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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 27, 1993

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Top 40, Modern Rock Gain In Arbitron Format Ratings

BY PHYLLIS STARK

NEW YORK—If the summer Arbitron ratings are any indication, the long-troubled top 40 format could be poised for a rebound. At the same time, modern rock has never been so healthy, Spanish and news/talk continue to grow steadily, the long-dominant adult contemporary format continues its recent slide, and country appears to have peaked.

That's the news from the latest Billboard/Arbitron national format ratings, which track shares of the listening audience by format.

After leveling off last spring, top 40 had its first gain in more than three years in the summer

ratings.

In the same quarter, three other formats—modern rock, N/T, and Spanish—posted their best shares since the national format ratings were initiated in the spring of 1989.



ACE OF BASE

AC remains the most-programmed format, but its 16.4% share of the listening audience is the format's lowest ever and is off dramatically from AC's high of 18.7% three years ago. Country, which leveled off at 13.1% of listening in the winter and spring books, is down to 12.8% in the summer.

Modern rock consultant Bill Ja-
 (Continued on page 113)

Record Executives Upbeat After Meet With Chinese Gov't

BY MIKE LEVIN

HONG KONG—Top International recording industry executives are generally upbeat about their recent rendezvous with Chinese government officials, who they feel displayed a new openness to addressing problems such as piracy and market access.

Meanwhile, IFPI is working to change the country's quota system and arcane licensing rules that limit foreign repertoire. Other changes are also on the horizon as two Chinese la-
 (Continued on page 121)

New Artists, Strategies Lead Warner Bros.' Rap Turnaround

BY HAVELOCK NELSON

NEW YORK—Warner Bros. Records is hoping a new crop of acts and revamped A&R, promotion, and marketing strategies will help it rebound in the rap race following the disappointing performances of recent albums by the Jungle Brothers and Monie Love, as well as the departures of Ice-T, his Rhyme Syndicate imprint, and Cold Chillin' Records.



YG'z

The company shipped "Street Nigga," a 6-song EP by the YG'z, Nov. 16. The group was first introduced to listeners via "Death Becomes You," a cut from Jive's "Menace II Society" soundtrack. It pairs the group with Elektra artists Pete Rock & C.L. Smooth.

The Mt. Vernon, N.Y.-based band is one of three additions to the Warner Bros. rap roster. The other signings are DE'1, a
 (Continued on page 128)

Labels Are At Beck's Call 'Loser' May Win Deal For New Artist

BY CRAIG ROSEN

LOS ANGELES—The most-requested song at modern rock KNND (The End) Seattle isn't by hometown favorites Pearl Jam or Nirvana, but by a Los Angeles-based artist known as Beck who is at the center of one of the most dramatic buzzes to come out of the L.A. music scene in a decade.

The song garnering the attention is "Loser," available only as a 12-inch single released by the Hollywood, Calif.-based independent Bongload Records. It features a

unique blend of folk, blues, and hip-hop influences, and lyrics that make it, according to KNND MD Marco Collins, "the ultimate slacker anthem."



BECK

The song has made Beck—whose last name is Hansen—the subject of a fierce bidding war among Geffen, Capitol, and Warner Bros.

Several top executives from Capitol and Warner Bros. were in attendance at a recent gig, in which Beck opened for Possum Dixon at the Roxy Theatre in West Hollywood.

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Video Duplicators Change Tactics, Seek Opportunities

BY SETH GOLDSTEIN

NEW YORK—Technicolor Video Services and Rank Video Services America, two of the heaviest hitters in cassette duplication, have been devoting much of their energy of late to the nontheatrical market.

The continued flatness of the video rental market and the price competition in theatrical sell-through have prompted the duplicators to jump on the premium bandwagon with revamped plants, new distribution technologies, and, in the case of Technicolor, a new generation of limited-play shells.

Between them, Technicolor and Rank have a 75% share of videocas-
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Rap
 THE BILLBOARD SPOTLIGHT

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CRY OF LOVE
 BROTHER

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- **Bad Thing** – already Top-10 BDS airplay.
- On the road forever – on their own, with Robert Plant and Aerosmith is next!
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 Management: E.S.P. Management/Mike Renault & Bud Prager

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This holiday season, prepare for more than a little harmony...

ELTON JOHN

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FEATURING THE
COLE PORTER CLASSIC
AND FIRST SINGLE

"True Love" MCACS-54762

A DUET WITH KIKI DEE

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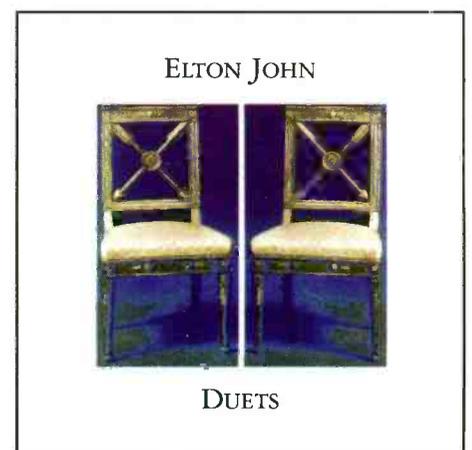
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ELTON JOHN follows his Double Platinum album
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Containing 16 songs – including his No. 1 hit with
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ALBUM IN STORES: NOVEMBER 23



MCAC/D-10926

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Elton John, Ray Cooper
and Steve Brown

"True Love" produced by
Narada Michael Walden for
Perfection Light Productions

Management: John Reid

MCA

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Academy's Fate Lies In Artec's Ruins

Supplier's Owners Offer Profits To Ease Debts

BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

NEW YORK—The fate of Academy Entertainment, a Los Angeles-based independent supplier whose sales have never topped \$20 million a year, likely will determine the outcome of the messiest, costliest wholesaler failure in the history of the home video business. Artec, Academy's parent, vanished Nov. 15 under accumulated liabilities of \$50 million, and is now looking to use the supplier's cash flow to absolve those debts.

While Hollywood sorts out its options, distributors are scrambling to sign retailers set free when Artec ceased trading. The departure of Artec, based in Shelburne, Vt., has opened the market there to two video distributors and a music one-stop.

Indianapolis-based distributor Major Video Concepts, as anticipated (Billboard, Nov. 20), has taken over Artec's headquarters and three branch operations, although how long those will remain open is unknown. Major also expects to retain a sizable piece of the account base. But Major has not assumed the financial burden incurred during Artec's hell-bent expansion during the past couple of years. Those woes remain the responsibility of Artec and Academy majority owner

Marty Gold.

Gold and Major president Walt Wiseman have been making the rounds at the studios with an unusual offer involving Academy that some home video executives may find hard to swallow. If the offer is rejected, the studios could face what one wholesaler calls "the largest accounts receivable write-off in the history of the industry."

Trade sources outline the pay-out plans as follows: Artec's receivables of about \$20 million are thought to be enough to cover its outstanding bank loans. Its capital assets, mostly computer hardware,

could bring in another \$4 million. For the remaining \$25 million-\$30 million, Wiseman and Gold are said to be offering creditors 1/2% of revenues generated by the Artec branches over an undisclosed period plus 80% of Academy's cash flow.

The alternative for Artec's creditors looks even more unpalatable: Losing the chance to recoup receivables that, in the cases of both WEA and Columbia TriStar, reportedly top \$6 million. Gold, Wiseman, and Andre Lacy, an Indianapolis businessman whose Lacy Diversified owns Major, did not return repeated phone

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Nat'l Record Mart Enters Agreement To Purchase Smith Chain

BY ED CHRISTMAN
and DON JEFFREY

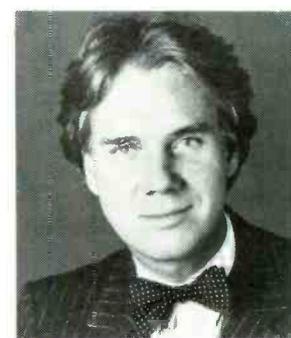
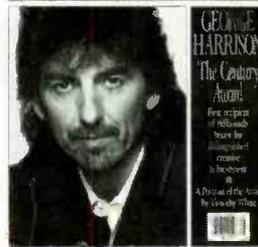
NEW YORK—National Record Mart continues its phoenix-like comeback with a definitive agreement to acquire the nine-unit Leonard Smith music chain. Terms of the deal, which was expected to close Nov. 19, were not disclosed.

If the deal closes, it will bring the Pittsburgh-based chain to 118 units, according to Bill Teitelbaum, NRM chairman/president/CEO.

Leonard Smith Inc., based in Latham, N.Y., operates mall-based outlets that average about 3,000 square feet each. They

(Continued on page 129)

Billboard



CENTURY AWARD

WHITE

MUSIC TO MY EARS

Billboard Editor In Chief Wins ASCAP Deems Taylor Awards

NEW YORK—Billboard editor in chief Timothy White is a winner of the 26th annual ASCAP-Deems Taylor Awards, one of the most prestigious awards in music journalism. The awards will be presented by ASCAP president Morton Gould during a Dec. 7 ceremony at ASCAP's headquarters here.

White is being honored for his Billboard article "George Harrison—The Century Award: A Portrait Of The Artist" and for his "Music To My Ears" column, which appears regularly in Billboard.

White previously received the award in 1991 for his book "Rock Lives: Profiles And Interviews," an anthology of 20 years of his music journalism for Crawdaddy, Rolling Stone, Musician, Spin, Playboy, The New York Times Magazine, and other

periodicals. "Rock Lives" was published by Henry Holt & Co./Omnibus Press.

"Timothy White was brought to Billboard to re-arrange the landscape and craft a new direction for our editorial efforts," says Billboard publisher Howard Lander. "Receiving his second Deems Taylor award is one more validation of Tim's impact on the magazine. It's also meaningful that a Billboard writer should be honored by ASCAP for the first time as we begin celebrating our 100th anniversary. We are thrilled with this recognition."

The other journalists to be honored at the ceremony are Anthony DeCurtis for articles in Neiman Reports and Rolling Stone, Chip Deffaa for his work in Jazz Times, Jon Garelick for pieces in the Boston

(Continued on page 129)

THIS WEEK IN BILLBOARD

AUSSIE RETAILERS UNITE

Major music chains Down Under have joined with independent retailers to form the Australian Music Retailers Assn., which, at long last, brings the Oz industry in line with its U.S. and U.K. counterparts. AMRA is expected to strengthen retailers' voices in the music industry. Glenn A. Baker reports. **Page 85**

VID FIRMS PREPARE FOR CHANGE

New technology was the focus at the annual gathering of the Special Interest Video Assn. A move to the West Coast improved attendance at the conference, where industry pros debated the impact that multimedia developments will have on their market. Eileen Fitzpatrick has the details. **Page 101**

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Hot Albums Drive Sony Sales Jump

Revenue Increases Slower Outside U.S.

BY DON JEFFREY

NEW YORK—Sony Music Entertainment's U.S. sales jumped 30% in the second fiscal quarter on the strength of several hit albums.

During the three-month period ended Sept. 30, Sony Corp.'s recorded-music and music-publishing arm hit the No. 1 spot on The Billboard 200 albums chart with four albums: "River Of Dreams" by Billy Joel (Columbia); the "Sleepless In Seattle" soundtrack (Epic Soundtrax); "Back To Broadway" by Barbra Streisand (Columbia); and "Black Sunday" by Cypress Hill (Ruffhouse/Columbia). The Joel album and the "Sleepless" soundtrack have gone double platinum, each selling more than 2 million copies in the U.S.

Worldwide, Sony Music Entertainment posted sales of \$1.1 billion. But the Tokyo-based parent company re-

ports that overall revenues were only 5.6% higher than last year's. The recession in Europe and the strong Japanese yen dampened sales increases outside the U.S.

Sony Pictures Entertainment (the company's film, home video, and television unit) reports that sales in dollars rose 22% from the same period last year. But when the dollars were converted into yen (which appreciated 18% against the dollar), filmed entertainment revenues (\$795.8 million) actually were 3.7% lower than in 1992.

Columbia TriStar Home Video scored on the video rental charts during the quarter with "Bram Stoker's Dracula," "A Few Good Men," and "Groundhog Day." In video sell-through, its biggest hit was "Teenage Mutant Ninja Turtles III."

Successful movies at the box office in the second quarter were "In The Line Of Fire," "Sleepless In

Seattle," and "Cliffhanger."

Operating profit for Sony's combined entertainment divisions (music and filmed entertainment) declined 23.4% in the quarter to \$93.8 million.

For the six months ended Sept. 30, worldwide music sales fell six-tenths of 1% to \$2.02 billion, while the film group's revenues dropped 13.3% to \$1.4 billion.

The company's electronics business showed an 11.1% decline from same period in 1993. Although Sony calls sales in its MiniDisc product category "favorable," it reports that sales of audio equipment were down 12.5% in the third quarter of 1993.

Sony Corp. expects the business environment to be even more severe in 1994, due to the appreciation of the yen against major foreign currencies and the economic slowdown in Japan and Europe.

CIC Memo Sparks Speculation

Internal Mgmt. Under Review

LONDON—The British video industry has been rocked with rumors and speculation this week concerning senior management at CIC U.K., which distributes Universal and Paramount titles on cassette.

Parent group CIC International issued an internal company statement Nov. 15 confirming that it was conducting a "review of internal management issues" at CIC U.K., and that managing director Graham Gutteridge had "been granted leave in accordance with the group's standard procedures."

Patrick Copeland, president of CIC Video International, admits there's considerable trade speculation surrounding Gutteridge's leave.

Copeland says, "We've heard a lot of rumors . . . most of these

rumors, I have to say, have been unfounded. We've heard a lot of things about police and bugging and auditors and all this kind of stuff. I have to say 'no comment,' because it's just not true."

Senior marketing VP Ken McArthur said at press time that Gutteridge won't return "until the review is completed." Gutteridge, in fact, has been in CIC's offices helping out.

McArthur describes "the review" as "an internal process, a normal way that we conduct our business, but I am not at liberty to expand on that." He denies any malpractice is being investigated, or that the company's financial director was granted leave.

McArthur says, "Part of the confusion here, frankly, has

(Continued on page 128)

Glowing Summertime Stats

Bless British Music Industry

BY DOMINIC PRIDE

LONDON—This summer's talk of a recovery in the fortunes of the British music business may not have been premature, according to figures from the British Phonographic Industry.

Third-quarter statistics show the value of trade shipments by BPI members was up 19.1%, to 175.9 million pounds (\$263.9 million).

The quarter saw strong sales of compilation albums, but it also was marked by a number of record companies taking advantage of a normally quiet period to maximize impact. Titles such as U2's "Zooropa," Meat Loaf's "Bat Out Of Hell II," and UB40's "Promises And Lies" added to one of the strongest summer release schedules in recent years.

The quarter's 19.1% rise puts the wholesale value of the market 14.6% ahead in the first nine months of the year, at 483.1 million pounds (\$724.6 million)

FIGURE HIGHLIGHTS

- Highlights from the figures are:
 - Total album units were up 26.3% to 34.8 million, worth 155.5 million pounds (\$233.3 million), up 22.1%.
 - CD album units were up 42.1% to 21.6 million, with value up 34.1% to 107.8 million pounds (\$161.7 million).
 - Cassette units were up 9.7% to 21.3 million, worth 44.2 million pounds (\$66.3 million), down 3.1%.
 - LPs were down 11.3% to 1 million units, worth 3.6 million pounds (\$5.4 million, down 14.5%).
 - Total singles sales were up 4.3% in units to 13.4 million, with the market value up 0.4% at 20.3 million pounds (\$30.5 million).
 - CD single-unit sales rose 33% to 5.5 million, with value up 28% to 10.3 million pounds (\$15.5 million).
- Increased CD singles sales compensated for a fall-off in 7-inch and 12-inch vinyl and for static growth

in cassette singles units.

Average trade prices in all formats fell, reflecting summer discounts and a growing budget market. Budget product represents 7% of all album sales by BPI members in the 12 months to September this year, compared with 4% for the same period two years ago. But figures from some large-scale budget operators are not included in BPI's figures because they are not members.

Exchange rates used in this article are 1 pound = \$1.50, the average exchange for July-September, according to the Bank of England.



Accolade For An Anglophile. Former PolyGram U.K. chairman Maurice Oberstein receives his British Music Industry Award in London (Billboard, Nov. 13). The Oct. 31 award dinner raised more than \$350,000 for charity. Shown, from left, are Eric Kronfeld, president/COO of PolyGram Holding Inc.; Paul Russell, European president of Sony Music Entertainment; recording artist Bob Geldof; Oberstein; recording artist Barbara Dickson; and Michael Levy, chairman of M&G Records.

Info Superhighway's Merger Race Slows

BY BILL HOLLAND

WASHINGTON, D.C.—Business, government regulators, and the courts inched ahead with the foundation of the "information superhighway" in an elaborate series of proposed mergers, done deals, compromise agreements, and legal challenges.

The broad-band, interactive superhighway will include not only new and established over-the-air broadcasts and wired cable programming but also digital audio and TV satellite and telco delivery of programs, data, and interactive services.

On the legal front, the Supreme Court rejected arguments Nov. 15 that the entrance of regional telephone companies into the cable and information services market will hurt competition and create monopolies.

In turning down the case brought by telco competitors such as IBM and Sears, the court let stand a 1991 lower court ruling that the seven so-called Baby Bells can continue to sell home shopping programs and information services to customers.

The ruling, barring future antitrust action, may set precedent as the regional Bells make the project-

ed moves to merge with cable companies to provide entertainment programming and services on their lines.

The rejection of the challenge underscored the Aug. 24 decision by a federal court in Alexandria, Va., granting Bell Atlantic Corp., the Philadelphia-based Baby Bell, the right to own and provide video programming. The decision overturned restrictions in the 1984 Cable Act (Billboard, Sept. 4).

On the regulation front, the Federal Trade Commission ruled Nov. 15 that it had accepted a settlement with Colorado-based cable giants Tele-Communications Inc. and Liberty Media Corp. that will force the two to sever their substantial ownership ties with the QVC Home Shopping Network before any future merger of QVC with Paramount Communications Inc.

Programming giant Viacom, Inc., which owns MTV and VH-1, had already struck a deal with Paramount when QVC appeared on the horizon, higher bid in hand (Billboard, Oct. 2), sparking a lengthy bidding war.

TCI and Liberty had been long interested in having an interest in an entertainment/movie company, and

Paramount's recent bid to become a fifth network raised the stakes. The FTC action has slowed the activity.

"This immediate and total severance of all TCI's and Liberty's links with QVC would settle FTC charges that the proposed \$10 billion QVC acquisition of Paramount would violate antitrust laws," the FTC announced.

The commission was concerned (Continued on page 120)

Paramount Drops Prices To Pacify Angry Retailers

BY EILEEN FITZPATRICK

LOS ANGELES—In yet another effort to pacify retailers angered by Paramount Home Video's cross-promotion with McDonald's, the studio has reduced significantly the wholesale price of the four titles offered at the burger chain.

For a limited time, "Wayne's World," "Ghost," "The Addams Family," and "Charlotte's Web" will carry a wholesale cost of \$4-\$4.50, according to distributor and retail sources. Preorder is Jan. 6 for the Feb. 2 street date.

