands to benefit worldwide AIDS care, education, and prevention. It's a production of the Red Hot Organization (RHO) in association with the AIDS Music Project. RHO, the executive producer of the album, was created in 1989 to raise money and consciousness to fight AIDS through popular culture. It's released two previous albums, "Red Hot+Blue" and "Red Hot+Dance." Arista's recording of "That's What Friends Are For," its 15th anniversary special and other activities have raised \$1.7 million for the AIDS group AMFAR. The acts on "No Alternative" include Soul Asylum, the Verlaines, Uncle Tupelo, Sarah McLachlan, Soundgarden, Beastie Boys, Bob Mould, Straitjacket Fits, Sonic Youth, Barbara Manning, Buffalo Tom, the Breeders, Smashing Pumpkins, Patti Smith, Pavement, Matthew Sweet, American Music Club, Urge Overkill, Goo Goo Dolls and a "mystery track." For more info, call Annie Ohayon at 212-830-2317; Kathryn Swan at 212-830-2385 or Keith Hagan at 212-830-2368.

**SONGS OF HOPE:** A group of 28 songwriters has created songs that tell the stories of 14 formerly homeless men and women, all residents and graduates of the Los Angeles Mission's rehabilitation program for the homeless, who made it off the streets of L.A. The writers worked with a prescreened group of 14 mission writers to create finished songs. A media and music industry

"demo party" will be held Nov. 17 at the Troubadour in West Hollywood to coincide with National Hunger And Homelessness Awareness Week. The project is called In Harmony With The Homeless. The writers include Joleen Belle, Ed Berghoff, Dan Bern, Rosemary Butler, Freddie Brock, Cecily Gardner, Deborah Holland, Bunny Hull, Jamie Huston, Jouce Imbesi, Peter Leinheiser, Brian O'Neil, Denise Osso, Harold Payne, Steve Plunkett, Rick Polumbi, Art Reynolds, Kirsten Sanders, Alan Roy Scott, Randy Sharp, Gloria Sklerov, Gerry Stober, and Robin Warnicki. For more info, contact Katherine Powell or Katherine Woodward, a therapist and independent publisher, respectively, who created the event. They can be reached at 310-398-9550.

**FOOD FOR THE HUNGRY:** The Food & Hunger Hotline will host a benefit concert Nov. 12 at the Beacon Theatre in New York, with the proceeds going to help launch the Vanguard Cafe, said to be the first nonprofit restaurant to help destitute New Yorkers. Performers will include Iris Dement, Nanci Griffith, Jenni Muldaur, and John Prine. For more info, call Leah Weston at 212-366-5400.

**SCHOLARSHIP:** Bass player Billy Sheehan has had a scholarship created in his name to provide one year's tuition to the Bass Institute of Technology, beginning in fall 1994. For more info, contact Bobbi Marcus at 310-829-9800.

**ROYALTY EQUALS CHARITY:** J.G., Gasoline Alley/MCA rappers, will

donate all their U.S. artist and writer royalties on the net mechanical sales for the single version of their "Put Down The Guns" to the United Negro College Fund (U.N.C.F.) as part of the group's commitment to help support higher education. For more info, call 212-841-8115.

**DINNER FIGHTS CANCER:** The American Cancer Society's "Hermanos en la Lucha Contra el Cancer League" (Brothers in the Fight Against Cancer) will hold a black-tie tribute dinner featuring Jon Secada Dec. 1 at the Beverly Hilton Hotel in L.A. A lifetime achievement award will be presented to business leader Roberto Gonzales, chairman/CEO of Gruma Corp., Mexico's largest producer of corn flour products. Event chairman is Jorge Pinos, VP of the William Morris Agency.



**The Beat Goes On.** Executives of LIFEbeat, the music industry's nonprofit AIDS organization, present honorary platinum records to EMI Music president/CEO Jim Fifield and EMI Records Group chairman/CEO Charles Koppelman in recognition of their long-term support of LIFEbeat's fight against AIDS. Shown, from left, are LIFEbeat board president Daniel Glass, Fifield, Koppelman, and LIFEbeat executive director Tim Rosta.

## LIFELINES

### BIRTHS

Boy, Timothy Rafael, to William and Janice Jarvis, Sept. 9 in Nashville. He is a composer and musician. She is the office manager for Great Cumberland Music Group, a division of Hamstein Publishing Co.

Boy, Dallas Francis, to Tom and Crystal Derr, Sept. 21 in New York. He is associate director of product development for RCA Records.

Girl, KyAsia, to Hezekiah and Monique Walker, Sept. 24 in Brooklyn, N.Y. He is a recording artist with Benson Music.

Boy, James Arthur Emerson, to Nick and Rebecca Rolfe, Oct. 8 in Westwood, N.J. He is a buyer at Tower Records on New York's Upper East Side.

Girl, Rachel Lanier, to Philip Walden Jr. and Melissa Walden, Oct. 11 in Nashville. He is director of business affairs for Capricorn Records.

Girl, Yuuki, to Katsuhito and Harumi Mochizuki, Oct. 14 in Kanagawa, Japan. He is supervisor for store support at Tower Records' warehouse in Tokyo.

Boy, Crosson James, to Robert and Cheri Nipper, Oct. 22 in Shelby, N.C. They are district managers for Nashville-based Central South Music Sales, managing locations of The Sound Shop in Spartanburg, S.C., and Shelby, N.C., respectively.

Boy, Dylan James, to Steven and Jill Lowy, Oct. 25 in Los Angeles. He is an entertainment attorney with the firm Lowy & Zucker.

Boy, Maxwell, to Kenny and Lynnie Gorelick, Oct. 31 in Los Angeles. He is Arista recording

artist Kenny G.

### MARRIAGES

Edward Seaman to Kimberly Stoner, Sept. 18 in Kennett Square, Pa. He is a sales manager for Music Video Distributors Inc.

Sawnie R. "Trip" Aldredge to Nancy Roche, Oct. 9 in Nashville. He is an entertainment attorney.

Michael DeMonte to Ann Szlasa, Oct. 9 in Ocean City, Md. He is a sales rep for Music Video Distributors Inc.

Don Rainey to Carol Lee Hoffman, Oct. 10 in Topanga, Calif. She is West Coast A&R rep for Atlantic Records/Nashville.

Steven Burton Cornell to Andrea Kay Smith, Oct. 16 in Fort Worth, Texas. She is daughter of record producer Major Bill Smith.

Bill Macky to Suzi Horstman, Oct. 23 in Las Vegas, Nev. They are, respectively, program director and account executive of WQKB Pittsburgh.

Jeffrey Edwards to Eve S. Seaman, Oct. 23 in Birdsboro, Pa. She is director of publicity and institutional sales at Music Video Distributors Inc.

John Schuch to Cindy Shigekuni, Oct. 30 in Palos Verdes Estates, Calif. He is director of A&R administration for Sony Music in Santa Monica.

### DEATHS

Ellen S. Cohn, 35, of breast cancer, Oct. 10 in the San Fernando Valley, Calif. Cohn was GM for jazz label the MAMA Foundation and served as a committee member of the National Assn. Of Independent Record Distributors. She previously worked in promotions, sales, and distribution at the

Chase Music Group, Pausa Records, and Evergreen Studios. She is survived by her fiancée, Steve Slavitz; her mother, Rochelle; her brother Mark and his wife Merrie; her brother Richard; her nephews, Alex and Ryan; and her grandmother, Hanna Gorelick. Donations in her memory may be made to: The American Cancer Society, 14602 Victory Blvd., Van Nuys, Calif. 91411.

Roy Hampton Park, 83, after a brief illness, Oct. 25 in Ithaca, N.Y. Park was chairman/CEO of Park Communications Inc., a conglomerate that owns 22 radio stations, plus TV stations and newspapers. He is survived by his wife, Dorothy; his son, Roy Jr.; his daughter, Adelaide Park Gomer; his sister, three grandchildren; and one great-grandchild.

Don Ellis, 55, of cancer, Oct. 30 in Norfolk, England. Ellis began his career in the late '50s as a salesman for Decca Records in Michigan, and in the '60s he managed stores for Discount Records in Madison, Wis., and Berkeley, Calif. In the '70s, he became head of A&R at both Epic and Columbia Records. In the '80s, he moved to the U.K. and served as managing director of RCA and MCA Records. He is survived by his wife, Brenda; his sons, Andrew and David; and daughter, Sue.

River Phoenix, 23, of unknown cause, Oct. 31 in Hollywood, Calif. Phoenix was an actor and guitarist of the band Aleka's Attic, which was featured on the compilation album "Tame Yourself." He is survived by his parents, his brother, and three sisters.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NOVEMBER

Nov. 8, Eighth Annual Wammies Awards, presented by the Washington Area Music Assn., Washington Hilton & Towers, Washington, D.C. 202-338-1134.

Nov. 8, BMI Songwriters Collaborators' Connection, Lone Star Roadhouse, New York. 212-586-2000.

Nov. 10-12, Special Interest Video Assn. Convention, Sheraton Universal Hotel, Universal City, Calif. 203-831-2891.

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. 13, 1993 Northwest Independent Record Seminar, La Luna, Portland, Ore. Sally Cumming, 503-239-6532.

Nov. 13-14, Philadelphia Hip-Hop Music

Expo, presented by Secure Music Inc. Stenton Family Manor, Philadelphia. Linda Smalls, 215-747-5073.

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.

Nov. 21, Second Annual Alternative Music Seminar, Sunshine City Convention Center, Tokyo. 011-81-3-3988-2717.

### DECEMBER

Dec. 8, 1993 Billboard Music Awards Broadcast, Fox Broadcasting. Jody Martin, 310-451-7111.

### JANUARY

Jan. 6-9, Winter Consumer Electronics Show, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 29-Feb. 1, 51st Annual National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEM Convention, Palais des Festival, Cannes. 212-689-4220.

## Disctronics Enters Vid CD Market Replicator Making White Book Discs

■ BY PETER DEAN  
and MARILYN A. GILLEN

LONDON—The Video CD format continues to gain support among various industry segments, from hardware manufacturers planning dedicated players to software suppliers pledging to put film and music video titles on compact discs.

The latest to enter the tantalizing but still largely uncharted waters is a replicator, Disctronics, which claims to be first out of the gate with Video CDs manufactured according to the international White Book standard. That standard employs MPEG-1 compression to squeeze 74 minutes of full-motion video on to a 5-inch CD.

"We are producing them right now, right this moment," says John Metcalf, manager of Disctronics' CD-ROM divisions in the U.S. and U.K.

David Thompson, president of Disctronics in the States, adds that his company is supplying the discs to a Fremont, Calif., company called Sigma Designs, which is introducing the first consumer-priced (\$449) MPEG playback card for PCs this month. The card will enable Video CDs to be played back on personal computers equipped with CD-ROM drives, according to the company, and will allow for full-screen, full-motion video playback from CD-ROMs.

Japanese company Nippon Columbia previously revealed its readiness to manufacture Video CDs, anticipating a startup at its Japanese plant by this month. Nippon's U.S. affiliate, Denon Digital Industries, also will be producing the 5-inch discs at its Madison, Ga., plant, beginning early next year (Billboard, Oct. 16).

The standard's developers—JVC, Sony, Matsushita, and Philips' Marantz Japan—were among those displaying prototypes of dedicated players at the Japan Audio Fair last month, though none has revealed any intention as yet to introduce these players in the United States (Billboard, Nov. 6). In addition, according to Japanese newspaper reports, Nippon Columbia, Hitachi, and Samsung also are set to market Video CD players.

Ironically, the first tangible fruits of the potential 5-inch digital video future arrive this month—but via CD-I, the Philips-developed interactive format. Philips is releasing the first of its full-motion video, 5-inch CD titles, including several feature films from Paramount, to coincide with the launch of its FMV accessory cartridge (Billboard, Nov. 6).

The first CD-I FMV titles on 5-inch discs will not be compatible with the Video CD standard established in September, because "we were already two-thirds of the way there when this was introduced,"

according to a Philips representative, who adds that "there was nothing to be compatible with." Philips has said, however, that in the future its releases will adhere to the Video CD standard.

### MULTI-PLATFORM COMPATIBILITY

That standard is significant because it conceivably allows Video CDs to be played across various platforms that are on or soon will be entering the marketplace, such as the Commodore Amiga CD32, CD-I, 3DO, Windows, MMCD, and future multimedia PCs—all of which are expected to be equipped with add-ons allowing for full-motion video playback—as well as on dedicated Video CD players when they arrive.

"It is up to the various software houses and hardware houses [to get] together, so that different platforms can play the same discs . . . and there are changes coming

in the next weeks and months toward this," says Dr. Graham Sharpless, technical manager of CD-ROM divisions at Disctronics. "The consumer is confused [over] which to buy, as usual . . . but it's a case of 'watch this space.'"

Adds Disctronics' Metcalf, "We're going to be backing every horse in the race, and each horse will be kitted out with the same saddle, which is the White Book."

Metcalf is ex-market development manager for Nimbus, a company that also has been making headlines this year for its Video CD developments, down nonstandard paths—pushing the concepts of double-density discs and of using the existing audio CD player base where possible.

"Although they're a competitor, we're trying to get Nimbus to come back to the White Book; we have to achieve a world standard," says Metcalf.

## Jean-Michel Jarre Carries 'Son Et Lumiere' Torch

■ BY MIKE LETHBY

LONDON—Jean-Michel Jarre's spectacular outdoor shows around the world—and his internationally successful studio output, including the classic "Oxygene"—have earned him a unique niche in the rock'n'roll pantheon as the unchallenged worldwide master of the electronic *son et lumiere*.

While the *son et lumiere* concept of integrated sound-and-visual performance usually implies large, automated outdoor audio/visual shows at tourist sites, the French keyboardist and composer has applied it to massive concerts for up to 2 million people.

Jarre's trademark event bathes large swaths of major cities in sound and lights, projecting film and video images, laser graphics, and computer-controlled searchlights onto buildings and industrial structures. Houston, Beijing, Paris, and London have received this treatment in recent years.

His last British show, "Destination Docklands" in 1989, was set amid the postindustrial physical dereliction and soaring aspirations of pre-recession London Docklands.

On Aug. 30, 1993, at London's 70,000-capacity Wembley Stadium, one date of Jarre's 26-city Swatch-sponsored European tour, his large (and mostly French) production crew's major concern was the weather.

With "Docklands," Jarre's hopes that a British autumn would conjure up fair weather for his roofless stage were dashed by driving wind and rain. And here again—principally for visual reasons—there was no roof over 1993's Wembley stage. But to widespread relief, a bright full moon backlit a flawless evening sky.

This tour includes some nonconventional sites in the Jarre tradition, such as Mont St. Michel on the northern coast of France. But most venues are

in large sports stadiums that regularly host major rock shows.

Jarre and his seven-piece band are accompanied by Studer A820 and Sony 3348 digital multitrack tape machines, coordinated by a MicroLynx synchronizer. As well as backing sound effects, the multitracks provide a timecode track that cues projectors, lights, and computer-controlled lasers through an AES/EBU data network. Still and moving film images are projected on a backdrop of huge white screens arranged to represent a city skyline.

### UNIQUE LOCALES

Eric Alvergnat, chairman and co-founder of Paris-based PA company Dispatch SA and sound designer/coordinator for the tour, says, "Jean-Michel often plays in very special places, with trees, parking lots, and buildings, so it's not easy for us. And sometimes it's not easy for the audience either!"

Dispatch, formed in 1983, is among France's top-flight PA companies. Its activities include sound rentals and installations and a Meyer Sound dealership. Fifteen staffers handle about 3,000 concerts and events per year.

For this tour, Dispatch is using its custom-designed "Compact System" PA of four-way SCV426 full-range cabinets, designed nine years ago in conjunction with SCV Audio in Paris.

Says Alvergnat, "It has two 18-inch, four 10-inch, and one 2-inch drivers, plus two tweeters, all JBL and powered by Crown Macrotech amplifiers. We have 42 per side on four levels. Six are stacked at stage level, with three more tiers of 12 cabinets at 5 meters, 8 meters, and 11 meters high."

They are supplemented by Meyer Sound 650-R2 subwoofers and UPA-1 cabinets for near-stage in-fill.

On the front-of-house mix tower, Michel Geiss and Renaud Letang handle 70 input sources. "Our Yamaha



**Food For Thought.** Lionel Hampton lent a hand (or two) to EastWest recording act Bread & Butter as the duo recorded its debut hip-hop/jazz-flavored album, due in the first quarter of 1994. Pictured at Sound Doctor in New Jersey, from left, are Bread, Hampton, and Butter.

PM4000 console is totally filled up—all inputs, outputs, matrixes, and subgroups," Alvergnat says. "For outputs we have left and right PA systems, nearfield fill Meyer UPA-1s, FOH subs, up to six delay towers, delayed subs, and two UPA-1s as sound tower monitors."

### DISTRIBUTED SPEAKERS

Wembley Stadium's digital fiber-optic-distributed balcony speaker system assisted Dispatch's two large PA delay towers (consisting of Meyer Sound MSL-3s and more 650-R2 subs) in improving HF articulation for the farthest and highest seats. The intelligently designed and operated distributed system is gradually winning major tour crews' approval—U2 had used it just a week before Jarre's show.

Meyer's SIM II acoustic analysis system, operated by engineer Marc di Fouquieres, is used to fine-tune Dispatch's PA and delay systems.

British audio consultant and SIM II expert Jim Cousins, who regularly works with Meyer Sound on audio installation projects, says the SIM II "is a very powerful aid, which the engineer can use to pinpoint problem areas that might otherwise take a lot of time to locate. And because it works in real time, it can be used to monitor PA performance throughout a show."

Yamaha's D-2040 Digital Channel Divider, which Dispatch employs as its main PA system crossover/processor to manage the time alignment, EQ, crossover point setting, and protection requirements of its PA rigs, is shaping up as a perfect partner for SIM II.

"It sounds very good," says Alvergnat. "We can realign each driver with the processor, so we get much better coherence throughout the system."

Monitor engineer Laurent Alexandre used a Soundcraft Series IV console to mix wedge monitors and in-ear

monitors for Jarre, the bass player, and the guitarist.

"There are 32 lines from instruments and three radio lines," he says. "I create 18 monitor sends plus six aux sends—24 sends in all. Some of them are stereo wireless sends to Jean-Michel and the guitarist."

"I mainly follow Jean-Michel's in-ear mix very precisely," he adds, "because he needs to have a very accurate mix in his ears."

Seven musicians play alongside Jarre. Roland, Korg, and Akai synths, Alesis rack-mounted submixers, and Soundcraft Spirit Folio desks (used to create musicians' personal monitor mixes) feature strongly.

Jarre himself uses a multitude of digital and analog synths, samples, and effects devices.

### MIDI MASTER

Most prominent are his classic EMS VCS-3 analog synths and impressive Digi Sequencer, which provides multitrack, 64-step MIDI sequencing—with a keyboard-wide matrix control panel that recalls early analog synth-based sequencers.

At stage front, he plays a spectacular, curved keyboard—a MIDI master controller with white panels that light up for visual effect as he plays.

His famous "laser harp" also is a MIDI note controller. A cone of eight laser beams is projected from below the stage at his feet. As he scans the beams with his hands, a computer calculates the reflected light angle from a photo-cell array to produce a MIDI note value.

Right from the opening moments, every stadium-size visual effect lit up the screens and skies—for once, the best seats at Wembley Stadium were high up at the back. Thanks to Dispatch's team, the sound quality there made this perfectly feasible.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV. 6, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meatloaf/ J.Steinman (MCA)	JUST KICKIN' IT' XSACPE/ J. Dupri (Columbia)	DOES HE LOVE YOU Reba McEntire with Linda Davis (MCA)	STICK IT OUT Rush/ Peter Collins (Atlantic)	VALLEY OF THE SKINZ Trends Of Culture/ M.O.L. (Mad Sounds)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Steven Rinkoff	KROSS WIRE (Atlanta,GA) Phil Tan	EMERALD (Nashville) Chuck Ainlay	STUDIO MORIN HEIGHTS (Quebec, CANADA) Kevin 'Caveman' Shirley	EAST HILL (New York) Jeff Stevenson Leo 'Swift' Morris
RECORDING CONSOLE(S)	Neve 8108	DDA AMR 12	SSL 4064E with Ultimotion	SSL 4056G Total Recall	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Ampex ATR 124	Sony APR 24	Mitsubishi X-850	Studer A-800II Otari MTR90 II	Studer A827
STUDIO MONITOR(S)	Custom Oceanway	UREI 813 Yamaha NS10	Hidley/Kinoshita	Quested 412 II Yamaha NS10	Yamaha NS10 Tannoy DMT215
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RECORD ONE (Los Angeles) David Thoener	BOSSTOWN (Atlanta,GA) Phil Tan	MASTERFONICS (Nashville) Chuck Ainlay	SOUNDS INTERCHANGE (Toronto, CANADA) Michael Letho	UNIQUE (New York) "D"Anthony Johnson M.O.L.
CONSOLE(S)	Neve 8078	SSL 4000	SSL 4000E G Computer	SSL 4056	SSL 4064E with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Neve 8078	Studer A827/820	Otari DTR II	Sony 3348 Studer D820-48	Studer A800 MKII
STUDIO MONITOR(S)	Studer A80	Genelec 1031	Kinoshita/Hidley TAD	Sota Yamaha NS10	Augsperger
MASTER TAPE	Ampex 456	Ampex 499 3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Greg Calbi	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	A&M MASTERING Ken Perry
PRIMARY CD REPLICATOR (ALBUM)	Uni Manufacturing	Sony Manufacturing	Uni Manufacturing	WEA Manufacturing	PMDC
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	Uni Manufacturing	WEA Manufacturing	Happauge Tape 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.

## AUDIO TRACK

### NEW YORK

**P**RODUCER Roger Sanchez was recently working at Chung King Studios on a remix of Michael Jackson's "Dangerous." Engineer Doug DeAngelis worked the 64-input SSL G console with Ultimotion.

Page Hamilton of the band Helmet was recently at the Magic Shop completing guitar overdubs for the new Therapy? album on A&M Records. Chris Sheldon produced, while Ed Douglas engineered behind the Neve console. Assisting was Bogdan Hernik.

### LOS ANGELES

**V**IRGIN RECORDING ARTIST Julia Fordham was recently in Westlake Audio, doing overdubs on the Trident 80C console. Larry Klein produced the tracks and Dan Marnien engineered, with Brian Kinkel assisting. The session employed an Otari MTR 90 with Dolby SR.

Producer Michael Wagener has been in Scream Studios mixing Ozzy Osbourne's upcoming Epic release. The album was mixed to and edited on the Akai DD1000 editing system, and finally mixed on the SSL G with the assistance of Liz Sroka.

Warner Bros. recording artist Elvis Costello was recently working at Sunset Sound Factory with producer Mitchell Froom. At the custom API console with flying faders was engineer Tchad Blake, assisted by John Paterno.

At the Record Plant, Grammy-winning producers David Foster and Walter Afanasieff each contributed to new solo albums by Michael Bolton and Celine Dion. Foster has also been working on his "A David Foster Christmas" with various artists.

### NASHVILLE

**A**RISTA RECORDING act Diamond Rio recently spent time at Masterfonics. Engineer Mike

Clute and producer Monty Powell sat at the SSL 4064E w/G computer, using the new AT&T DISQ Digital Mixer Core to mix the band's upcoming album.

Singer/songwriter Daniel Tashian has been working on an upcoming project for Elektra at the Sound Emporium. Engineer Giles Reaves worked on the Neve console.

Atlantic recording act Confederate Railroad has been recording its next project at Woodland Digital with producer Barry Beckett. Engineer Pete Greene sat behind the Neve 8068 console.

### OTHER CITIES

**A**T THE HIT SHACK in Austin, Texas, recording artist Malford Milligan has been recording tracks for an upcoming release on November Records. Stephen Bruton produced, with Dave McNair engineering behind the modified Soundcraft 36-input TS-12 console.

Motley Crue was recently at Vancouver's Little Mountain Studios, laying down vocals and guitars for an upcoming release. Bob Rock produced, with Randy Staub engineering. Assisting were Brian Dobbs and Darren Grahn.

At Reel Tyme Productions in Floral Park, N.Y., PolyGram/ffrr recording act Soul Solution has been cutting tracks for its upcoming debut album. Producers Bobby Guy and Ernie Lake were assisted on the Soundtracs/Quartz 64-input automated console by John Bizang.