"This was part of our overall game plan to allow retailers to take advantage of the halo effect created by the McDonald's promotion," says Jack Kanne, senior VP of sales.

The titles, available at McDonald's from mid-November through Dec. 16 at \$5.99 each, have been on moratorium since May, when Paramount announced the deal.

In addition, the promotion gives McDonald's customers rebates on rental and sell-through videos at retail and hypes the sequels "Addams Family Values" and "Wayne's World 2."

(Continued on page 119)

Compton's Patent Shocks Competitors

Multimedia Firm May Demand Royalties

BY CHRIS MCGOWAN

LOS ANGELES—In a development that has rocked the world of interactive media, Compton's NewMedia has received a fundamental patent on basic search and retrieval technology that is used by almost every multimedia program.

If the patent survives intact in court, it could result in Compton's carving out a dominant position in multimedia not unlike that enjoyed by Microsoft in the area of comput-

er software. Compton's intends to collect royalties on all multimedia titles affected by the patent, which could ultimately involve most interactive programming released on disc or distributed via upcoming "information highways."

The Carlsbad, Calif.-based firm was granted the patent Aug. 31, but announced it officially Nov. 16 during the COMDEX computer convention in Las Vegas. U.S. Patent Number 5,241,671 identifies Compton's (Continued on page 128)

THE ALBUM YOU'VE BEEN WAITING FOR!

ACE OF BASE

THE SIGN



The ACE OF BASE phenomena began when their debut single "ALL THAT SHE WANTS" swept through Europe becoming the #1 single of the summer. Their distinctive World Pop sound proved too hot to hold back as it exploded in the U.S., resulting in a PLATINUM chart-topping smash.

And that's only the start, because all signs point to a group with a great future. Introducing THE SIGN, the hotly anticipated debut album.

With a wealth of strong follow-up singles like "THE SIGN," "DON'T TURN AROUND," "LIVING IN DANGER" and "WHEEL OF FORTUNE," expect ACE OF BASE to take their place at the top of the charts throughout 1994.

ARISTA

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Commentary

Rap Music Mirrors Its Environment

BY STEVE S. SALEM

A great deal of controversy surrounds certain rap artists and their messages. Indeed, terms such as "vulgar" and "dangerous" are being used to categorize an entire musical form. But far more vulgar than any lyric is the mindless generalization at the heart of the anti-rap sentiment. And, as history has shown, censorship and suppression are far more dangerous to society than freedom of expression.

Perhaps the point most overlooked regarding the emergence of rap music is the simple truth that what one person finds vulgar another may view as art. We need look no further than the dilemma at the National Endowment For The Arts to see how preposterous it is to assume that any one group can dictate the tastes of an entire society. Whether the battle lines pit the government against the NEA or mainstream society against the rap artist, the conclusion must be the same: Art cannot be classified.

Given the theme of violence in the lyrics of some rap songs, there is concern that these songs rally America's youth to commit violent acts. Consequently, many people are calling for the ban of these songs and insist that by doing so, violence will be reduced. This is a case of attempting to treat the symptoms, not the cause. The argument is backward. By dealing with the actual violence on America's streets, artistic echoes of violence will diminish.

Those troubled by rap music also are concerned with what they perceive as the increasing depiction of violence on television. But has violence actually become more prevalent on the small screen? The Wall Street Journal reported Oct. 26 that the amount of violence on network television has remained relatively stable during the past 25 years. "What has changed is reality," said veteran network programmer Michael Dunn, who was quoted in the article. Dunn went on to say, "Not only is society itself more violent today, but local

news, network news, the front page of the newspaper, and magazines reflect that violence back into the nation's living room."

Artists do not create the environment—they dissect, critique, evaluate, and offer it back with a unique twist and fresh perspective. Artists have never been anything more than mirrors of their surroundings.

Another aspect of some rap lyrics that has caused alarm is the negative portrayal



'Instead of turning off, we should be tuning in'

Steve Salem is co-owner of Motor Jam Records and manager of Snow, Dog Society, and Brigitte.

of women. Most rap artists find the denigration of women reprehensible. To the extent that women are verbally abused in rap music, the abuse does not necessarily spring spontaneously from a writer's imagination but more likely is rooted in the all-too-real disintegration of the relationship between America's young men and women.

The hopelessness and despair of the ghetto has chipped away at the self-esteem of those who are trapped there. Angry and frustrated, men lash out at the target in closest proximity: the women in their community. Weary of the fight for basic survival, they have little ego left to counter the hostility emanating from the men who seem to despise them. In fact, a large number of women buy rap records that paint women in a less than flattering light. Here again, the music does not create the problem, the problem creates the music.

To claim that artists are responsible for the current state of the planet is to ignore the past. The breakdown of society is the result of centuries of injustice, and now another generation of disenfranchised and alienated teens are forced to inherit the un-

resolved problems of their forefathers. As a result, these teens are filled with residual anger and frequently express themselves in a manner that is shocking in its suggestion of violence.

The criticism hastily heaped upon the music of this lost generation does not take into consideration the fact that many black neighborhoods are violent. So it is not at all surprising to see this violence manifest itself in artistic expression. Nor is it surprising that much of the "offensive" rap music under attack has proven commercially viable. A significant portion of the young buying public has an innate interest in the music. Otherwise, this form of artistic expression would cease to exist.

The images of black Americans we see in the media are distorted. Should anyone choose to examine the origin of these images they would see the black bourgeoisie hiding behind a veil of false security, having moved out of the black community and integrated into society at large. In doing so, they have turned their backs on a community rife with economic and social ills, a community in dire need of their presence.

On the other hand, rap artists manage to keep the ugly images of reality—beatings, brutality, and disrespect—on the airwaves of the public domain rather than doing as the black bourgeoisie and sweeping reality under the rug. The issues taken up by these young black artists, many of whom still live in or near their communities, are in no way a glorification of their condition. What these artists have to say represents a passion play, a psychodrama, a need for catharsis, a crying out for help. Pretending that these issues don't exist is the equivalent of a patient neglecting cancer. Maybe we should see these artists as the doctors of a generation who are diagnosing the cancerous disease devouring our black communities. And then begin to put teams of researchers and great minds together in an effort to eradicate a common enemy. Instead of turning off, we should be tuning in.

LETTERS

IN DEFENSE OF WOMAD

Many factual errors occur in letter-writer Foster Reed's account of what happened at the WOMAD Festival at the Polo Fields in Golden Gate Park Sept. 19—not the 17th, as Reed asserts (Billboard, Nov. 6).

Bill Graham Presents worked closely with the San Francisco Parks & Recreation Dept. to ascertain the condition of the field prior to the event and to take measures to not only maintain but also improve its condition during and after the event.

It has been acknowledged by all involved that the field was in poor condition long before WOMAD used the site. Before the event took place, BGP made a commitment to the Parks & Recreation Dept. to reseed any portion of the field damaged due to the festival. Before-and-after photos confirm the field looks the same, if not better, since tenancy by the WOMAD Festival.

Reed attributes the used condoms and syringes he saw on the field to patrons of the WOMAD show, an unsupported conclusion. Over a given 24-hour period, the Polo Fields are used by many authorized

and unauthorized people, any of whom could have left unhygienic debris. To issue a blanket verdict that these items are the telling leftovers of frenzied concertgoers without any evidence to support the claim is prejudiced and judgmental. These items were not on the field either at the beginning or end of our clean-up procedures, which were very thorough.

At the conclusion of the event, as at all of our outdoor concerts, garbage bags were given to patrons and staff and all field garbage was collected and disposed of. Following that, BGP hired the services of "Clean Up The World," a project sponsored by The United Nations Environmental Program. For the next seven days, a clean-up team combed and raked the Polo Fields and surrounding areas to make sure the park was left in pristine condition.

If Reed has a socio-political agenda he wishes to promulgate against environmentally responsible corporations and contemporary music, he would do well to research his facts and assertions more carefully. This type of event provides much-needed

income to the Parks & Recreation Dept., preventing staff layoffs and maintenance cutbacks. These are the staff and services necessary for people like Reed to enjoy using the Polo Fields for sports.

Outside events also provide facility enhancements, such as the reseeded, which might be fiscally impossible for the department to accomplish alone. Event producers like BGP and public entities like Parks & Recreation can and do form alliances that benefit everyone in the community.

By all accounts, WOMAD was quite successful in achieving its goals of presenting a world community of music and activities with a unifying, socially responsible theme. This ethic was carried through to all phases of the concert production, from construction to clean-up. We're sorry if Reed missed the point, but we think 100,000 others understood it very clearly.

Gregg W. Perloff
President

Bill Graham Presents
San Francisco

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A New Crop Of Soundtracks Due Sequels To Dominate Holiday Offerings

■ BY DEBORAH RUSSELL

LOS ANGELES—During the 1992 holiday season, Arista's "The Bodyguard" held court at the summit of The Billboard 200, scoring an incredible 13-consecutive-week run at No. 1, and demonstrating the huge hit potential of soundtracks.

As the film studios prepare to roll out their holiday blockbusters, a new crop of soundtracks is hitting retail, including such sequels as Warner Bros.' "Wayne's World 2" and Hollywood Records' "Sister Act 2: Back In The Habit," plus "More Songs For Sleepless Nights," a companion to 1993's biggest soundtrack hit, "Sleepless In Seattle."

In addition, Atlas Records has released the urban-oriented soundtrack to "Addams Family Values."

"Movie studios often have repeat success on sequels," says Dave Slania, head buyer at the 49-store Rose Records/Stirling Ventures

chain in Bellwood, Ill. "I would think there's a good chance for repeat business on the soundtracks as well."

Hollywood Records is hoping the Bryan Adams, Sting, and Rod Stewart ballad "All For Love," from the "Three Musketeers" soundtrack, will repeat the pattern set by Adams' No. 1 single "(Everything I Do) I Do It For You." That track propelled Morgan Creek's "Robin Hood: Prince Of Thieves" soundtrack into the top five on The Billboard 200 in August 1991.

"All For Love," released by A&M/Hollywood, debuts at No. 51 on the Hot 100 Singles chart this week, making it the Hot Shot Debut. The soundtrack was released Nov. 16.

"[Adams'] track record is pretty strong," says Lew Garrett, merchandising VP/head buyer at the 369-store Camelot chain of North Canton, Ohio. "[Three Musketeers] may enjoy as productive a

run as ['Robin Hood]."

Retailers surveyed for this story were hard-pressed to point to one soundtrack title that could duplicate the track record of "The Bodyguard," but all project a healthy showing for both "Sleepless In Seattle" titles. The original soundtrack peaked at No. 1 in August and remains a top 30 seller at the Rose Records chain, says Slania.

With the hype surrounding the Dec. 8 home video release of the romantic film, it is likely that the new title, "More Songs For Sleepless Nights," released Nov. 16, will enjoy a hearty debut.

Soundtracks typically enjoy a sales surge following the film's home video release. Several retailers project the first "Sleepless" title will pick up steam.

The original "Sister Act" soundtrack jumped 60 chart positions on The Billboard 200 upon that film's home video release, helping the al-

(Continued on page 17)

Sony Execs Detail Promotion Of Michael's 'Prejudice' Set

■ BY CHRIS WHITE

LONDON—As George Michael's high-profile restraint-of-trade lawsuit against Sony Music entered its fifth week in the High Courts here, U.S. executives from the record company took the witness stand for the first time.

Much of the testimony continued to focus on details of the marketing of the singer's second album, "Listen Without Prejudice."

The case is expected to reach a new level of intensity soon, when Sony Music Europe president Paul Russell, formerly chairman of Sony Music U.K., is called as a witness.

Refuting earlier testimony from the Michael camp that charged there was insufficient U.S. promotion for the album were Columbia VP/GM Fred Ehrlich and Columbia VP marketing, East Coast, Jay Krugman. Senior VP of Columbia

Records promotion Burt Baumgartner denied that singles had been killed off by being released in quick succession.

Ehrlich, the first Sony executive in the witness box, said the label had been "100%" behind Michael's album, and also noted that Columbia president Don Jenner had conveyed his excitement with the album during weekly marketing meetings.

Questioned by Sony attorney Gordon Pollock about the company's attitudes toward the album, Ehrlich told the court, "Donnie [Jenner] likes George Michael as an artist, and he likes his voice. I certainly wasn't aware of any decision within

(Continued on page 129)



MICHAEL

Mosaic Brings Back Heavy Vinyl LPs For Jazz Reissues

■ BY BILL HOLLAND

WASHINGTON, D.C.—Looking to a bygone era for inspiration, Mosaic Records, the 11-year-old jazz reissues label, is introducing a newly developed 180-gram vinyl disc that seeks to update the "deep groove" LPs of the mid-'50s to mid-'60s. The disc, heavier than most vinyl records, aims to offer improved sound quality over its lighter counterparts.

All of the label's new vinyl releases will use the heavier-weight "Q-Discs."

The mail-order-only label, based in Stamford, Conn., also is planning to master its future LP releases from analog sources, rather than from digital masters that have been made from analog originals, in an effort to capture the "warm," "fat" sounds of the originals.

Founded in 1982 by veteran jazz

producers Michael Cuscuna and Charlie Lourie, Mosaic's co-owners presaged the consumer call for top-flight boxed sets complete with handsome packaging, rare photos, unreleased alternate takes, extensive notes, and meticulous remastering.

Over the years, the owners have learned that while many of their customers prefer CDs, some believe that vinyl remastered from analog sources produces a final product with a special ambience.

"There's no question that those old 'deep groove' LPs put more punch in the tracks," says Cuscuna. "That's

(Continued on page 125)



Golden "Honey." Capitol Records president/CEO Gary Gersh presents Radiohead with gold plaques commemorating sales of the group's debut album, "Pablo Honey," which features the modern rock hit "Creep." The awards were presented before the group's recent show at the Palace in Los Angeles. The band recently toured the U.S. with co-headliner Belly, and is about to embark on a monthlong European tour. Radiohead will begin recording its second album in January. Shown, from left, are band manager Bryce Edge; band members Phil Selway and Thom York; Gersh; band members Colin Greenwood, Ed O'Brien, and Jonny Greenwood; and band manager Chris Hufford.

Sony: Standing By Jackson Through Latest Troubles

This story was prepared by Paul Verna in New York, J.R. Reynolds in Los Angeles, and Kenneth Veneg in Bangkok.

NEW YORK—Epic Records and Sony Music Entertainment say they are taking a "business-as-usual" approach toward marketing Michael Jackson's products in the wake of the superstar's highly publicized admission of drug addiction and the cancellation of the remainder of his "Dangerous" world tour.

In an unsigned statement issued Nov. 17, Sony Music said, "Michael Jackson's unique position as a world-class artist and humanitarian is as important to Sony Music as it is to the tens of millions around the globe who have been touched by his art and his faith."

Sony further applauded Jackson's "personal courage in facing up to the pain of addiction and the difficult path to full recovery that lies ahead. We will stand beside him every step of the way with all the unconditional support and encouragement that we can provide."

Specifically, Sony is set to release "Dangerous: The Short Films," the video companion piece to the "Dangerous" album, which has sold 5.1 million units in the U.S. and more than 20 million worldwide, according to Sony.

Epic VP of product development Dan Beck says the video collection, which hits the street Nov. 23 at a suggested list of \$19.98 for VHS and \$29.98 for laser, is "a continua-

(Continued on page 122)

Former Yes, Asia Manager Launches New Fragile Label

■ BY DAVID STANSFIELD

LONDON—Brian Lane, one-time manager of artists such as Yes, Asia, Rick Wakeman, and Vangelis, has launched the Fragile label here, with his eyes set firmly on the U.S. market.

Fragile bows here Nov. 27 with a remixed double live CD, "An Evening Of Yes Music Plus" by Anderson,

(Continued on page 122)

Chameleon Is Extinct Following Elektra Move Weak Sales Blamed For Subsidiary Label's Shut-Down

■ BY CHRIS MORRIS

LOS ANGELES—Sources say that mutual dissatisfaction with Chameleon Records' unprofitable two-year-old joint venture with Elektra Records led to the abrupt shuttering of Chameleon Nov. 11.

The closure of the label, which put 23 employees in New York, L.A., and Chicago out of work, took many by surprise, since it came only two weeks after Chameleon subsidiary Dali Records was restructured as a separate label, with distribution through the Alternative Distribution Alliance (Billboard, Nov. 11).

Dali, which was funded by Chameleon, has also been closed, al-

though co-managing director Ken Wagner says he is exploring options to keep the company going.

The folding of Chameleon followed what sources indicate was a stormy meeting in New York between Chameleon Entertainment chairman/CEO Dan Pritzker and Elektra CEO Bob Krasnow.

Pritzker, whose wealthy Chicago family operates the Hyatt hotel chain and other interests, cemented a joint venture for Chameleon, formerly an independently distributed label, with Elektra in 1991, with the aid of former Chameleon Entertainment president Bob Buziak (Billboard, Aug. 24, 1991). Buziak left Chameleon for Tri-Star Music earli-

er this year.

In the end, Chameleon failed to catch fire with its roster of alternative-skewed acts, including Lucinda Williams, Dramarama, Kyuss, Ethyl Meatplow, and the Pogues. One well-placed source confirms a report that Chameleon lost nearly \$20 million in two years.

The source also says that Pritzker was unhappy with Elektra's failure to break Sonia Dada, a pop/R&B band he plays in and produces. The group's eponymous album, released last year, reportedly cost over \$300,000 to make and was promoted with over \$1 million.

One ex-employee bitterly de-

(Continued on page 125)



Simon Rattle
Artist of the Year

Sarah Chang
Young Artist
of the Year

**Dietrich
Fischer-Dieskau**
Lifetime Achievement

**Dame Elisabeth
Schwarzkopf**
Special Award

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Sawallisch**
Best Video
Wagner's Der Ring
des Nibelungen

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Congratulations to all the EMI Classics 1993 Gramophone Award winners

Sony Nashville Revamps Management Team's Focus Includes Label Repositioning

BY PETER CRONIN

NASHVILLE—Sony Music Nashville's executive management team has been expanded and restructured.

The appointment of Allen Butler as executive VP/GM, Paul Worley as executive VP, and Scott Siman as senior VP comes in the wake of much speculation following the resignation of Sony Nashville's VP of marketing Mike Martinovich and the October departure of company president Roy Wunsch (Billboard, Nov. 6). Martinovich, who resigned from his post last July, will continue to serve as a consultant to Sony Nashville through

the end of this year.

Butler, who had served as VP promotion and artist development at Arista Nashville since 1991, will oversee Sony Nashville's artist development, promotion, marketing, sales, administration, and media departments. Worley, who most recently served as VP creative services for Sony Tree Publishing, will be responsible for the creative direction of the Columbia and Epic Nashville labels.

A successful record producer whose artists include Sony's Collin Raye and Joy White, Worley joins a long list of Nashville record producers-turned-record executives. Siman,

who joins the company from the entertainment law firm of Benson & Siman, where his client list included Alan Jackson, Charlie Daniels, Brooks & Dunn, and Chris LeDoux, will facilitate the day-to-day management of the company's operations, and interface with Worley on creative projects.

"Maximizing the artists that are currently on this label will be our first priority," says Butler. "There are several artists that deserve to be at a platinum or gold level who have not been there yet, and this will be our first mission."

With that in mind, the new regime will initially keep new artist signings to a minimum, signing "no more than 2 or 3 acts" during the next 12-18 months, according to Worley. In addition, they will retain the current Nashville staff, declaring that they want to avoid the corporate housecleaning that often follows such upper-management shifts.

"We have great people in this building with a lot of talent and experience, so we're not going to go out and replace the staff," says Butler. "That would send negative vibes throughout the organization, and we want to be a positive place."

Another initial goal of the new team will be to reposition the Columbia and Epic Nashville labels as two separate entities with two distinct personalities. The first step in that process will be the re-establishment

(Continued on page 17)



Head Of The Class. BMI honors Australian songwriter Graham Goble with Certificates of Achievement commemorating more than 3 million performances of his song "Reminiscing" and more than 1 million performances of his song "The Other Guy." Shown, from left, are Brett Cottle, chief executive, Australasian Performing Right Assn.; Goble; Rick Riccobono, VP of writer/publisher relations, BMI Los Angeles; and John Bromell, managing director of Warner Chappell Music, Australia.

'Common Thread' Divided? Project Needed Over Charity Status

NASHVILLE—It started out as a benefit record for Don Henley's Walden Woods project, but the question of just who will be benefiting from the platinum-plus success of "Common Thread: The Songs of the Eagles" has been the source of much complaining from some of the Nashville label heads whose artists appear on the album. The fracas has now attracted the attention of Tennessee's Division of Charitable Contributions.

A spokesperson from the state agency declined comment on what she referred to as the "preliminary investigation," but, according to sources at Giant Records, the state's problem boiled down to the fact that the Walden Woods project was not properly registered as a charity in Tennessee, and Giant Records did not have proper clearance as a fund raiser there. Sources say these issues have been resolved with the state agency.

The question, then, is how this situation blew up into such a tangle of misunderstandings and accusations.

Giant Nashville president James Stroud attributes the controversy to an article in the Nashville Banner in

which several leading industry figures voiced suspicion and discontent over the handling of the profits from the "Common Thread" project. Stroud says the article was based on a "situation that had been corrected months before," concerning widespread perception at the outset of the "Common Thread" project last spring that 100% of the proceeds from the album would go to the charity.

"There was a letter in the beginning that sort of mischaracterized the situation," says Giant's head of

(Continued on page 125)

Biz Vets Team To Take On High Seas

NASHVILLE—Former PolyGram International Publishing VP Bob Kirsch and talent managers Larry Fitzgerald and Mark Hartley have opened High Seas Music here for music publishing and artist development. High Seas also has offices in Los Angeles and Ventura, Calif.

Kirsch estimates the company will have a roster of as many as

eight songwriters, artist/writers, and producer/writers signed by the end of its first year. High Seas also aims to acquire publishing catalogs, make administration deals, and develop niche markets for its music.

The Fitzgerald Hartley Co., based in Los Angeles, already administers more than 40 catalogs

(including those of the Doors and Vince Gill), and is involved in music supervision for major motion pictures.

Kirsch says High Seas will seek to exploit all sorts of smaller musical niches for its songs, including Christian, blues, folk and acoustic, and children's markets. He adds

(Continued on page 68)

Combatants Go To Court Over Stones' Synchronization Rights

BY FRED KIRBY

NEW YORK—Two veteran music executives are doing battle in a Federal District Court trial here over synchronization rights to some 200 Rolling Stones songs.

The combatants are Allen Klein, via his Abkco Music, and Howard Richmond, via his Westminster Music.

The suit, filed by Abkco in 1991, centers on the interpretation of a 1966 contract between Gideon Music,

Abkco's predecessor, and Essex Music, predecessor of Westminster.

Westminster claims that the contract granted it synchronization rights for all media worldwide except for the United States and Canada. According to Abkco, the contract only allowed for film synch rights for the worldwide territory, excluding the U.S. and Canada. The original contract also excluded Great Britain from Westminster's rights, but that territory was added in another contract.

In his opening statement Nov. 15, Donald S. Zakarin, Abkco's attorney, said that while the contract's meaning was clear, its language was not.

In addition to Klein, his opening witness, Zakarin said he would call Abkco VPs Iris Keitel and Peter Howard; Richmond; and Richmond's son, Frank Richmond, Westminster's managing director.

Zakarin said the conduct of the parties, especially Westminster, during the length of the contract substantiated Abkco's position.

(Continued on page 121)

EXECUTIVE TURNTABLE

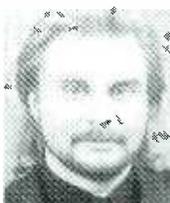
RECORD COMPANIES. Sony Music Nashville appoints **Allen Butler** executive VP/GM, **Paul Worley** executive VP, and **Scott Siman** senior VP. They were, respectively, VP of promotion and artist development for Arista Nashville, VP of creative services for Sony Tree, and a partner in entertainment law firm Benson & Siman.

Ed Cannon is named VP of operational systems for Sony Music Entertainment in New York. He was VP of management information systems for MTV Networks.

Arista Records names **Jim Urie** senior VP of sales in New York. He was president of independent entertainment marketing company Matthews, Elliot & McKay.

Jack Weston is named VP of promotion and artist development for Arista/Nashville. He was VP/GM for RCA Records.

Chris Hanlon is promoted to managing director of EastWest Records



BUTLER



WORLEY



SIMAN



CANNON



URIE



WESTON



HANLON



CLANCY

Australia, part of Warner Music Australia in Sydney. He was director of publicity, promotion, and artist development for Warner Music Australia.

American Recordings in Los Angeles appoints **Mark Neiter** VP of alternative promotion and **Gary Richards** VP of pop promotion. They were, respectively, national promotion manager of modern music for Reprise and head of the techno/dance music department at American Recordings.

Capitol Records in Los Angeles promotes **Jeff Blalock** to senior director of national pop promotion,

Leslie Marquez to senior director of national AC promotion, **Frank Palombi** to senior director of field promotion (based in Dallas), **Dave Downey** to director of college promotion, **Greg Seese** to director of alternative/progressive adult promotion, and **Jody Glisman** to associate director of AC promotion. They were, respectively, national director, national director, national director of pop promotion, associate director, associate director of alternative/college promotion, and manager of Gavin promotion. Additionally, all of Capitol's lo-

cal promotion managers have had their titles changed to director of regional promotion and marketing.

Jack Carton is promoted to senior director of finance and administration for the RCA Records Label in New York. He was director of finance and administration.

Denise Roberts is appointed director of Northeast regional promotion for MCA Records/Nashville, based in Baltimore. She was promotion manager for The Gary Group in L.A.

Life Allah is named national director of street promotion at Tuff Break

Records in Los Angeles. He was national director of rap and street music at Scotti Bros. Records.

DISTRIBUTION. **Patrick Clancy** is promoted to VP of finance and administration for PolyGram Group Distribution in New York. He was director of financial planning and business analysis.

RELATED FIELDS. **Robert M. Senn** is promoted to senior VP/GM of NARAS, the Recording Academy, in Los Angeles. He was VP/GM.

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Sony Music Germany

Hard-Rock Fans Get Heart's 'Desire'

Capitol's Sister Act Goes Back To Basics

BY LARRY FLICK

NEW YORK—In a lot of ways, Heart's new Capitol release, "Desire Walks On," could easily have been titled "Back To Basics."

Stylistically, the Tuesday (16) release hearkens back to the band's hard-rock salad days, with only momentary forays into the sweet, power-ballad realm of Heart's more recent pop hits. Tracks like the intensely cathartic "Rage" and the first album-rock radio entry, "Black On Black II," will please diehards with an attack that is reminiscent of classics like "Barracuda" and arrangements that exhibit the band's increased musical agility.

"Before we started the album, we had a kitchen party, drank some beer and wine, and dreamed about what a perfect album would sound like," says Ann Wilson. "We knew it would be less glossy and less self-conscious."

Part of assembling that perfect album included frontwomen Ann and

Nancy Wilson playing a more dominant role as songwriters. In recent years, they have taken a back seat to outside, pop-oriented tunesmiths. The Wilson sisters co-wrote eight of the album's 11 cuts—many of them with longtime collaborator Sue Ennis.

"The time just seemed right for us to get more of our own songs out there," says Nancy Wilson.

Ann Wilson notes that the sisters began penning material for "Desire



HEART: Ann Wilson and Nancy Wilson.

The Buzz Is Back: Legendary Punks Return On Caroline

BY ED CHRISTMAN

NEW YORK—This year may well be remembered as the year when once-extinct, influential bands issued new albums. In addition to live albums from Big Star and the Velvet Underground, the Buzzcocks released their first studio album since 1980 Oct. 29.

The Buzzcocks have all the essential ingredients for legendary status: reverential awe among critics; plenty of hip, happening bands cit-



THE BUZZCOCKS: Phil Barker, Steve Diggle, Pete Shelley, and Tony Barber.

ing them as an influence; and, until now, practically non-existent U.S. record sales.

During the band's heyday—1977-80, during the height of the punk era—the Sex Pistols and the Clash may have gotten more press, but the Buzzcocks were ranked right alongside them by the cognoscenti.

Today the group's reputation holds steady among current bands. Steve Diggle, the co-lead guitar player who has written and sung almost half of the Buzzcocks' songs, notes, "While it's not something we think about every day, it's amazing how many people have been influenced by the Buzzcocks."

Nirvana, Sugar, and Superchunk are among the bands that owe a stylistic debt to the group.

Audiences at live shows also reflect the band's status. The crowds contain an odd mix of old punks and young moderns. But because most Buzzcocks shows also generate mosh pits, "the old punks stand at the bar and complain that they can't get near the front," jokes Pete Shel-

(Continued on page 19)

Walks On" immediately following the band's "Brigade" tour in 1991. The pieces began to fall into place when producers Duane Baron and John Purdell were enlisted to work on the project.

"We had harder stuff in us," she says. "And here we had these two rockin' young guys who had a lot of energy. It was a good match."

While the songs were coming together, the Wilson sisters focused their attention on fulfilling a long-time fantasy: building the Bad Animals recording studio in their hometown of Seattle. "Working in our

(Continued on page 16)



Unruly. L.A.-based act Rob Rule has signed with Mercury Records. The band features David King and James Bradley Jr., two former members of Mary's Danish. Pictured, from left, are band member Robbie Allen, Mercury senior VP of A&R Bob Skoro, King, Bradley, vocalist Eddie Anisko, and Mercury A&R manager Bobby Carlton.

Artists Know How To Get To Sesame Street; America's Funniest Singers; Philo's 20th

SUNNY DAY, SWEEPING THE CLOUDS AWAY: Last week was a great one, with two of The Beat's favorites, Kirsty MacColl and Jackson Browne, both appearing in town. But nothing compared to going to a taping of "Sesame Street." The latter came courtesy of Garth Brooks, who was performing on the children's show. No disrespect to Brooks, but he took a definite back seat to Big Bird and the other Muppets, especially Elmo, Baby Bear, and crowd favorite Count von Count. For someone raised on the program, which is celebrating its 25th anniversary this year, there was nothing quite as thrilling as peering into Mr. Hooper's store, and sitting on the stoop of the main doorfront on Sesame Street proper. Among the other music artists who have taped the show are the Neville Brothers, Lea Salonga, Billy Joel, Paul Simon, Tito Puente, Linda Ronstadt, and Johnny Cash. Upcoming is Marilyn Horne, and on the show's wish list

are Elton John and R.E.M. Supervising producer Lisa Simon says the criteria for appearing on the show are that the artist "have an enormous amount of talent with a large following, [and] be someone who relates well to children. The Neville Brothers were very interested in doing something with children because they have a lot of kids, and Garth Brooks has a small child himself who's a Big Bird fan." However, she adds that artists need not be parents to appear.

Sesame Street generally creates a song for the artist to sing with the Muppets. "Or sometimes they have material that they'd like to do that's appropriate," says Simon. "Other times, we'll rewrite their songs so they're appropriate, which is what we did for Gloria Estefan."

While it's true that the toddlers primarily tuning into "Sesame Street" to practice the alphabet may not know that one of the top artists in the country is helping him learn to count to 10, Simon says that's fine. Part of the appeal of booking stars onto the show is to entice parents and older siblings to watch the show with the child. It would certainly keep us tuned in.

SPEAKING OF TELEVISION: "America's Funniest People," that show that airs after "America's Funniest Home Videos" on Sundays, also is proving to be a showcase for artists. Performers need not be natural comedians to apply. Among the acts who have warbled on the show this year are Tag Team, Waylon Jennings, Raven-Symone, and Little Richard. What's the incentive to appear on the show, sandwiched between guffawing folks? Ratings, ratings, ratings. The show is one of the top draws among the 2-

to-17-year-old-age group. So Whoomp, there it is.

HAPPY ANNIVERSARY: Rounder Records subsidiary Philo Records is celebrating its 20th anniversary by organizing a tour featuring some of its top singer/songwriters. The outing, which features Bill Morrissey, Cheryl Wheeler, Kristina Olsen, and Vince Gilbert, kicks off Nov. 30 at the Turning Point in Piermont, N.Y. The tour is being sponsored by syndicated radio show "World Cafe," which will broadcast from different concert sites and promote the tour to its more than 80 affiliates.

Over the course of two decades, Philo has featured such artists as Nanci Griffith, Patty Larkin, and Christine Lavin. Not bad for a company that got started as a small recording studio in a barn in Vermont.

THIS AND THAT: Capricorn Records has signed Athens, Ga.-based band Vigilantes Of Love, which released last year's popular indie release, "Killing Floor." The band's Capricorn debut, "Welcome To Struggleville" (we've certainly been there), will be released Feb. 15. Jackie Jackson has formed a full-service production company, Brandi Production Company, with engineer Frank Roszak. As if 30 shows by Bette Midler weren't enough, Radio City Music Hall will play host to its first full performance by an opera singer, Jose Carreras, in February. Among other numbers, the tenor will be singing selections from his album, "With A Song In My Heart," a tribute to Mario Lanza. To herald its link with Beggars Banquet, Atlantic Records has released "Deafening Divinities With Aural Affinities," a sampler that contains tracks from past BB releases, as well as cuts from upcoming BB albums from the Hair & Skin Trading Co., Rollerskate Skinny, and Sundial. The cassette is specially priced at \$8.49, and the CD is \$11.98.

KEEPING COMPANY: Concert promoter Danny Kresky and television producer Bill Bakula have formed Miami-based Interactive Entertainment Co., a firm that will specialize in international event promotion, artist-oriented sweepstakes, interactive television, and pay-per-view opportunities. Moress, Nanas, Shea Entertainment, and Pilot Entertainment have entered a joint venture to explore crossover opportunities into film, television, and music for their clients. Among the artists MNS represents are Clint Black, Lorrie Morgan, and Albert Brooks. Pilot represents several music artists and producers, including Andrew Fischer and Michael Sembello.



by Melinda Newman



Joe Lovano

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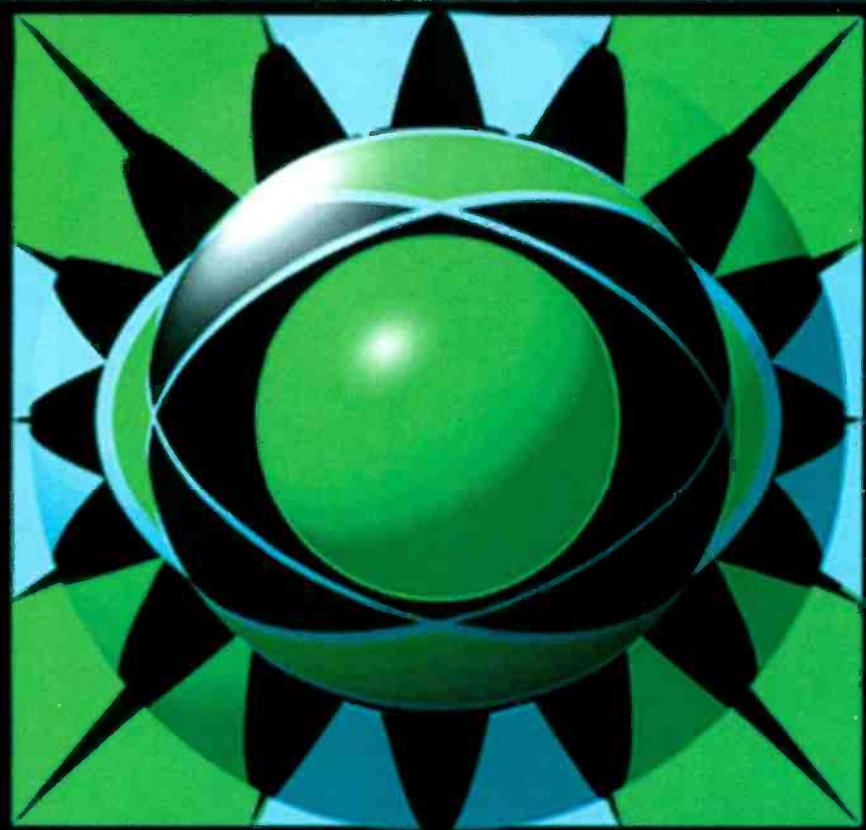


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Fogarty Minds The Catalog; Exec Does Famous Shuffle

TIGHT sampling vigilance hasn't hurt business at London-based Minder Music Ltd., with U.S. affiliates Taking Care Of Business (BMI) and Minder Music (USA) (ASCAP).

Company director John Fogarty says, "Despite being told by a managing director of a major publisher that people would stop sampling the catalog of Minder Music because of Minder's very vigorous approach to protecting its copyrights, the company has seen an amazing increase in the number of major samples."

Citing a case of unauthorized sampling in which Minder "didn't mess about," Fogarty says he recently forced the withdrawal of an important new single that wasn't cleared by Minder. "The record was withdrawn, with compensation being paid to Minder, after terms could not be agreed on." But, adds the publisher, "Authorized sampling is now the norm, and we need to thank Gilbert O'Sullivan for changing the climate 'overnight' with his 1991 action against Biz Markie," who sampled O'Sullivan's "Alone Again (Naturally)" apparently without permission. O'Sullivan forced the track off the market.

Fogarty says the main areas of Minder catalog sampling are Gap Band material and Fatback, although Jimmy Castor also is heavily sampled, particularly "It's Just Begun" and "Troglydyte." "Right now," says Fogarty, "out of 15 current samples on my desk, seven are Fatback samples, six are Gap Band, and two are Jimmy Castor."

Minder's current crop of sampled tracks include appearances on records by Sub-Sub, Shaquille O'Neal, R. Kelly, Too Short, Eazy-E, Innercity Hoodlums, and Zig Zag. Samples done earlier this year were featured on releases by Prince Markie Dee, Redman, Shara Nelson, and Above The Law, with three tracks on the latter's album.