Producer Charlie Singleton was recently at Atlanta's Musicplex studio, producing and engineering tracks by Coming Of Age for an in-progress development deal.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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# Radio

## FYI: Infomercials Come To Radio Sales Potential Inspires InfoRadio Network

BY ERIC BOEHLERT

NEW YORK—In just a matter of years, TV infomercials have evolved from cheesy, often inept attempts at selling merchandise, to an accepted, popular, and enormously successful way to sell new products. Now, thanks to the just-launched InfoRadio Network, some of those TV infomercials and a batch of new spots may soon be heard on radio stations across the country.

The new network, a unit of IDB Communications Group, a leading satellite time-leasing company, provides willing radio stations with audio infomercials and an opportunity to keep a percentage of sales.

The move comes in the wake of the announcement last spring that the Radio Advertising Bureau and the National Infomercial Marketing Association (NIMA) were joining together to look into the possibility of creating a home for infomercials on radio. After all, according to NIMA, projected sales from TV infomercials this year is \$1 billion. Together with the \$2 billion in annual sales earned by shop-at-home television networks, infomercials represent a gushing revenue stream that radio has yet to dip into.

"Radio is not getting its fair share," says Peter Hartz, senior VP, sales and marketing, at IDB. He insists radio could garner more than \$50 million in infomercial sales by the end of '94.

RAB president Gary Fries agrees that the potential is unlimited. He also stresses that as the so-called information highway of the future begins to take shape, the TV set is expected to be used more and more to purchase goods directly and it's important that radio not bury its head in the sand and remain married to the idea that 30- and 60-second spots are the only ways for advertisers to reach a station's audience.

Infomercials are not new to radio. In the early days, advertisers routinely purchased 15- and 30-minute blocks of time and produced programming that included plenty of product mentions. With the advent of music-intensive formats, that sort of advertising was discouraged.

Today's infomercials represent an extension of direct marketing. Companies such as Hooked On Phonics have effectively used radio to sell products unavailable in stores directly to consumers. The InfoRadio Network, available via satellite since Oct. 18, will combine the old-time approach with the newer direct-response marketing, says Harz.

As he tells it, the network offers interested stations a menu of infomercials to choose from. They come in lengths of two, five, and 30 minutes. The stations select spots and air them during unsold time.

Listeners who want to purchase merchandise then call an 800 number to place orders. Hartz says InfoRadio, not the individual stations, takes care of telemarketing, filling orders, and customer service. By tracking where orders come from through the phone lines, InfoRadio is able to deter-

*'It's an interesting idea... There's little to lose, lots to gain'*

mine which stations customers heard the radio infomercial on. InfoRadio then subtracts the amount the item cost the network to purchase from the cost the customer paid to determine the net. The station responsible for the sale pockets 25% of the net.

What sort of infomercials will the new network offer? Hartz says there likely will be plenty of crossover from well-known TV infomercial products (food and health products) and personalities (Richard Simmons and Susan "Stop The Insanity!" Powder). He says marketers are eager to try radio, explaining, "Because of the flood of TV infomercials and the lack of TV time to air the programs, it's become very crowded." However, 25% of the offerings will be new products without a TV connection.

From an advertiser's point of view, "It's an interesting idea," says Larry Butner, owner of Lawrence Butner Advertising in New York, who buys healthy amounts of radio ad time for his clients. "There's little to lose and lots to gain" from InfoRadio, he says, but notes he's not sure how much of a gain that will be. "There are a lot of obstacles to clear."

The biggest hurdle will be con-

vincing radio stations to break up their programming to air lengthy infomercials, even if there is the possibility of landing a percentage of sales. Radio programmers "don't like formats disturbed," says Butner.

As for landing affiliates, Hartz says his sales people are canvassing stations and he hopes to have hundreds using InfoRadio within 12 months. He notes that while the network is now concentrating on N/T outlets, down the road other formats may be targeted. The infomercials would then become formatted to sound better on top 40 or country stations and would offer items most likely to appeal to those listeners.



**Kids Days.** Seven-year-old Chrissy Horton was one of WPNT Chicago's pint-sized winners in its DJ for a day contest. Pictured with Horton are morning show hosts Dan Walker and Kelli D'Angelo.

## Xmas Music: It's That Time Of Year Again Consultants Offer Holiday Programming Suggestions

BY CARRIE BORZILLO

LOS ANGELES—Before they find their red socks and ties for the office Christmas party, before they hang the mistletoe and spike the egg nog, programmers first have to deal with the annual dilemma of figuring out how to program Christmas music.

Since too much holiday music can sicken people even before Grandma's fruitcake gets to them, and too little can make the station sound less than festive, finding just the right balance can be a bit of an art, according to programming consultants in several formats who offer their advice on when to start and stop airing Christmas music, how much to play, and what songs to choose.

For oldies stations, Ted McCallis-

ter, VP of E. Alvin Davis & Associates, says it's vital to start airing Christmas music on Thanksgiving weekend.

"Our format has conservative, traditional, family-oriented listeners," says McCallister. "If we don't start Thanksgiving weekend, the reaction will be that we're un-American."

He suggests playing one song every 60 or 90 minutes on Thanksgiving weekend, then backing off to one a daypart for the next week or two. By Dec. 8 or 9, he suggests playing one every other hour and gradually increasing to one per hour, then one per half hour. On Christmas Eve, he suggests going all-Christmas until noon on Christmas day.

As for which songs to air, McCallister suggests playing the original versions of traditional Christmas songs. He says there are approximately 44 songs oldies stations can put in rotation, including the classics "Jingle Bell Rock," "Rockin' Around The Christmas Tree," "Please Come Home For Christmas," and a few of the more contemporary songs such as the Beach Boys' "Little St. Nick" and Paul McCartney's "Wonderful Christmas Time."

### FEWER CHOICES FOR MODERN ROCK

Modern rock outlets, on the other hand, don't have much to choose from. Consultant Bill Jacobs says the few songs that do work for the format, such as David Bowie and Bing Crosby's "White Christmas" and Sinead O'Connor's "I Believe In You," should be played close to Christmas Eve and Christmas day.

"Since there are limitations because there aren't many modern rock Christmas songs, we suggest doing promotions and community oriented activities to make the station festive," says Jacobs.

According to Jacobs, album rock

and classic rock outlets have much more Christmas music to choose from and could start airing a "sprinkling" of the songs the first week of December, kicking them into full force on Christmas Eve.

Soft AC outlets seem able to play more Christmas music than other formats, according to Mike McVay, president of McVay Media.

"If you're [a soft AC station] you can start one [song] an hour after Thanksgiving and continue that until Dec. 22. Then you can go to two songs an hour until 6 p.m. on Christmas Eve when you can start to play 30 hours of Christmas music," he says.

McVay recommends that softer ACs play mostly traditional music and put the more contemporary songs by Elton John or John Lennon and Yoko Ono in slower rotation.

For hot ACs, McVay says to start with one Christmas song an hour after Thanksgiving then backing down to one a daypart until Dec. 20, when the stations can go back to one an hour. At 6 p.m. on Christmas Eve, he suggests going back to all-Christmas.

"We do that hot/cold/hot/cold thing where we throw it in and burn it for three days, then back off, then go back in," explains McVay.

Hot ACs also can get away with some of the novelty songs like "Grandma Got Run Over By A Reindeer" in morning drive, he says.

### TOP 40 NOT AS COMPATIBLE

For top 40 stations, Guy Zapoleon suggests playing one Christmas song a shift the first week of December and two a shift on the weekends, until a few days before Christmas, when he suggests playing one an hour.

"Top 40 stations have a difficult time because Christmas music isn't as compatible with [the format]," explains Zapoleon. "If you start too

(Continued on page 95)



**Come Together.** Elliot Mintz, left, host of Westwood One's "The Beatle Years"; Yoko Ono; and Norm Pattiz, chairman of Westwood One, gather for the network's "Beatle Years" celebration at New York's Tavern on the Green.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	16	<b>★★★ No. 1 ★★★</b> THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 10 weeks at No. 1
2	2	2	14	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
3	3	3	13	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	4	4	11	HOPELESSLY RCA 62597	◆ RICK ASTLEY
5	5	5	24	FIELDS OF GOLD A&M 0258	◆ STING
6	23	—	2	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
7	6	6	27	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
8	9	12	11	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
9	7	11	7	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
10	15	24	3	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
11	8	8	22	I'M FREE SBK 50434/ERG	◆ JON SECADA
12	17	20	5	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
13	14	15	10	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
14	21	—	2	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
15	11	13	16	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
16	25	40	3	HERO COLUMBIA 77224	◆ MARIAH CAREY
17	18	23	7	NOTHING 'BOUT ME A&M 0350	◆ STING
18	13	9	18	WILL YOU BE THERE M&J/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
19	16	14	29	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
20	12	10	18	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
21	10	7	16	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
22	24	22	6	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
23	31	—	2	<b>★★★ AIRPOWER ★★★</b> ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
24	22	19	16	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
25	29	37	3	<b>★★★ AIRPOWER ★★★</b> AGAIN VIRGIN 38404	◆ JANET JACKSON
26	20	21	12	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
27	26	34	4	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
28	28	28	16	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
29	27	30	4	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
30	37	32	15	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
31	34	35	20	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
32	33	38	3	THIS IS IT COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
33	38	36	12	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
34	30	25	19	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
35	36	29	9	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
36	35	27	13	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
37	NEW ▶	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
38	NEW ▶	1	1	PAYING THE PRICE OF LOVE POLYDOR 859 164/PLG	◆ BEE GEES
39	NEW ▶	1	1	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
40	40	39	22	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON

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	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
2	1	—	2	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
3	4	3	18	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	3	1	4	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
5	2	—	2	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
6	5	2	4	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
7	6	5	18	JUST ANOTHER DAY SBK 07 383/ERG	◆ JON SECADA
8	7	4	9	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
9	9	6	18	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
10	—	9	13	SIMPLE LIFE MCA 54581	◆ ELTON JOHN

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™

**Ned Horton**  
WRLG/WRLT Nashville



**W**ITH A NEW FM signal launched just three weeks ago and a companion music magazine operating at full speed with 45,000 subscribers, WRLT (FM100) Nashville is poised for some serious growth.

Even before the sign-on of sister WRLG at 94.1 FM, album alternative WRLT had climbed from a 1.8 in the spring Arbitron book to a 3.2 in the summer, making it No. 11 in the market's 12-plus rankings. With the benefit of a new signal covering the eastern part of the city that the 100.1 FM signal had trouble reaching, the fall book might bring even better results.

Ned Horton serves as president/GM/PD for the stations and the magazine. Horton's Tuned-In Broadcasting and its financial backers own WRLG outright and are expecting to close on the purchase of WRLT from GMX Communications by the end of the year. In the meantime, they are operating the station under a local marketing agreement.

Horton bought the magazine, then a hair-band-focused freebie known as The Metro, 16 months ago. After changing the magazine's image and content to better match the radio station's format, Horton eventually realized he'd have to change the name as well, and settled on Bone.

Previously a regional publication, Bone was launched state-wide in August. Still a freebie, the magazine is distributed in clubs, restaurants, and in the 17-store retail chain Cat's CDs & Cassettes.

Horton says the synergy between the stations and the magazine has been helpful to both, giving Tuned-In Broadcasting "new and different ways to market the stations and sell the music. The magazine has been no small part of that [ratings success]."

He is quick to point out, however, that Bone in no way resembles a typical station newsletter that profiles jocks and highlights programming features. He is now looking to make the magazine available to other stations in the format across the country.

Horton's radio experience began in sales at eclectic WTOS Augusta, Maine, in 1982. He later segued to top 40 WJPQ Portland, Maine, where he also sold time for about seven years.

Horton then joined a group known as REBS, headed by Bob Dearborn, which was quickly buying up properties across the country. He describes his role there as "group troubleshooter." Eventually, the group overextended itself financially and dissolved, according to Horton.

He joined what was then soft AC FM100 as GM/sales manager/PD and changed it to modern rock "the Rebel" in early 1987. Two years later, WRLT was sold and the new owners changed it back to soft AC. Although Horton

continued to run the station for a year and a half under that format, he describes his attitude during that period as "dejected and bored."

When the owners decided to try modern rock again, Horton was put back in the driver's seat and changed the station into a "more adult version" of the previous format. Although he considers the current format to be album alternative, Horton says WRLG/WRLT is musically broader than others like it and heavier on singer/songwriters because of Nashville's "rootsier edge."

Here's a recent afternoon hour: Depeche Mode, "Walking In My Shoes"; Traffic, "John Barleycorn"; Pretenders, "My City Was Gone"; BoDeans, "Something's Telling Me"; Slim Dunlap, "Isn't It"; Dire Straits, "When It Comes To You"; 10,000 Maniacs, "Don't Talk" (live); Widespread Panic, "Coconut"; Bob Marley & the Wailers, "Stir It Up" (live); Kate Bush, "Rubberband Girl"; John Hiatt, "Drive South"; and the Police, "Demolition Man."

The slogan of the magazine also applies to the station: "It's about the music." In fact, Horton says, "Everything we do is centered on the music."

Summer promotions included bringing the H.O.R.D.E. tour to town and conducting a 19-week after-work concert series that ran through Oct. 14 and featured acts such as the Subdudes, Zachary Richard, and the Judybats.

The long-delayed launch of the WRLG signal was done quietly because Horton feared additional delays. Now that it appears all the bugs have been worked out, it is being promoted a bit more aggressively—but not too aggressively because, as Horton explains, "I don't want to confuse people or cannibalize what we already have."

Both signals are promoted in station liners like "Radio Lightning. FM100... FM94. Whatever works for you," and "Lightning strikes twice. FM100... FM94. Radio Lightning."

WRLT has been consulted by Boulder, Colo.-based SBR Consultancy for the last year and a half, and Horton also relies on his "good, strong programming team" for music decisions. Eventually, Horton would like to hire a full-time PD so he can focus more on his other duties, but he says he'll never completely remove himself from the music part of the job, which he loves.

Horton credits the station's success, in part, to the quality of music available now for the format. "When we started a few years ago we had to really search [for music]," he says. "Now the problem is finding time to listen to it all."

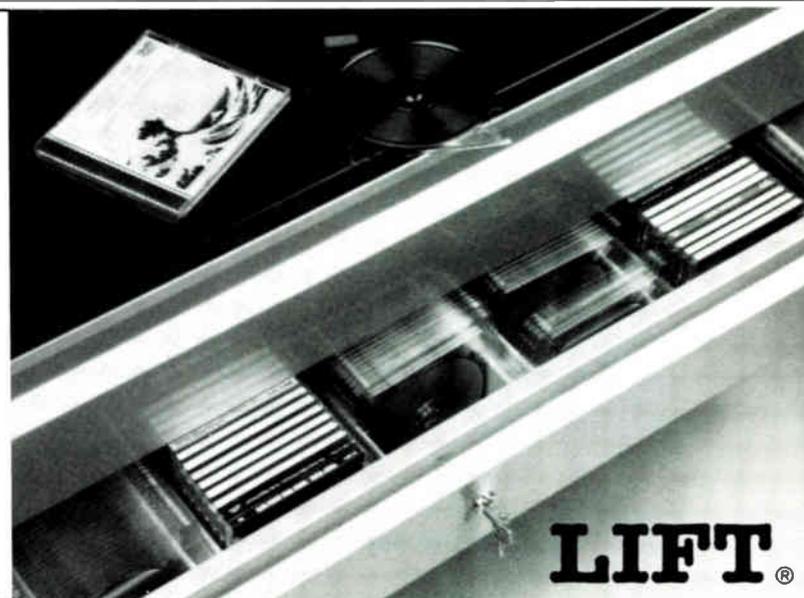
"It's an exciting time for radio, where [this] has developed into a recognized format," he adds. "It would have been hard to predict this a few years ago."

PHYLLIS STARK

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# 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 CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	4	<b>*** NO. 1 ***</b> STICK IT OUT COUNTERPARTS	4 weeks at No. 1 ◆ RUSH ATLANTIC
2	8	—	2	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
3	14	40	3	AMAZING GET A GRIP	AEROSMITH GEFENN
4	6	34	3	BLACK ON BLACK II DESIRE WALKS ON	HEART CAPITOL
5	4	5	9	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/GEFFEN
6	7	8	8	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
7	15	32	3	DAUGHTER VS.	PEARL JAM EPIC
8	3	2	15	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
9	<b>NEW ▶</b>	1		<b>*** AIRPOWER/HOT SHOT DEBUT ***</b> STONE FREE STONE FREE: A TRIBUTE TO JIMI HENORIX	ERIC CLAPTON REPRISE
10	2	3	9	HUMAN WHEELS HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
11	5	4	5	GO VS.	PEARL JAM EPIC
12	10	9	6	I BELIEVE FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
13	11	13	9	I'M THE ONLY ONE YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
14	12	14	4	DESERT SONG RETRO ACTIVE	DEF LEPPARD MERCURY
15	19	30	3	BAD THING BROTHER	CRY OF LOVE COLUMBIA
16	17	15	7	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
17	13	6	19	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
18	16	12	7	HOWLIN' FOR MY BABY GEORGE THOROGOOD/DESTROYERS HAIRCUT	EMI/ERG
19	23	25	4	<b>*** AIRPOWER ***</b> SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
20	20	26	4	<b>*** AIRPOWER ***</b> THAT DON'T SATISFY ME BROTHER CANE	◆ BROTHER CANE VIRGIN
21	9	7	12	HOCUS POCUS ANIMAL INSTINCT	◆ GARY HOEY REPRISE
22	24	22	16	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
23	21	21	6	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
24	18	16	8	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
25	<b>NEW ▶</b>	1		<b>*** AIRPOWER ***</b> AIN'T IT FUN THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEFENN
26	27	24	6	SOBER UNDER TOW	◆ TOOL ZOO
27	28	28	7	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	◆ WHITE ZOMBIE GEFENN
28	26	19	19	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
29	29	—	2	BOTH SIDES OF THE STORY BOTH SIDES	◆ PHIL COLLINS ATLANTIC
30	22	11	13	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
31	30	33	3	I'M ALIVE I'M ALIVE	◆ JACKSON BROWNE ELEKTRA
32	25	10	10	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
33	33	29	16	SISTER HAVANA SATURATION	◆ URGE OVERKILL GEFENN
34	39	—	2	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
35	40	—	2	THAT'S LOVE ATTITUDE	◆ APRIL WINE F.R.E.
36	34	23	10	ALIEN NATION FACE THE HEAT	◆ SCORPIONS MERCURY
37	32	27	14	CHANGE CANOLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
38	<b>NEW ▶</b>	1		ALL ALONE TIME MACHINE	JOE SATRIANI RELATIVITY
39	35	31	12	CHERUB ROCK SIAMESE OREAM	◆ SMASHING PUMPKINS VIRGIN
40	<b>NEW ▶</b>	1		CREEP CORE	STONE TEMPLE PILOTS 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	2	2	4	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	1	—	2	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
3	3	1	4	CRYIN' GET A GRIP	◆ AEROSMITH GEFENN
4	4	3	7	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
5	5	4	12	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH GEFENN
6	7	5	3	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
7	6	6	4	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
8	—	9	20	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
9	—	—	29	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC
10	—	10	27	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE

# Radio

## Programmers Share Syndication Secrets

LOS ANGELES—Since so many readers of this column call asking how to syndicate a show or pitch it to a network, it's time to give them the answer straight from the horse's mouth.

But first, it should be known that most network programmers say they rarely get a new show idea from an unsolicited tape. Nevertheless, they offer some thoughts here on how to get a show syndicated.

Unistar Radio Networks president of programming Ed Salamon is one of the programmers who says the network creates most of its own shows. However, he does listen to as many unsolicited tapes as he can.

"I've always been a radio junkie, but I must say that [listening to unsolicited tapes] is the least productive thing I do," says Salamon. "But I continue to do it, because you never know."

For a tape to catch Salamon's ear, it must meet three criteria. Obviously, it must be unique. Secondly, there must be a demand for it in the marketplace. A syndicator shouldn't have to create the demand, Salamon says. Lastly, the show should have a proven track record.

"It's hard to sell with no track record at all," Salamon says.

Gary Bernstein, president of radio programs for SuperRadio, agrees that a show must have a history of success.

"If you're not successful in your market, it can't be successful nationwide," says Bernstein. "When pitching a show, the producer really needs to send along at least four to five good ratings books to prove that it's a worthy product."

Bernstein adds that producers should pitch their shows only to the networks or syndicators that specialize in the show's format. "I don't listen to anything but top 40 or urban-leaning stuff; that's where our expertise is," he says. "You have to make sure it's a good match between the show and the syndicator."

If SuperRadio decides to pick up a finished show, the average deal with the producer is for SuperRadio to syndicate the show for three to five years and split earnings 50-50. However, if SuperRadio has to do production, an additional cut comes in for the network.

Westwood One director of programming Andy Denmark says he gets so many inquiries about how to syndicate a show that he feels like he spends part of his day giving mini-seminars.

Here's what he tells them: "First of all, you need to be successful on a local level so you have a story to take to others. Back with Dr. Ruth, that's what happened. But for someone like Westwood One to take a show, it has to have a very broad marketplace. Not every show needs to have 100 or 150 affiliates, but we need to have that largeness to make it fit."

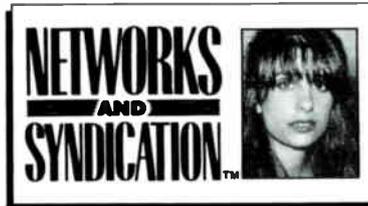
Denmark suggests that someone who has a great idea that's perfect for a dozen stations should sell it for cash to the stations on their own.

MJI Broadcasting president Josh Feigenbaum looks for a professionally produced demo and presentation, and a logical, thought-out concept.

"We'd consider any good idea that is correct for radio," says Feigenbaum. "That is the bottom line."

### AROUND THE INDUSTRY

What do Tom Petty, Aerosmith,



by Carrie Borzillo

U2, Don Henley, and Paul McCartney have in common, aside from their superstar status? This year, for the first time in their careers, WW1 aired live concerts by all of these acts, according to WW1 director of artist relations Rob Tonkin. WW1 also will simulcast HBO's two-hour "Madonna Live Down Under: The Girlie Show" Nov. 20 from Sydney.

MediaStar International debuted the weekend talk show "Issues Etc.," hosted by Don Matzat, on Halloween. Affiliates include WGUN Atlanta, WYDE Birmingham, Ala., and WLTG

Panama City, Fla.

MediaAmerica Inc. presents three hour-long Thanksgiving specials: "Steppin' Out With Tony Bennett: A Musical Conversation" for Nov. 25-28, "Neil Diamond: Up On The Roof" for Nov. 19-21, and "The Best Of Johnny Mathis: Live In Concert" for Nov. 25-28.

Among the upcoming Christmas specials are Ron Huntsman Entertainment Marketing's 13-hour "Christmas On Music Row." Each hour is hosted by a different artist, including many big names in country music. Also, the Tape Source's half-hour special, "Dr. Elmo's Twisted Christmas Party," features such silly ditties as "Grandpa's Gonna Sue The Pants Off Of Santa" and the perennial favorite, "Grandma Got Run Over By A Reindeer." Dr. Elmo and KSFO San Francisco jock Peter B. Collins are the hosts.