FAMOUS PRINT SWITCH: After a music print relationship of more than 15 years with CPP-Belwin, Famous Music has switched to Hal Leonard Publications, reports Famous chairman/CEO Irwin Robinson. The five-year deal, which covers the U.S. and took effect Sept. 1, brings a Robinson-run company back to the Hal Leonard fold, with Robinson having had a long association with the giant print firm when he was president of Chappell/Intersong. Famous gives Hal Leonard access to 100,000 copyrights acquired over

more than 60 years, including material by newer successes such as writer-artists 4 Non Blondes, Leaders Of The New School, and Boyz II Men. "We are currently finalizing our initial publishing plans, and will begin releasing new arrangements and folios almost immediately," says Hal Leonard chief Keith Mardak.

UP A LITTLE LESS: The Copyright Tribunal has corrected publication in the

Federal Register of a new mechanical royalty rate that runs from Jan. 1, 1994 through Dec. 31, 1995. The new rate,

based on a 5.76% increase in the Consumer Price Index, moves to 6.60 cents per track or 1.25 cents per minute of playing time or fraction thereof, whichever is higher. These rates are slightly less than originally published.

ALTHOUGH Words & Music earlier this year addressed the identification of songwriter Harry Warren, who would have been 100 years old Dec. 24, as the world's least-well-known creator of dozens of standards, little has happened to celebrate this milestone. As the centennial nears, however, at least one CD tribute will be on the market. It's Teresa Brewer's survey of Warren greats on the Sony-distributed Red Baron label, operated by jazz producer Bob Thiele, Brewer's husband. The release is the second in the "American Music Box" series, in which the performer salutes great pop writers. The first featured the songs of Irving Berlin.

DEAL-INGS: The Assn. Of Independent Music Publishers hosts a panel discussion, "Let's Make A Deal: Publishers Help That Dream Come True," Nov. 30 at the Lone Star Roadhouse in New York, starting at 5 p.m. The panelists are Scott Byron, director of A&R at Zoo Records; Peter Freedman, manager of the Ocean Blue and the Spelvins; Joey Gmerek, creative director of Hits & Run Music; and David Steel, VP of A&R at Sony Music. Moderator is Bernadette Gorman, general manager of The Goodman Group. There is a \$10 charge for nonmembers.

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

1. Stone Temple Pilots, Core
2. Bob Dylan, 30th Anniversary Concert Celebration
3. Red Hot Chili Peppers, Blood Sugar Sex Magik
4. 10,000 Maniacs, Anthology
5. The Cure, Standing On A Beach.



by Irv Lichtman

Jazz/Rap Combo US3 Sounds A Blue Note Hybrid Group Samples Classics From Label Catalog

BY DAVID NATHAN

LOS ANGELES—After a year of acclaim in Europe and Japan, "Hand On The Torch," the debut album by US3, is finally making it to the U.S. The unusual project, released on Blue Note on Tuesday (16), features three different rappers, some of Britain's top jazz players, and samples from the renowned Blue Note catalog as a backdrop.

The brainchild of London-based producers Geoff Wilkinson and Mel Simpson, the US3 project was conceived after the team hooked up in 1991 and cut "The Band Played The Boogie," a single released on Britain's Coldcut label that included jazz samples from Blue Note recordings.

When Blue Note catalog owners Capitol-EMI called the pair in January 1992, the producers expected to hear that a lawsuit would follow. Instead, the two longtime jazz buffs were invited to meet with David Field, an EMI A&R executive in London. "We gave David a skeleton of our ideas," says Wilkinson, "and he in turn passed on some of the demos we'd done to Blue Note president Bruce Lundvall." The result was a unique deal with Capitol-EMI that gave Wilkinson and Simpson access to the entire Blue Note catalog as a basis for samples and, thus, the first US3 album.

After assembling the cream of Britain's young jazz musicians to play "live" on the album, the team recruited Brooklyn, N.Y., rapper Rahsaan, who had been brought to Wilkinson's attention by a mutual friend. Rahsaan, in turn, introduced New York rapper Kobie Powell. Tukka Yoot, a British-born rapper of Jamaican heritage, was working at Simpson's London studio when he was invited to participate in the US3 project.

Among the Blue Note pioneers whose music is sampled on "Hand On The Torch" are Herbie Hancock, Lou Donaldson, Art Blakey & the Jazz Messengers, Thelonious Monk, Horace Silver, Donald Byrd, and Grant Green. Green's "Sookie Sookie" was used as a backdrop for

"Tukka Yoot's Riddim," the initial single in Europe. However, it was "Cantaloop (Flip Fantasia)" (based on Hancock's "Cantaloupe Island") that stirred up interest, originally in Japan and several European countries.

"Nothing happened when it was first released in the U.K.," notes Simpson. "But after it began to do well in Holland and Germany, the company reissued it as a single in Britain, and it took off and became a pop hit."

The European reaction to US3 re-

sulted in a spate of performances that included an appearance at this year's Montreux Jazz Festival, on a jazz/rap bill with Guru, Greg Osby, and others. After creating a nine-member group that included the album's three rappers, US3 became a viable touring unit that is on a three-month trek across Europe and on to Japan and Hong Kong.

U.S. efforts have included an initial servicing of the "Cantaloop" single to alternative and jazz radio last month, with servicing to top 40/

(Continued on page 16)



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HARPING ON A POINT

A 30-something singer/songwriter and harp player with intensely personal and spiritual lyrics might be a hard sell for most labels. But Mike Mainieri, who signed Dee Carstensen to his NYC Records and co-produced her recently released debut album, "Beloved One," is hardly fazed.

"She's like one of these little secrets," says Mainieri, also the vibist/keyboardist for Steps Ahead. He initially signed Carstensen to his production company. "I tried to hook up with a major, but it's really tough if you can't hit them over the head with hits. So I decided to put out her album myself, and it's really wonderful."

And with the growing adult radio formats, it's not at all untimely. As Mainieri reports, the album's self-revealing lead track, "Forgiven," is getting airplay, as is "Rooftops," which centers on homelessness. But the focus track is "Waterhole,"



DEE CARSTENSEN

which plumbs the origin and meaning of life, and features guest guitar work by Mark Knopfler. "Waterhole" is also the only song on the album to showcase Carstensen's harp playing," save for "Finally Free," which contains a loop joining Mainieri's vibes with Carstensen's harp, Mainieri says.

"That's why we did a video for it," says Mainieri, "not for MTV but for clubs and concert halls. We just want something out there for people to see what she looks like, and to see her trio. Who cares about a single?"

Not NYC Records, which also is the home of Mainieri's own most recent band and solo releases. "It wasn't set up to be a vanity label, but a label that believes in cutting-edge artists of the future. After seeing so many albums get away from major labels, my expectations aren't that high. If I sell a few thousand and get her on tour—and I will—and do a video and keep the album in the stores, people will find out about

Dee. Because once they hear her, it's like, 'Bam!'"

"I've had a love/hate relationship with the harp, but now I love it," notes Carstensen, explaining that while her album finds her more often on piano, her live show—and next album—center on harp. "It will be more 'unplugged' and acoustic, with a lot more harp," she says.

It will also include a version of Jimi Hendrix's "Angel." Bassist Tony Levin, who also duets on "Beloved One," first brought a Carstensen demo of "Angel" and other material to Mainieri's attention. That contact completed a high-level circle of musician friends that began in Rochester, N.Y., where Carstensen studied harp at the Eastman School Of Music and made connections with numerous Mainieri music mates, including Levin.

Then came a period of wandering and soul searching, including a stay in Missoula, Mont., where Carstensen met Susan Levine, formerly a staffer with Blue Note and Elektra Musician, who now works with indie marketing firm Coast To Coast in New York. Levine will begin promoting "Beloved One" at jazz and new adult contemporary radio formats in January; James Lewis Marketing currently is working the album out of Los Angeles.

Carstensen, who is now married to Mainieri, is gigging in her New York City area home base, with plans to tour the Northeast in January and February. But Mainieri also looks for word of mouth to play a big part in getting the Carstensen noticed; his "Beloved One" liner notes expressly ask listeners to "build a grass-roots

support for Dee" by requesting her music at radio and retail.

JIM BESSMAN

LUCKY THIRTEEN?

Explaining Teenage Fanclub's methods in the studio, the Scottish group's guitarist/vocalist Raymond McGinley says, "We just sort of go into the studio and record the songs in a basic sort of way, you know? We never really start out with any plan or overview of anything we're trying to do."

The band's Nov. 16 DGC/Geffen release, "Thirteen," co-produced by the group and Andy MacPherson, continues in the hard-pop vein of 1991's "Bandwagonesque," Teenage Fanclub's first album for the label.

That record stirred a multiplicity of comparisons to rock icons Big Star, but the Glasgow unit isn't

bothered by the association—in fact, its members seem flattered by such comments.

"We called the album 'Thirteen'—there's a Big Star song called 'Thirteen,' you know," McGinley says of Fanclub's latest homage to the Memphis group. "If it was someone we didn't like, we'd hate [the comparisons], but we like [Big Star leader] Alex [Chilton]."

While the Fanclub's brand of melodic rock has won press raves, the band still hasn't made major inroads on the U.S. charts; "Bandwagonesque" spent a mere four weeks on The Billboard 200 last year, peaking at No. 137.

Guitarist/singer Norman Blake realizes his group's tuneful style may be somewhat out of step with mass tastes. "Commercial music (Continued on page 18)



TEENAGE FANCLUB: Raymond McGinley, Norman Blake, Brendan O'Hare, and Gerry Love.

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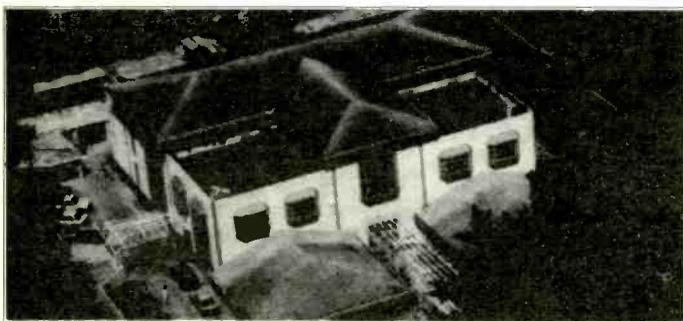
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HARD-ROCK FANS GET HEART'S 'DESIRE'

(Continued from page 12)

own home and city made such a difference," Ann Wilson says. "We felt so much more comfortable."

Bad Animals is fast becoming a key spot for local bands like Soundgarden and Alice In Chains, who recently have laid down tracks there.

With the album just shipped to re-

tail, its future with consumers appears to be bright. "It's going to do real well," says James Bowman, manager of a Coconuts store in New York. "The good thing is that most of the material is written by them. People have been asking a lot about the record. That's a good sign."

RAP/JAZZ COMBO US3 SOUNDS A BLUE NOTE

(Continued from preceding page)

rhythm stations to follow, according to Tom Evered, Blue Note's VP of marketing. "What we've found is that nothing sells this record better than hearing it," he says. "We've sent out a lot of copies of the album for in-store play."

Bill Gamble, PD at modern rock WKQX Chicago, also believes that the songs grow stronger upon repeated listenings. "We've been playing the record for five weeks. We added it because it stretches the boundaries of the format for us," he says. "The reaction has been that 50% of the callers say, 'play it more.' The other 50% say, 'get it off the air right away.' We go out of our way to avoid bland records; we look for passion. The more people become familiar with the record, the more the percentages are changing [for the

better]. We think the record will be a positive for the station."

A video of "Cantaloup" has been added at both MTV and The Box, while BET has yet to add the clip. There are also tentative plans for US3 to conduct a promotional tour of the U.S. in mid-December. Meanwhile, members of US3 have taped a segment of "In Living Color" for future airing.

Producer Wilkinson says, "We're hoping that 'Hand On The Torch' will be the first Blue Note album in a lot of younger buyers' collections. We'd love to see US3 as a starting point for young people who get inspired by the music on 'Hand On The Torch' to go buy some of the great albums by legendary artists in the Blue Note catalog."

In terms of marketing the project, the phrase "back to basics" arises once again. Denise Skinner, senior director of artist development at Capitol, says the band has "delivered an album that is a dream to work. I dare anyone to say that Ann Wilson isn't one of the major voices in rock music."

The album was launched Nov. 11 on Album Network, with the band performing several cuts live. It will serve as a preamble to a 10-city theater tour that began Tuesday (16) in Poughkeepsie, N.Y. A spring jaunt will take the group back to the stadium and arena circuit. However, Nancy Wilson says it is important for the band to be perform in more intimate settings, "where we will be able to actually see people's faces."

Along the way, the band will make the rounds at radio and retail outlets around the U.S. "The fact that the band is being so accessible makes all the difference in the world," Skinner says. "They have a great attitude and lots of energy."

While album-rock radio continues to herald "Black On Black II," Capitol is stoking up for the top 40 release of "Will You Be There In The Morning," which is sung by Nancy Wilson. That single is slated for release Dec. 6.

Library Of Congress To 'Digitize' Bernstein

BY MARILYN A. GILLEN

NEW YORK—The Library of Congress landed a musical goldmine Nov. 8 when the estate of Leonard Bernstein decided to donate his personal and professional archives to the institution. Now, the library plans to share that wealth electronically.

The Bernstein materials, which include more than 200 hours of film and video programs and 1,000 hours of recordings, as well as such documents as unpublished musical sketches and lyrics and original music manuscripts, will be used to launch a planned "electronic archives" accessible to the public by computer, according to James H. Billington, the Librarian of Congress. "We are committed to creating a 'library without walls' that would allow free and unrestricted access to these and other rich collections in the library's custody," Billington said during a Washington ceremony celebrating the gift.

Speaking on behalf of the family, daughter Nina Bernstein stressed the estate's commitment to offering the widest possible access to Bernstein's creative works, adding, "My father was driven by a passion for sharing ideas, and it is in that spirit that we are launching this ambitious project."

The establishment of the Leonard Bernstein Multimedia Archives will be a collaborative effort among the Bernstein estate, the Library of Congress, and a consortium of other libraries, museums, and additional organizations; the estate and the library have agreed to work together to raise the estimated \$2 million it will take to build a prototype system for storing and retrieving the information, according to Nina Bernstein.

Under such a system, all of the materials in the Bernstein collection—audio, video, and print—will be "digitized," or translated into the

digital language, for storage on a central database. In this form, the information can be accessed from a remote computer via modem.

The plan still is in its formative stages, and it faces some of the same technological challenges now being addressed by companies exploring video-on-demand—namely, how best to compress and store the various forms of information, how to distribute them on demand to a large number of users, and how to assist end-users in easily accessing the information.

Also, copyright issues will need to be addressed as this free access to copyrighted works comes to fruition, says a Library of Congress spokesperson. Funds, too, still need to be raised.

With all this in mind, no time has been set when the "electronic archives" might come on line, although it likely will be several years. In the meantime, the physical archives will take up residence at the library beginning in December.

Once established, the Bernstein Multimedia Archives will serve as a model for a larger, long-range multimedia project, the library says.

Ex-Employee Sues Motown, Claiming Discrimination

LOS ANGELES—A former employee of Motown Records has filed suit against the label, VP of creative services Jonathan Clarke, and president/CEO Jheryl Busby, alleging he was wrongfully terminated because of his race and sexual orientation.

In the suit, filed Nov. 9 in Los Angeles Superior Court, onetime Motown VP of creative services Stephen Meltzer claims that Clarke, who was working as an "executive consultant" for the label, "devised a plan to racially cleanse the Motown art department by firing certain white employees . . . whom he felt had no place at a Black record company."

Motown issued a statement in response to the suit, saying "although [the label's executives] have not yet had an opportunity to examine the complaint in this matter, we are confident that they are without any merit whatsoever."

The Motown statement continues: "Motown has always been an equal opportunity employer which has prided itself on the diverse nature of its employees. We condemn any and all forms of unlawful employment discrimination, be it on the basis of race or otherwise. We are convinced that Motown's actions will be vindicated in this instance."

In the suit, Meltzer alleges that Clarke told other Motown employees that "whites are out, Blacks are in," and that Clarke would refer to Meltzer as "a fag" and "artsy fartsy faggot." The action also alleges that, on several occasions, Clarke told other Motown staffers that "we're going to get rid of that faggot white man and his faggot work."

Meltzer worked for Motown from November 1989 through Jan. 15, 1993. He is seeking unspecified damages. CRAIG ROSEN



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Azteca Stadium Mexico City	Oct. 29, 31, Nov. 7, 9, 11	\$12,543,400 GROSS RECORD \$111/\$53/ \$38.50/\$12	475,000 live sellouts	Futbol Del Distrito Federal Canto Nuevo
LUTHER VANDROSS EN VOQUE LEWIS DIX	Madison Square Garden New York	Oct. 26- 27, 29-30	\$1,879,920 \$35	53,712 four sellouts	Delsener/Slater Enterprises
MADONNA MARIO PELCHAT	Montreal Olympic Stadium Montreal, Quebec	Oct. 23	\$1,650,353 (\$2,152,060 Canadian) \$49.50/\$29.50	51,900 sellout	Donald K. Donald Prods.
ROD STEWART	Spectrum Philadelphia	Nov. 8-9, 14	\$1,637,209 \$50/\$28.50	53,889 three sellouts	Electric Factory Concerts
SIMON & GARFUNKEL	SkyDome Toronto	Nov. 12	\$1,387,156 (\$1,820,920 Canadian) \$75/\$25	46,526 50,000	Concert Prods. International
BETTE MIDLER	Miami Arena Miami	Nov. 12-13	\$815,985 \$75/\$45/\$20	16,574 two sellouts	Cellar Door Concerts
ROD STEWART	Montreal Forum Montreal, Quebec	Nov. 5	\$558,835 (\$728,721 Canadian) \$60/\$39.50	16,025 sellout	Donald K. Donald Prods.
BETTE MIDLER	Spectrum Philadelphia	Nov. 6	\$484,460 \$75/\$45/ \$32.50	10,683 sellout	Electric Factory Concerts
THE JERRY GARCIA BAND	Madison Square Garden New York	Nov. 12	\$451,475 \$25	18,059 sellout	Metropolitan Entertainment
BETTE MIDLER	Charlotte Coliseum Charlotte, N.C.	Nov. 8	\$378,780 \$65/\$50/\$35/ \$25	10,195 sellout	Cellar Door Concerts

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A NEW CROP OF SOUNDTRACKS DUE

(Continued from page 8)

bum chart a 54-week run.

"Sister Act 2," which hits the streets Nov. 23, already is being supported by the Hi-Five single/video "Never Should Have Let You Go," which was released in September. The track holds at No. 33 with a bullet in its seventh week on the Hot 100 Singles chart. Aretha Franklin and Nuttin' Nyce also are featured on the album. The film stars Whoopi Goldberg and opens Dec. 10.

"I expect to do a lot of business on this title," says Rose's Slania. "The movie itself looks like it will be one big music video."

The Nov. 16 soundtrack release for "Addams Family Values" should get a boost from such music videos as Tag Team's "Addams Family (Whoop!)" and the forthcoming Shabba Ranks cover of Sly & the Family Stone's "Family Affair."

Although there was no soundtrack release from the 1991 film "The Addams Family," the movie featured Hammer's top 10 single, "Addams Groove."

The "Addams Family Values" title features such current urban/R&B acts as H-Town and RuPaul performing such '70s classics as "It's Your Thing" and "Whatcha See Is Whatcha Get."