(Continued on next page)

# Modern Rock Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	4	<b>*** NO. 1 ***</b> INTO YOUR ARMS COME ON FEEL	2 weeks at No. 1 ◆ THE LEMONHEADS ATLANTIC
2	2	1	9	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/GEFFEN
3	3	5	10	LOW KEROSENE HAT	◆ CRACKER VIRGIN
4	4	3	10	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4.A.D/ELEKTRA
5	6	6	11	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND/PLG
6	7	9	5	THE GIFT FULL MOON, DIRTY HEARTS	◆ INXS ATLANTIC
7	15	30	3	DAUGHTER VS.	PEARL JAM EPIC
8	10	13	5	LAID LAID	JAMES MERCURY
9	9	12	7	SLACKJAWED RING	◆ THE CONNELLSTVT
10	5	4	7	LEMON ZOOLOPA	◆ U2 ISLAND/PLG
11	21	27	3	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
12	14	26	3	TODAY SIAMESE OREAM	◆ SMASHING PUMPKINS VIRGIN
13	8	7	9	SODAJERK BIG RED LETTER DAY	◆ BUFFALO TOM BEGGARS BANQUET/EASTWEST
14	19	19	4	BECAUSE THE NIGHT MTV UNPLUGGED	◆ 10,000 MANIACS ELEKTRA
15	28	—	2	TUESDAY MORNING WAITING FOR HERB	◆ THE POGUES CHAMELEON/ELEKTRA
16	17	21	3	GEPETTO STAR	◆ BELLY SIRE/REPRISE
17	20	17	6	ON THE ROPES CONSTRUCTION FOR THE MODERN IDIOT	◆ WONDER STUFF POLYDOR/PLG
18	18	18	3	HEAL IT UP MEXICAN MOON	◆ CONCRETE BLONDE CAPITOL
19	16	16	6	SCREAMAGER HATS OFF TO THE INSANE	◆ THERAPY? A&M
20	13	20	6	BUTTERFLY WINGS CONCENTRATION	◆ MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
21	12	11	5	GO VS.	PEARL JAM EPIC
22	23	23	4	CAN'T STOP KILLING YOU TITANIC DAYS	◆ KIRSTY MACCOLL I.R.S.
23	25	—	2	DEBONAIR GENTLEMEN	◆ THE AFGHAN WIGS ELEKTRA
24	<b>NEW ▶</b>	1		PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKO/ISC
25	29	—	2	MISS TEEN U.S.A. BEEN THERE	◆ BEST KISSERS IN THE WORLD MCA
26	<b>NEW ▶</b>	1		THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D/WARNER BROS.
27	22	8	12	SUBLIME BENEATH THE RHYTHM AND SOUND	◆ THE OCEAN BLUE SIRE/REPRISE
28	30	—	2	WILD WILD LIFE "COOL RUNNINGS" SOUNDTRACK	◆ WAILING SOULS CHAOS
29	<b>NEW ▶</b>	1		CANTALOOOP HAND ON THE TORCH	◆ US3 BLUE NOTE/CAPITOL
30	11	10	7	EAT THE MUSIC THE RED SHOES	◆ KATE BUSH COLUMBIA

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

## Radio Demo Service Offers Programmers Speedier Shopping

NEW YORK—A new telephone service aims to speed up the process of demo shopping by making airchecks of radio talent and demos of products and services available directly to programmers. The service, Radio Demo, is being billed as "an audio showcase for talent professionals."

Air talent, syndicators, comedy services, and others with something to sell can call 800-705-DEMO and record their air check for free. Programmers looking for products and talent can then call 900-225-DEMO, listen to the demos of their choice, and leave messages for those they want more information on. Callers are charged \$1.99 a minute. Advertisers then access their messages by calling the 900 number.

The 24-hour service is being launched Nov. 15 by the Nashville-based Kimcommunications, a new company headed by former WYHY (Y107) Nashville traffic manager Kim Beels. The 800 number is operating now, and Beels says she hopes to have at least 10 demos in each of the seven categories by that date. The categories are: sweeper voices, jingle companies, music libraries, sound effects libraries, comedy services, syndicated shows, and air talent.

Demos can run up to three minutes in all categories except air talent, in which demos are limited to one minute. They are screened for sound quality and compliance with FCC rules before they are added to the service. Those that don't meet the requirements will be asked to rerecord.

PHYLLIS STARK

## Infinity To Fight FCC Over \$6,000 Fine Also, Supporters Push For Acceptance Of C-Quam

BY BILL HOLLAND

WASHINGTON, D.C.—Infinity Broadcasting will fight the FCC and refuse to pay a \$6,000 indecency fine levied against the company for its broadcast of the now-famous 1988 Howard Stern "Christman party."

The commission upheld issuance of the fine Oct. 28 and, although there has been no official announcement, Infinity Washington lawyer Steve Lerman said Nov. 2 that "it would not be incorrect" to assume that Infinity will pursue a legal challenge.

Says a source close to the battle, "the reality is, you can't pay. If you do, it's a final action, like a conviction, and the FCC can use it against you anywhere, at renewal time, anytime."

Infinity also has two other pending indecency cases at the commission; a \$600,000 1992 fine and a \$500,000 fine imposed last August.

The company probably will follow a path similar to the one forged by Evergreen Media, which is currently in federal court in Chicago fighting a \$6,000 fine for WLUP broadcasts by Steve Dahl and Garry Meier. In the Evergreen case, after the company refused to pay the FCC, the commission turned the case over to the Justice Department.

According to the judge in that case, the government must prove that the broadcasts were indecent and violated contemporary community standards. Further, it must prove that the indecency rule is constitutional, and determine if the rules are "narrowly tailored" enough to allow protected speech to be broadcast, or whether they violate due process and equal protection provisions.

The alternative to payment of an

indecency fine is an expensive one, and will cost "in the millions," according to a source close to the action.

Infinity attorney Lerman also represents Americom, the company whose Las Vegas outlet, KFBI, was hit with a \$74,000 indecency fine in August for broadcasting Howard Stern programming. That case is still pending at the commission.

The kicker in the fight is that

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Lerman has not yet been able to look over the order at the commission. "It's not available to us yet, if you can believe that," he says. "It's a mess over there. It's a wonder anything gets done."

#### 11 YEARS LATER, FCC TAGS C-QUAM

Senior FCC officials have admitted the mistake in public over the last few years: The commission

should have stepped in and picked an AM stereo system standard back in 1982. Instead, it chose to leave the choice to the marketplace, and the marketplace promptly ignored the issue.

Motorola, with its C-Quam system, finally muscled its way past competitor Leonard Kahn, and now—with prodding by Congress, the National Assn. Of Broadcasters and receiver manufacturers—the FCC has given the nod to C-Quam.

Insiders here are expecting some lawsuits to be filed.

#### WHITE HOUSE HUNDT-ING FOR GOP

The confirmation of FCC chairman-nominee Reed Hundt is still in limbo, with Senate Republicans holding up approval until the White House nominates a Republican for the last vacant FCC commissioner seat. The only sure name to emerge is that of Oregon public utility commissioner Joan Smith, who, according to a source here, has been interviewed by Administration officials.



Them 2 Him. RCA recording act ME 2 U stopped by KTOW-FM Tulsa, Okla., to thank jock Gene Savage for spinning the group's single, "All Night." Pictured, from left, are Eric Sanders, Damon Dunnock, Tony Dumas, DeVaughn Howard, Jerry Lattisaw, and Savage.

## THAT TIME OF YEAR AGAIN

(Continued from page 92)

soon and play too many, listeners get sick of it. You should take the most mainstream, hippest-sounding Christmas songs and rotate those four or five songs for the first week."

Zapoleon also suggests holding off on Bing Crosby until Christmas morning. Christmas songs by Bryan Adams, Whitney Houston, and Band Aid, and some of the comedy songs are his suggested favorites.

Country consultant Joel Raab says that while programming varies from market to market, he generally suggests starting to air one or two Christmas songs per daypart around Dec. 1. About Dec. 10, he suggests upping the frequency to one an hour, then going all-Christmas from Christmas Eve to Christmas afternoon.

"We encourage our clients to play familiar Christmas standards by the biggest artists," says Raab. "I wouldn't advise playing Bing Crosby's 'White Christmas,' but you could play 'Jingle Bell Rock.' This year a lot of artists have Christmas stuff coming out, such as Alan Jack-

son and Vince Gill. I'd rather have Alan singing 'Holly Jolly Christmas' than Burl Ives."

One thing consultants all agree on is staying away from the more religious songs until Christmas Eve, at which time McVay says ACs should "heavy up" on them. Consultants of other formats suggest playing few spiritual songs, even on Christmas Eve and Christmas morning.

Syndicator Broadcast Programming's October newsletter also offered some ideas about programming Christmas music. For programmers concerned about a "sacred selection such as 'Silent Night' playing adjacent to a worldly, pop ditty such as 'Margaritaville,' BP consultant/programmer Jim Radford suggests playing secular holiday hits up until noon on Christmas Eve. After noon, stations could add more religious songs, suggests Radford.

As a finale for the holiday season, McCallister says playing the entire Nutcracker Suite at midnight on Christmas can be a nice touch.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

Here's a wacky idea for a radio show: "Hell's Bells: A Radio History Of The Telephone." American Public Radio will let that one loose in January to coincide with the 10th anniversary of the Bell System break-up ... Ceridian Corp., the parent company of Arbitron, has become the sponsor of APR's "Marketplace."

Real Country Network adds 13 affiliates, including WSVS Richmond, Va., WCUZ Grand Rapids, Mich., and KFRE Fresno, Calif.

National Public Radio's board of directors re-elected Carl Matthusen as chairman and Tom Livingston as vice chairman. In addition, KUAR Little Rock, Ark., GM Regina Dean and WHA Madison, Wis., station manager Jack Mitchell join the board. Patricia Diaz Dennis, a public board member who resigned last year to accept a State Department

appointment, returns to the board to replace retiring member Ignacio Lozano. Harriet Baskas, an independent producer and manager of KBCS Seattle, is seated to a second three-year term as a nonboard member of the Distribution/Interconnection Committee. With the addition of four new full-member stations and four associate stations, NPR's membership is up to 489 stations.

EMI Communications Corp. has made an agreement with Cable Radio Network to sell CRN's audio service to cable operations around the country. In addition, program director Jim Roope is upped to VP/operations, former KMEN Riverside, Calif., AE Roger Starks joins as retail sales manager, and A La Carte Communications president Lyn Chambers will handle public relations for CRN.



# Hits! in Tokio

Week of October 24, 1993

- 1 Dreamlover Mariah Carey
- 2 Come With Me Ronny Jordan
- 3 Go West Pet Shop Boys
- 4 Once Upon A Time Bobby Caldwell
- 5 More Fire Than Flame Basia
- 6 Take 5 XL
- 7 Sunday Morning Earth, Wind & Fire
- 8 Still A Friend Of Mine Incognito
- 9 Our Love Matt Bianco
- 10 I'm In A Philly Mood Daryl Hall
- 11 Wild World Mr. Big
- 12 Right Here/Human Nature SWV
- 13 Someone To Watch Over Me Sheena Easton
- 14 Koi Wo Shita Chara
- 15 Another Sad Love Song Toni Braxton
- 16 Stay In My Corner Keith Washington
- 17 When You Look In My Eyes Jay Graydon
- 18 Get A Little Freaky With Me Aaron Hall
- 19 When I'm Good And Ready Sybil
- 20 (I Can't Help) Falling In Love With You UB40
- 21 Pink Cashmere Prince
- 22 Dreamer Coldcut
- 23 Rivers Run Dry Heaven West XI
- 24 Coming To Life Michael Franks
- 25 Your Love Keeps Working On Me Jody Watley
- 26 Under Your Spell Ronny Jordan
- 27 Peach Prince
- 28 Someday Gota & The Heart Of Gold
- 29 More And More Captain Hollywood Project
- 30 Emergency On Planet Earth Jamiroquai
- 31 Songbird Kenny G
- 32 For The Cool In You Babyface
- 33 Freeloating Gary Clark
- 34 Without You Mariah Carey
- 35 Heart Shaped Box Nirvana
- 36 Runaway Love En Vogue
- 37 Venus As A Boy Bjork
- 38 Moonlight Montreal Peter White
- 39 After The Love Is Gone Jay Graydon
- 40 When I Fall In Love Celine Dion & Clive Griffin
- 41 That's The Way Love Goes Janet Jackson
- 42 Yume With You Toshinobu Kubota
- 43 I Don't Wanna Fight Tina Turner
- 44 Rubberband Girl Kate Bush
- 45 We Know The Way By Heart Keven Lettau
- 46 Higher Ground UB40
- 47 Sunflower Paul Weller
- 48 If Janet Jackson
- 49 Hopelessly Rick Astley
- 50 Birds Artec Camera



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81.3FM

## Bonneville Buy Ends Another Rivalry; KLOS' 'O-Lympics' Irk Vegas Listener

SEATTLE-BASED Broadcast Programming has acquired yet another one of its competitors, Bonneville Broadcasting System. Terms of the deal were not disclosed.

BP, a division of Broadcast Electronics, has acquired eight other companies during the last six years, including the tape division of TM Century and Drake-Chenault Enterprises. With the addition of Bonneville's 250 clients, BP now provides music formats, digital delivery systems, consulting services, and music libraries to more than 1,000 stations worldwide.

Bonneville's Northbrook, Ill., office will be closed, and all employees are out except for VP/operations Walter Powers, who relocates to Seattle to oversee Bonneville's "Lite AC" and "Easy" formats, which BP will now produce. BP also will continue to produce Bonneville's TrueSource CD music library and the monthly Chart-breakers CD.

Bonneville president/CEO John Patton will reactivate his consultancy, Patton Broadcast Management.

In related news, Bruce Reese, executive VP of Bonneville International Corp., has been tapped to run the company's Major Market Radio Group, taking over for Jack Adamson, who exits radio.

Radio revenues continued to climb through the third quarter, closing 9% ahead of the same period last year, according to the Radio Advertising Bureau.

Local revenue, which accounts for nearly 80% of all radio advertising revenue, was up 9% through the third quarter, while national revenue was up 7% for the same period. Every region of the country showed growth in both national and local spot categories. Network revenue was up 6.6% through the third quarter.

For the month of September, combined local and national revenues were up 8% over September 1992, based on an 8% gain in local revenue and a 5% gain in national revenue. Network revenue for the third quarter of the year was up 6.7% over the same period last year.

The Los Angeles Times reports that Al Wescott, the Las Vegas resident who filed numerous complaints against syndicated morning man Howard Stern, including some that resulted in fines, is now targeting KLOS Los Angeles' syndicated morning team Mark Phelps and Brian Thompson. Wescott's indecent broadcasting complaint against KLOS and M&B affiliate KEDG Las Vegas was filed with the FCC after Oct. 19 and 20 broadcasts of a bit known as "The Big O Olympics," in which women feign orgasms.

In BMI court news, the performing rights organization won nearly \$10,000 in damages, attorney fees, and court costs surrounding the case against WJKM Hartsville, Tenn., which BMI accused of spinning records while failing to pay rights fees. Also, the organization announced it has filed copyright infringement suits against WWBZ Chicago, KBER Salt Lake City, and WGTK Middlebury, Vt., all for allegedly playing songs but failing to pay rights fees.

The FCC has issued a \$10,000 notice of apparent liability against KOA Denver for a sponsorship ID violation involving a spot package aired on behalf of the Cripple Creek, Colo., chamber of commerce.

Strategic Radio Research adds two more markets for its AccuRatings service. Effective with the fall book, Dallas and Tulsa, Okla., come on board. Also, Chicago subscribers have renewed for another year.

### PROGRAMMING: WYRO EXITS KRBE

On the heels of a 3.8-5.3 jump in the summer Arbitrons, KRBE Houston PD Steve Wyrostok has resigned from the station effective Friday (12). He will travel through the end of the year



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

before seeking a new gig. APD Tom Poleman has been upped to PD.

KRLD Dallas has combined its news and programming operations with those of co-owned Texas State Network, resulting in approximately 20 layoffs. Other staffers have been reassigned internally. The move is part of an effort to offer more comprehensive news coverage.

KKDA-FM Dallas MD Guy Black adds PD duties, which had been long vacant... Easy listening WBEB-AM Philadelphia flips to religious WPHY under new owner Salem Broadcasting.

KZOK-AM Seattle drops Satellite Music Networks' "Z-Rock" format and is simulcasting classic rock sister KZOK-FM. Also, Crankin' Craig Dori, the midday host at "Z-Rock," adds the newly created MD duties.

KOWF San Diego morning jock Norman Barton adds PD duties, and afternoon jock Chris McKay adds OM duties, replacing former OM/MD Dave Dame, who is now with Arista... Former urban outlet KCXL Kansas City, Mo., which had been dark, signs back on, programming Jones Satellite's oldies format.

KVAN Portland, Ore., returns to the air, programming Unistar's "CNN Headline News"... N/T KNUS Denver also picks up "CNN Headline News"... KFON (formerly adult standards KMOW) Austin, Texas, is now programming a combination of "CNN Headline News" and WOR Radio Network talkers.

Mike Ferris joins WAFX Norfolk, Va., as the new PD. He arrives from Bay City, Mich.... Chuck Finley, last at WKSF Asheville, N.C., takes over as PD at WKSI Greensboro, N.C., replacing Rich Bailey.

WRZX Indianapolis has evolved its hard rock format into a hard rock/mod-

ern rock hybrid that PD Scott Jameson calls "rockalternative." The station now mixes Guns N' Roses, Metallica, AC/DC, and Aerosmith with Cracker and the Gin Blossoms.

In anticipation of a format change, KKDJ Fresno, Calif., PD Don Parker and MD Sat Bisla have resigned.

WKNF Knoxville, Tenn., now co-owned with WOKI, signs back on, programming country oldies... MD John Candeloria adds PD duties at KPRR El Paso, Texas, following the exit of Mike Daniels.

Jim Asker is the new PD at WRNX Springfield, Mass. He takes over for Bruce Debbins, who had been MD/PD and now concentrates on music. Asker arrives from WFLS Fredericksburg, Va.

Diana Smart exits as afternoon host on WSHE Miami for the PD job at KWBR San Luis Obispo, Calif.... Top 40 WBPR (Power 98) Myrtle Beach, S.C., flips to a more adult-leaning sound with the new handle "Mix 97.7." New calls have been applied for.

Top 40/rhythm WFHT (Hot 101.5) Tallahassee, Fla., flips to hot AC WXSX (Star 101.5)... WTHT Portland, Maine, flips from oldies to hot country under new GM Jon Van Hoogenstyn, who previously managed crosstown WMGX.

WWOC Cape May, N.J., flips from a simulcast of adult standards WRDR Atlantic City, N.J., to classical... Urban WJJS Lynchburg, Va., PD Cisco Miles exits.

### PEOPLE: ABC UPS FOUR

Dick Rosenbaum has been upped from GM, news programming for ABC Radio Networks to Washington, D.C., radio bureau chief for ABC News. Jim Farley, who was ND for ABC Radio's Direction and Entertainment Networks, replaces Rosenbaum. John Lyons shifts from the GM, news operations position to senior correspondent for ABC News Radio. Affiliate services coordinator Toni Marrero is upped to manager, affiliate news services.

Arroe Collins is now MD at WBT-FM Charlotte, N.C., replacing Ray Mornier, who moved to Sony Music. Collins comes from crosstown WAQQ, where he handled production duties... Former KKBT Los Angeles afternoon jock Cliff Winston joins crosstown KJLH for mornings, replacing Jack Paterson.

The Chicago Sun-Times reports that WPNT morning man "Doctor" Phil Duncan is off the air, and has been replaced temporarily by staffers Dan Walker and Kelli D'Angelo. WKQX Chicago morning news anchor Dave McBride also exits, and has been replaced by former jock Brian Peck. Former WGCI-FM Chicago weekender Ramonski Luv joins crosstown WJPC-AM for evenings.

WASH Washington, D.C., has split up morning team Jeff Baker and David Burd, reports the Washington Post. Burd is off the air, but remains a station employee for now. He has been replaced as morning co-host by morning news anchor Kate Ryan. Also, classical WGMS Washington afternoon host Renee Chaney exits.

KIKK-AM Houston midday jock

## newsline...

WARREN MAURER, VP/GM of WINS New York, is upped to the new position of VP of development at parent Group W Radio. Scott Herman, director of news programming at sister KYW-AM-TV/WMMR Philadelphia, replaces Maurer at WINS.

DANIEL BURKE, president/CEO of Capital Cities/ABC, will retire on or about Feb. 4, 1994. Chairman Thomas Murphy will add the CEO position. In addition, the company announced that it will commence an offer to buy from its shareholders up to 12% of the company's outstanding stock.

ROY SIMPSON, VP/GM of Jones Satellite, exits to become a VP of Major Networks overseeing the Southeast sales region. He has not been replaced at Jones.

BRIAN BIELER has been named VP/GM of KOOL-AM-FM Phoenix, replacing Mike Horne, who exited to launch his own company. Bieler's last radio job was as president of Viacom Radio. Also, Brian Beazer has been upped from KOOL-FM APD/afternoon host to PD of the KOOL Gold Network, which is syndicated by ABC/Satellite Music Network.

JIM TASZAREK, GM of KTAR/KKLT Phoenix, will exit Feb. 1 to pursue projects in and out of radio.

MARK WARLAUMONT has been upped from GSM to GM of WMMO Orlando, Fla. He replaces Bob Poe, who exits to launch a media, marketing, and management consulting firm that will have WMMO as a client.

STATION SALES: WHK/WMS Cleveland from Shamrock Broadcasting to Carl Hirsch's OmniAmerica, owner of crosstown WMJI, for \$12 million; KFMF Chico, Calif., from Nova Broadcasting to The Park Lane Group for \$1.675 million.

BOB LION has been upped from director of technology at the Interep Radio Store to executive VP of Interep's marketing division. He retains his previous duties.

JAY BILLIE joins Vallie/Gallup as GM/radio research. Billie has run his own research company for the past seven years, following 10 years with Arbitron.

NANCY LOGAN joins Katz Radio Group Syndication as Western sales manager. Previously, she was with Broadcasting & Cable magazine.

Larry Galla, who was one of the casualties of last week's station swap (Billboard, Nov. 6), will retain his job after numerous calls and letters from listeners and employees convinced management to keep Galla on the air. In addition, P/T jock Peggy Tuck is upped to ND/morning anchor, replacing Chuck Wolf. PD Carl Geisler is still looking for weekend talent.

Marking his third stint at WAXY Miami in 12 years, Greg Budell returns to the station for mornings from the night shift at crosstown WMXJ. WAXY PD Dave Denver had been holding down the wakeup shift since August. Joining Budell on-air is Riley Burke from WFVI Fort Wayne, Ind.

Steve Douglas and Jamie White from the former KOY-FM Phoenix join XHTZ (Z90) San Diego for mornings. PD Steve Wall takes over afternoons, replacing Billy Burke, now at WIOQ (Q102) Philadelphia. Morning sidekick Cha Cha moves to middays.

Pittsburgh radio vet Bob Wilson joins WQKB as ND. He most recently was teaching radio at a local community college... Bob Simpson rejoins WSNY Columbus, Ohio, for mornings, replacing Big Mike Fiss, now at WYYY Syracuse, N.Y. Simpson left the station in 1990 to work for a local charity. PD Don Hallett is still searching for a co-host.

Midday host Lou Griffith shifts to production director duties at WWCD Columbus, according to the Columbus Dispatch. He is replaced by Costello from KEDG. Doug Lape is upped from

P/T to overnights. The paper also reports that at crosstown WCLT-FM, Amanda Black shifts from evenings to middays and is replaced by Heather Williams from WQID Biloxi, Miss. Also, PD Russ Shafer moves into afternoons, replacing Michael Jaye, who exits.

Jammin' Jay Michaels exits mornings at WHJX Jacksonville, Fla. Afternoon jock Rex DeShannon is trying out for the job while PD Mark Shands accepts T&Rs... B.J. Shea joins WIVY Jacksonville as morning co-host. Shea previously worked at WBOS Boston, the former KDBK/KDBQ San Francisco, and WCMF Rochester, N.Y.

Jim Conlee returns to KWFM-FM Tucson, Ariz. Conlee had been PD until he left the station two months ago. He rejoins for afternoons... Tom T. Frogg, last at crosstown KVLV, joins KFRQ McAllen, Texas, as morning man, replacing Eli Malano.

Finally, we're sorry to report that ABC Radio Networks VP David Hubschman, 47, died Oct. 30 in Dallas of a heart attack. He was executive VP/CFO of SMN from the time the company began in 1981 until it became a subsidiary of ABC in 1992, when he assumed the title of VP.

We're also sorry to report the Oct. 30 death of "Disco" Dave Hawkins, 40, who co-hosted the Saturday night rap show on WGCI-FM. He had been with the station for five years in various capacities.

## GRATEFUL FANS ORDER DIRECT FROM THE DEAD

(Continued from page 12)

with the catalog. We also wanted a neighborhood newspaper for this growing neighborhood."

According to Lambert, the Almanac is an outgrowth of the Dead's early efforts to communicate with the band's immense fan base.

"[In the early '70s] they'd do very sporadic, very funky mailings to keep fans current on touring and on the short-lived Grateful Dead label," Lambert says. "The mailings kind of petered out... Earlier this year, we started kicking around the idea again."

The fall 1993 issue of the Almanac includes editorial plugs for such Dead-released products as "Dick's Picks" and the new Grateful Dead Records release "Upper Limb," by "word jazz" master Ken Nordine. But the newsletter also includes such features as a poem by Dead lyricist Robert Hunter (who Lambert says will be a regular contributor); a playlist from bassist Phil Lesh's monthly KPFA-AM Berkeley radio show, "Eyes Of Chaos/Veil Of Order"; and information about the band's non-profit organization, the Rex Foundation.

"In every issue, we'll definitely have information about the band's nonprofit activities," Lambert says. "We're going to tap into the band members a lot. We want to

open up a forum for all kinds of ideas."

Lambert says the goal is to make the Almanac a quarterly publication; the next issue is slated for January.

McQuaid says that with the Mercantile Co.'s expanded responsibilities and the initiation of the Almanac, "we're going to have the ability to enhance the offering mix. We're going to be able to make deals with artists and companies independent of an agreement with a main licensee."

While the Dead previously addressed the group's followers with one mail piece a year, McQuaid notes, "[The Almanac] is a way the band can be more connected to their followers directly."

Some 200 items of merchandise are now being offered through the Almanac. The product mix ranges from such traditional items as T-shirts and stickers to a \$200 wool-and-calfskin Dead jacket and such computer-related products as mouse pads and wrist rests embossed with Dead logos. Even golf balls bearing the familiar "Steal Your Face" skull-and-lightning artwork are available.

"We're getting out of the T-shirt game that everybody associates with music," McQuaid says. "There are a lot of people out there who use computers, who go to the

office every day, or they wear a polo shirt. We're looking to diversify our offerings."

The band is also expanding its record label horizons with the release of the first "Dick's Picks."

The group remains signed to Arista Records, but a provision in its contract allows it to release archival material on its own Grateful Dead label.

In the past, concert albums like "One From The Vault" and "Two From The Vault" have been distributed independently and made available at retail. "Dick's Picks Volume One"—named after Dead tape archivist Dick Latvala, who selected the live show for release—is a CD-only, mail order-only issue.

The two-CD set, designed to resemble an Ampex tape box, contains tracks recorded at a 1973 Dead show at Curtis Hixon Convention Center in Tampa, Fla. The set, which was recorded on a two-track Nagra machine by Dead employee Bill Candelario, was one of many cut over the years for the

band members' use.

Latvala, a self-described "Dead freak" who has archived the group's tapes since 1985, says, "The purpose for which [the tapes] were made was for the band to listen to themselves after the show... It's not professional. Nobody thought that these would be viable to sell."

A "caveat emptor" on the CD package notes, "[W]e simply did not have access to complete shows... But we think the historical value and musical quality of these tapes more than compensate for any technical anomalies. In other words, what you hear is what you get. And what you get ain't bad!"

Latvala says that if the first "Dick's Picks" is a success, he will cull other sets from the Dead's voluminous live archives.

"There's no real plan [for other releases]," Latvala says. "It's a rough plan of two releases a year... This is real test to see what interest exists. We assume there's interest among Deadheads."

## 'ALADDIN' SET TO FLY FOR THE HOLIDAYS

(Continued from page 6)

title was announced for the home market. The number of units it will ship, however, is unclear because Warner has kept goals under wraps; figures range from 3-6 million cassettes.

Warner's "Dennis The Menace" shipped about 2 million units, and the studio also should score heavily with "The Bodyguard," repriced to \$19.98 after four months as a rental release. The R rating isn't considered a major deterrent to mass merchants. "We haven't forced it, but content isn't an issue," says Arrow's Harvey.

Harvey is awaiting the impact of FoxVideo's holiday season print and

broadcast campaign for "Home Alone 2," first released at \$24.98 suggested list three months ago. An estimated 30%-35% of 7 million copies remain in inventory. FoxVideo plans to move them off shelves with a bonus rebate of \$2.50 that helps knock \$7.50 off the title's price. It's tied to a Quaker Oats cross-promotion for Life cereal.

"Their back-end program is real good," notes a distributor. "My hat's off to them." In addition, FoxVideo has a well-regarded field-transfer program that moves excess copies to retailers that are out of stock.

## MAJOR VIDEO MAY ACQUIRE TROUBLED ARTEC

(Continued from page 6)

"Aladdin" worth 35,000 cassettes. Instead, Star Video took them.

Gold, meanwhile, hired investment banker Stewart Cahn to raise \$10 million in a private equity sale that would give Artec the financial strength to borrow an additional \$30 million.

Most of Artec's problems have

arisen from an attempt to expand outside its New England stronghold. Major has no coverage in New England.

Major, strongest in the Midwest and Southeast, has grown mostly through acquisition. Its on-off-on-again purchase of comparably sized Video Trend literally put the company on the map. **SETH GOLDSTEIN**

## BLOCKBUSTER TO TEST CD-ROM SALES, RENTALS

(Continued from page 1)

quired by the Tribune Corp., also distributes a number of affiliated label products.

Blockbuster also expects to get CD-ROM product on a direct basis from a number of independent interactive-software publishers. Blockbuster already is direct with a number of videogame cartridge suppliers, a category in which the chain also expects to step up activity.

With 2,000 company-owned stores in the U.S. and 1,000 franchised outlets, Blockbuster has been successfully renting and selling 16-bit videogame cartridges for the Sega Genesis and Super Nintendo Entertainment systems.

In a related distribution development, wholesaler Baker & Taylor is launching a CD-ROM/new media rental program to video specialty stores, but sources say they are not involved in the Blockbuster test (see story, page 5).

Compton's had no official comment on the Blockbuster test. Nor did Blockbuster, which was expected to announce test details formally at a Tuesday (9) press conference in the San Francisco Bay Area. Executives from numerous multimedia companies were expected to be on hand.

Multimedia industry sources close to the test say that Blockbuster plans

to create new media sections within its stores. Each test store is expected to have hardware showcasing different systems to consumers, possibly in kiosk form.

"Having the hardware there is very significant," says one multimedia publisher. "Most people still don't know what CD-ROM is, never mind that there is no compatibility among different formats. You need the hardware to show it. If not, you're not helping the average consumer. This is a real turning point for multimedia. It's tantamount to making it available at 7-Eleven, because of Blockbuster's retail real estate."

Among CD-ROM systems expected to be on display at Blockbuster, according to sources, will be "desktop" PCs including Macintosh and IBM-compatibles. It is estimated that by the end of 1993, some 5 million CD-ROM drives will be hooked up to IBM-compatible and Macintosh computers in the U.S.

In addition, Blockbuster is expected to feature a variety of "set-top" interactive systems, such as Sega CD, Philips CD-I, and 3DO. These set-top units attach to television sets directly, but, like PC CD-ROMs, are also capable of playing discs that fuse vast amounts of video, audio, graphics, and text.

Sega expects to have an installed base of 1 million Sega CD systems in place in the U.S. by the end of the year. The 3DO system is just shipping. And Philips is hoping to have an installed base of 100,000 CD-I units in the U.S. by the end of the year.

Sources say it is expected that Blockbuster will carry software for computer CD-ROM systems as well as for the various "set-top" devices in test stores, including entertainment, education, and reference programs, such as encyclopedias.

A spokesperson for Pioneer says that company is also in discussions with Blockbuster about eventually making the new Pioneer LaserActive multimedia player part of the test.

Blockbuster has been testing CD-I hardware and software rentals at more than 100 California store locations during the past year. It's not expected, however, that Blockbuster will begin renting or selling hardware for different systems.

The best-selling entertainment CD-ROM title to date is believed to be "The 7th Guest," an interactive mystery from Virgin Interactive. Sources say this game has sold more than 100,000 units in the IBM-compatible PC format alone, and will soon be available for Macintosh and CD-I.

"As far as I am concerned," says

Robert Kotick, chairman of ActiVision, an entertainment videogame, computer game, and CD-ROM publisher involved in the test, "Blockbuster is the most progressive retailer in the country. They have done their homework, and they will do it right. If they think testing CD-ROM at this time is a progressive step, then it is."

Sources also say that Blockbuster will bring Hollywood-like promotional activities to the new media. If, for example, a high-profile interactive title, has a name star attached to it, then Blockbuster intends to bring that talent to stores for weekend in-store appearances.

## BAKER & TAYLOR

(Continued from page 5)

velopment for B&T Software, says he's identified 100 locations with the right demographics. Aided by Baker & Taylor Video, a key home video distributor, the number could double or triple in the next several months, although the total will remain a tiny fraction of B&T Software's overall CD-ROM business.

Among the video outlets that will be serviced with CD-ROM by B&T is the Stop & Shop supermarket chain, which this summer announced it was significantly expanding its stand-alone video locations.

### NOT FIRST FOR VIDEO

This isn't B&T Software's first excursion into video. The distributor supplies CD-ROM product for Blockbuster Entertainment's Marquee catalog, and Grob says "we're in discussions with them" about a retail relationship; Blockbuster is beginning to test CD-ROM releases in some California outlets (see story, page 1). B&T also is in discussions with music chains, according to Grob.

The CD-ROM rental project has developed slowly because "we felt we had to be very focused," Grob says. CD-ROM isn't for everyone, he emphasizes, and likely will be limited to a couple of outlets per chain. Those who come aboard gain access to "a lot of pieces" in the program, Grob says, including display racks, banners and posters, and a recommended product mix that includes CD-ROM bestsellers, mysteries and games, children's, and reference titles.

B&T's starter package offered to retailers includes two copies each of 30 releases for \$1,500-\$2,000 wholesale.

Several hundred titles, at an average price of about \$40, will be available for rental, many times more than mass merchants can handle, Grob maintains. But video store growth depends in large part on the cooperation of CD-ROM publishers. "Everybody is rethinking how they put product into the video channel," he says.

To protect themselves against accusations that renters are copying discs, neither B&T nor Major will make titles available to video stores unless the copyright owner approves in writing. "Some won't give it," Tollini says. Grob comments: "A lot of publishers aren't necessarily convinced it's the right idea."

Unlike videocassettes, CD-ROM discs are considered almost impossible to copy because the data they contain is far more than home computers can store.

The rental issue "hasn't been a priority," notes Marc Jaffe, president of New York-based Electronic Licensing Organization, which specializes in new-media deals, "but as the video channel becomes more aggressive, it's something we will have to start addressing."

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# CHICAGO SCENE CONTINUES TO DRAW MAJOR-LABEL ATTENTION

(Continued from page 1)

Eleventh Dream Day, will release a rocking, guitar-heavy solo record of his own by year's end on out-of-town Safe House Records.

This fall has been very kind to Second City players. When its Virgin release "Siamese Dream" reaches sales of 1 million units (which should happen by year's end, according to SoundScan data), Smashing Pumpkins will become the first Chicago rock band to reach that plateau since Styx in 1983. Meanwhile, Liz Phair continues to win critical acclaim for her debut album, "Exile In Guyville," which Spin magazine will soon name its album of the year, and Urge Over-



SEAM

kill's single "Sister Havana" is completing a four-month run on the Billboard Album Rock Tracks chart.

While those high-profile acts have helped focus attention on the sounds of Chicagoland (Billboard, Aug. 28), an array of lesser-knowns are busy releasing records of their own and convincing A&R scouts that Chicago is fertile ground for new talent.

"For the last three months, [A&R] people have literally been staying over for weeks at a time," says John McFadden, label director of Chicago indie March Records. "It's out of control. It seems like people are saying, 'Oh, so-and-so's coming out to see us play.' In the past it was like, yeah, right. Now it really happens; the [label] people show up."

All the commotion is causing some to "hyperventilate," adds Brad Wood, co-owner of the Idful Music studio. Wood, who co-produced Phair's album, notes that while there has been lots of activity, actual band signings probably won't take place for a few more months. (Wood has felt the effects of the city's newfound musical acclaim, receiving scores of calls from prospective clients, as well as from A&R people searching for a few tips. In response, he's busy upgrading and enlarging his studio.)

## RED RED MEAT

Chicago's Red Red Meat put out its own jarring debut earlier this year, and is now working on its first record for Seattle-based Sub Pop Records, set for a February release. A Sub Pop single, "Flank," is out now.

The band came to Sub Pop's attention through Idful's Wood. Wood met Sub Pop co-founder Jonathan Poneman during his visit to Chicago in early 1992. (The two went on a pilgrimage to Rockford, Ill., the birthplace of Cheap Trick.) After hearing and being impressed by the demo of Phair's "Exile In Guyville," Poneman told Wood to keep in touch. Months later, Wood sent out a Red Red Meat tape, and Poneman signed the band immediately.

There is no sign yet of an upcoming release from Touch And Go act the Mekons, whose singer and guitarist John Langford recently relocated to Chicago. (Other Mekons are scattered in New York and London.) The band's latest, highly-acclaimed record, "I Mekons" was released in

September.

Other unsigned acts are amassing followings of their own through live shows and homemade releases. Local bands such as Mint Aundry, Fig Dish, Trenchmouth, Brown Betty, Veruca Salt, and Certain Distant Suns, among others, seem destined to reach audiences outside of Chicago. (While the scene continues to expand, there have been some inevitable contractions. Neither slacker band Shrimboat nor the hurtling punk outfit Cherry Rodriguez exists any longer; both have disbanded.)

Thought to be the closest to a major-label signing is Catherine. The band's latest EP, "Sleepy," was co-produced by Billy Corgan of Smashing Pumpkins. Catherine also opened for the Pumpkins on a recent tour. Catherine's next March Records release is due out by Valentine's Day, and "no doubt will be their last" on an independent label, says McFadden.

Catherine has several interested parties, including Capitol, Geffen, TVT, and EastWest, according to McFadden.

## SCOUTS ARE OUT

The scouts were out in force in September when the band played a Friday night show at the hometown showcase, Metro. "There were at least a dozen different A&R people in for that show," says McFadden. That rep count shot up for the next night's show, featuring Red Red Meat and Liz Phair. Phair, now out on tour, is set to do another record for Matador. What label she'll record for next remains to be seen. "There were a whole bunch of suits up in the [Metro] balcony that nobody recognized," recalls one local music writer. "It was a pretty heady weekend," admits McFadden.

## RHINO'S ORNETTE SET

(Continued from page 12)

Obviously, when Ornette first came on the scene. It was Atlantic producer Nesuhi Ertegun who had the good instincts to document him, even though many record executives—in fact, myriad musicians and jazz initiates as well—heard Coleman's jazz as too rebellious, revolutionary, anti-musical. Time and circumstance have validated Ertegun's perspicience; so, too, have they validated Coleman.

His box actually is the seventh offering in the series "Rhino Presents The Atlantic Jazz Gallery." Previous issues, all anthologies of selected material, include titles devoted to John Coltrane, Les McCann, Charles Mingus, Rahsaan Roland Kirk, David "Fathead" Newman, and Eddie Harris. Ornette's package, with 57 tracks and a 72-page liner booklet, is the most lavishly prepared set in the series—a fact that Rhino plans to emphasize in its marketing campaign.

"This will be considerably different than the other anthologies," says Faith Raphael, Rhino's senior director of product management. "There's a more targeted audience for the material. Anyone who wants Ornette will want this. We understand that he has great appeal to his enthusiasts, to his followers, but not necessarily to the general jazz consumer."

"As a result," she continues, "the best marketing tool we have will be the press and word-of-mouth. We're expecting a big push from the critics. We'll take out ads in the music maga-



RED RED MEAT

More recently, EastWest CEO/chairman Sylvia Rhone flew out to Chicago to see Catherine at an unannounced October show at Metro.

## LABEL SHOPPING

March Records is in the midst of its own courtship. Offered exclusive distribution deals by Twin City, Caroline, Cargo, and ADA, McFadden says he will decide which to sign with after meeting with representatives from each during the CMJ convention in New York Nov. 3-6.

Catherine is expected to release a single, "Songs About Girls," within days. On the flip side of the limited-edition, color-vinyl release will be "Delusion Of Candor (Flight Of The Eagle)" by Star Children.

Star Children is the side project headed by the Pumpkins' Corgan. He has taken the group, a revolving-door act of friends, to different clubs in Chicago, but "Delusion" will mark the group's recording debut. What do Star Children do? "It's totally '70s rock," says McFadden with a laugh. "Sort of Dinosaur Jr., but with a trippy sound."

Another noteworthy underground release is "Rude Gesture (A Pictorial History)" by Shellac (Touch and Go), the latest band headed by renegade producer Steve Albini (Nirvana, Pixies, PJ Harvey).

Meanwhile, there is no shortage of acts vying for the attention of the small hometown labels. So far this

zines, but not in the general readership books we bought for the other titles in the series." Those magazines included Time, The Utne Reader, Men's Journal, and Option.

"In effect," adds Joel Dorn, mastermind for the entire reissue series, "we structured the first cycle of anthologies so it would culminate with Ornette. Ornette's box remains totally consistent in style with the other reissues—just wider."

Beyond Coleman, Rhino has more Atlantic reissues scheduled for the months ahead; they include double-CD anthologies spotlighting Max Roach, Mose Allison, Keith Jarrett, Herbie Mann, and Hank Crawford. They will retail at \$29.98, like the other double-CD packages. Coleman's box is priced at \$89.98.

"The price point on the Ornette box may make it difficult for the curious consumer," offers Beauvais. "In that sense, the package is not intended for jazz newcomers. But I hope that the press exposure will correct the Ornette stigma, that his music is difficult. I'd like to see Ornette reach a wider audience."

"At one time, there was a big fuss about this music," Beauvais continues. "It was wildly controversial. But when I listen to it today, I can't imagine what the problem was. It doesn't sound wild, it sounds sweet and poetic. It is music to be listened to with the heart. Just the way Ornette intended it."

year, Jack Frank at Widely Distributed Records has received more than 200 demo tapes from prospective acts, half of which are located in Chicago. And more than 150 bands (again, mostly from Chicago) performed at clubs around town Oct. 15-16 during the city's first Independent Label Festival (formerly the Midwest Music Conference).

Jim Powers, former A&R executive at Zoo Entertainment and founder of Chicago's Minty Fresh Records, says that after years of being largely snubbed by the music industry, local acts are encouraged by the interest they see around them. Says Powers, "A lot more people are making phone calls to Chicago."

## Monitor™

OCT. 25—OCT. 31, 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
①	1	7	ALL THAT SHE WANTS ACE OF BASE (ARISTA) 3 weeks at No. 1	①	1	8	JUST KICKIN' IT XSCAPE (SO SO DEF) 3 wks at No. 1
②	2	7	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	②	2	9	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
③	3	7	AGAIN JANET JACKSON (VIRGIN)	3	3	15	AGAIN JANET JACKSON (VIRGIN)
④	6	10	WHAT IS LOVE HADDAWAY (ARISTA)	④	6	6	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
5	5	9	NO RAIN BLIND MELON (CAPITOL)	5	4	14	DREAMLOVER MARIAH CAREY (COLUMBIA)
6	4	14	DREAMLOVER MARIAH CAREY (COLUMBIA)	6	5	10	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)
⑦	14	3	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	⑦	12	4	SHOOP SALT-N-PEPA (NEXT PLATEAU/PLG)
8	8	12	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	⑧	8	5	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	7	15	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	9	7	9	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
10	9	12	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	⑩	13	4	GANGSTA LEAN DRS (CAPITOL)
11	10	14	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	⑪	23	2	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
⑫	16	10	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	12	9	24	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
13	11	13	CRYIN' AEROSMITH (GEFFEN)	⑬	20	3	KEEP YA HEAD UP 2PAC (INTERSCOPE)
14	12	16	IF JANET JACKSON (VIRGIN)	14	11	16	I GET AROUND 2PAC (INTERSCOPE)
15	17	7	EVERYBODY HURTS R.E.M. (WARNER BROS.)	15	10	17	IF JANET JACKSON (VIRGIN)
16	13	14	RIGHT HERE/HUMAN NATURE SWV (RCA)	16	14	18	RIGHT HERE/HUMAN NATURE SWV (RCA)
⑬	23	3	HERO MARIAH CAREY (COLUMBIA)	⑬	21	3	HERO MARIAH CAREY (COLUMBIA)
⑮	19	6	WILD WORLD MR. BIG (ATLANTIC)	18	15	19	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
19	15	21	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	⑲	26	5	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
⑰	24	4	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)	20	19	9	WHAT IS LOVE HADDAWAY (ARISTA)
⑳	31	2	BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)	21	17	18	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
22	21	11	HEY JEALOUSY GIN BLOSSOMS (A&M)	22	18	14	COME INSIDE INTRO (ATLANTIC)
23	18	18	OOH CHILD DINO (EASTWEST)	23	16	9	DOWNTOWN SWV (RCA)
24	20	20	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	⑳	25	6	COME BABY COME K7 (TOMMY BOY)
25	22	24	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	25	38	2	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
26	25	21	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	⑳	30	2	YOLANDA REALITY (STRICTLY RHYTHM)
⑳	32	2	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	27	27	2	SLOW & EASY ZAPP & ROGER (REPRISE)
28	29	4	HUMAN WHEELS JOHN MELLENCAMP (MERCURY)	28	24	24	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
⑳	35	2	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	⑳	28	4	NEVER KEEPING SECRETS BABYFACE (EPIC)
30	26	17	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	⑳	31	5	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
⑳	NEW		SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	31	22	23	LATELY JODECI (UPTOWN/MCA)
32	27	12	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	32	29	12	SWEAT (A LA LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
33	28	8	SOUL TO SQUEEZE RED HOT CHILI PEPPERS (WARNER BROS.)	⑳	35	2	TIME AND CHANCE COLOR ME BADD (GIANT)
⑳	40	2	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	34	32	21	ONE WOMAN JADE (GIANT)
35	34	4	JIMMY OLSEN'S BLUES SPIN DOCTORS (EPIC)	⑳	NEW		MR. VAIN CULTURE BEAT (550 MUSIC)
⑳	NEW		I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	36	33	13	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
37	30	14	LATELY JODECI (UPTOWN/MCA)	37	37	18	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
⑳	NEW		ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	38	36	21	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
39	33	4	NOTHING 'BOUT ME STING (A&M)	⑳	NEW		I'LL BE LOVING YOU COLLAGE (VIPER 7/METROPOLITAN)
⑳	NEW		MR. VAIN CULTURE BEAT (550 MUSIC)	⑳	NEW		SEX ME (PARTS I & II) R. KELLY (JIVE)

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.

the first single from



FREE KITT

the new album  
STRAIGHT UP SEWASIDE

PRODUCED BY: CHRIS CHARITY AND DEREK LYNCH  
EXECUTIVE PRODUCER: PMD

3434  
MANAGEMENT

GMC



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# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	2	19	AGAIN	JANET JACKSON (VIRGIN) 1 week at No. 1	38	43	20	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
2	1	15	DREAMLOVER	MARIAH CAREY (COLUMBIA)	39	72	2	MR. VAIN	CULTURE BEAT (550 MUSIC)
3	3	9	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	40	44	8	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
4	6	8	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	41	48	2	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
5	7	8	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	42	40	19	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
6	4	16	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	43	45	18	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
7	5	11	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	44	37	20	OOH CHILD	DINO (EASTWEST)
8	17	4	HERO	MARIAH CAREY (COLUMBIA)	45	58	3	YOLANDA	REALITY (STRICTLY RHYTHM)
9	13	10	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	46	67	3	LINGER	THE CRANBERRIES (ISLAND/PLG)
10	9	18	IF	JANET JACKSON (VIRGIN)	47	61	6	WILD WORLD	MR. BIG (ATLANTIC)
11	12	12	WHAT IS LOVE	HADDAWAY (ARISTA)	48	41	10	DOWNTOWN	SWV (RCA)
12	11	9	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)	49	73	2	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
13	10	20	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	50	52	5	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
14	20	4	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	51	57	2	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)
15	26	4	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	52	53	3	SLOW & EASY	ZAPP & ROGER (REPRISE)
16	15	14	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	53	51	6	NOTHING 'BOUT ME	STING (A&M)
17	8	23	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	54	47	25	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
18	21	5	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	55	55	6	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
19	16	13	NO RAIN	BLIND MELON (CAPITOL)	56	34	17	RAIN	MADONNA (MAVERICK/SIRE/WB)
20	14	19	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	57	60	5	DREAMS	GABRIELLE (LONDON/PLG)
21	33	2	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	58	62	3	TIME AND CHANCE	COLOR ME BADD (GIANT)
22	30	5	GANGSTA LEAN	DRS (CAPITOL)	59	56	18	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)
23	19	15	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	60	71	2	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
24	28	2	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	61	68	4	NEVER KEEPING SECRETS	BABYFACE (EPIC)
25	22	12	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	62	63	3	FIELDS OF GRAY	BRUCE HORNBY (RCA)
26	18	23	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	63	—	1	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
27	35	3	KEEP YA HEAD UP	2PAC (INTERSCOPE)	64	49	13	COME INSIDE	INTRO (ATLANTIC)
28	38	3	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)	65	64	4	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
29	29	17	I GET AROUND	2PAC (INTERSCOPE)	66	—	18	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
30	25	13	CRYIN'	AEROSMITH (GEFFEN)	67	54	16	IT'S ALRIGHT	HUEY LEWIS & THE NEWS (SHANACHIE)
31	23	27	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	68	66	14	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
32	27	24	LATELY	JODECI (UPTOWN/MCA)	69	—	1	HIGHER GROUND	UB40 (VIRGIN)
33	36	12	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)	70	—	1	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
34	42	24	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	71	—	6	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
35	32	11	HOPELESSLY	RICK ASTLEY (RCA)	72	70	5	HUMAN WHEELS	JOHN MELLENCAMP (MERCURY)
36	39	9	COME BABY COME	K7 (TOMMY BOY)	73	—	1	JESSIE	JOSHUA KADISON (SBK/ERG)
37	31	13	HEY JEALOUSY	GIN BLOSSOMS (A&M)	74	—	2	PAYING THE PRICE OF LOVE	BEE GEES (POLYDOR/PLG)
					75	59	14	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)