Epic Soundtrax also plans to capitalize on the current '70s fervor with its "Carlito's Way" soundtrack, released Nov. 9, featuring new and original recordings of classic R&B hits.

Rozalla's "I Love Music" single hits the streets Tuesday (23). The label also released a limited edition vinyl LP of the album, featuring full-length versions of some of the tracks.

It remains to be seen whether "Wayne's World 2" will explode the

way its predecessor did, says Camelot's Garrett. The original title peaked at No. 1 on The Billboard 200 in April 1992, reviving the career of Queen with "Bohemian Rhapsody," which climbed to No. 2 on the Hot 100 Singles chart in its second chart run.

The new album, set for Dec. 14 release, features Joan Jett's "I



ISAAK



LANG

Love Rock 'N Roll," Edgar Winter's "Frankenstein," and a live version of Aerosmith's "Dude Looks Like A Lady." Tracks by Dinosaur Jr., the Gin Blossoms, and 4 Non Blondes also are included. It's likely the Jett track will lead off the singles campaign.

Other soundtracks packed with star power include "Even Cowgirls Get The Blues" on Sire/Reprise and "A Perfect World" on Warner

Bros., supported by k.d. lang and Chris Isaak, respectively.

"Cowgirls" currently sits at No. 100 on The Billboard 200, without support of the film, which is to open next year.

"We bought it as a k.d. lang album, and that's how our customers are buying it," says Rose's Slania.

The soundtrack to "A Perfect World" hits the streets Tuesday (23), a day before the film starring Clint Eastwood and Kevin Costner unspools. Isaak's "Dark Moon" single was released to album alternative and country radio outlets Nov. 16.

Hit makers Dolly Parton and James Ingram likely will drive the sales of the December release of Columbia's "Beethoven's 2nd" soundtrack with their duet ballad "The Day I Fall In Love." MCA's "Gunmen," featuring tracks by Kid Frost, Eric B. & Rakim, and Christopher Williams is released Dec. 21.

"I have no real hopes for a 'Bodyguard' right now," says Camelot's Garrett. "But it's tough to forecast these things before the movies come out. If I could do that, I would be in Las Vegas and not here."

SONY NASHVILLE REVAMPS MANAGEMENT

(Continued from page 10)

of separate promotion and media departments for each label. The next step, according to Butler, may be to "fine tune" the marketing department to better focus on each label individually.

As Epic Nashville's VP A&R Doug Johnson is to remain with the company, the new Sony Nashville team will be complete upon the hiring of a replacement for the company's recently departed VP A&R Steve Bucking-

ham. "We want to have two great A&R people in place and allow the labels to reflect their tastes and abilities," says Worley. "My strengths are creative; Allen's marketing skills, as head wrangler over at Arista, have always been unparalleled; and not only has Scott got very, very sharp legal and business skills, he's got great ears."

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

This Bob Marley classic originally was cut by the Soul Rebel circa 1967, as a rock steady love song to wife Rita. It was recast by Johnny Nash in 1973 as a reggae-pop hit, and now enjoys a highly sensuous raggamuffin interpretation by hot new Jamaican singer Diana King for the soundtrack to the hit movie "Cool Runnings."

Edited By Timothy White

STIR IT UP
Published by PolyGram International Publishing Inc. (ASCAP)

"I always wanted to record a Bob Marley song," says 19-year-old Kingston, Jamaica-born Diana King, "because as a little girl I grew up a block away from the house on Hope Road where Bob Marley lived. My best friend knew Bob's son Ziggy, and we would go over there sometimes to play. At the time, I was living with my aunt—my father's sister—who had adopted me, and she was the one who really taught me how to sing. On Sundays, I was in the choir of our Baptist church, singing things like 'After All This Life Is Over,' with the pastor looking over his shoulder to make sure I sang my verse right. During the rest of the week I'd hear Bob Marley's music everywhere and tried to memorize it. You could say I was raised on gospel music and Bob Marley songs, so when Bob died I felt I'd lost a friend . . . I had released one solo single in Jamaica, 'Change Of Heart' on Sonic Sound, when producer Jimmy Bralower invited me to New York in July to record 'Stir It Up.' I didn't know the lyrics were that sexy until I saw the words written out," King laughs. "But I don't mind, and I don't think the church pastor would, either—he was a very cool pastor."



KING

ARTISTS IN ACTION

LIZ PHAIR
CBGB, New York

CONSIDERING her precipitous-but-carefree climb from sub-sub-underground darling to this year's disaffected female role model, the diminutive Chicago native's life story to date could be subtitled "How To Succeed In Coffeehouse Punk Without Trying A Whit." At this much-anticipated New York engagement, Phair reaffirmed her reputation for insouciance, breezily tossing off her two best-known numbers—"Never Said" and "Fuck And Run"—at the top of her hourlong set and eschewing all but the most basic stage banter. But as refreshing as it was, Phair's nonchalance also seemed to distance her from a crowd that, while attentive, never fully connected with her remarkably resonant songs.

Phair's three-piece backing band—particularly rhythm guitarist Casey Rice—tended to be overbearing at times, but brought out the music's visceral aspects (particularly on "Mesmerizing" and "Stratford-On-Guy") in ways only hinted at on her acclaimed debut, "Exile In Guyville." Much has been made of Phair's self-professed linkage of that album to the Rolling Stones' "Exile On Main Street," but many of this night's performances pointed out similarities to other '70s radio staples—like the countrified "6'1," which bore a striking resemblance to the Eagles' "Already Gone."

Such dramatic blasts were leavened by a handful of forceful-yet-delicate solo pieces ("Shatter," "Explain It To Me") that emphasized her yearning, unpolished voice. Phair concluded the 16-song set on a sly note, airing the sardonic sexuality of both "Girls! Girls! Girls!" and—in an a cappella duet with drummer Brad Wood—the set-ending porn-madrigal "Flower." And while her adamant refusal to perform encores rendered the point moot, it was those songs of lust and empowerment that finally gave the crowd the release it was awaiting.

DAVID SPRAGUE

TODD RUNDGREN
On Air Hall, Tokyo

BY DEFINITION, a concert is interactive, a form of two-way commu-

nication in which the audience registers its approval or disapproval of the performance and the artist feeds off the energy of the crowd.

Recent technological developments have put a new spin on the term "interactive," however. Todd Rundgren, who earlier this year released the world's first interactive album in the CD-I format, recently played a series of shows in Japan billed as the world's first interactive concerts.

But just who was interacting with whom, or what, wasn't clear when the veteran progressive rocker performed Oct. 27 from a small, gadget-festooned, circular stage that made it appear a spacecraft had landed in the middle of Tokyo's On Air Hall.

Rundgren's first two Tokyo concerts were postponed for several days due to technical problems affecting the various bits of hardware that took the place of a band in this one-man show. "The past week has been one of the major ordeals in my life," he confessed to the crowd.

Rundgren sang to the accompaniment of taped backing tracks, occasionally playing acoustic or electric guitar, fiddling all the while with the electronic equipment that sur-

rounded him. The crowd, meanwhile, interacted with him the way audiences usually do—by clapping and shouting their approval or requesting specific songs. The only interactivity seemed to be between Rundgren and his computers, leading one cynic in the audience to make comments about "techno-karaoke."

As the show progressed, Rundgren interacted less and less with his apparently often-inactive machines, concentrating instead on his articulate guitar playing and impressive vocals.

While Rundgren was in fine voice, the show would have been better had there been real musicians instead of machines, which seemed less responsive than even the most uncooperative hack player. Instead of waiting for instruments to be tuned, the audience waited for computers to boot up. "This is a very complicated program," Rundgren said apologetically as he prepared his electronic charges before a song. An interactive concert is an intriguing idea, but one that needs to be more fully developed and explained to concertgoers in order to succeed.

STEVE MCCLURE



Walk This Way. Aerosmith lead singer Steven Tyler, center, chats with concert promoters Alex Cooley, left, and Peter Conlon following the band's sold-out show at Atlanta's Lakewood Amphitheater. The concert, which drew 18,301, grossed more than \$300,000.

ARTIST DEVELOPMENTS

(Continued from page 16)

nowadays is sort of noise music or something, or something that's difficult. We've never tried to be difficult. That's the kind of music that we really hate."

To push "Thirteen," the foursome is touring Europe for eight weeks with like-minded Seattle band the Posies; dates in Australia, the Far East, and Hawaii will follow before the end of the year.

Geffen marketing head Robert Smith says, "They may come over [to the U.S.] late in December to do promotional work." He adds that the band "will do a vast amount of retail [promotion]," and plans acoustic in-store appearances.

Of the in-store work, Blake says, "We did some of that in Europe, and we kind of enjoyed it, just picking up

a couple of guitars. We'd like to tour on the spot, you know? Why not?"

Like Urge Overkill's "Saturation," Nirvana's "In Utero," and Pearl Jam's "Vs.," "Thirteen" has been released as a vinyl LP to build a buzz at alternative retail outlets.

The band is getting an additional push from its inclusion on the "Judgment Night" soundtrack. The group joined rap act De La Soul in an English studio to record "Fallin'," a track for the rock-meets-rap album.

Blake says, "Happy Walters, who runs Immortal Records, said, 'I'm gonna team up rap groups with alternative acts,' for want of a better word. We thought, 'Ah, that sounds good, in principle we're kind of into

it.' He came back to us and said, 'Would you like to do it with De La Soul?' We were fans of De La Soul; we like their music.

"A couple of days later, De La Soul flew in from New York into Manchester, where we were recording our album. We'd never met them before. We met up in the studio; we put down some drum tracks and guitar tracks, and they sort of rapped on it."

The resulting track has become Teenage Fanclub's highest-profile success so far: The "Judgment Night" soundtrack has cracked the top 20 on The Billboard 200.

Who knows where the group's unexpected hit status may lead it? "Maybe we're gonna become millionaires eventually," Blake says.

CHRIS MORRIS

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BUZZCOCKS

(Continued from page 12)

ley, the band's other principal writer, singer, and co-lead guitarist.

As befits a band that emerged at the forefront of punk rock, the Buzzcocks write concise three-and-a-half minute pop songs, embellished by twin buzzsaw guitars. That trademark style is apparent on the group's new album, "Trade Test Transmissions" on Caroline Records, which fans see as a logical fourth album that could have been recorded back in 1980-81, when the band broke up.

In concert, the best new songs, including "Innocent," "Isolation," "Help Me Forget," "Alive Tonight," and "Unthinkable," stand up alongside Buzzcock classics like "Harmony In My Head," "Everybody's Happy Nowadays," "Ever Fallen In Love," and "Promises."

Nick Clift, product manager at Caroline, calls the album "a classic return to form."

Caroline shipped 20,000 units of the album and will base its marketing campaign around the tour, which began Nov. 4. "We have put together one of Caroline's most comprehensive marketing programs," Clift says. "It will have a lot of regional marketing."

Caroline sent 10,000 post cards to fans on the label's database who live in the markets the Buzzcocks will hit on their current tour.

Although "Trade Test Transmissions" is just out, this version of the Buzzcocks has been together for nearly four years. The group, which includes bassist Tony Arber and drummer Phil Barker in addition to founding members Shelley and Diggle, reformed in the fall of 1989.

The reason the Buzzcocks got back together, according to Shelley, "is because there were the rumors that we were getting together, which prompted Ian Copeland [at the time the head of Frontier Booking International] to call us." Although the band wasn't together, it agreed to reform for a four-week U.S. tour.

That tour began a new cycle for the Buzzcocks, which so far has been dominated unintentionally by roadwork. Almost two years ago, the group recorded an album with producer Bill Laswell that was shopped around unsuccessfully. Some of the songs from those sessions were rerecorded for the new album.

Shelley says that when the band approached labels, the A&R people generally were aware of the band's history and were very enthusiastic. But those people "don't make decisions, and as the chain of command went higher, the idea of working with us got scotched when it went into the boardroom," he adds. "The people at that level didn't have a clue about us. It's always a hard thing to do—convince people that they can make money off of us."

Despite that, the Buzzcocks are excited about the future. "After we have done the American tour, we will have an extended Christmas, returning to the studio in mid-February to do new material," says Shelley. "In March and April, we will tour the Far East and then we will be back in the studio."

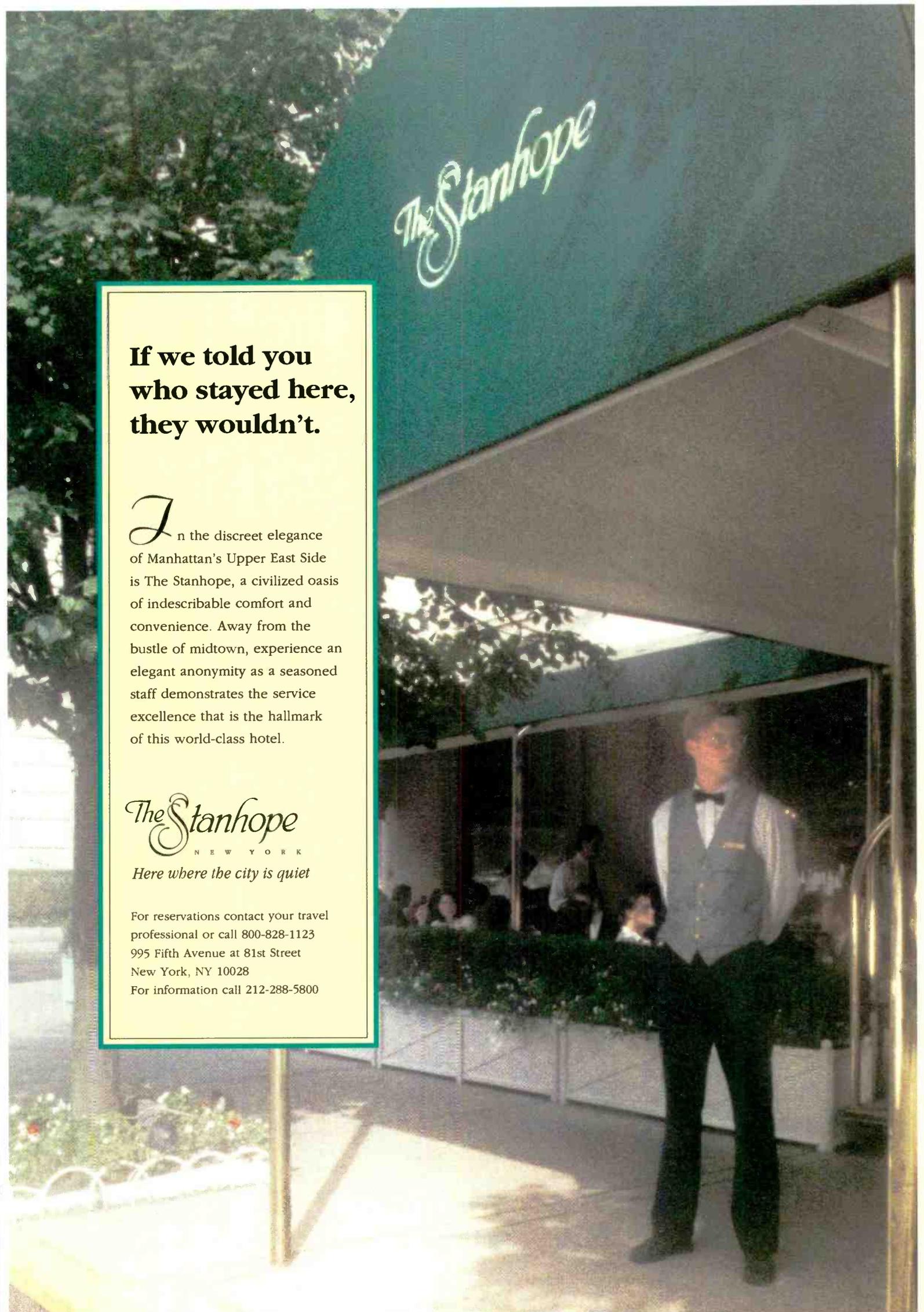
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Extremely Hot. Although its second single, "Up On The Roof," stalled at No. 33 on Hot R&B Singles, II D Extreme's Gasoline Alley/MCA album blasts onto Top R&B Albums at No. 22. Its lead single, "Cry No More," got a warmer reception at radio, and rose to No. 6 on the R&B singles list. The album enters The Billboard 200 at No. 115.



Hill Climbing. In a competitive week, Nashville newcomer Faith Hill manages a 22% sales increase and debuts on Top Country Albums at No. 73. Hill's "Wild One" bullets with a 28-22 jump on Hot Country Singles & Tracks. A clip of that song is running on Country Music Television, The Nashville Network, and "VH-1 Country."



Back With A Flash. After its first album sold more than 100,000 units, U.K. unit Blur is back with "Modern Life Is Rubbish." MTV's "120 Minutes" is already on the clip for "Chemical World," which could help spread the Blur buzz in the U.S. When the album was released in May in the U.K., it peaked at No. 15 on the Hits Of The U.K. chart.

CLOUDY: SBK will host free trips to England for some musically inclined Blur fans. The label is sponsoring a contest for retailers and consumers who send in cover versions of one of three Blur songs. Fliers announcing the contest are being distributed at each of the U.K. rock act's upcoming shows, and at 3,000 retail venues nationwide.

SBK has made some track changes for the U.S. release of Blur's new "Modern Life Is Rubbish" album, which hit stores Nov. 16. The band recorded two new songs and re-recorded the track "Pop Scene" to entice fans who may have bought the British import, which came out in May. The label says it opened with a shipment of 40,000 units.

Blur hits the road Friday (26) in San Francisco for a monthlong club tour weaving its way to the East Coast. The video for "Chemical World" ran on the Nov. 14 edition of MTV's "120 Minutes."

BLUNT TALK: Pay-to-see cable music channel The Box began running a Box Talk spotlight Nov. 17, starting with Total Devastation, a pro-pot rap act on PGA/Arista. Devastation's video, "Many Clouds Of Smoke," has been the fifth-most-requested clip at The Box for two straight weeks, and the single has rolled handsome numbers in some Western markets.

"The CD single was huge in the San Francisco Bay Area," says Warehouse buyer Violet Brown. "Wherever hardcore rap tends to break, it sells well. We've seen pockets of strong sales in places like Phoenix [and California markets] Fresno and Sacramento."

Although radio airplay has been slim, Arista is pleased about the street buzz developing around Total Devastation's self-titled album, which hits stores Dec. 7. The label estimates an initial shipment of about 100,000 units.

OFF BEAT: 550 Music's dance act Culture Beat is finding chart success despite the death of founder/leader Torsten Fens-

lau, who was killed recently in an automobile accident in Germany.

The act, which opened many dates on Michael Jackson's recently canceled "Dangerous" tour, moves 44-38 on the Hot 100 with "Mr. Vain." The track has topped the charts in Australia,

Ireland, Italy, and England, while the video is in active rotation on MTV. The album, "Serenity," hit U.S. stores Nov. 16.

OPEN WIDE: Capricorn's Widespread Panic has set a Thanksgiving-night concert at Atlanta's Fox Theatre which will help provide clothing, blankets, and food to the city's Union Mission. The event takes place with assistance from WKLS (96 Rock) and Super Club's 70 local Turtle's stores.

Ticket holders receive a coupon, redeemable at Turtle's, good for \$3 off "Everyday," the band's third album. This is Panic's first Atlanta date since August, when the Athens, Ga.-based act played the H.O.R.D.E. tour, a bill that drew more than 13,000 fans to Lakewood Amphitheater.

By the by, Panic had the Roxy stuffed to the gills when the band played the Los Angeles club on Nov. 11—impressive, since the band receives virtually zero airplay in the finicky L.A. market.

CHUNKY STYLE: Without the aid of a video or a commercial single, East Palo Alto, Calif.-based label Murder One has built sales for Chunk's fourth album, "Break 'Em Off A Chunk." In some weeks,

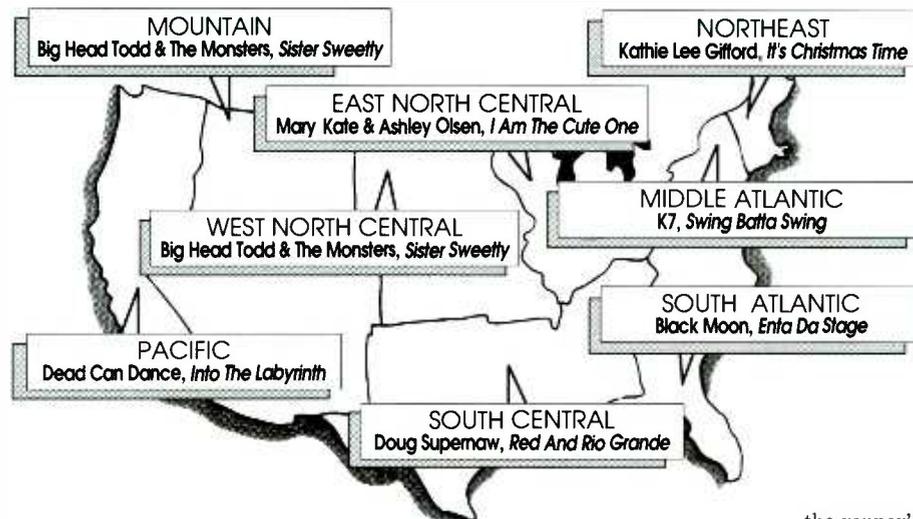
the rapper's set has been among the 25 best-selling Heatseeker albums in the Pacific region.

"There's a strong word-of-mouth on Chunk," says Vince Williams, the label's retail promotions director. "We've just been pumpin' it. We're only just now getting distribution in the East, so we expect to see our SoundScan sales increase as the record hits more areas."

The indie label is promoting the record through various small street sheets, as well as national hip-hop and urban publications The Source and Rap Pages.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Mary Kate/Ashley Olsen, <i>I Am The Cute...</i>	1. Black Moon, <i>Enta Da Stage</i>
2. Cracker, <i>Kerosene Hat</i>	2. The Connells, <i>Ring</i>
3. Big Head Todd/Monsters, <i>Sister Sweetly</i>	3. Buju Banton, <i>Voice Of Jamaica</i>
4. Kathie Lee Gifford, <i>It's Christmas Time</i>	4. Doug Supernaw, <i>Red And Rio Grande</i>
5. Doug Supernaw, <i>Red And Rio Grande</i>	5. Jeff Foxworthy, <i>You Might Be A Redneck</i>
6. Cry Of Love, <i>Brother</i>	6. Candlebox, <i>Candlebox</i>
7. Urge Overkill, <i>Saturation</i>	7. Kathie Lee Gifford, <i>It's Christmas Time</i>
8. Dead Can Dance, <i>Into The Labyrinth</i>	8. Robin S., <i>Show Me Love</i>
9. Brother Cane, <i>Brother Cane</i>	9. Juliana Hatfield Three, <i>Become What...</i>
10. Martina McBride, <i>Way That I Am</i>	10. Cracker, <i>Kerosene Hat</i>

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	9	DEAD CAN DANCE	INTO THE LABYRINTH
2	1	38	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
3	4	25	DOUG SUPERNAW	RED AND RIO GRANDE
4	14	2	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME
5	5	5	MARY KATE & ASHLEY OLSEN	I AM THE CUTE ONE
6	3	16	CANDLEBOX	CANDLEBOX
7	8	12	CRACKER	KEROSENE HAT
8	7	5	COMING OF AGE	COMING OF AGE
9	10	5	BLACK MOON	ENTA DA STAGE
10	6	15	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
11	—	1	K7	SWING BATTASWING
12	12	9	MARTINA MCBRIDE	THE WAY THAT I AM
13	9	19	ROBIN S.	SHOW ME LOVE
14	16	7	JOSHUA KADISON	PAINTED DESERT SERENADE
15	11	17	URGE OVERKILL	SATURATION
16	18	13	CRY OF LOVE	BROTHER
17	29	4	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
18	13	5	COUNTING CROWS	AUGUST & EVERYTHING AFTER
19	—	1	TEENAGE FANCLUB	THIRTEEN
20	19	15	BUJU BANTON	VOICE OF JAMAICA

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	28	15	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
22	25	7	ROBBEN FORD & THE BLUE LINE	MYSTIC MILE
23	17	11	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
24	26	15	BROTHER CANE	BROTHER CANE
25	37	3	LEE ROY PARNELL	ON THE ROAD
26	—	1	DAVID FOSTER	THE CHRISTMAS ALBUM
27	33	4	PJ HARVEY	THE 4-TRACK DEMOS
28	24	8	THE CONNELLS	RING
29	15	3	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET
30	—	1	FAITH HILL	TAKE ME AS I AM
31	27	4	JERRY GARCIA & DAVID GRISMAN	NOT FOR KIDS ONLY
32	36	3	SHAWN CAMP	SHAWN CAMP
33	31	7	BETH NIELSEN CHAPMAN	YOU HOLD THE KEY
34	21	10	EIGHTBALL & MJG	COMIN' OUT HARD
35	32	6	MAZZY STAR	SO TONIGHT THAT I MIGHT SEE
36	38	22	DEEP FOREST	DEEP FOREST
37	—	1	RONNY JORDAN	THE QUIET REVOLUTION
38	—	14	MARY KATE & ASHLEY OLSEN	BROTHER FOR SALE
39	35	6	JAMES	LAID
40	20	7	GARY HOEY	ANIMAL INSTINCT

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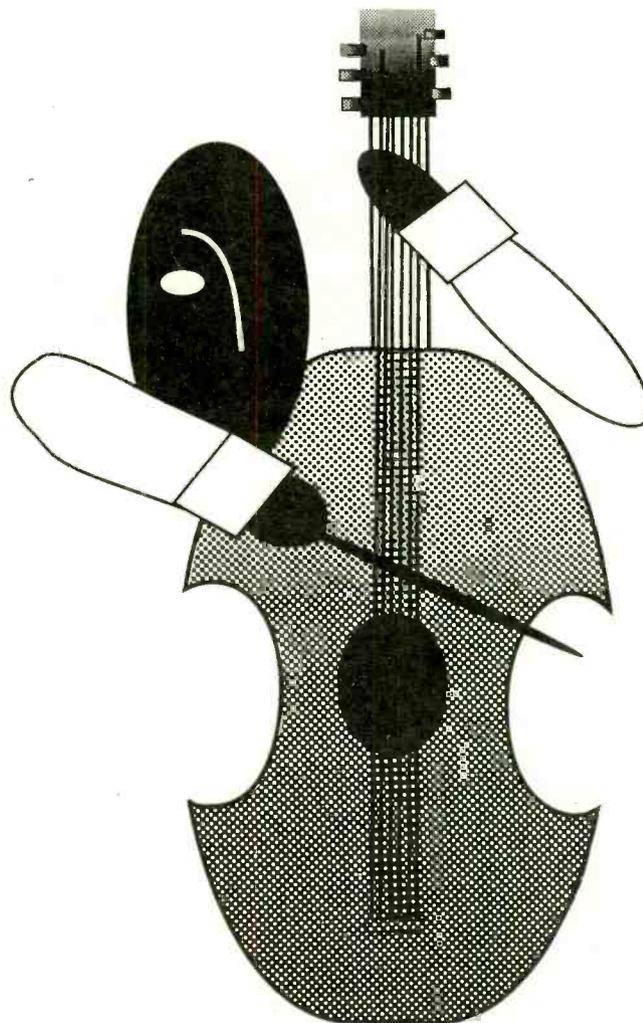
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Lyte & The Heavyweights. Atlantic Records recently threw a birthday bash for First Priority/Atlantic artist MC Lyte at Glam Slam in Los Angeles. Shown, from left, are Joe Talley, Atlantic director of marketing/black music; Dwight Bibbs, Atlantic West Coast co-national director/R&B promotion; Lyte; and Richard Nash, Atlantic senior VP/black music.

ARTIST DEVELOPMENTS

ON A SOUL MISSION

LOS ANGELES—Take an all-star cast of musicians and singers, give them original songs that fuse inspirational lyrics with funky



SOUL MISSION

melodies, and put them together for a momentous four-day series of recording sessions at Capitol Records' Studio B in Hollywood. The outcome is "Soul Mission," an album created by

producer/songwriters David Batteau and Darrell Brown and released in October on Word/Epic. Featured artists include Mavis Staples, Tata Vega, Steve Cropper, Booker T. Jones, Michael MacDonald, and Grady Harrell.

Batteau and Brown, who have been collaborating as writers for the past eight years, came up with the concept for "Soul Mission" "as a way to combine the grit and earthiness of soul music with the uplifting feel of gospel,"

Batteau says. "It's about uniting Saturday night and Sunday morning."

The project had its genesis in a song the pair had composed for recording artist Russ Taff. "We'd written 'Table In The Wilderness' for Russ, and we kept hearing a gospel choir singing behind him on it," says Brown. "We were out in Arizona, and I remember putting on Aretha Franklin's 'Aretha's Gold' album, getting inspired, changing the original arrangement for the song ... and the next thing, we had written another four songs, including 'Tear This House Down' and 'He Is Amazing,' both of which ended up on the record."

Batteau adds, "Once we had five songs, we realized we wanted to create a soul band with a gospel choir behind them. We started talking to people, and they seemed to 'get' the whole idea for the project immediately. We knew the kind of artists and musicians we wanted, and the question was, 'How are we going to get to them?' because they were all 'A'-level people."

Through bassist Bob Glaub, who

(Continued on page 28)

Ronny Jordan's Revolutionary Jazz 4th & B'way Aims For Multiformat Play

BY JIM BESSMAN

NEW YORK—The title of English jazz guitarist Ronny Jordan's second album, "The Quiet Revolution," describes the fusion and flux of the current black music scene, particularly as it relates to contemporary jazz.

"Especially in London, the black music scene is beginning to grow, to get an identity to compare with our American cousins," says the 4th & B'way artist, whose new album is spiced with rapping and jamming, together with more traditional modern jazz forms. "Funk, R&B, fusion, jazz, hip-hop, 'street soul': There's been a fusion of black music styles that's been accepted not only in London, but worldwide," he says.

This "revolution," he admits, is anything but "quiet." He's just using "quiet" as an alternative to the over-

worked "cool." As for his own brand of black music, Jordan, whose 1991 debut album "The Antidote" is recognized as an acid-jazz classic, again prefers to avoid the easy label.



JORDAN

I can name a dozen labels. They're just the latest members of the large family known as jazz, and in five years there will be something else. I look at my music as 'eternal music,' and don't want to be bogged down by labels."

This jibes at 4th & B'way's parent, Island Records, where senior VP/GM Andy Allen says the initial shipment of "The Quiet Revolution" is 50,000 units.

"Ronny has the widest demo appeal of anyone I've ever worked here," says Allen. "He's as hip with the hip-hop and acid-jazz scene as with the black and white new adult contemporary and Quiet Storm listeners, and we've incorporated this wide appeal into our marketing strategy."

The label is targeting a three-song sampler featuring album tracks "The Morning After," "Vanston Place," and "Tinsel Town" at Quiet Storm, jazz, and new adult contemporary radio programmers. "He's had success with these outlets in the past," says Allen, "and there are a number of markets—including New York, San Francisco, and Chicago—where he gets crossover

(Continued on page 28)

L.A.'s DRS Encounters 'Lean' Times; Update On Capitol Department Shuffle

OK, FOLKS—SHOWTIME! Straight off the streets of South Central L.A. comes DRS (Dirty Rotten Scoundrels), a new Capitol Records group with a gangsta groove that's already gone to the pinnacle of the Hot 100. DRS boasts a double-whammy appeal that should serve the group's career well.

It's not often you run into a group that can dish hardcore hip-hop tracks and then, in the blink of an eye, shift gears and belt smooth vocal harmonies. But that's just what Pic, Blunt, Endo, Deuce Deuce, and Jail Bait do on their debut album "Gangsta Lean," which debuted at No. 6 last week on the Top R&B Albums chart.

The quintet credits its early success to an all-the-way-down-to-the-street style and graphic lyrical content delivered the old fashion way: through singing. To some, broad acceptance of the midtempo "Gangsta Lean" single serves as an indicator of sorts about the social mindset of youth in the R&B community. The track pays homage to fallen homies who are "in that gangsta lean," the preferred burial position of many L.A. gangbangers.

With a five-part singing style, DRS tells of life and death in the City of Angels, minus a lot of the sensationalized hype found on other hardcore tracks.

Listening to DRS, it quickly becomes apparent that the group tends to frown on the softer themes of traditional R&B ballads, opting for heavier scenarios more common among rappers. But what most hardcore acts rap about, DRS conveys via harmonic verse—and this group can do it either fast or slow.

"We wanted to bring out the things in the community that were happening, but bring it from an old-school singing-like tip," says Pic.

THE DRS PROJECT is the first big success story for Capitol Records since the label eliminated its black music department. Key executives involved in the DRS campaign include John Fagot, senior VP of promotion, who cites

former Capitol executive Jean Riggins as "instrumental" in the group's signing and production. Also involved were Barbara Lewis, VP of promotion/operations; Keith Thompson, director of marketing; Bruce Reiner, national director of pop promotion; and Michael Horton, national director of urban promotion.

So what has happened to Capitol's former key R&B players? As reported in Billboard, ex-Capitol superstar

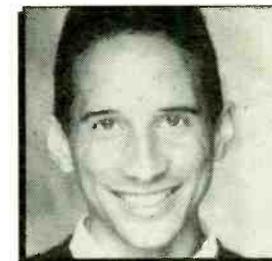
Hammer has secured a recording deal with Giant. Word is that he came to the table with his upcoming album already finished. Look for the first single in a few weeks. (Incidentally, Hammer also is a silent partner in Roll Wit It Entertainment, the production company associated with the DRS album.)

Hammer, we are told, is no longer associated with

Bust It, the Oakland, Calif.-based management company and record label run by his brother, Louis Burrell. Signed to the management arm is soloist Ralph Tresvant, who is soon to drop the first single from his second MCA album. Bust It also represents the Profile group N2Deep and the DBG'z, an act that soon will have an album on the independently distributed Bust It label. A&R exec Joy Bailey, who signed Hammer and DRS during her Capitol days, is now at Arista's Big Apple office.

On a sadder note, former Bust It A&R exec Kymberlee Thornton is recovering from serious injuries suffered in a car accident in September. A trust fund has been formed to help pay medical costs. For more information, contact Carla Wilburn at 513-961-0055.

GREETINGS: Since this is my debut column, I want to take the opportunity to thank all of the people I've worked with in my previous industry incarnations; I look forward to continuing the mutually supportive relationships we've shared. In addition, I am anxious to work with those with whom I've yet to make acquaintance. So give me a shout and let's do some good! You can reach me in Los Angeles at 213-525-2292.



by J. R. Reynolds

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- SNOOP DOGGY DOG - What's My Name?
- LORDS OF THE UNDERGROUND - Here Come The Lords
- DA YOUNGSTA'S - Wild Child
- JOE - The One For Me
- MELLOW T - Keep It Real
- R. KELLY - Sex Me (Part 1)
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Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 27, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1/HOT SHOT DEBUT ★★★						
1	NEW	1	1	A TRIBE CALLED QUEST	MIDNIGHT MARAUDERS	1
2	3	3	18	TONI BRAXTON	TONI BRAXTON	1
3	NEW	1	1	R. KELLY	12 PLAY	3
4	1	1	3	TOO SHORT	GET IN WHERE YOU FIT IN	1
5	2	2	5	EAZY-E	IT'S ON (DR. DRE 187UM) KILLA	1
6	4	4	3	TEVIN CAMPBELL	I'M READY	4
7	5	6	5	XSCAPE	HUMMIN' COMIN' AT 'CHA	3
8	7	7	13	BABYFACE	FOR THE COOL IN YOU	2
9	NEW	1	1	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	9
10	9	10	11	MARIAH CAREY	MUSIC BOX	1
11	6	—	2	DRS	GANGSTA LEAN	6
12	10	11	3	SHAQUILLE O'NEAL	SHAQ DIESEL	10
13	11	9	3	ZAPP & ROGER	ALL THE GREATEST HITS	9
14	8	5	4	ERICK SERMON	NO PRESSURE	2
15	12	8	8	SPICE 1	187 HE WROTE	1
16	13	12	21	TONY! TONI! TONE!	SONS OF SOUL	3
17	15	14	26	JANET JACKSON	JANET.	1
18	14	13	39	2PAC	STRICTLY 4 MY N.I.G.G.A.Z.....	4
19	16	15	5	SALT-N-PEPA	VERY NECESSARY	13
20	17	16	32	INTRO	INTRO	11
21	19	19	12	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	3
22	NEW	1	1	II D EXTREME	II D EXTREME	22
23	18	18	14	SCARFACE	THE WORLD IS YOURS	1
24	20	17	8	MARTIN LAWRENCE	TALKIN' SHIT	10
25	21	20	7	AARON HALL	THE TRUTH	7
26	23	22	17	CYPRESS HILL	BLACK SUNDAY	1
27	25	24	6	TEDDY PENDERGRASS	A LITTLE MORE MAGIC	13
28	24	25	48	DR. DRE	THE CHRONIC	1
29	22	21	7	KRS-ONE	RETURN OF THE BOOM BAP	5
30	32	36	24	LUTHER VANDROSS	NEVER LET ME GO	3
★★★ GREATEST GAINER ★★★						
31	44	55	6	BOYZ II MEN	CHRISTMAS INTERPRETATIONS	31
32	26	26	55	SWV	IT'S ABOUT TIME	2
33	39	46	52	SOUNDTRACK	THE BODYGUARD	1
34	41	28	9	EARTH, WIND & FIRE	MILLENNIUM	8
35	30	29	8	KEITH WASHINGTON	YOU MAKE IT EASY	15
36	28	32	7	E-40	THE MAIL MAN	13
37	36	42	52	KENNY G	BREATHLESS	2
38	NEW	1	1	JODY WATLEY	INTIMACY	38
39	31	31	15	KRIS KROSS	DA BOMB	2
40	34	35	54	SADE	LOVE DELUXE	2
41	37	38	13	FOURPLAY	BETWEEN THE SHEETS	15
42	35	34	5	BLACK MOON	ENTA DA STAGE	34
43	27	23	3	HI-FIVE	FAITHFUL	23
44	NEW	1	1	MC REN	SHOCK OF THE HOUR	44
45	33	33	8	EN VOGUE	RUNAWAY LOVE	16
46	29	27	13	JOE	EVERYTHING	16
47	40	37	7	SOULS OF MISCHIEF	93 'TIL INFINITY	17
48	46	40	23	JOHNNY GILL	PROVOCATIVE	4