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

## HOT 100 RECURRENT AIRPLAY

1	—	1	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	14	13	26	ORDINARY WORLD	DURAN DURAN (CAPITOL)
2	1	13	TWO PRINCES	SPIN DOCTORS (EPIC)	15	17	66	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
3	2	5	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	16	15	45	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
4	4	6	COME UNDONE	DURAN DURAN (CAPITOL)	17	14	8	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
5	5	4	FIELDS OF GOLD	STING (A&M)	18	12	4	WEAK	SWV (RCA)
6	6	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	19	16	4	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
7	8	15	I'M SO INTO YOU	SWV (RCA)	20	11	9	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
8	7	13	DON'T WALK AWAY	JADE (GIANT)	21	18	33	RHYTHM IS A DANCER	SNAP (ARISTA)
9	3	2	IF I HAD NO LOOT	TONY! TONY! TONY! (WING/MERCURY)	22	—	36	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
10	—	1	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	23	19	14	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
11	10	30	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	24	23	23	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
12	—	1	I'M FREE	JON SECADA (SBK/ERG)	25	21	18	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
13	9	5	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	9	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA) 3 weeks at No. 1	38	39	10	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
2	4	4	GANGSTA LEAN	DRS (CAPITOL)	39	—	1	FREAKIT	DAS EFX (EASTWEST)
3	2	8	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	40	38	23	LATELY	JODECI (UPTOWN/MCA)
4	3	7	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	41	42	6	EASY COME, EASY GO	GEORGE STRAIT (MCA)
5	5	26	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	42	—	1	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
6	6	6	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	43	49	3	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)
7	7	2	AGAIN	JANET JACKSON (VIRGIN)	44	61	2	NEVER KEEPING SECRETS	BABYFACE (EPIC)
8	8	12	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	45	40	6	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
9	20	3	SEX ME (PARTS I & II)	R. KELLY (JIVE)	46	57	3	WILD WORLD	MR. BIG (ATLANTIC)
10	10	7	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)	47	35	29	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
11	15	3	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	48	36	16	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
12	9	14	DREAMLOVER	MARIAH CAREY (COLUMBIA)	49	44	19	CHATTANOOCHEE	ALAN JACKSON (ARISTA)
13	14	4	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	—	1	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
14	13	9	WHAT IS LOVE	HADDAWAY (ARISTA)	51	41	17	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
15	16	4	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	52	43	15	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
16	11	20	I GET AROUND	2PAC (INTERSCOPE)	53	45	20	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
17	33	2	HERO	MARIAH CAREY (COLUMBIA)	54	68	3	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
18	12	15	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	55	—	1	TIME AND CHANCE	COLOR ME BADD (GIANT)
19	17	14	CRYIN'	AEROSMITH (GEFFEN)	56	50	11	I'M IN LUV	JOE (MERCURY)
20	18	13	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	57	66	2	RUNAWAY LOVE	EN VOGUE (EASTWEST)
21	25	8	COME INSIDE	INTRO (ATLANTIC)	58	58	6	THE GRAND TOUR	AARON NEVILLE (A&M)
22	22	9	COME BABY COME	K7 (TOMMY BOY)	59	47	21	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
23	21	8	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	60	48	25	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
24	26	15	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	61	—	1	LINGER	THE CRANBERRIES (ISLAND/PLG)
25	19	11	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)	62	65	3	STAY REAL	ERICK SERMON (DEF JAM/RAL/CHAOS)
26	27	7	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	63	54	5	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
27	23	19	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	64	60	3	FOREPLAY	RAAB (RIP-IT/ILC)
28	—	1	KEEP YA HEAD UP	2PAC (INTERSCOPE)	65	53	16	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
29	24	16	RIGHT HERE/DOWNTOWN	SWV (RCA)	66	55	7	PINK CASHMERE	PRINCE (PAINLEY PARK/WARNER BROS.)
30	29	11	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	67	62	10	DH CAROLINA	SHAGGY (VIRGIN)
31	28	16	IF	JANET JACKSON (VIRGIN)	68	72	3	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
32	31	45	DAZZEY DUKS	DUICE (TWR/BELLMARK)	69	73	3	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
33	46	2	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)	70	52	13	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
34	32	19	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	71	56	17	RAIN	MADONNA (MAVERICK/SIRE/WB)
35	34	14	HEY JEALOUSY	GIN BLOSSOMS (A&M)	72	—	1	SLOW & EASY	ZAPP & ROGER (REPRISE)
36	30	19	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	73	67	6	HOPELESSLY	RICK ASTLEY (RCA)
37	37	8	WHAT'S IT TO YOU	CLAY WALKER (GIANT)	74	59	16	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)
					75	—	1	SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)

○ Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

38	39	10	EVERYBODY HURTS	R.E.M. (WARNER BROS.)	96	STAY REAL	Erick Sermon, ASCAP/Saja, BMI/Troutman, BMI
39	—	1	FREAKIT	DAS EFX (EASTWEST)	20	SWEAT (A LA LA LA LONG)	(Mad House, BMI)
40	38	23	LATELY	JODECI (UPTOWN/MCA)	51	TIME AND CHANCE	(Brittlesse, ASCAP/Me Good, ASCAP)
41	42	6	EASY COME, EASY GO	GEORGE STRAIT (MCA)	88	TOO MUCH INFORMATION	(EMI April, ASCAP/Skin Trade Music/Slim Mob, ASCAP/Shake Meke, ASCAP/Private Parts, ASCAP) HL
42	—	1	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	18	TWO STEPS BEHIND	(Bludgeon Rifola, ASCAP/Zomba, ASCAP)
43	49	3	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)	47	VERY SPECIAL	(AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP) WBM
44	61	2	NEVER KEEPING SECRETS	BABYFACE (EPIC)	11	WHAT IS LOVE (A La Carte, BMI/EMI Blackwood, BMI) WBM	
45	40	6	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)	63	RUNAWAY LOVE	(Two Tuff-Enuff, BMI)
46	57	3	WILD WORLD	MR. BIG (ATLANTIC)	25	SAID I LOVED YOU... BUT I LIED	(Warner Chappell, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, ASCAP/Zomba, ASCAP) CPP/WBM
47	35	29	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	50	SEND ME A LOVER	(Humazing, BMI/Moir, BMI/Warner-Tamerlane, ASCAP/Erobot, ASCAP) WBM
48	36	16	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	30	SEX ME (PARTS I & II)	(Zomba, BMI/R.Kelly, BMI) CPP
49	44	19	CHATTANOOCHEE	ALAN JACKSON (ARISTA)	7	SHOOP	(Unichappell, BMI/Placid, BMI/Iza, BMI/Kakalaka, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM
50	—	1	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)	60	SLOW AND EASY	(Troutman, BMI/Saja, BMI)
51	41	17	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	53	SOMETHING IN YOUR EYES	(Sony Songs, BMI/Ecaf, BMI) HL
52	43	15	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)			
53	45	20	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)			
54	68	3	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)			
55	—	1	TIME AND CHANCE	COLOR ME BADD (GIANT)			
56	50	11	I'M IN LUV	JOE (MERCURY)			
57							

## MAJOR LABELS IRKED BY RETAILERS' MARKUPS ON DEVELOPING TITLES

(Continued from page 1)

ing sold for as much as \$15.99 in stores operated by some large chains, according to A&M executives. But executives at other major record companies also have complained about retailers not fully supporting the pricing initiatives.

CEMA president Russ Bach says retail support on variable pricing is the key to the strategy's future. "If they ignore it, we will have to go back to the old way" of pricing strategies, he says.

Danny Yarbrough, senior VP at Sony Music Distribution, says his company has not experienced problems in the past when it has used

### DALI RECORDS

(Continued from page 14)

tegrity and a well-developed personal aesthetic are a common thread between artists on Dali."

Dali's first release under this new setup will be "Love 15" by Detroit's Majesty Crush, which ships to retail this week. Before the end of 1993, the label also will issue "Laid Back In English" by U.K. act Beatnik Filmstars. Dali enters the acid-jazz movement during the first quarter of 1994 with a compilation of acts from London-based indie Dorado Records, which includes two cuts from D'Note, a recent Dali signing.

Waagner expects the label's staff to grow from four to six or seven people in January. He says the label also will utilize Chameleon and Elektra staff as needed in areas of marketing and promotion.

In announcing the reorganization of Dali, Chameleon Label Group president Bill Berger said, "I feel confident that Ken Waagner and Mark Gartenberg have the artist sensibilities and experience to sign, record, and effectively market new Dali signings."

LARRY FLICK

variable-price strategies. But he adds, "We are committed to variable pricing. It is our plan [in] going forward that if we don't get cooperation [on the strategy], it will impact variable pricing. We would hope that the retailers will be our partners in this."

Variable pricing is a strategy, used for frontline titles, that creates different pricing tiers for artists in the developmental stages and for established acts. All six major distribution companies have experimented with variable pricing.

Instead of putting out new frontline product with list prices of \$16.98, \$15.98, or \$13.98, CD albums by selected developing artists might be issued at \$9.98-\$11.98, with cassettes carrying a list-price equivalent of about \$7.98. Another variable-pricing strategy involves issuing EPs at the lower price points.

Retailers respond that they generally support lower pricing structures for developing artists where it makes sense. But they add that the real issue is the overall high price of CDs and the gross margin structures of the format.

Al Wilson, senior VP at 136-unit, Milford, Mass.-based Strawberries, says that when labels use variable-pricing strategies, "I won't sell something above list price, as long as it's reasonable for us."

But, he adds, when the "labels structured list prices on CDs, they used new math. If retailers went by their list-price structure, we would all be out of business."

With list-price and wholesale costs for LPs and cassettes, retailers could generate gross margins of almost 42%, while CDs carry margins of about 35%. Retailers' complaints about gross margins prompted label executives to make two separate statements—that they would be issuing plenty of budget and midline product, and that gross margins should be set by retailers.

Most chain retailers responded by charging \$1-\$2 above list price for all frontline product, and marking up budget and midline product even more than that. Major-label and distribution executives say they have no problem when retailers charge above list prices.

Richie Gallo, A&M's senior VP of sales and distribution, says, "On the hits, I think they are entitled to whatever margin they can get all day and all night. I have no gripes with their margin on hits, but on the developing artists, when we come out with a price-sensitive point, it should be rewarded. It's unfair for an \$8 or \$9 list price to be stickered at \$15."

In addition to the low list price on the Therapy? EP, A&M has been generous in discounting the title. For example, the label is offering a 15% discount, and an extra 30 days dating on the title.

Gallo declines to name which chains are selling the EP, entitled "Hats Off To The Insane," above list price. Billboard couldn't reach Therapy? or its management for comments on retailers that price the EP above list price. However, in a press release, the band's manager stated that such a pricing strategy is "out-and-out rip-off and totally against the band's philosophy."

Another band that has been affected by the issue is Fugazi, the hardcore Washington, D.C. band that

markets its albums and those by other acts through its own Dischord label. Dischord sets a list price of \$8 for CDs and \$7 for cassettes, but has found instances in which merchants charge well above those prices. The label places a sticker on its product, stating that its titles can be bought through mail order at their list prices.

An executive in the PolyGram family says that, in some instances when it has used a variable-pricing strategy, the company has been frustrated by inconsistent follow-through among retailers. The same has happened to certain titles issued by some of the labels in the Warner Music Group, according to an executive in that camp. But, he adds, "We cannot tell a customer at what price to sell a title; we can only make them aware of the list price."

One account executive familiar with the controversy says retailers often support labels on variable-pricing strategies. But when a title starts to take off, they don't wait for the label to raise the price; they do it themselves to pick up the extra margin.

### BOXED SET GIVES REDDING PROPER RESPECT

(Continued from page 12)

art (label founder), Al Bell (Stax president), Steve Cropper (producer/songwriter and musician), Carla Thomas (recording artist and Redding's duet partner), and James Alexander (bassist for the Bar-Kays).

Tributes from Al Green, Toots Hibbert (of Toots & the Maytals), Yousou N'Dour, and Peter Gabriel, and essays by Greenberg, music journalist and producer Carol Cooper, and screenwriter/journalist Jaime Wolf round out the notes.

"When Rhino gained access to the Atlantic catalog, doing a complete box on Otis was one of the obvious things to do, along with an Aretha Franklin box [1992's "Queen Of Soul: The Atlantic Recordings"]," says Greenberg. "We had about 180 sides to choose from, including several 'live' versions of songs recorded at different places such as the Monterey International Pop Festival, the Whisky A Go Go in Hollywood, and in Europe, which really show the kind

of dynamic excitement and energy that Otis generated.

"In compiling the box, we wanted to bring Otis' development as a singer into sharp focus—tracing his early recordings, where the influence of his idols [Little Richard and Sam Cooke] is obvious, through to the time when he obviously found his own vocal identity."

Rhino's Stewart adds that the set is "the first collection that shows Otis off in a complete and comprehensive way. There have been other compilations... but the sound is markedly superior to any other collection that's been done. For someone who died at 26, Redding was a truly phenomenal talent... and this box has been a long time coming."

"The Definitive Otis Redding" includes the original single mix of the groundbreaking soul man's only top 10 pop hit, the million-selling 1968 chart-topper "(Sittin' On) The Dock Of The Bay," along with 29 other cuts that made the R&B charts between 1963 and 1969. Classics such as "Respect," "Mr. Pitiful," "I've been Loving You Too Long," "Satisfaction," "My Lover's Prayer," and "Try A Little Tenderness" are included in the package, as are four duets with Thomas.

Howard Krumholtz, buyer for Tower Records' Sunset Boulevard store in Hollywood, says the box has been "reasonably well-anticipated. Otis Redding is a good catalog seller, and we're expecting it to do pretty well. Rhino is supplying display material, which will definitely help bring it to people's attention."

The label kicked off a major campaign for the box in August with a mass mailing of a limited-edition promo sampler.

According to Faithe Raphael, Rhino's senior director of product management and direct-response marketing, "We're doing some things we've never done before on this project. There are billboards going up in key locations in Los Angeles, New York, Washington, D.C., and New Orleans, as part of a co-op venture with Tower Records. We're running an Otis TV spot on network and cable outlets

from mid-November, some of which will also include [last year's highly successful] Aretha's boxed set, as well as a consumer ad campaign that encompasses Rolling Stone, Time, CD Review, and Ebony Man, among others."

Jim O'Neill, director of promotion at Rhino, says the label is supporting the release with a series of "Otis Weekends" at various radio stations, including WGCI Chicago, KFRC San Francisco, WODS Boston, WCBS New York, WOGL Philadelphia, KRTH Los Angeles, and WFOX Atlanta. "Our concentration is on public radio and oldies stations, and we have a syndicated show on Otis that is going out to different outlets."

Dennis Winslow, program manager at WFOX in Atlanta notes that the station scheduled a special weekend salute to Georgia artists Friday (12) that included giveaways of the set "based around the release of the box. We're proud of Otis as a Georgia-born artist. This is a well-done set that recognizes his tremendous output and the big influence he had on musicians and artists both within and outside the state."

That Rhino has included an entire side of 'live' recordings as part of the Redding package is a boon, says Joe McCoy, program director at WCBS-FM in New York. "We always try to add 'live' recordings on key artists, and certainly Otis' performances show what '60s soul music was all about," says McCoy. "So many people never got a chance to hear Otis in concert. I think it's great to see record companies releasing stuff from their archives that gives a different view of an artist."

McCoy says that, as an artist who has been inducted into the Rock And Roll Hall Of Fame, Redding is regularly included in the station's "Hall Of Fame" specials, and, with the availability of live performances on the boxed set, may well be included in "Cousin Brucie's Recorded Live" specials that the station airs on a regular basis.

Rhino director of national press and editorial Stephen K. Peeples adds that press and media reaction to the

set "has been overwhelming. Both CNN and BET are going to Otis' ranch just outside Macon to interview Otis and other members of the family, and several of the key figures involved with the boxed set have made themselves available for interviews. We want people to get the full picture of who Otis was: an artist, performer, producer, and songwriter, but also a successful businessman, a farmer, a husband, and a father."

For the first time since her husband's death, Zelma Redding has made herself available to the media, and she notes, "Although there have been releases on Otis before, I'm sure this is the best representation of his work. I'm really excited to be involved with the promotion that's being done on this boxed set. So much of what Stax Records and Otis did was the foundation for music today, and there's a whole new generation who are going to get to know about that as a result of the set."

#### TOO 'RAW' FOR 1960s

Bell, now president of Bellmark Records, worked closely with Redding at the Memphis label from 1965-1968. "It was extremely hard to get his records on the air outside the South," says Bell. "We had difficulties on the West Coast and in a lot of Northern cities, because people felt his music was too 'raw.' We had to fight real hard, and Otis got better recognition in Europe. Album sales were rough: You couldn't put a black male vocalist on the cover of an LP, which is why some of his albums don't have photos of him on the front; sometimes, the product was literally sold from under the counter."

Bell notes that Redding's version of "Satisfaction" was "one of his first legitimate hits, and 'Try A Little Tenderness' was a breakthrough record for him. With the European success and his appearance at Monterey, he was on his way to [new levels of success] when he died. He was the pioneer, the cornerstone artist at Stax, and with this new boxed set, people are beginning to fully notice the greatness and impact of Otis Redding."

### TO OUR READERS

The Hot 100 Singles Spotlight will not appear this week. It will return next week.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	6	COMING HOME TO LOVE COMING OF AGE (200)	
2	8	6	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE, WARNER BROS.)	
3	—	1	LEMON UZ (ISLAND/PLG)	
4	6	11	MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA/ARISTA)	
5	18	2	SONG REMEMBERS WHEN TRISHA YEARWOOD (MCA)	
6	2	3	I'M REAL KRIS KROSS (RUFFHOUSE/COLUMBIA)	
7	10	3	COMMITMENT OF THE HEART CLIVE GRIFFIN (550 MUSIC)	
8	9	5	MAKE ROOM THA ALKAHOLIKS (LOUO/RCA)	
9	12	4	UP ON THE ROOF IID EXTREME (GASOLINE ALLEY/MCA)	
10	—	1	I'LL BE LOVING YOU COLLAGE (VIPER 7/METROPOLITAN)	
11	—	1	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	
12	11	4	YOU MAKE ME SMILE DAVE KOZ (CAPITOL)	
13	—	1	DON'T GO AWESOME 3 (AMERICAN/WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	ENOLESSELY DINO (EASTWEST)	
15	—	1	TRUE LOVE ELTON JOHN & KIKI DEE (MCA)	
16	—	1	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)	
17	15	6	HE AIN'T WORTH MISSING TOBY KEITH (MERCURY)	
18	16	4	CANNONBALL THE BREEDERS (A.A.D./ELEKTRA)	
19	22	2	BOOM SHAK A-TACK BORN JAMERICANS (DELICIOUS VINYL)	
20	14	11	ONLY LOVE WYNONNA (CURB/MCA)	
21	25	2	LET IT SNOW BOYZ II MEN (MOTOWN)	
22	13	6	IN DREAMS JOHN WAITE (IMAGO)	
23	—	1	69 FATHER (UPTOWN/MCA)	
24	20	4	ALL THRU THE NITE P.O.Y. (GIANT)	
25	—	1	FAST AS YOU DWAYNE YOKAM (REPRISE/WB)	