49	43	54	7	COMING OF AGE	COMING OF AGE	43
50	38	30	5	LEADERS OF THE NEW SCHOOL	T.I.M.E.	15
51	47	47	71	BRIAN MCKNIGHT	BRIAN MCKNIGHT	17
52	42	57	13	EIGHTBALL & MJG	COMIN' OUT HARD	41
53	49	50	33	ONYX	BACDAFUQUP	8
54	48	44	9	PRINCE	THE HITS/THE B-SIDES	6
55	50	39	8	DE LA SOUL	BUHLOONE MIND STATE	9
56	52	48	9	PRINCE	THE HITS 1	14
57	53	49	9	THE ISLEY BROTHERS	LIVE!	34
58	61	60	52	SILK	LOSE CONTROL	1
59	63	45	15	WILL DOWNING	LOVE'S THE PLACE TO BE	24
60	59	56	6	MINT CONDITION	FROM THE MINT FACTORY	53
61	51	61	36	BLOODS & CRIPS	BANGIN ON WAX	18
62	55	59	25	SOUNDTRACK	MENACE II SOCIETY	1
63	54	52	5	JAZZY JEFF & FRESH PRINCE	CODE RED	39
64	60	58	9	PRINCE	THE HITS 2	23
65	58	63	15	BUJU BANTON	VOICE OF JAMAICA	29
66	70	73	12	STANLEY CLARKE	EAST RIVER DRIVE	54
67	57	51	16	THE O'JAYS	HEARTBREAKER	7
68	67	67	52	JADE	JADE TO THE MAX	19
69	66	53	15	OLETA ADAMS	EVOLUTION	20
★★★ PACESETTER ★★★						
70	99	91	3	RONNY JORDAN	QUIET REVOLUTION	70
71	45	41	5	GEORGE CLINTON	HEY MAN...SMELL MY FINGER	31
72	73	81	14	DMG	RIGORMORTIZ	40
73	71	66	28	INNER CIRCLE	BAD BOYS	41
74	69	68	25	BOSS	BORN GANGSTAZ	3
75	65	64	21	BELL BIV DEVOE	HOOTIE MACK	6
76	62	65	29	MC BREED	THE NEW BREED	16
77	56	43	6	DIGITAL UNDERGROUND	THE BODY-HAT SYNDROME	16
78	64	62	12	ILLEGAL	THE UNTOLD TRUTH	19
79	68	70	101	MICHAEL JACKSON	DANGEROUS	1
80	74	75	36	GETO BOYS	TILL DEATH DO US PART	1
81	79	80	17	TAG TEAM	WHOOPI! (THERE IT IS)	28
82	81	72	34	LEVERT	FOR REAL THO'	5
83	87	85	20	UNV	SOMETHING'S GOIN' ON	7
84	78	76	47	SHAI	IF I EVER FALL IN LOVE	3
85	83	69	12	THA ALKAHOLIKS	21 & OVER	23
86	NEW	1	1	YZ	THE GHETTO'S BEEN GOOD TO ME	86
87	72	71	21	MC LYTE	AIN'T NO OTHER	16
88	80	79	22	TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
89	93	89	58	CHANTE MOORE	PRECIOUS	20
90	77	92	11	JADE	BET'S LISTENING PARTY STARRING JADE	67
91	RE-ENTRY	32	32	LORDS OF THE UNDERGROUND	HERE COME THE LORDS	13
92	100	—	4	TOTALLY INSANE	GOIN' INSANE	87
93	76	74	53	ICE CUBE	THE PREDATOR	1
94	RE-ENTRY	72	72	NATALIE COLE	UNFORGETTABLE	5
95	RE-ENTRY	3	3	PATRA	QUEEN OF THE PACK	76
96	85	83	19	ROBIN S.	SHOW ME LOVE	37
97	82	99	7	MAC MALL	ILLEGAL BUSINESS?	82
98	75	96	32	H-TOWN	FEVER FOR DA FLAVOR	1
99	NEW	1	1	K7	SWING BATTAS	99
100	97	77	21	GEORGE BENSON	LOVE REMEMBERS	50

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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Hot R&B Airplay

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	2	8	CAN WE TALK	TEVIN CAMPBELL (QWEST) 1 week at No. 1
2	1	11	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
3	3	12	NEVER KEEPING SECRETS	BAUBYFACE (EPIC)
4	6	14	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
5	4	8	GANGSTA LEAN	DRS (CAPITOL)
6	5	18	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
7	7	21	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
8	8	15	COME INSIDE	INTRO (ATLANTIC)
9	10	10	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
10	11	19	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
11	15	6	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
12	14	8	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
13	12	18	AGAIN	JANET JACKSON (VIRGIN)
14	—	1	CRY FOR YOU	JOJOCI (UPTOWN/MCA)
15	13	5	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
16	9	16	DREAMLOVER	MARIAH CAREY (COLUMBIA)
17	19	6	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
18	18	19	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
19	16	13	RUNAWAY LOVE	EN VOGUE (EASTWEST)
20	23	7	HERO	MARIAH CAREY (COLUMBIA)
21	17	27	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
22	26	6	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
23	22	23	IF	JANET JACKSON (VIRGIN)
24	24	5	SEX ME (PARTS I & II)	R. KELLY (JIVE)
25	25	5	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
26	20	20	DOWNTOWN	SWV (RCA)
27	21	31	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
28	27	5	SLOW & EASY	ZAPP & ROGER (REPRISE)
29	31	5	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
30	32	3	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
31	38	6	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
32	29	24	RIBBON IN THE SKY	INTRO (ATLANTIC)
33	37	23	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
34	65	2	WHO'S THE MACK	RALPH TRESVANT (MCA)
35	33	23	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
36	34	6	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
37	28	4	NEVER LET ME GO	LUTHER VANDROSS (LV/EPIC)

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

HOT R&B RECURRENT AIRPLAY

1	2	4	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
2	1	4	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
3	7	7	SHOW ME LOVE	ROBIN S. (BIG BEAT)
4	6	4	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
5	4	6	ONE WOMAN	JADE (GIANT/REPRISE)
6	8	4	LATELY	JOJOCI (UPTOWN/MCA)
7	3	8	WEAK	SWV (RCA)
8	—	1	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
9	5	16	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
10	—	1	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
11	9	6	LET ME BE THE ONE	INTRO (ATLANTIC)
12	10	20	DON'T WALK AWAY	JADE (GIANT/REPRISE)
13	—	1	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
14	12	14	I'M SO INTO YOU	SWV (RCA)
15	15	5	IF I HAD NO LOVE	TONY! TONI! TONE! (WING/MERCURY)
16	14	10	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
17	11	7	ABC-123	LEVERT (ATLANTIC)
18	13	8	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
19	16	30	LOVE SHOULD'VE BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
20	23	25	NUTHIN' BUT A G' THANG	DR. DRE (DEATH ROW/INTERSCOPE)
21	—	21	NO RHYME, NO REASON	GEORGE DUKE (WARRNER BROS.)
22	18	43	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
23	22	23	KISS OF LIFE	SADE (EPIC)
24	17	29	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
25	21	20	IF I COULD	REGINA BELLE (COLUMBIA)

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

58	69	Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP)
59	93	TIL INFINITY (Souls Of Mischief, BMI)
55	AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)	
7	AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
71	ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)	
75	ALL THRU THE NIGHT (Ramchak, BMI/Linky D, BMI/Timothy Shider, BMI/Attitudes, BMI/RCM, BMI)	
64	ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP) WBM/CPP	
10	ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
24	ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL	
27	AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
96	BACK TO YOU (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/B-Room, ASCAP/Nu Soul, ASCAP/Warner Chappell, ASCAP/CRK, ASCAP)	
61	BETCH'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)	
87	BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, BMI)	
5	BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL	
84	BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okedoke, BMI)	
3	CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
46	COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
88	COME CLEAN (EMI, ASCAP)	
11	COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
38	COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM	
68	COMPUTER LOVE (Saja, BMI/Troutman, BMI/Arn, ASCAP/Beane Tribe, ASCAP)	
26	CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP)	
20	DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM	
35	FOREPLAY (Drop Science, ASCAP)	
51	FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
25	FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Caltars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI)	
1	GANGSTA LEAN (Rap & More, BMI)	
66	GET A LITTLE FREAKY WITH ME (MCA, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP) CPP	
28	GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
74	GUESS I'M IN LOVE (P-Blast, ASCAP/Zomba, ASCAP)	
72	HEARTBREAKER (WE, BMI/Lyrica, BMI)	
78	HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI) WBM/HL	
14	HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM	
12	HEY MR. D.J. (Naughtily, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)	
97	HOW MANY EMCEE'S (MUST GET DISS'D) (Stone Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)	
36	IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
37	I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
23	(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM	
52	I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI) CPP	
49	I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP	
76	I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP)	
45	I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM	
69	IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM	
2	JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
48	KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM	
9	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
63	LAD BACK GIRL (Amazement, BMI)	
67	LET ME RIDE (Sony Tunes, ASCAP) HL	
50	LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)	
17	LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
44	LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/EMI Blackwood, BMI) WBM	
70	LOVE TONIGHT (CCW, ASCAP/Rogli, ASCAP)	
30	MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)	
54	METHOD MAN (Wu-Tang, BMI)	
34	THE MORNING AFTER (Amazement, BMI)	
6	NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL	
39	NEVER LET ME GO (Duchess, BMI)	
15	NEVER SHOULDO'VE LET YOU GO (Zomba, ASCAP/4M/W, ASCAP) CPP	
59	NOBODY DOES IT BETTA (New Perspective, ASCAP)	
86	NOW I FEEL YA (N-The Water, ASCAP)	
77	THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)	
57	PINK CASHMERE (Controversy, ASCAP/WB, ASCAP) WBM	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	GANGSTA LEAN	DRS (CAPITOL) 4 weeks at No. 1
2	3	8	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
3	2	12	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
4	4	5	SEX ME	R. KELLY (JIVE)
5	5	7	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	6	3	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
7	10	4	AGAIN	JANET JACKSON (VIRGIN)
8	9	28	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
9	7	6	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
10	15	4	NEVER KEEPING SECRETS	BAUBYFACE (EPIC)
11	12	6	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
12	13	3	FREAKIT	DAS EFX (EASTWEST)
13	8	9	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
14	14	11	COME INSIDE	INTRO (ATLANTIC)
15	19	3	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
16	16	4	HERO	MARIAH CAREY (COLUMBIA)
17	11	14	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
18	22	3	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
19	18	4	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
20	20	6	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
21	17	15	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
22	—	1	SAME OL' SHIT	MC RENC (RUTHLESS/RELATIVITY)
23	24	7	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
24	—	1	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
25	27	12	COME BABY COME	K7 (TOMMY BOY)
26	21	23	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
27	29	4	SLOW AND EASY	ZAPP & ROGER (REPRISE)
28	32	5	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
29	25	7	FOREPLAY	RAAB (RIP-IT/ILC)
30	23	16	DREAMLOVER	MARIAH CAREY (COLUMBIA)
31	59	9	WRITTEN ON YA KITTEN	NAUGHTY BY NATURE (TOMMY BOY)
32	26	23	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
33	—	1	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
34	30	22	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
35	41	4	RUNAWAY LOVE	EN VOGUE FEATURING FMOB (EASTWEST)
36	28	18	RIGHT HERE/DOWNTOWN	SWV (RCA)
37	35	9	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)

Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

31	REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP)
13	RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playfull, BMI/GG Loves Music, BMI) WBM
19	RUNAWAY LOVE (Two Tuff-Enuff, BMI)
62	SAME OL' SHIT (MC Renc, ASCAP/Ruthless Attack, ASCAP/Night Stawka, ASCAP)
8	SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) HL/CPP
4	SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM
22	SLOW AND EASY (Troutman, BMI/Saja, BMI)
43	SO HIGH (Second Generation Rooney Tunes, BMI/MCA, BMI/Jackie-O, ASCAP)
18	SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf, BMI)
40	SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM
95	SPENO THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI)
79	STAND BY YOUR MAN (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Microphone Mafia, ASCAP) WBM
42	STAY IN MY CORNER (Coffey, Nettlesbey, BMI/Big Giant, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI) WBM
60	STAY REAL (Erick Sermon, ASCAP/Saja, BMI/Troutman, BMI)
41	STRAIGHT FROM MY HEART (Maverick, ASCAP/Undercurrent, ASCAP/WB, ASCAP/Nomad-Noman, BMI/Audible Arts, BMI/Warner-Tamerlane, BMI) WBM
73	SUNDAY MORNING (Maurice White, ASCAP/Sony Tunes, ASCAP/Reyshell, BMI/Warner-Tamerlane, BMI/Streamline Moderne, BMI/Playfull, BMI) HL/WBM
82	SWEAT (A LA LA LA LONG) (Mad House, BMI)
94	THINK (ABOUT IT) (Dynatone, BMI)
16	TIME AND CHANCE (Brittlesse, ASCAP/Me Good, ASCAP)
80	TRUST ME (III Kid, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/My Dog Luna, ASCAP)
32	U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI)
33	UP ON THE ROOF (Screen Gems-EMI, BMI) WBM
56	VOODOO (Trucep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP
21	WHOOPI! (THERE IT IS) (Alvert, BMI)
47	WHO'S THE MACK (Flyte Tyme, ASCAP)
53	WRITTEN ON YA KITTEN (T-Boy, ASCAP/Naughty, ASCAP/United Artists, ASCAP/EMI U Catalog, ASCAP)
29	YOUR LOVE KEEPS WORKING ON ME (WB, ASCAP/Kulu Shay, ASCAP/Tix, ASCAP/Interscope, ASCAP/Thug, ASCAP/Brandi-Jo, ASCAP) WBM
99	YOU TOLD ME (London, ASCAP/Polygram, ASCAP)

MINDING HIS OWN BUSINESS.



Erick Sermon resumes operations with his debut solo album, "No Pressure." Featuring Stay Real.



Executive Producer: Erick Sermon All songs written and produced by Erick Sermon for Grand Royal Productions. Management: Bandit Management

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Billboard® FOR WEEK ENDING NOVEMBER 27, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	6	★★★ NO. 1 ★★★ SHOOP (C) (T) (X) NEXT PATEAU/LONDON 857 314/PLG	◆ SALT-N-PEPA 2 weeks at No. 1
2	7	—	2	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
3	3	3	8	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
4	6	9	6	YOUNG GIRL BLUEZ (C) COLD CHILLIN' 18396/WARNER BROS.	◆ BIZ MARKIE
5	2	2	11	SHIFFTEE (C) (M) (T) (X) RAL/CHAOS 77163/COLUMBIA	◆ ONYX
6	9	10	7	NUTIN' TA LOSE (C) (T) TUFF BREAK 3701/A&M	◆ DRED SCOTT
7	5	6	8	OUTTA HERE (C) (T) (X) JIVE 42147	◆ KRS-ONE
8	10	19	4	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
9	13	20	4	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
10	4	1	8	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
11	25	—	2	69 (M) (T) (X) UPTOWN 54751/*MCA	◆ FATHER
12	21	—	2	FREAKIT (C) (M) (T) EASTWEST 98341/AG	◆ DAS EFX
13	16	27	3	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
14	8	7	8	PAINT THE WHITE HOUSE BLACK (C) PAISLEY PARK 18382/WARNER BROS.	◆ GEORGE CLINTON
15	23	—	2	KEEP YA HEAD UP (C) INTERSCOPE 98345/AG	◆ 2PAC
16	18	22	3	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
17	20	24	11	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
18	15	11	7	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
19	NEW	1	1	TIGHT (M) (T) (X) WRAP 181*/CHIBAN	◆ MC BREED
20	17	18	5	WILD BROOKLYN BANDITS (C) (T) SELECT 25025	BLACK MADDNESS
21	NEW	1	1	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	◆ PATRA
22	19	21	4	SKINNY DIP (GOT IT GOIN' ON) (C) (T) CHEMISTRY 862 652/MERCURY	◆ ED O.G & DA BULLDOGS
23	12	5	10	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL
24	NEW	1	1	IS IT ALRIGHT? (C) (T) LOUD 62632/RCA	◆ RUMPLETILSKINZ
25	NEW	1	1	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY	◆ SCARFACE
26	NEW	1	1	MAD FLAVAZ (C) (T) EMI 50465/ERG	◆ SHADZ OF LINGO
27	14	13	9	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470*	◆ POISON CLAN
28	NEW	1	1	WILD CHILD (M) (T) EASTWEST 95996*/AG	◆ DA YOUNGSTA'S
29	NEW	1	1	POPS GOT TO GO (C) (T) LOWER BOTTOM 1992	◆ CODE BLUE POSSE
30	24	—	2	STAND BY YOUR MAN (M) (T) (X) DEF JAM/RAL 77098*/COLUMBIA	◆ L.L. COOL J

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.

ARTIST DEVELOPMENTS

(Continued from page 22)

served as associate producer of the album, Batteau and Brown made contact with legendary guitarist/songwriter Steve Cropper, who agreed to work on the project. When Booker T. Jones also signed on, the project not only began to take shape, but also became a reunion for two of the chief musical architects of the legendary Stax Records sound. The addition of other key musicians, including drummer James Gadson, bassist Freddie Washington, and percussionist Bobbye Hall, helped round out the rhythm section; after singers Staples and Vega signed on, Batteau and Brown decided "to find people who were still relatively undiscovered to sing some of the other tunes." A 10-person, Los Angeles-based choir dubbed "the Church" was created specifically for the project.

With a "handshake commitment from Word," Brown says, the album was recorded "live" in November 1992, with the bulk of the artists and musicians reuniting in early October of this year for a performance on "The Arsenio Hall Show." That was followed by an L.A. concert that also served as a benefit for MusiCares, the philanthropic arm of NARAS. A New York showcase is being planned, according to Dan Beck, Epic's VP of product development.

Beck, who says the album already has been serviced to black gospel radio, adds that the label is looking at a variety of ways to market "Soul Mission." "Because this project has the name power of people like Mavis Staples, Booker T., and Steve Cropper," he adds, "and because the music has a funky '60s/early '70s feel to it, we feel 'Soul Mission' has an audience that includes gospel buyers as well as the 'baby boom' market that grew up on soul music. In-store play is a priority, and we're developing an electronic press kit based on the L.A. showcase, so people can see the energy of this group when they perform."

Epic is choosing a single for urban and top 40 radio, and Beck says, "The key for 'Soul Mission' is word-of-mouth. This is a long-haul project."

Batteau says that a second "Soul Mission" album already is in the planning stages. "For us, 'Soul Mission' is an ongoing venture, not a one-off project," he adds.