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

# Billboard HOT 100 SINGLES

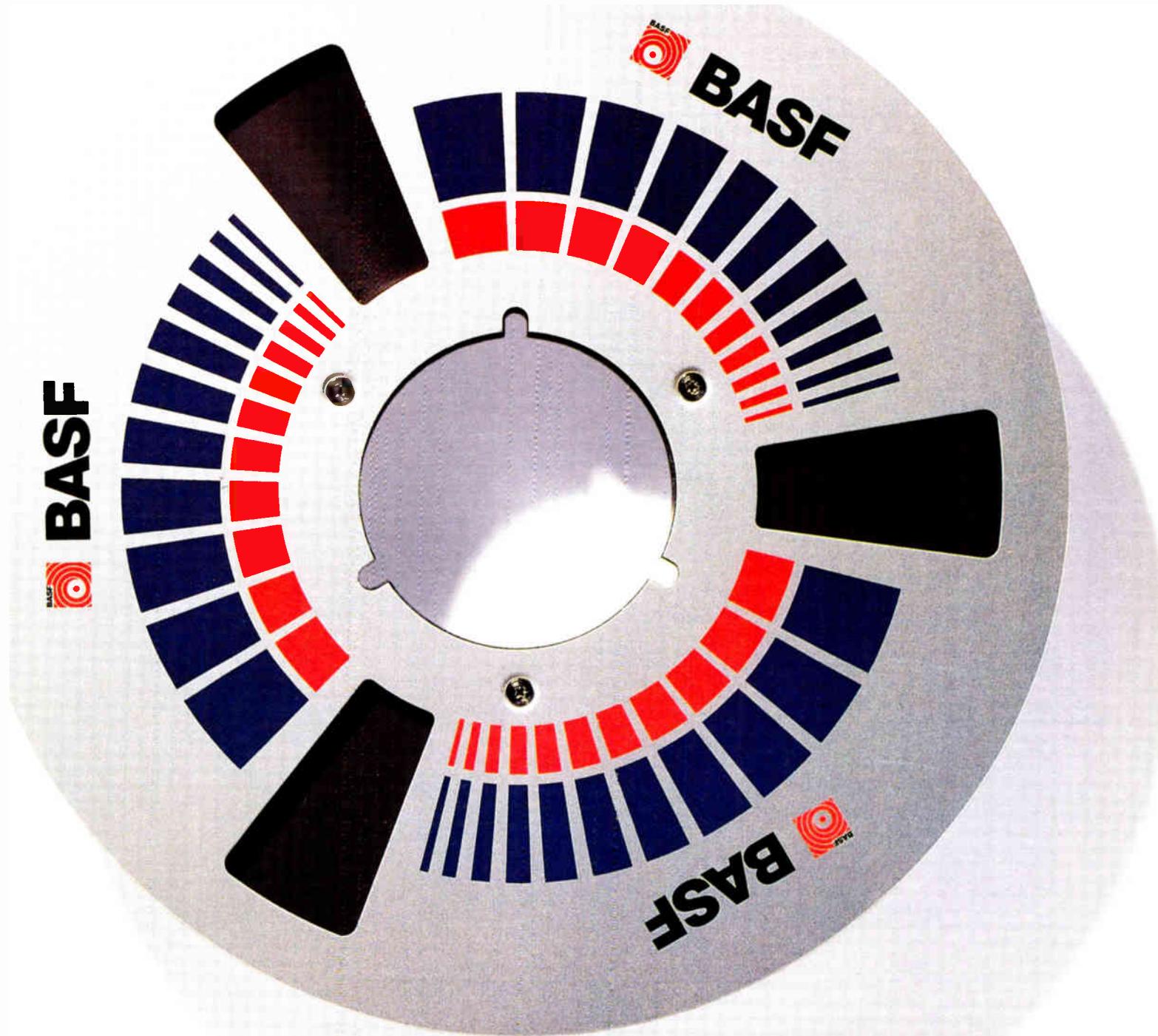
FOR WEEK ENDING NOV. 13, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	2	9	<b>*** No. 1 ***</b> I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	MEAT LOAF	50	53	57	7	SEND ME A LOVER	TAYLOR DAYNE
2	2	3	9	ALL THAT SHE WANTS	ACE OF BASE	51	70	84	3	TIME AND CHANGE	COLOR ME BADD
3	4	9	4	AGAIN	JANET JACKSON	52	66	95	4	NEVER KEEPING SECRETS	BABYFACE
4	3	4	9	JUST KICKIN' IT	XSCAPE	53	44	43	13	SOMETHING IN YOUR EYES	BELL BIV DEVOE
5	7	30	5	GANGSTA LEAN	DRS	54	81	---	2	MR. VAIN	CULTURE BEAT
6	5	1	15	DREAMLOVER	MARIAH CAREY	55	52	50	18	RUFFNECK	MC LYTE
7	12	18	6	SHOOP	SALT-N-PEPA	56	46	36	19	INSANE IN THE BRAIN	CYPRESS HILL
8	6	6	12	HEY MR. D.J.	ZHANE	57	57	59	7	NOTHING 'BOUT ME	STING
9	9	7	25	WHOOPI! (THERE IT IS)	TAG TEAM	58	67	---	2	ALL ABOUT SOUL	BILLY JOEL
10	10	10	8	ANNIVERSARY	TONY! TONY! TONE!	59	63	65	6	DREAMS	GABRIELLE
11	11	11	12	WHAT IS LOVE	HADDAWAY	60	68	87	3	SLOW AND EASY	ZAPP & ROGER
12	21	45	4	HERO	MARIAH CAREY	61	43	40	17	RAIN	MADONNA
13	8	5	16	THE RIVER OF DREAMS	BILLY JOEL	62	54	48	19	OOH CHILD	DINO
14	15	19	5	BREATHE AGAIN	TONI BRAXTON	63	56	60	5	RUNAWAY LOVE	EN VOGUE FEATURING FMOB
15	18	24	5	CAN WE TALK	TEVIN CAMPBELL	64	60	47	18	BREAK IT DOWN AGAIN	TEARS FOR FEARS
16	14	13	20	ANOTHER SAD LOVE SONG	TONI BRAXTON	65	59	56	8	INDO SMOKE (FROM "POETIC JUSTICE")	MISTA GRIMM
17	13	8	18	RIGHT HERE (HUMAN NATURE)/DOWNTOWN	SWV	66	58	51	18	WHEN I FALL IN LOVE (FROM "SLEEPLESS IN SEATTLE")	C. DION & C. GRIFFIN
18	16	14	10	TWO STEPS BEHIND (FROM "LAST ACTION HERO")	DEF LEPPARD	67	69	75	5	AS LONG AS I CAN DREAM	EXPOSE
19	17	12	17	IF	JANET JACKSON	68	NEW	1	FREAKIT	DAS EFX	
20	20	16	15	SWEAT (A LA LA LA LONG)	INNER CIRCLE	69	79	---	2	AWARD TOUR	A TRIBE CALLED QUEST
21	22	17	20	I GET AROUND	2PAC	70	72	72	6	JESSIE	JOSHUA KADISON
22	23	20	13	NO RAIN	BLIND MELON	71	71	71	6	FIELDS OF GRAY	BRUCE HORNSBY
23	19	15	16	CRYIN'	AEROSMITH	72	90	92	3	YOLANDA	REALITY
24	31	46	4	PLEASE FORGIVE ME	BRYAN ADAMS	73	87	76	6	HIGHER GROUND	UB40
25	55	---	2	<b>*** Power Pick/Airplay ***</b> SAID I LOVED YOU...BUT I LIED	MICHAEL BOLTON	74	95	---	2	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")	JIMMY CLIFF
26	24	21	14	REASON TO BELIEVE	ROD STEWART	75	92	---	2	BECAUSE THE NIGHT	10,000 MANIACS
27	61	83	3	<b>*** Power Pick/Sales ***</b> KEEP YA HEAD UP	2PAC	76	82	82	4	PAYING THE PRICE OF LOVE	BEE GEES
28	28	34	11	COME BABY COME	K7	77	78	89	6	METHOD MAN	WU-TANG CLAN
29	29	31	10	EVERYBODY HURTS	R.E.M.	78	64	62	13	LOVE FOR LOVE	ROBIN S.
30	41	66	3	SEX ME (PARTS I & II)	R. KELLY	79	62	53	16	CHECK YO SELF	ICE CUBE FEATURING DAS EFX
31	39	44	6	WILD WORLD	MR. BIG	80	NEW	1	REAL MUTHAPHUCKKIN G'S	EAZY-E	
32	26	29	17	HEY JEALOUSY	GIN BLOSSOMS	81	80	73	6	WHAT'S IT TO YOU	CLAY WALKER
33	25	22	24	BABY I'M YOURS	SHAQ	82	84	78	6	JIMMY OLSEN'S BLUES	SPIN DOCTORS
34	34	33	11	COME INSIDE	INTRO	83	75	64	14	OH CAROLINA	SHAGGY
35	30	23	12	SOUL TO SQUEEZE (FROM "CONEHEADS")	RED HOT CHILI PEPPERS	84	83	74	5	FOREPLAY	RAAB
36	51	80	3	BOTH SIDES OF THE STORY	PHIL COLLINS	85	86	81	6	EASY COME, EASY GO	GEORGE STRAIT
37	33	27	23	LATELY	JODECI	86	74	61	16	ALRIGHT	KRIS KROSS FEATURING SUPERCAT
38	36	37	13	BETTER THAN YOU	LISA KEITH	87	91	79	19	CHIEF ROCKA	LORDS OF THE UNDERGROUND
39	27	25	15	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE	88	76	58	11	TOO MUCH INFORMATION	DURAN DURAN
40	42	54	4	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL	89	96	91	7	PUSH THE FEELING ON	NIGHTCRAWLERS
41	35	26	23	RUNAWAY TRAIN	SOUL ASYLUM	90	85	67	12	I'M IN LUV	JOE
42	49	63	5	NEVER SHOULD'VE LET YOU GO	HI-FIVE	91	89	70	19	CHATTAHOOCHEE	ALAN JACKSON
43	32	28	27	CAN'T HELP FALLING IN LOVE (FROM "SLIVER")	UB40	92	73	55	9	PINK CASHMERE	PRINCE
44	37	35	11	HOPELESSLY	RICK ASTLEY	93	88	69	15	MEGA MEDLEY	ZAPP & ROGER
45	38	38	8	LET ME RIDE	DR. DRE	94	NEW	1	93 'TIL INFINITY	SOULS OF MISCHIEF	
46	40	32	18	WILL YOU BE THERE (FROM "FREE WILLY")	MICHAEL JACKSON	95	NEW	1	GOD BLESSED TEXAS	LITTLE TEXAS	
47	48	42	19	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON	JOHN MELLENCAMP	96	98	98	7	STAY REAL	ERICK SERMON
48	50	52	9	HUMAN WHEELS	JOHN MELLENCAMP	97	97	---	2	LOOKING FOR MR. DO RIGHT	JADE
49	65	77	4	LINGER	THE CRANBERRIES	98	NEW	1	HAPPENIN'! ALL OVER AGAIN	LONNIE GORDON	
						99	NEW	1	INTO YOUR ARMS	THE LEMONHEADS	
						100	NEW	1	YOUR LOVE KEEPS WORKING ON ME	JODY WATLEY	

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



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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  
NOVEMBER 13, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★★ No. 1 ★★★★★		
1	1	—	2	PEARL JAM	EPIC 53136* (10.98 EQ/16.98)	1
				2 weeks at No. 1		
2	3	1	7	MEAT LOAF	MCA 10699 (10.98/15.98)	1
				★★★★ GREATEST GAINER ★★★★★		
3	6	10	3	VARIOUS ARTISTS	GIANT 24531/WARNER BROS. (10.98/16.98)	3
				COMMON THREAD: THE SONGS OF THE EAGLES		
				★★★★ HOT SHOT DEBUT ★★★★★		
4	NEW	—	1	TOO SHORT	JIVE 41526* (10.98/15.98)	4
				GET IN WHERE YA FIT IN		
5	7	5	9	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	2
6	8	4	12	BILLY JOEL	COLUMBIA 53003 (10.98 EQ/16.98)	1
7	5	—	2	EAZY-E	RUTHLESS 5503* RELATIVITY (7.98/11.98)	5
8	10	6	24	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	1
9	11	7	5	REBA MCENTIRE	MCA 10906 (10.98/15.98)	5
10	4	3	6	NIRVANA	DGC 24607/GEFFEN (10.98/16.98)	1
11	9	2	9	GARTH BROOKS	LIBERTY 80857 (10.98/16.98)	1
12	12	11	16	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	11
13	NEW	—	1	10,000 MANIACS	ELEKTRA 61569 (10.98/15.98)	13
14	2	—	2	RUSH	ATLANTIC 82328/AG (10.98/16.98)	2
15	14	8	5	GEORGE STRAIT	MCA 10907 (10.98/15.98)	5
16	13	9	17	BLIND MELON	CAPITOL 96185 (9.98/13.98)	3
17	18	16	23	ROD STEWART	WARNER BROS. 45289 (10.98/16.98)	2
18	NEW	—	1	TEVIN CAMPBELL	QWEST 45388/WARNER BROS. (10.98/16.98)	18
19	20	15	56	ALAN JACKSON	ARISTA 18711 (10.98/15.98)	13
				A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)		
20	22	23	14	SMASHING PUMPKINS	VIRGIN 88267* (9.98/15.98)	10
21	15	12	4	DEF LEPPARD	MERCURY 518305 (9.98 EQ/15.98)	9
22	19	14	15	CYPRESS HILL	RUFFHOUSE 53931* COLUMBIA (10.98 EQ/15.98)	1
23	26	24	3	XSCAPE	DEF 57107* COLUMBIA (9.98 EQ/15.98)	23
24	21	13	45	STONE TEMPLE PILOTS	ATLANTIC 82418/AG (9.98/15.98)	3
25	28	28	18	THE CRANBERRIES	ISLAND 514156/PLG (10.98 EQ/15.98)	25
26	23	18	19	SOUNDTRACK	EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	1
				SLEEPLESS IN SEATTLE		
27	29	21	50	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	1
				THE BODYGUARD		
28	25	25	98	PEARL JAM	EPIC 47857 (10.98 EQ/16.98)	2
29	24	19	28	AEROSMITH	GEFFEN 24455 (10.98/16.98)	1
				GET A GRIP		
30	NEW	—	1	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98)	30
				SHAQ DIESEL		
31	27	20	8	JOHN MELLENCAMP	MERCURY 518088 (10.98 EQ/16.98)	7
32	30	26	18	WHITE ZOMBIE	GEFFEN 24460 (9.98/13.98)	26
33	17	17	7	SOUNDTRACK	IMMORTAL 57144/EPIC (10.98 EQ/16.98)	17
				JUDGMENT NIGHT		
34	16	—	2	ERICK SERMON	RAL/CHAOS 57460* COLUMBIA (9.98 EQ/15.98)	16
35	33	31	11	BAByFACE	EPIC 53558 (10.98 EQ/15.98)	16
36	36	35	50	KENNY G	ARISTA 18646 (10.98/15.98)	2
37	38	32	9	BARNEY	SBK 27115/ERG (9.98/15.98)	9
				BARNEY'S FAVORITES VOL. 1		
38	43	60	3	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	38
				VERY NECESSARY		
39	NEW	—	1	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	39
				ALL THE GREATEST HITS		
40	NEW	—	1	JACKSON BROWNE	ELEKTRA 61524 (10.98/16.98)	40
				I'M ALIVE		
41	45	50	37	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	24
				STRICTLY 4 MY N.I.G.G.A.Z. ....		
42	39	30	19	TONY! TONI! TONE!	WING 514933/MERCURY (10.98/15.98)	24
43	35	29	43	SWV	RCA 66074 (9.98/13.98)	8
44	31	22	5	SPICE 1	JIVE 41513 (9.98/15.98)	10
45	37	27	61	VINCE GILL	MCA 10630 (10.98/15.98)	10
46	34	37	6	MELISSA ETHERIDGE	ISLAND 84866/PLG (10.98/15.98)	16
47	40	34	14	UB40	VIRGIN 88229 (9.98/15.98)	6
48	46	46	4	"WEIRD AL" YANKOVIC	SCOTTI BROS. 72392 (9.98/15.98)	46
49	41	33	52	SOUL ASYLUM	COLUMBIA 48898* (9.98 EQ/15.98)	11
50	44	38	46	DR. DRE	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	3
				THE CHRONIC		
51	NEW	—	1	TRISHA YEARWOOD	MCA 10911 (10.98/15.98)	51
				THE SONG REMEMBERS WHEN		
52	42	40	17	U2	ISLAND 518047*/PLG (10.98/16.98)	1
				ZOOPOPA		
53	48	41	25	WYONNA	CURB 10822/MCA (10.98/15.98)	5
54	49	43	19	MARK CHESNUTT	MCA 10851 (10.98/15.98)	43
				ALMOST GOODBYE		
55	55	51	28	AARON NEVILLE	A&M 0086 (10.98/16.98)	37
				GRAND TOUR		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	52	63	9	THE BREEDERS	4.A.D. 61508/ELEKTRA (7.98/11.98)	46
57	57	48	36	BROOKS & DUNN	ARISTA 18716 (10.98/15.98)	9
				HARD WORKIN' MAN		
58	61	57	15	TAG TEAM	LIFE 78000/BELLMARK (9.98/14.98)	39
				WHOOPI! (THERE IT IS)		
59	54	55	29	GIN BLOSSOMS	A&M 54039 (9.98/13.98)	32
				NEW MISERABLE EXPERIENCE		
60	58	45	34	STING	A&M 0070 (10.98/16.98)	2
				TEN SUMMONER'S TALES		
61	56	53	50	CONFEDERATE RAILROAD	ATLANTIC 82335/AG (9.98/15.98)	53
				CONFEDERATE RAILROAD		
62	51	42	33	4 NON BLONDES	INTERSCOPE 92112/AG (9.98/13.98)	13
				BIGGER, BETTER, FASTER, MORE!		
63	60	47	19	BILLY RAY CYRUS	MERCURY 514758 (10.98/16.98)	3
				IT WON'T BE THE LAST		
64	47	36	4	PET SHOP BOYS	EMI 89721/ERG (10.98/16.98)	20
				VERY		
65	50	52	18	TOOL	ZOO 11052 (9.98/15.98)	50
				UNDERTOW		
66	53	44	34	LENNY KRAVITZ	VIRGIN 86981 (9.98/15.98)	12
				ARE YOU GONNA GO MY WAY?		
67	78	82	32	DWIGHT YOAKAM	REPRISE 45241/WARNER BROS. (9.98/15.98)	25
				THIS TIME		
68	73	84	11	CLAY WALKER	GIANT 24511/WARNER BROS. (9.98/15.98)	68
				CLAY WALKER		
69	66	64	51	SOUNDTRACK	WALT DISNEY 60846 (10.98/16.98)	6
				ALADDIN		
70	NEW	—	1	BOB DYLAN	COLUMBIA 57500 (10.98 EQ/14.98)	70
				WORLD GONE WRONG		
71	68	62	18	BARBRA STREISAND	COLUMBIA 44189 (10.80 EQ/16.98)	1
				BACK TO BROADWAY		
72	63	54	13	KRIS KROSS	RUFFHOUSE 57278* COLUMBIA (10.98 EQ/15.98)	13
				DA BOMB		
73	69	58	16	CLINT BLACK	RCA 64239 (10.98/15.98)	14
				NO TIME TO KILL		
74	59	39	5	MICHAEL CRAWFORD	ATLANTIC 82331/AG (10.98/16.98)	39
				A TOUCH OF MUSIC IN THE NIGHT		
75	75	78	116	METALLICA	ELEKTRA 61113* (10.98/15.98)	1
				METALLICA		
76	87	89	3	ALABAMA	RCA 66296 (9.98/15.98)	76
				CHEAP SEATS		
77	65	70	30	INTRO	ATLANTIC 82434/AG (9.98/15.98)	65
				INTRO		
78	64	72	3	JAZZY JEFF & FRESH PRINCE	JIVE 41489* (10.98/15.98)	64
				CODE RED		
79	32	—	2	SEPULTURA	ROADRUNNER 57458/EPIC (9.98 EQ/15.98)	32
				CHAOS A.D.		
80	74	68	72	SPIN DOCTORS	EPIC 47461 (10.98 EQ/16.98)	3
				POCKET FULL OF KRYPTONITE		
81	62	49	6	EN VOGUE	EASTWEST 92296/AG (8.98/12.98)	49
				RUNAWAY LOVE		
82	77	69	5	AARON HALL	MCA 10810 (9.98/15.98)	47
				THE TRUTH		
83	81	61	5	NEIL DIAMOND	COLUMBIA 57128 (10.98 EQ/16.98)	28
				UP ON THE ROOF - SONGS FROM THE BRILL BUILDING		
84	85	80	54	R.E.M.	WARNER BROS. 45138 (10.98/16.98)	2
				AUTOMATIC FOR THE PEOPLE		
85	70	59	11	SCARFACE	RAP A LOT 53861*/PRIORITY (10.98/15.98)	7
				THE WORLD IS YOURS		
86	82	76	62	ERIC CLAPTON	DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	1
				UNPLUGGED		
87	79	81	6	ABBA	POLYDOR 517007/PLG (10.98/16.98)	63
				GOLD		
88	105	106	6	VINCE GILL	MCA 10877 (10.98/15.98)	88
				LET THERE BE PEACE ON EARTH		
89	108	—	2	TANYA TUCKER	LIBERTY 89048 (10.98/15.98)	89
				SOON		
90	83	83	59	GEORGE STRAIT	MCA 10651 (10.98/15.98)	6
				PURE COUNTRY (SOUNDTRACK)		
91	76	71	7	PRINCE	PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	46
				THE HITS 1		
92	90	92	52	SADE	EPIC 53178 (10.98 EQ/16.98)	3
				LOVE DELUXE		
93	102	102	4	BOYZ II MEN	MOTOWN 6365 (10.98/15.98)	93
				CHRISTMAS INTERPRETATIONS		
94	86	74	43	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420/AG (9.98/15.98)	27
				LIFE'S A DANCE		
95	NEW	—	1	JOE SATRIANI	RELATIVITY 1177 (17.98/25.98)	95
				TIME MACHINE		
96	88	67	70	MARY-CHAPIN CARPENTER	COLUMBIA 48881 (9.98 EQ/15.98)	31
				COME ON COME ON		
97	92	77	6	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	76
				TALKIN' SHIT		
98	98	88	10	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	37
				BACK TO BASICS		
99	89	85	31	ONYX	RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	17
				BACDAFUCUP		
100	99	97	33	SAMMY KERSHAW	MERCURY 14332 (9.98 EQ/15.98)	57
				HAUNTED HEART		
101	80	65	6	SCORPIONS	MERCURY 518258 (10.98 EQ/15.98)	24
				FACE THE HEAT		
				★★★★ PACESETTER ★★★★★		
102	194	—	2	SOUNDTRACK	WALT DISNEY 60855 (10.98/16.98)	102



# HEART

DESIRE WALKS ON

ELEVEN POWERFUL NEW TRACKS  
THAT PROVE HEART IS FINELY  
TUNED FOR THE NINETIES.  
FEATURING THE ROCK RADIO SMASH  
"BLACK ON BLACK II"  
AND THE NEXT SINGLE AND VIDEO  
"WILL YOU BE THERE  
(IN THE MORNING)."  
IN AN EVER CHANGING WORLD,  
IT'S NICE TO KNOW SOME  
THINGS REMAIN  
ROCK SOLID.

#### THE HEART TO HEART THEATER TOUR

##### NOVEMBER

16 POUGHKEEPSIE, NY  
17 BOSTON, MA  
19 PHILADELPHIA, PA  
20 NEW YORK, NY  
21 SPRINGFIELD, MA  
23 TORONTO, ONTARIO  
24 CLEVELAND, OH  
26 DETROIT, MI  
27 INDIANAPOLIS, IN  
29 CHICAGO, IL

##### DECEMBER

1 MINNEAPOLIS, MN  
3 MILWAUKEE, WI  
4 ST. LOUIS, MO  
6 DENVER, CO  
9 LOS ANGELES, CA  
11 SAN FRANCISCO, CA

LOOK FOR THE  
SECOND LEG OF  
THE HEART TO HEART TOUR  
HITTING OTHER MARKETS  
JANUARY AND FEBRUARY.

THE LATE SHOW WITH  
DAVID LETTERMAN  
NOVEMBER 22  
PERFORMING  
"BLACK ON BLACK II"

THE TONIGHT SHOW WITH  
JAY LENO  
DECEMBER 16  
PERFORMING  
"WILL YOU BE THERE  
(IN THE MORNING)"

ON CAPITOL  
COMPACT DISCS AND CASSETTES  
PRODUCED BY JOHN PUROELL  
AND DUANE BARON  
MIXED BY MICK GUZAUSKI  
EXCEPT "WILL YOU BE THERE  
(IN THE MORNING)"  
MIXED BY MIKE SHIPLEY  
MANAGEMENT:  
BORMAN ENTERTAINMENT, INC.

DESIRE WALKS ON. PASSIONATE.  
POWERFUL. AND LOADED WITH HEART.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	93	91	7	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
111	67	—	2	CONCRETE BLONDE CAPITOL 81129 (10.98/15.98)	MEXICAN MOON	67
112	97	95	101	MICHAEL JACKSON ▲ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
113	96	79	12	JAMES TAYLOR ● COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
114	107	104	101	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
115	94	93	19	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
116	112	100	22	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
117	106	98	165	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
118	NEW	▶	1	THE CURE FICTION 61552/ELEKTRA (10.98/16.98)	PARIS	118
119	114	110	102	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
120	72	75	7	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19
121	111	103	76	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
122	120	130	38	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
123	109	107	57	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
124	118	123	12	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
125	NEW	▶	1	ALAN PARSONS ARISTA 18741 (10.98/15.98)	TRY ANYTHING ONCE	125
126	91	87	19	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
127	101	90	7	EARTH, WIND & FIRE REPRIS 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	39
128	116	105	76	JON SECADA ▲ SBK 98845/ERG (9.98/15.98)	JON SECADA	15
129	126	115	8	JOHN HIATT A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR	47
130	125	125	59	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
131	121	121	27	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99
132	115	119	46	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
133	119	114	45	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
134	138	122	11	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
135	127	128	142	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
136	140	133	55	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
137	144	144	16	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
138	122	109	25	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
139	103	66	3	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	66
140	117	113	36	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
141	124	131	58	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76
142	131	112	19	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
143	146	132	49	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
144	110	96	6	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MINDSTATE	40
145	132	136	25	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
146	NEW	▶	1	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	146
147	123	111	4	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	92
148	129	117	16	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
149	184	196	3	SOUNDTRACK CHAOS 57553/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	149
150	150	141	19	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
151	133	116	12	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
152	136	118	20	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
153	171	—	66	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
154	135	142	11	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60
155	130	126	10	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	105

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	139	138	5	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	85
157	151	135	28	PRIMUS ● INTERSCOPE 92257*AG (10.98/15.98)	PORK SODA	7
158	134	124	50	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
159	100	94	4	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/15.98)	THE BODY-HAT SYNDROME	79
160	142	134	30	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
161	149	148	34	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
162	141	139	27	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
163	137	137	24	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
164	NEW	▶	1	THE LONDON PHILHARMONIC ORCHESTRA (PALMER) RCA 61938 (9.98/15.98)	SYMPHONIC MUSIC OF YES	164
165	157	151	184	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
166	155	149	6	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	121
167	162	160	52	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
168	164	157	19	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
169	147	129	21	SOUNDTRACK ▲ COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
170	173	165	181	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
171	148	140	6	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	100
172	165	152	45	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
173	153	153	6	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX	150
174	175	164	23	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
175	178	181	34	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
176	143	120	25	RADIOHEAD ● CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
177	167	159	13	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
178	128	101	6	THE CURE FICTION 61551/ELEKTRA (11.98/16.98)	SHOW	42
179	172	161	30	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
180	NEW	▶	1	THE VELVET UNDERGROUND SIRE 45465/WARNER BROS. (10.98/16.98)	LIVE MCMXCIII	180
181	176	167	112	GARTH BROOKS ▲ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
182	160	150	35	THE PROCLAIMERS ● CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
183	145	171	11	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
184	193	188	15	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
185	152	154	5	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	152
186	182	174	9	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIO!	156
187	156	146	6	MR. BIG ATLANTIC 82495/AG (10.98/15.98)	BUMP AHEAD	82
188	159	127	3	BODEANS SLASH/REPRIS 45455/WARNER BROS. (9.98/15.98)	GO SLOW DOWN	127
189	177	180	104	NIRVANA ▲ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
190	166	143	16	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
191	187	186	7	DEAD CAN DANCE A.A.D. 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH	122
192	191	—	20	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
193	186	155	10	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
194	161	170	7	RICKIE LEE JONES GEFEN 24602 (10.98/15.98)	TRAFFIC FROM PARADISE	111
195	170	145	3	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	145
196	197	192	126	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	3
197	168	147	23	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
198	188	176	84	EN VOGUE ▲ EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
199	179	173	58	GARTH BROOKS ▲ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
200	RE-ENTRY	▶	18	NATALIE COLE ELEKTRA 61496 (10.98/15.98)	TAKE A LOOK	26

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 41	Mary-Chapin Carpenter 96	En Vogue 81, 198	Jazzy Jeff & Fresh Prince 78	Bette Midler 126	The Ren & Stimpy Show 186	Singles 153	VARIOUS ARTISTS
4 Non Blondes 62	Mark Chesnut 54	Enigma 135	The Jerky Boys 160	John Michael Montgomery 94	Rush 14	Sleepless In Seattle 26	Common Thread: The Songs Of The
Abba 87	Eric Clapton 86	Enya 119	Joe 155	Lorrie Morgan 136	Sade 92	Tom Burton's The Nightmare Before	Eagles 3
Oleta Adams 177	George Clinton 195	Erick Sermon 34	Billy Joel 6	Van Morrison 170	Salt-N-Pepa 38	Christmas 102	MTV Party To Go Volume 3 150
Aerosmith 29	Natalie Cole 200	Gloria Estefan 115, 167	Rickie Lee Jones 194	Mr. Big 187	Joe Satriani 95	Spice 144	MTV Party To Go Volume 4 168
Alabama 76	Concrete Blonde 111	Melissa Etheridge 46	Toby Keith 131	Aaron Neville 55	Sawyer Brown 151	Spin Doctors 80	The Velvet Underground 180
Alice In Chains 123	Confederate Railroad 61	Fourplay 134	Sammy Kershaw 100	Nirvana 10, 189	Scarface 85	Rod Stewart 17	Clay Walker 68
Babyface 35	Harry Connick, Jr. 146	Kenny G 36	Lenny Kravitz 66	Onyx 99	Scorpions 101	Sting 60	Keith Washington 171
Barney 37	The Cranberries 25	Johnny Gill 192	Kris Kross 72	ORIGINAL LONDON CAST	Stone Temple Pilots 24	George Strait 15, 90	White Zombie 32
Big Head Todd & The Monsters 175	Michael Crawford 74	Vince Gill 45, 88	KRS-One 104	Phantom Of The Opera	George Strait 15, 90	Barbra Streisand 71	Wynonna 53
Bjork 190	The Cure 118, 178	Gin Blossoms 59	Martin Lawrence 97	Highlights 109	Sha 133	Doug Supernaw 184	Xscape 23
Clint Black 73	Cypress Hill 22	Aaron Hall 82	Tracy Lawrence 161	Alan Parsons 125	Shaquille O'Neal 30	SWV 43	*Weird Al Yankovic 48
Blind Melon 16	Billy Ray Cyrus 63, 121	Emmylou Harris 185	Leaders Of The New School 139	Pearl Jam 1, 28	Silk 172	Tag Team 58	Yanni 179
Bodeans 188	Taylor Dayne 137	Johnny Gill 192	The Lemonheads 108	Teddy Pendergrass 147	Smashing Pumpkins 20	James Taylor 113	Trisha Yearwood 51
Suzy Bogguss 166	De La Soul 144	John Hiatt 129	Ottmar Liebert + Luna Negra 183	Pet Shop Boys 64	Soul Asylum 49	Tears For Fears 142	Dwight Yoakam 67
Boyz II Men 93, 196	Dead Can Dance 191	Hi-Five 105	Little Texas 107	Robert Plant 174	Souls Of Mischief 156	10,000 Maniacs 13	Zapp & Roger 39
Toni Braxton 12	Def Leppard 21	Ice Cube 158	Kenny Loggins 154	Primus 157	SOUNDTRACK	Aladdin 69	
The Breeders 56	Neil Diamond 83	Inner Circle 103	The London Philharmonic Orchestra (Palmer) 164	Prince 91, 110, 120	The Bodyguard 27	The Bodyguard 27	
Brooks & Dunn 57, 114	Joe Diffie 138	Intro 77	Maze Featuring Frankie Beverly 98	The Proclaimers 182	Cool Runnings 149	Free Willy 148	
Garth Brooks 11, 117, 165, 181, 199	Digital Underground 159	Janet Jackson 8	Reba McEntire 9, 132	Queen 130	Judgment Night 33	Judgment Night 33	
Jackson Browne 40	Dr. Dre 50	Michael Jackson 112	Brian McKnight 145	R.E.M. 84	Last Action Hero 169	Last Action Hero 169	
Tevin Campbell 18	Duran Duran 140	Alan Jackson 19, 106	Meat Loaf 2	Radiohead 176	The Last Of The Mohicans 143	The Last Of The Mohicans 143	
Candlebox 173	Bob Dylan 70, 193	Jackyl 141	John Mellencamp 31	Rage Against The Machine 163	Menace II Society 197	Menace II Society 197	
Mariah Carey 5	Earth, Wind & Fire 127		Metallica 75	Collin Raye 122	Luther Vandross 116	Luther Vandross 116	
	Eazy-E 7						

## GERMAN ACTS TAKE CONTROL ON DOMESTIC CHARTS

(Continued from page 1)

wonders in redressing the balance of national language acts.

Herbert Groenemeyer, Peter Maffay, and German rock act BAP are experiencing platinum-album success in their second and third decades in the German business, while bands such as five-piece Pur, and Die Aerzte are now reaping the fruits of their labors during the past 10 years.

Strong autumn releases by major-name acts, promotional tours, and radio-friendly singles have given these artists an edge over their fledgling counterparts.

In past years, the industry here has complained bitterly that its new domestic acts are given the cold shoulder by tightly formatted radio and lowest common denominator TV, allowing major international artists



DIE TOTEN HOSEN

to dominate the charts.

In the Media Control album charts for the week ending Sunday (7), nine of the top 25 entries are by German-language rock acts, with Groenemeyer, Maffay, Pur, Die Prinzen, and Die Toten Hosen bringing an end to the dominance of such acts as 4 Non Blondes, UB40, and Meat Loaf.

Herbert Groenemeyer's album, "Chaos," on EMI Electrola, is in its 22nd week on the chart and went straight to the top of the German charts, achieving gold status (sales of 250,000 units) within days of release. It has now passed platinum (500,000).

Hailed as his most reflective work to date, Groenemeyer's seventh album deals with many of the themes ordinary Germans have had to deal with, such as adjusting to re-unification and the growth of neo-Nazism.

The album's third single, "die Haerte" (Hardness), is about to be released, and is unflinchingly directed at the cowardice of racists. The chorus translates as: "Hard in thought but soft in the head/Insecure, simple minded and stupid/On the lookout for a leader/it's hard to be so small-minded alone."

Says Groenemeyer, "It came from the experiences of people close to me,

and I thought about what could happen to them. I've always written songs about Germans and their arrogant attitudes. I hope that it will encourage people to react when they are on the street, and do things on a personal level."

Unlike previous albums, which have both poked fun at ordinary Germans and described scenes from ordinary life, "Chaos" is a much more pensive collection. "I'm not trying to be a teacher, here. I'm writing about myself," says Groenemeyer.

### TOURING SUSTAINS SALES

Unlike many German-language rock acts, Groenemeyer's videos have been played extensively on MTV Europe. "MTV's treated me well," says Groenemeyer, who has taken part in the channel's "Planet Alert" series and an all-star soccer match.

The heavyweight promotion behind him undoubtedly has helped start sales, but of equal importance is Groenemeyer's current German tour of more than 30 dates, which has sustained sales at a steady level this fall.

Touring also has brought in a new audience, he says. "The crowd seems to be getting younger, but the mood [at the concerts] is more sensitive," says Groenemeyer.

On a doubly gruelling tour, Pur, signed to Stuttgart-based independent Intercord, also is drawing a young crowd of rock fans on its 60-date tour of Germany, Austria, and Switzerland.

Pur's most recent album, "Seiltänertraum" (Tightrope Walking Dream), currently is a few thousand units short of a platinum award, says Intercord, and the band owes much of its success to its miles and years of touring. The current tour has been among the most important factors in the album's 10-week stint in the top 10. Pur also has a live album, "Pur Live," which Intercord says sold 30,000 copies in its first six months. The band's last studio album, "Nichts Ohne Grund" (Nothing Without Reason), has passed gold status domestically.

Response from the mainstream press has been lukewarm, but youth-oriented magazines such as Bravo and Popcorn have shown interest in the band. Radio also has been willing to add the single "Hoer Gut Zu" (Listen Well). Influential stations that first aired the track include Radio FFH.

"Indianer," a cut from the album lamenting the destruction of American Indian culture, is now being picked up for airplay on several stations, including Antenne Bayern in Munich.

Pur has built its popularity from grass-roots touring, but, unlike Groenemeyer, has not benefited from extensive play on MTV. No videos have been made for any of the band's singles, as opportunities for showing them on mainstream German TV are few and far between. A planned live Pur video is due on the market next year and is likely to be given play on Viva, the German music TV channel set to start transmission this December (Billboard, Nov. 6).

### WELCOME AT RETAIL

Retailers have welcomed the recent strong German releases. Major chain WOM World Of Music confirms strong prerelease interest and orders for Groenemeyer, Pur, and BAP releases. WOM did co-op advertising for most of the releases, and



PUR

carried ads in its in-store magazine, WOM Journal.

Comments purchase manager Fritz Betz, "These [releases] are made for turnover. People know there's a Groenemeyer or a Westernhagen album out well in advance." The trade is steady as to the initial interest in the albums, says Betz.

While Pur has relied on touring, press, and radio, Maffay's newest album, "Tabaluga Und Lilly," has gained massive media exposure by using existing channels.

Unlike the other rock releases, Maffay's album is a fairy tale, albeit one with a deeper significance for adults. As such, it has many more opportunities for exposure via mainstream outlets that normally shy away from rock music.

It is the third album featuring Tabaluga, a dragon whose pursuits lead him through a maze of moral and philosophical dilemmas. It comes in

## SONY STARS' CONTRACTS ON WAY TO MICHAEL TRIAL

(Continued from page 12)

earlier (Billboard, Nov. 6), that situation changed with the release of the "Listen Without Prejudice" album in the U.S. When Kahane first saw the marketing plan for the album, "My reaction was to ask where the market campaign was... I was very disappointed..."

Kahane says he expressed his dissatisfaction to senior executives, and was told, "Don't worry—we'll take care of it." However, he claimed that there was no reference in the marketing plan to the black-music market, despite the fact that "Faith" had sold 2 million copies in that market.

"There were five months of radio play before 'Faith' came out, but we were talking about a three-week campaign here," he testified.

He claimed that the campaign for a Mariah Carey album had started six months prior to its release, "but there was no awareness of George's album."

### ACRIMONIOUS MEETINGS

Earlier in the hearing, Michael's solicitor, Tony Russell, told the court that he had been extensively involved in renegotiating Michael's contract with Sony.

Russell originally was due to represent Michael in court, but Sony called him as a witness in the case, preventing him from doing so.

Describing Michael as "the first superstar that the company had signed who had not been produced in the U.S.," Russell claimed that there had been acrimonious meetings about renegotiating royalty rates. "The royalty rates they were offering were way below what we expected for someone of George's stature. They told me that major artists in the U.S. were on the same rate that George was getting."

"It was very clear to everyone that 'Faith' was going to be an enormous album... They were offering terms

several forms, such as a CD with narration or as a book illustrated by Helme Heine.

It marks Maffay's first release for his Red Rooster label, a joint venture between Maffay and BMG Ariola. The last Tabaluga album, recorded for PolyGram imprint Metronome, sold 800,000 units, says the label, and reached the German No. 1 slot.

"Tabaluga Und Lilly" was released Oct. 4 and has sold 335,000 units to date, according to Red Rooster managing director Franz von Auersperg. The marketing of the album came in two phases, according to Auersperg, the first involving radio, slots on prime time TV, and double billboard posters. Maffay has also made breakfast show appearances on key TV channels ZDF, Sat 1, and RTL.

A second phase will involve getting the Tabaluga video onto TV programs such as "Disney Club." A series of radio spots is planned in December.

"This will ensure we reach our target audience, or rather one of our target audiences. We find the Tabaluga projects have got two target audiences: one from 5 to 14 years old, and the other from 30 to 49," says Auersperg. "You don't sell 700,000 albums just to kids."

"Tabaluga" is being sold through bookstores as well as record shops. It is being merchandised at both with T-

shirts, caps, and other Tabaluga paraphernalia. The single, "Ich Fuehl Wie Du" (I Feel Like You), has been played on mainstream radio.

Radio Regenbogen in Mannheim was the first to play the single, followed closely by Radio 7 in Ulm, and other more avante-garde stations such as Berlin's Hundert Sechs.

Also, says Auersperg, "some stations are playing cuts even though it's not in their format, such as [North German rock station] Delta Radio."

Other recent strong performances on the German album charts include veteran Cologne rock act BAP, whose album "Pik Sibbe" has relied heavily on its solid fan base. Veteran of EMI Electrola, Bap has been singing in "koelsch," or Cologne dialect, since its first success in the '70s.

Die Aerzte (the Doctors) have made a surprise comeback performance with Germany's current No. 2 album, "Die Bestie In Menschengesalt" (The Beast In Mankind's Image). Despite having had a No. 1 album in 1988, the band found itself without a contract in the early '90s. With a certain amount of humor, they called themselves "The Best Band In The World" and took out an ad in music trades under this banner. After a flurry of interest, Die Aertze were signed by PolyGram imprint Metronome.

which were worse than had been offered to unknowns, to my knowledge."

Russell said that Dead Or Alive's U.K. royalties in 1986 were 14%, rising to 16%, while in the U.S. they were 13% increasing to 16%. Spandau Ballet had 20% royalties for all major territories, according to Russell's testimony.

### NO PRIDE IN RADIO SINGLE

At the culmination of his testimony, Michael claimed that he was "horrified" to hear that major syndicated stations in the U.S. were playing special edits of his song "Mother's Pride," interspersing instrumental sections with messages from mothers whose sons were serving in the Gulf. He described "Mother's Pride" as being "an anti-war song which could now be easily interpreted as a pure cash-in. I had never intended it to be a single—it was my least favorite track from the album. I complained bitterly about this through [manager] Rob Kahane, but to no avail."

He claimed that stations had been given edited versions of "Mother's Pride" that included the instrumental sections. "I found it extremely dis-

tasteful, and totally at odds with the lyrics of the song," Michael said. "I had written an anti-war song that was being used in a jingoistic fashion to promote the Gulf conflict."

Pollock described Michael's claims as "rubbish," saying that the radio stations had started playing "Mother's Pride" without any influence from the record company.

Michael's wealth also was called into the frame when Pollock asked him how much he was worth. "If you don't want the press to know how much you are worth, I have no intention of embarrassing you," Pollock said. At the judge's direction, Michael wrote down a figure on a piece of paper, which was passed to Pollock. "That is intended, I take it, to be a decimal point," Pollock said to laughter in court.

The rock star denied Pollock's suggestion that he was "too grand" to work with Sony on the marketing plan for "Listen Without Prejudice" album. "I'm not too grand to sit around a table with marketing people, but I pay a manager to do that," Michael said. "You don't get respect that way. They knew very well how to do their jobs."

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## DANCEHALL GUN LYRICS COURT DANGER IN JAMAICA

(Continued from page 1)

tion), McMillan, who took office Sept. 1, stood his ground. He clarified his position in an exclusive Billboard interview, saying, "Some dancehall lyrics are in breach of the laws of Jamaica"—which has no equivalent to the First Amendment—"and it is my responsibility to enforce those laws."

The laws cited by McMillan, a 27-year-old army veteran appointed to his new post by Jamaica's Governor General on the recommendation of Prime Minister P.J. Patterson and the Police Services Commission, are contained in Section 8 of the Jamaica Act. It reads, in part: "Whosoever shall solicit, encourage, persuade, or endeavor to persuade . . . any person to murder any other person . . . shall be guilty of a misdemeanor and liable [to a sentence] not exceeding 10 years with or without hard labor."

In response to the concerns about lyric content, some radio stations avoid playing gun lyrics, and at least one sound system (mobile disco operation) says it plans to reject songs with violent or profane lyrics beginning in January.

Buju Banton, whose song "Boom Bye Bye" suggested, in accepted dancehall vernacular, that homosexuals should be shot, quickly found his right to artistic freedom of expression challenged by gay organizations concerned about their own rights.

Most observers within the Jamaican music industry agree that lyrics calling for violence add to an already-tense social situation that has worsened with the alarming number of deportees from the U.S. and U.K. who are returning. These lyrics, observers note, detract from the positive creative energy that is an equal part of dancehall reggae.

"Gun lyrics are a problem, and some type of regulation is required," says programmer Michael Whyte of radio station Power 106 FM. "I'm not quarrelling with the creative aspect, just the message," he adds, referring specifically to a currently popular song that exhorts the dancehall audience to "shoot to kill . . . [don't] shoot to miss."

Although most of Jamaica's nine radio stations have a tacit agreement to avoid airing songs with gun lyrics, Whyte is the first to officially confirm that his station does not play such songs.

The issue of violent lyrics is a complicated one, rooted in the larger social picture. Gun songs slipped into the dancehall quietly, not becoming a recognized phenomenon until the mid-'80s, at about the same time that the importation of illegal guns—traded first for homegrown marijuana, and later for cocaine en route from Columbia to the U.S.—attracted serious concern.

"The history of drugs in Jamaica is impossible to discuss . . . without bringing in the politicians," wrote noted Jamaica-based columnist Dawn Ritch in the July 22, 1990, Sunday Gleaner, referring to the fact that "drugs as a way of exporting private capital [and importing guns] became a way of life from the mid-'60s and accelerated in the '70s [reaching crisis level in the '80s]. The role drugs played in the achievement of political power followed a similar timetable."

Imported guns were the means by which political power, in the form of garrison constituencies, was acquired and maintained, a method that worked very well until the balance of power shifted from the political "dons" (leaders) to the drug dons

that the politicians had themselves created. These drug lords became internationally self-employed.

As James C. McKinley Jr. reported in 1990 in The New York Times, "Jamaican drug gangs known as posses . . . have played a growing role in the drug business in New York and other large cities in the last 10 years, as the influence of the Italian Mafia . . . has declined." McKinley cited arrests in Brooklyn, Albany, and Uniondale, N.Y., and in Dallas, of 17 members of a gang of illegal aliens called the Gulleymen. Purportedly named for the McGregor's Gully neighborhood in Kingston, Jamaica, the gang oversaw a network of crack houses and heroin dealers. According to The New York Times, which was relaying the findings of the Federal Bureau Of Investigation, "Profits went into real estate in Brooklyn and Long Island or [were] shipped back to Jamaica, some to boost the campaign war-chests of Jamaican politicians." (New York law enforcement sources claim the gang's activities are on the increase again.)

Observers in the Jamaican music industry believe that these sinister socio-political developments, coupled with a steady diet of high-violence television shows beamed into the island from the U.S. via satellite, have led to a musical switch from marijuana-influenced acoustic reggae to the cocaine-charged computer beat of dancehall, where acts with names like Bounty Killer and Destruction have replaced those of more cultural nomenclature, such as the Abyssinians, Burning Spear, and Culture.

All of this serves to emphasize only the dark side of a people, without giving light to the numerous positive aspects of Jamaicans and dancehall music. It is an ever-present fact in the industry, however, that social concern gives way to commercial interest, given the intense competition of a tough business.

Says Jason Lee of Sonic Sounds, one of Jamaica's two leading distributors, "My company has been rejecting gun lyrics since January of this year." Still, he adds, "when Shabba [Ranks] comes with a gun tune, it becomes a more critical business decision . . . If I don't release it, will another distributor?"

The fact remains that gun lyrics by DJs like Terror Fabulous, Bounty Killer, and Ninjaman—who lately has been giving audiences anti-gun pep talks—sell well and, not surprisingly, set off the most gun salutes in the dancehall, putting a profit motive behind many of the arguments that support "freedom of expression." "Some people are making a lot of money off these tunes," says one prominent industry observer.

Gun lyrics also give sound systems their competitive edge when they "clash" (compete), particularly when featured on one-off recordings called specials.

"These are the tunes used to defeat each other, but I don't like [them]," says Winston "Wee Pow" Powell, owner of Stone Love, the island's top sound system. Powell goes on to say that although most DJs are legitimate artists, some "are really rude boys [criminals] . . . they are not just saying the words . . . and one thing leads to another."

As of Jan. 1, 1994, Stone Love will no longer play violent or profane lyrics, says Powell. Other members of the Sound System Assn. plan to follow suit. SSA spokeswoman Louise

Fraser-Bennett says, "There is too much gun glorification and lewdness in the dancehall. We have to concentrate on the genuine struggles of the people, and to highlight the positive side of our culture."

McMillan believes that his pronouncement has encouraged this type of self-regulation. "I am not trying to legislate morality, but there is a difference between freedom of expression and irresponsibly breaking the law, and I have a vested interest in holding such people accountable."

McMillan also points out that the impact of his policy on the industry should not be exaggerated. "People had a vision of the police storming the stage to arrest a DJ in front of 50,000 fans," he says with a laugh. "This is definitely not a part of my plan."

Numerous artists and producers agree there is a need for a responsible response to police concerns, but dislike the fact that the sole blame for gun promotion has landed on the DJs. "The introduction of firearms

into the ghetto was by the politicians, and the gun salutes in the dance were started by the police," says producer Handel Tucker. "If Colonel McMillan is on a real cleanup campaign, he has to find the real source of the violence, and this is not the lyricists who write of their reality."

Singer Junior Reid shares Tucker's view, noting, "We have to stop it at the root." Producer/drummer Sly Dunbar adds, "Stopping the guns from coming in is more important than stopping the DJs."

Stemming the influx of guns, which are smuggled into the country even more ingeniously than drugs are shipped out, and stopping the growth of local gun factories are the most serious challenges McMillan faces. Already a multifaceted attempt to control the movement of guns and to curb violence is under way.

"Stop the guns before they stop us," say newspaper and radio ads that offer rewards of varying amounts for

the recovery of M-16s, TEC 9s, and M-10s (\$500), 9mm semi-automatics (\$330), and shotguns and revolvers (\$250). "Daddy, if you are a gunman, please don't go to work tonight," pleads a child's voice in a public-service announcement. And a special anti-crime police force (initially—and briefly—known by the acronym ACID) has been formed to focus on crime control wherever that crime is committed.

"The fact that a crime is articulated in the form of art or music does not make it any less a crime," wrote Dawn Ritch in the Aug. 29 Sunday Gleaner. "It is the encouragement of someone else to commit a criminal offense that is in itself the crime—not the music or the work of art." Ritch went on to write that "unless this is addressed, we are going to find that the subculture of violence that has grown in our society over the past 20 years may eventually become the culture by which we live."

Some dancehall DJs are, as Stone Love's Powell puts it, "real 'rude boys,'" raising the question of whether criminals are mounting an insidious lobby for legitimization of their culture. Yet the vast majority of dancehall DJs are authentic artists who, if prone to violent or profane lyrics, are doing so for commercial gain—or, since criminals do frequent the dancehalls, in the belief that they are "giving the people what they want."

More importantly, however, many dancehall acts are totally opposed to violence, and concentrate instead on "conscious" or uplifting lyrics. Such artists include Tony Rebel, General Degree, Garnet Silk, and Tiger.

Ultimately, gun-lyric-happy DJs may respond to the advice of their peers. "Rude boy, put down the gun . . . [can't] take it for fun," admonishes a recent release from Mango act Chaka Demas & Pliers, which got much airplay in the days following the recent fatal shooting of rising dancehall DJ Panhead—who, ironically, was himself a performer of gun lyrics.

## PAVILION PARTNERS

(Continued from page 6)

to expand their empire of outdoor theatrical facilities to the rest of North America, Europe, and "other international markets." Executives declined to be more specific about their plans, but one source said that international expansion was a driving force behind the deal.

Their first undertaking will be the construction of new amphitheatres in Camden, N.J., and Tampa, Fla., next year. Brian Becker, who is co-chairman of PACE along with his father, Allen, said the Camden facility would have 25,000 seats and the one in Tampa, 20,000. He said the Camden shed might become an indoor/outdoor facility.

Sony and PACE have been partners in the concert business since 1990. The proposed Camden and Tampa facilities are theirs, as are amphitheatres in Pittsburgh and in Raleigh, N.C. They also jointly own a shed outside London.

Houston-based PACE also operates amphitheatres in that city and in Nashville. The company is one of the producers of the Broadway musical "The Who's Tommy" and is managing the touring unit of that show.

Blockbuster owns an amphitheater in Charlotte, N.C., and leases pavilions in Phoenix and in San Bernardino County, Calif.

## '60S ARTISTS SUE UNIONS, LABELS FOR BENEFITS

(Continued from page 14)

"And we're saying the reason that existed was either the fault of the union and the [union's Health and Retirement] Funds or it was the fault of the record companies, or both."

Part of the problem, according to Perlman, lies with the methodology labels have used to calculate artists' income. Unlike the rules governing the calculation of royalty income, he says, labels are not allowed to subtract "recoupment" deductions in figuring income eligible for pension benefits. "That's the same as allowing creditors to get into people's retirement accounts or IRAs," Perlman says. "They're not allowed to do it."

Moore, who scored a major hit with "Soul Man" as half of the R&B duo Sam & Dave, among numerous other successes, has said his pension as tallied by AFTRA amounts to \$73 a month and a \$2,285 lump sum. "It is absolutely crazy to look at some of these figures," Perlman asserts.

Adds Moore of his hopes for the suit, "After decades of performances, I am hoping to see a day when my efforts can be rewarded by the security of a pension and health

care benefits. I am sure many of my peers feel the same way.

The ripples could be wide if the complainants prove their case. Perlman is seeking class-action status for the suit, filed Oct. 15 in Atlanta, and the court papers cite a potential plaintiff class of "well more than 10,000" recording artists or their estates and a defendant class of "well more than 500." Defendants named in the suit include the six major record labels; BMG, WEA, MCA, and PolyGram declined comment on the suit, as did a spokesman for the AFTRA Health and Retirement Funds. Representatives from Capitol-EMI and Sony could not be reached by press time.

In addition to monetary damages totaling in the billions on a number of separate counts (including a request for triple damages under civil RICO statutes), the suit also seeks a judgment requiring the "transfer of all right, title, and interest in the masters from the Defendant Class to the Plaintiff Class."

Perlman has requested a jury trial for the suit; no date has been set.

## RIAA LOBBIES HARD FOR NAFTA PASSAGE

(Continued from page 6)

denies the "deal" theory. "You can't characterize the situation as *quid pro quo*. We support NAFTA on its own merits; in fact, the provisions with Mexico could be a model."

Definitely not a model, and also played down in the series of ads, are the NAFTA treaty problems with Canada over so-called "cultural exclusion" provisions that would allow Canada to limit the amount (and sometimes actual percentages) of "foreign" works—specifically, U.S. movies, TV programs, and sound recordings—allowed to penetrate Canadian markets. These cultural provision problems also spill over into protection and reciprocal royalty agreements and are still not solved.

"They're biting the bullet on all that," says the source. "There's still grumblings about possible retaliation measures."

One industry gadfly pointed out that the support for NAFTA reaches

beyond the U.S. companies. "Sure, these organizations support free trade in all its shapes and forms. Most of them are composed of transnational member companies: all but one of the major labels, and four out of seven major studios, [are multinational corporations]."

He also questioned whether, under NAFTA, U.S. copyright industries might choose to set up manufacturing or distribution—such as CD pressing or tape-duplication plants—outside U.S. borders.

"The labor would certainly be cheaper. And Mexico sure would appreciate it," the observer says.

An RIAA spokesman says, "The main reason we support NAFTA is that in these growing markets, we're losing money because we need equal protection and greater market access. None of our member companies have given us any indication they'd set up a plant across the border."

## 'GANGSTA' GUNPLAY SPARKS INDUSTRY DEBATE

(Continued from page 1)

Jam group Public Enemy, was charged with criminal possession of a weapon and attempted murder of a neighbor.

Flav, whose real name is William Drayton, was arrested after he allegedly shot at a neighbor in the lobby of their apartment building in the Bronx. According to Officer Danny Woods, a police spokesman at the 44th Precinct in the Bronx, Drayton, who is 34, said he had heard noises coming from the apartment next door and thought his girlfriend was having sex with the neighbor, Thelonious English. Published reports have said Drayton also thought he heard one of his children crying in English's apartment.

After hearing the noises, Drayton went to the adjoining apartment and confronted English, who was unable to convince the rap star he was wrong. In news accounts, English, 54, said Drayton was acting "just to

tally paranoid, delusional."

At some point, Drayton reached for a gun in his belt. English then ran from his 33rd-floor apartment and down the stairs to the lobby. Drayton followed, threatened English, and brandished an unlicensed .380 semi-automatic handgun. He fired one shot. It hit the ground, and Drayton ran back upstairs. He was arrested moments later when he reappeared in the lobby of the building in the Highbridge section of the Bronx. He was released Nov. 2 after posting \$15,000 bail.

Observers say Drayton, whose first solo album is scheduled for release next year, has been having problems with his girlfriend and police say he may have been high on crack cocaine at the time of the incident. A statement issued by Drayton's publicity firm says the artist has checked himself into a drug rehabilitation program.

The facts surrounding the Tupac Shakur incident are murkier. According to Glenda Lock of the Atlanta Police department's public affairs office, two off-duty cops (who are also brothers) from suburban Clayton and Henry counties were crossing an intersection with their wives just before 2 a.m. on Sunday. One of two cars carrying Shakur and an entourage almost hit one of the women. A "verbal confrontation" ensued, and at some point weapons were drawn. Further details of the altercation were unclear.

Says Kenneth Ellis, Shakur's lawyer, "On Monday, the police told me their witness claimed [one of the] police officers pulled a gun, fired it, and that subsequently there was a return of fire. Then, in a Monday afternoon newspaper, I see a police officer being quoted as saying, 'The witness did not make clear whether the officers discharged guns.' That's a complete reversal." The police officers were not charged with any crime. Lock says, "We're still getting information at this point."

Shakur was released last Monday on \$55,000 bond. A hearing of his case is scheduled for Dec. 1. Until then, Ellis says he will "not present a defense, because they have not put forward an offense. We certainly will not be making any statements that would tip their hand as to which way they need to go at this time."

Shakur also is an actor who has starred in the films "Juice" and "Poetic Justice." Although he has been assailed for his violent, anti-cop lyrics and has gained a public reputation for being volatile and angry, his songs aren't all about "thug life." Many describe the performer as a little shy and quiet. His current single, "Keep Your Head," speaks urgently and respectfully about the struggles of black women.

### RAPPERS REFLECT SOCIETY

"It's a violent society we live in," says Barry Weiss, senior VP/GM of Jive Records. "Popular culture re-

flects that violence. This is a further reinforcement of the fact that rap artists and the rap culture is merely a mirror reflection of society."

Independent publicist Bill Adler adds, "America makes it far too easy for its citizens to get guns. Someone with a gun is likely to indulge in gunplay, and I think the absence of gun control is barbaric."

Darryl James, editor of monthly rap newspaper Rap Sheet, which has recently introduced a policy of no photos or ads depicting artists posing with guns, goes further. He says some performers confuse real life with their pop lives, and when that occurs, things get out of control. "It's a situation where people become confused between the music that they make and their day-to-day actions. Art is supposed to imitate life, but some of these rappers and their images are so large that at some point, life begins to imitate art. And that's when it becomes a problem. And we're there now."

Tanya Pendleton, associate editor at YSB magazine, says the notoriety many artists have and their close ties to the community almost require that they carry a gun. "Several artists have told me that, for their own protection, they must carry a gun. Someone may more readily attempt to rob someone like Flavor Flav because they feel they have money."

"The social implication of this [situation] is that rap, which used to mean black, is starting to mean black and male and violent," says Everton Bailey, president of the New York men's group Brothers United To Save Our Youth. "It's getting out of control, and it's really sad."

Bailey says he feels that many black males in the culture at large are adversely affected by the lyrical poses taken by some gangsta rappers. Says Bailey, "Kids look up to rap artists as role models, and because of the behavior of a lot of them, a lot of kids are taking guns to schools and shooting fellow students and teachers. You can say parents

should be directing these kids' actions, but that's easier said than done. What we have to do is go to who's supplying the [gangsta product], and that's the industry. They can exercise more control over what's put out. It was done with Paris, when [Time Warner] cut the legs off 'Bush Killa.' If more of that is done, we can stop this vicious cycle of gangsta songs being put out, consumed, emulated, and so on."

Shakur's latest single, "Keep Ya Head Up," leaps 61-27 on this week's Hot 100 Singles chart and 38-17 on Hot R&B Singles. Meanwhile, Snoop Doggy Dogg's video for "What's My Name?," from his forthcoming debut album, is No. 2 in airplay on MTV and is among the most frequently played clips on pay-to-see channel The Box; the song also is picking up significant airplay on R&B and top 40 radio, though a commercial single is not yet available.

Jive's Weiss says, "[The criminal charges] lend added street credibility in a funny sort of way, which is bad. But it really depends on how it is handled. I think the Snoop Dogg thing, for example, was handled incredibly well from a press point of view—the way he turned himself in; the fact that he was an accomplice and didn't actually pull the trigger. That sort of buffered the blow a little bit."

A source who didn't want to be identified says he supports some gangsta rap, but when he saw Tupac leaving a courthouse following his sentencing "proud like [TV character] George Jefferson," he started questioning the form a little more deeply. "The message that [bravado] sent was 'I could do whatever I want, and this is no big deal,'" he says. "It showed total disrespect for the law and, although Tupac has always struck me as a strong brother—albeit with questionable judgment—this was going too far."

Journalist Kim Green adds, "These sort of incidents won't affect the sales of anyone's rap records, but they would have an effect at labels tired of paying bailbondsmen, fighting off journalists, etc. Every time a VP gets a call that so-and-so is in jail, it is a problem."

## BETWEEN THE BULLETS



by Geoff Mayfield

**STILL STANDING TALL:** When you move close to a million units over the counter your first week out, there's nowhere to go but down, and that's the case this week with unit count on the new Pearl Jam album, although it still holds the No. 1 slot. After ringing up a record first-week tally of more than 950,000, the band sees a 59% decline in its second week. The drop, in the range of 600,000 units, is the largest dip since Billboard began using SoundScan data more than two years ago. To give you an idea how big this title is, even with that record-breaking decline, its second-week sum—more than 390,000 units—is still the fourth-highest one-week total in 1993, beaten only by "The Bodyguard," which busted the 1 million mark during the high-traffic week between Christmas and the New Year, last week's "Vs." mark, and first-week sales on Garth Brooks' "In Pieces."

**DIMENSIONS:** People are still swooning over Pearl Jam's first-week volley. "950,000," said one amazed product manager from a competing label. "That's what all of my acts will do the next five years." Could be time for the Seattle supergroup to get used to the notion of being famous... Without taking anything away from Pearl Jam's feat, let us keep perspective on what Guns N' Roses accomplished when it set the previous mark two years ago. In the same week that GN'R hit the chart with more than 770,000 copies of "Use Your Illusion 2," it simultaneously sold an additional 685,000 pieces of companion album "Use Your Illusion 1," for a whopping first-week score of more than 1.45 million units.

**JAM ON:** Pearl Jam leads No. 2 Meat Loaf on The Billboard 200 by almost a 3-to-1 margin, and likely will retain the No. 1 slot next week. Its strongest challenger might be 77-year-old living legend Frank Sinatra, whose much-publicized "Duets" is expected to debut at least in the top five. Another debut to watch next week, in light of the Grammy blast that drove her last album to No. 18 earlier this year, will be k.d. lang's "Even Cowgirls Get The Blues" soundtrack. And don't underestimate Capitol rookie act DRS, which could make a big splash on both The Billboard 200 and Top R&B Albums.

**TIME WARP:** Fox's premiere telecast of "The Rocky Horror Picture Show" prompts the soundtrack—which features Tim Curry and Meat Loaf—to enter the catalog list for the first time... In the week that the Nashville star-studded "Common Thread: The Songs Of The Eagles" wins its second straight Greatest Gainer award on The Billboard 200, the title is stirring sales for the band it honors. The Eagles' first "Greatest Hits" set jumps 8-6 on Top Pop Catalog Albums, its second hits anthology is hanging in that chart's top 20 (No. 17), and "Hotel California" re-enters at No. 44.

**FAB:** I smell Beatles promotions. A post-CD-release push, which features advertising and sale pricing at Target Stores, The Musicland Group, and other retail venues, sends the "red and blue" greatest-hits packages back to the top of the Top Pop Catalog chart. "1967-1970" sees a 61% gain, while "1962-1966" gets a 69% boost. The campaigns also fire sales on other Beatles titles. "Sgt. Pepper's Lonely Hearts Club Band" jumps 35-13 on a 63% gain, and "Abbey Road" cruises 42-14 with a 72% increase, while the chart also sees re-entries by "Rubber Soul" (No. 27) and "Revolver" (No. 42). Capitol has various promotions set to run at retail and at album rock stations between now and Christmas, including one that involves Musicland and radio web Westwood One.

## STUDY FUELS SOURCE-TAGGING DEBATE

(Continued from page 6)

acousto-magnetic EAS system, to allay early concerns about the pad used to deactivate its target.

When a cassette bearing a tag is deactivated, store sales associates are only supposed to touch the cassette to the pad. But there was a fear among music labels that sales associates would wipe the cassette against the pad, or even rest the cassette on the pad. As a result of those concerns, Sensormatic introduced the toasters—so called because that's what they look like—which prevents either of the above scenarios.

Distribution and sales executives say that if deactivation hurts sound quality on cassettes, it will be hard to justify using the EAS system. However, they have long maintained that they consider source tagging to be beneficial for the music industry, and hope they can find some way to work on its problems.

With the elimination of the long-box, most music retailers are using keepers as a security measure, but would prefer live merchandising for music, something that source tagging would make possible. Label executives support

source tagging because they and the merchants would benefit; they believe a jewel box-only environment results in more product being sold.

Merchants argue that fears about sound degradation on cassette tapes are without merit. Executives at Minneapolis-based The Musicland Group and Bentonville, Ark.-based Wal-Mart, which both use acousto-magnetic EAS systems as well as other kinds, say they have deactivated millions of tapes using acousto-magnetic-based targets, and have never experienced a single complaint from a customer.

Moreover, even if the music industry doesn't implement universal source tagging, retailers say they will continue to use acousto-magnetic EAS systems. Furthermore, they point out that tape is not even positioned for its sound fidelity, but for its portability. Finally, they argue that the music industry is moving to digital technology, and should not jettison the source-tagging initiative for the tape format, which is suffering eroding sales anyway.

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## RAP MUSIC

ISSUE DATE: NOVEMBER 27  
CLOSED

## CHINA

ISSUE DATE: NOVEMBER 27  
CLOSED

## GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4  
AD CLOSE: NOVEMBER 9

## MAMA CONCERTS

ISSUE DATE: DECEMBER 11  
AD CLOSE: NOVEMBER 16

## ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 22

## ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 22

## YEAR IN MUSIC

ISSUE DATE: DECEMBER 25  
AD CLOSE: NOVEMBER 30

## YEAR IN VIDEO

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

## WINTER CES

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

## DANCE

ISSUE DATE: JANUARY 22  
AD CLOSE: DECEMBER 28

## PRE-MIDEM

ISSUE DATE: JANUARY 29  
AD CLOSE: JANUARY 4

**BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin...™

EDITED BY IRV LICHMAN

## U.K. INQUIRY ON MUSIC CHARTS

The British government's Monopolies And Mergers Commission is probing the workings of the U.K.'s music charts as part of its yearlong inquiry into the record business. Officials at Gallup, the research firm that compiles the industry-backed sales charts, have been asked to attend a commission hearing Monday (8) in London. Another government agency there, the Office Of Fair Trading, is also looking at chart arrangements... "The Album Show" is a new late-night TV series due to debut soon in the U.K. The chart-based videoclip program will run on the commercial ITV network starting in January. Its producer is Capricorn Programmes.

## HMV CANADA MEMO BLASTS SONY

Bulletin has learned that copies of a memo, wrapped around foot-long bolognas, were sent Oct. 15 by retail web **HMV Canada** to 65 store and regional managers, calling for HMV outlets to reduce **Sony Music** orders by 20%-25%; not to support the label's imports or classics; not to front-rack **Sony** product or use **Sony** product for in-store promotions; and to return all MiniDiscs and remove all in-store MiniDisc displays. The reason? **Sony**, the memo declares, has spent less than half the funds it had committed for co-op programs, rejected an **HMV** request for a volume incentive, and hit the chain with a returns charge of \$120,000 (Canadian) in late 1992, even though **HMV's** return rate with **Sony** is be-

low 8%. **Sony Canada** execs refused comment.

## WEB'S UNDER-\$10 TEST ON CDs

**Adray's**, an eight-store, Van Nuys, Calif.-based discount home electronics chain, is aggressively testing CD sales at its newly opened Encino, Calif., store. The chain is advertising new titles by **Garth Brooks**, **Mariah Carey**, **Janet Jackson**, and **Nirvana** at \$9.99. When **Blockbuster Music's Music Plus** web sold the **Jackson** album at a similar low-ball price, competitors claimed it violated California law by selling the album as a loss leader (Billboard, May 29).

## FOREIGNER'S BMG INT'L TIES SET

Beginning next year, with the release of the band's first new album since 1988, **Foreigner** product outside North America will appear under the **BMG International** logo. The album's North American label is still under discussion, with **RCA** and **Giant** said to be leading contenders. The deal ends the group's **Warner** ties abroad and with **Atlantic Records** in North America. The group is on a tour of North America and Europe.

## WESTON TO ARISTA/NASHVILLE POST

**Jack Weston**, who left his VP/GM post at **RCA/Nashville** last July, has returned to the record wars as VP of promotions and artist development for **Arista/Nashville**. He takes the job vacated by **Allen Butler**, who has gone to **Sony Music/Nashville** as VP/GM (Billboard,

Nov. 6)... **Michael Kapp** has left his post as president and founder of **Warner Special Products** after a two-decade association with the company, and will continue his activities with the **Warner Music Group** as senior adviser to chairman **Robert Morgado**. **Tony Pipitone**, formerly executive VP/CFO, has taken over from **Kapp**.

## BAMFORD SETS RETURN TO U.K.

**Peter Bamford**, president and chief operating officer of **W.H. Smith's** 170-unit U.S. music chain, will return to the U.K. to become managing director of the company's **W.H. Smith** retail chain there. No word yet on a replacement. In other news, the company announced it is changing the name of its U.S. music operation to **The Wall Music Inc.** from its current name, **Wee Three Record Shops**... **The Musicland Group** announced that it will make a secondary offering of 4 million shares to raise about \$80 million, which will be used to finance the opening of 30 **Media Play** stores next year.

## DIRECTOR DIES IN CALIF. FIRE

**Duncan Gibbins**, a British feature-film director who also shot videos for **Eurythmics** and **Wham!**, died Nov. 3 in **Sherman Oaks, Calif.** **Gibbins**, 41, was the first casualty of the wildfires that roared through Southern California last week. He had been severely burned when he tried to rescue a cat from a blaze near **Tongue Canyon**.

## Long-Lost Artists Zapp Back Onto Charts

FIVE NAMES LONG MISSING from The Billboard 200 all make their return to the chart in the same week. Leading the charge are **Zapp & Roger**. **Zapp** is actually made up of **Roger (Troutman)** and his brothers **Larry**, **Lester**, and **Terry** (who was nicknamed **Zapp** as a baby because he couldn't pronounce the name of his brothers' elementary school principal, **Elza Sapp**). The brothers first charted in 1980 with "Zapp," which peaked at No. 19. They followed with **Zapps II-V**; "Zapp V" was their last album to chart, back in 1989.

**Roger's** solo album, "The Many Facets Of **Roger**," featured his version of "I Heard It Through The Grapevine" and peaked at No. 26 in 1981. His last solo album to chart was "Unlimited!" in 1988. "All The Greatest Hits" brings the **Troutmans** back to The Billboard 200 at No. 39.

**Jackson Browne** has his first chart album of the '90s, as "I'm Alive" enters at No. 40. His last appearance on The Billboard 200 was in 1989, when "World In Motion" peaked at No. 45. **Browne's** most successful album was "Hold Out," which spent one week at No. 1 in 1980.

Former **Abbey Road** engineer **Alan Parsons** hasn't been visible on The Billboard 200 since 1987, when "Gaudi" peaked at No. 57. His album career began in 1976 with the release of "Tales Of Mystery And Imagination—**Edgar Allan Poe**," which peaked at No. 38. "Eye In The Sky" was **Parsons'** biggest album; it reached No. 7 in 1982. "Try Anything Once," his 11th chart album on **Arista**, debuts at No. 125.

It's been more than eight years since the **Velvet Underground** charted, with an eponymously titled album originally released in 1969. The "VU" collection of previously unreleased '60s material also charted in 1985. But

it's been 25 years and eight months since "White Light/White Heat" peaked at No. 199 and had a two-week chart run. **Lou Reed** and **John Cale** bring the **Velvet Underground** back to the album chart with "Live MCMXCIII," which enters at No. 180.

THE RIVER IS WIDE: We're running out of river metaphors, but **Billy Joel** isn't running out of steam as "The River Of Dreams" sails to a 10th week at No. 1 on the Hot Adult Contemporary chart. It's the longest-running No. 1 AC hit in 15 years; "Time Passages" by **Al Stewart** spent 10 weeks at No. 1 in 1978.

"The River Of Dreams" is now one of the six biggest AC hits since the chart was introduced July 17, 1961. Two other singles had 10-week runs at No. 1—"This Guy's In Love With You" by **Herb Alpert** and "King Of The Road" by **Roger Miller**. If **Joel** can stave off the strong challenge from **Michael**

**Bolton's** "Said I Loved You... But I Lied" and hold on to the top spot for one more week, he will tie the AC record-holders. "Love Is Blue" by **Paul Mauriat** and "Big Bad John" by **Jimmy Dean** both spent 11 weeks at No. 1.

BRIEF: **Jarrett E. Nolan** of **WSBG Stroudsburg, Pa.**, notes that **Janet Jackson** has managed to land at least two songs with one-word titles in the top five on the Hot 100 from each of her last three albums. First came "Control" and "Nasty," then "Escapade" and "Alright," and finally "If" and "Again." The latter is up one notch to No. 3. And many **Chart Beat** readers wrote, called, and faxed to remind that **Jackson's** "That's The Way Love Goes" spent eight weeks at No. 1, tying **Mariah Carey's** "Dreamlover."

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M.A.C.C.

*"Hey Baby (Land Of The New Rising Sun)"*

(Mike McCready, Jeff Ament, Chris Cornell and Matt Cameron)

*"In order of importance, God, Christ, Jimi... life." - Prince Be, P.M. Dawn, 1993*

*"He blew the minds of an entire generation and none of us have been the same since." - Chrissie Hynde, Pretenders, 1993*

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