DAVID NATHAN

REVOLUTIONARY JAZZ

(Continued from page 22)

play." Another marketing ploy is for in-store play, which Allen credits with helping move 122,000 units and counting of "The Antidote." Allen adds, "'The Quiet Revolution' is the kind of record that can be played in almost any store in America, from mom-and-pop, cutting-edge stores to mall stores."

Touring is also key, and Jordan will begin hitting the U.S. concert circuit in February. "It's important from a long-term artist development standpoint," Allen says. "For this subgenre to work, stars have to emerge, and Ronny's one of the first. Touring will help him emerge [in the U.S.] as an artist with presence, dimension, and longevity, as he has in England."



NOW THAT'S A HIT RECORD: This week's Power Pick/Sales is "U.N.I.T.Y." by Queen Latifah; It zooms 75-32. It debuts at No. 24 on the Hot R&B Singles Sales chart. It ranks No. 3 in airplay at WMYK Norfolk, Va. Motown's newest star also shines on the Hot 100, where "U.N.I.T.Y." is new at No. 63. "Your Love Keeps Working On Me" by Jody Watley (MCA) earns Power Pick/Airplay honors on Hot R&B Singles, as airplay points increase 50%. It ranks in the top 10 at 10 stations, and is top five at WNOO Chattanooga, Tenn., and WPLZ Richmond, Va.

MORE HITS: "Cry For Me" by Jodeci (Uptown) debuts at No. 26, and all its points come from airplay. In one week of monitored airplay, BDS information shows that radio is giving "Cry" up to its listeners in big doses. It is No. 1 in airplay at WJBT Jacksonville, Fla. Four other stations give it top five exposure: WPLZ, WKV Milwaukee, KJMZ Dallas, and WQMG Greensboro, N.C.

EVEN MORE HITS: "Award Tour" by A Tribe Called Quest (Jive) makes strong radio gains. (Sales gains are masked by its backward move on the singles sales chart.) Radio points increase 36%, as it gains significant activity on WBLS New York and on WOWI and WMYK, both in Norfolk. "Getto Jam" by Domino (Outburst) gets major radio exposure in Texas: It ranks No. 2 at KKDA-FM Dallas. It is top five in airplay at the other Dallas station, KJMZ, and at KMJQ in Houston. It enters the singles sales chart at No. 33... "Make Love Easy" by Freddie Jackson (RCA) moves up 38-30. Sales increase over 100%, and it moves up on the singles sales chart 69-38. Radio points increase, but it gets pushed back on the airplay-only chart. It ranks top 10 at six stations, and top five at three others: WZAK Cleveland, WSVY Norfolk, and WWIN Baltimore.

THERE ARE 10 songs on the Hot R&B Airplay chart that are receiving strong airplay, but have not appeared on the Hot R&B Singles chart. The BDS monitoring system identifies album cuts that previously would have gone unreported. "What's My Name" by Snoop Doggy Dogg (Death Row) is No. 15 on the airplay chart; the song will become a single next week, after the "Doggy Style" album is released. "Something In Common" by Bobby Brown and Whitney Houston is available for sale only on Brown's album, "Bobby," and radio is working it with a promo CD. It is No. 33, with airplay increasing 20% this week. Houston's "Queen Of The Night" (Arista), from the "Bodyguard" soundtrack, also is not scheduled for release—at least not before the end of the year. It enters the airplay chart at No. 47. "Ribbon In The Sky" by Intro (Atlantic) gains airplay, but is not bulletted at No. 32 because it gets pushed back on the chart. The group's self-titled album is certified gold. The next single release for Xscape currently is slated to be "Understanding" (So So Def). Airplay increases 26%, and it ranks No. 30. Album cuts by Toni Braxton, Luther Vandross, Tony Toni Toné, Johnny Gill, and Tevin Campbell offer radio diversity and special music for their listeners.

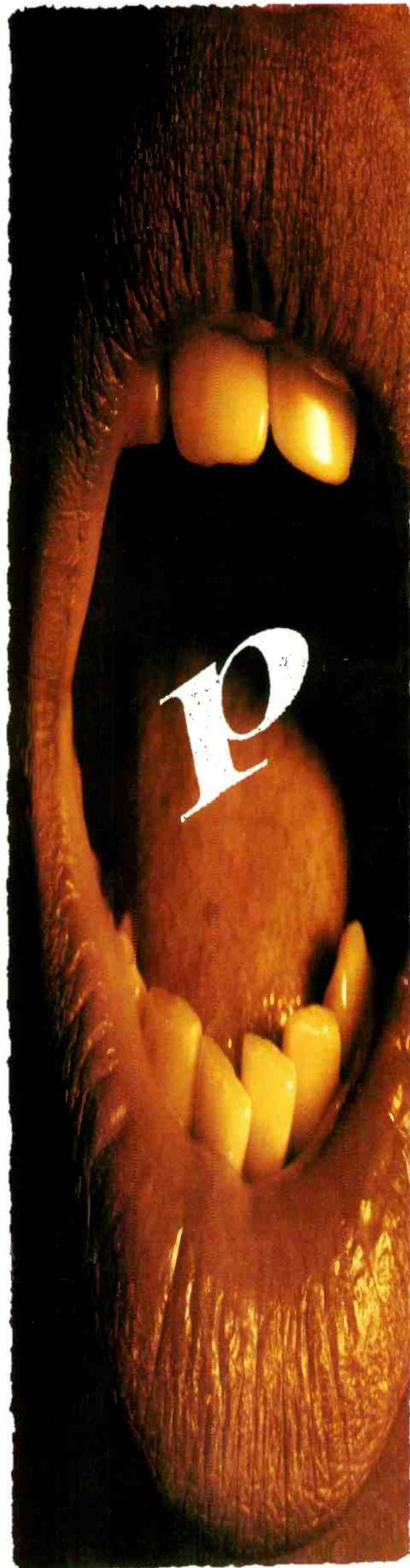
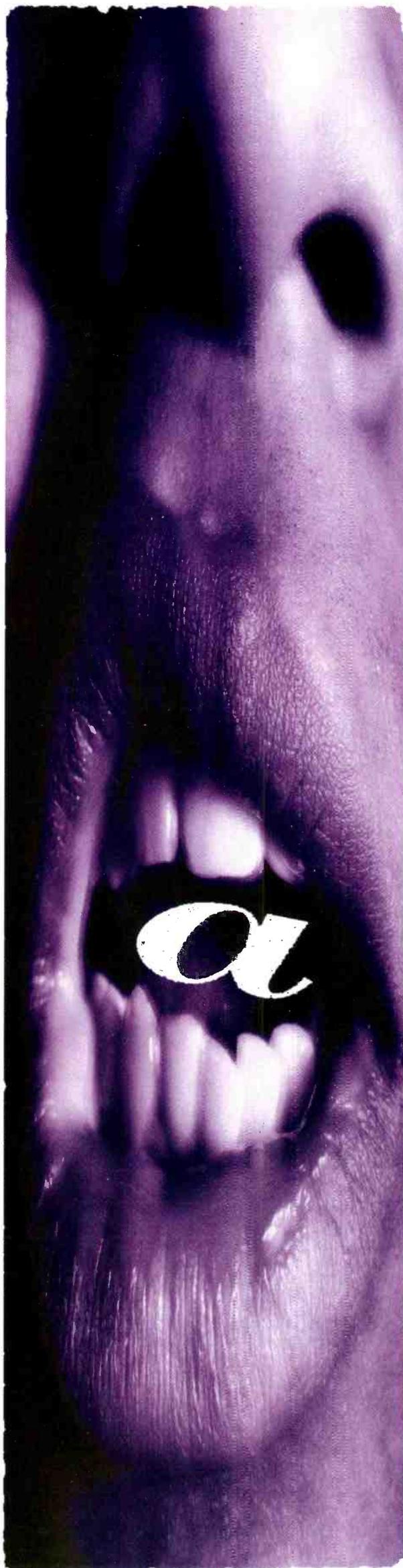
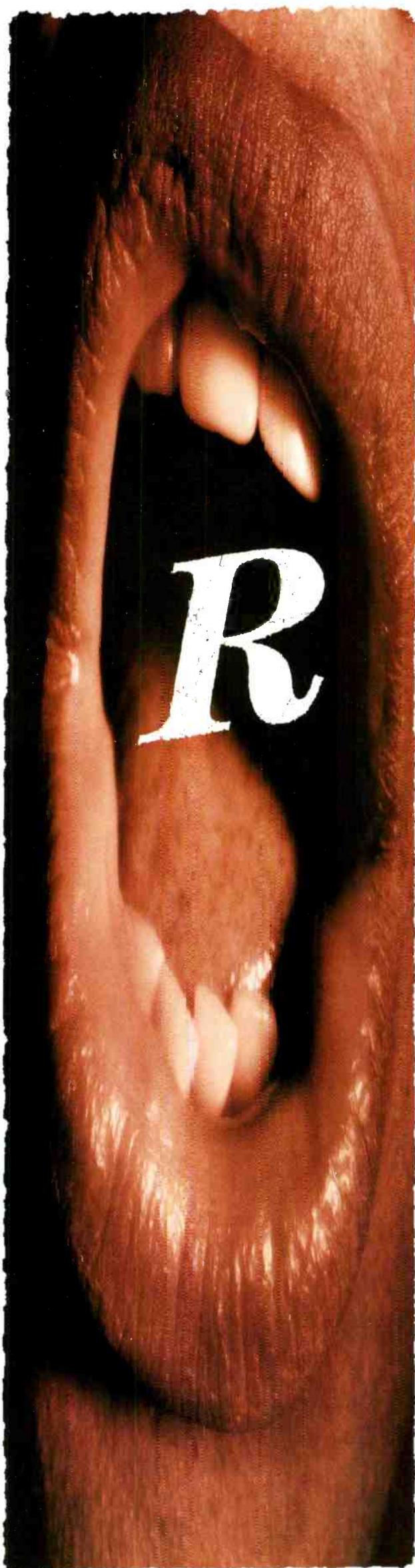
AFTERTHOUGHT: Two records on Hot R&B Singles have titles that include profanity. Both songs are doing extremely well—mainly from sales. One debuted this week, the other has been charted for three. It's really a shame. Yes, Billboard is a trade publication, but it used to be a family magazine.

BUBBLING UNDER HOT R&B SINGLES™

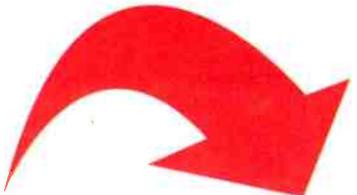
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	5	ONE ON ONE TO BE CONTINUED... (EASTWEST)	14	15	4	KHADIJAH DIRT NATION (ZOO)
2	8	3	HUMP WIT' IT 95 SOUTH (WRAP/CHIBAN)	15	18	2	CARHOPPERS POSITIVE K (ISLAND/PLG)
3	1	5	JUDY HAD A BOYFRIEND RIFF (EMI/ERG)	16	—	1	I DON'T WANNA BE GROWN UP ANOTHER BAD CREATION (MOTOWN)
4	11	3	YOU'LL NEVER FIND ANOTHER Y.T. STYLE (THIRD STONE/ATLANTIC)	17	22	2	WATCH THE SOUND FAT JOE (VIOLATOR/RELATIVITY)
5	10	2	BORN IN THE GHETTO FUNKY POETS (\$50 MUSIC)	18	—	1	ALRIGHT DOUG E. FRESH (GEE STREET/ISLAND/PLG)
6	5	4	DUNKIE BUTT 12 GAUGE (SCOTTI BROS.)	19	23	10	WHY MUST WE WAIT... TINA TURNER (VIRGIN)
7	—	1	HERE COME THE LORDS LORDS OF UNDERGROUND (PENDULUM)	20	—	1	YOURS SHAI (GASOLINE ALLEY/MCA)
8	17	2	LET IT SNOW BOYZ II MEN (MOTOWN)	21	—	1	COUNTY LINE COOLIO (TOMMY BOY)
9	12	4	TURNING ME ON KONCRETE LEVEL (POCKETOWN)	22	—	1	FOR LOVE ALONE BETTY WRIGHT (MS. B)
10	14	12	STOP, LOOK & LISTEN U-MYND (LUKE)	23	—	1	I'LL BE GOOD TO YOU GEORGE BENSON (WARNER BROS.)
11	—	1	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	24	—	1	DON'T GET CAUGHT SLIPPIN CONDITION RED (O TOWN)
12	16	3	BLOWIN' MY MIND ART MADISON (JVK)	25	24	8	COME AND PLAY WITH ME G-WIZ (SCOTTI BROS.)
13	—	1	I GO ON MC LYTE (FIRST PRIORITY/ATLANTIC)				

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

PHOTOS BY JEFFREY LOWE



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big blunts = twelve smokin' reggae hits + coolio
de la soul + digital underground + house of pain
jazzyfatnastees + k7 + leshaun
naughty by nature + planet rap = a sample of the world
quinton + whooliganz

RAP

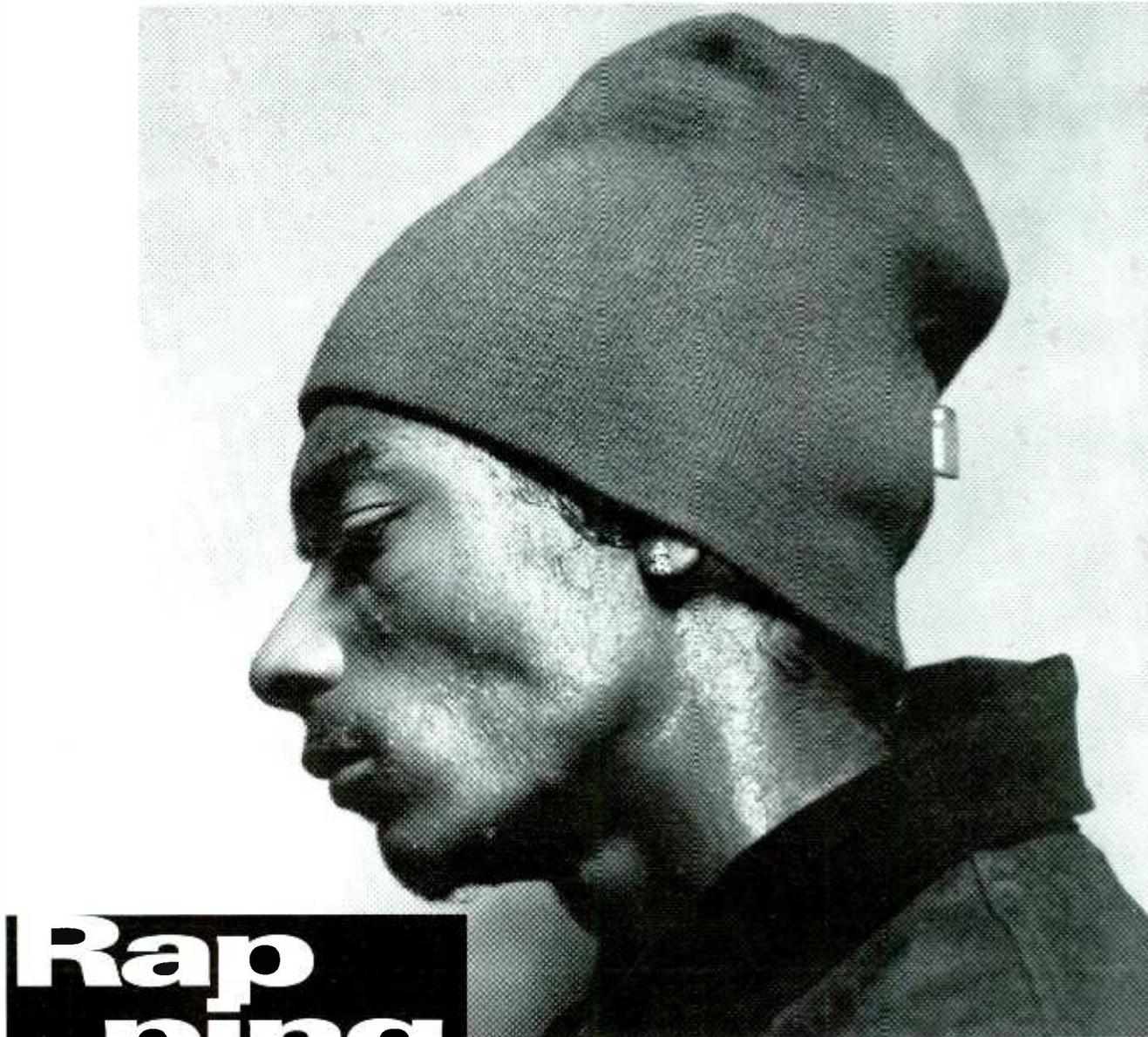
As we go to press, the meter on 1993 is moving closer and closer down to "E," and the buzz on Snoop Doggy Dogg is still louder than a kitted-up Benz blasting the latest phat jam. The rapper has been on an award tour for most of the year: He's on covers of most of the major rap 'zines, including *Vibe*, which declared his upcoming (and very-delayed) "Doggy Style" set "the most-awaited album in hip-hop history"; in rotation at Top 40 and urban radio playlists; at the top of video playlists as well as Billboard's rap, R&B and Billboard 200 charts; and all through the air in clubland and the hip-hop nation.

Snoop's journey began when Death Row/Interscope dropped producer Dr. Dre's album "The Chronic" late last year. Snoop is one of the featured performers on the 2-million-selling set. (He had debuted back in 1990 on the Dre track "Deep Cover," and was his album's star.) With strong musical backing from Dre, he became an ambassador for hard-edged rap music, opening doors to the mainstream with the songs "Nuthin' But A 'G' Thang" and "Dre Day." To industry observers (and everyone else perhaps), Snoop Doggy Dogg and Dre were behind the most significant musical and marketing stories in rap this year.

In the wake of "The Chronic," hard-edged rappers like Spice-1, MC Eiht, 2Pac, MC Lyte, Ice Cube and Onyx could be heard all over black and pop radio. "You had these rhythm/crossover stations that weren't afraid to play a rap record 50 times in a week, according to BDS," says Barry Weiss, senior VP and GM at Jive Records.

"They didn't have to deal that much with community pressures and the advertising concerns, so they were able to go with songs like [Onyx's] 'Throw Ya Gunz,'" says Sincere Thompson, director of rap promotions at Polydor Records. "With its new format, 'BLS puts on more rap than in the past, but a CHR station like Hot 97 plays more rap than anyone else in New York."

Other important features of this past year were the continued importance of video (the interactive channel The Box was most influential in terms of rap, but Snoop and Dre's videos in heavy rotation at MTV is also a positive sign); the rising influence of tapemasters like Kid Kapri and Ron G; back-to-basics musical and marketing approaches; a widening of the hip-hop nation's landscape; and the emergence of a number of new artists who sold well. Among the fledglings who left footprints in the streets as well as across the charts are Def Jam's



Snoop Doggy Dogg

**Rap
ping
Up
'93**

After Chronic Growing Pains, Hardcore Gains Easy

Acceptance, Hip-Hop Takes A Flying

Leap Into The Mainstream

By Havelock Nelson

Redman, Onyx and Boss; Pendulum's Dignable Planets and Lords Of The Underground; Relativity's Fat Joe; Mad Sounds/Motown's Trends Of Culture; and Jive's Souls Of Mischievous.

Such established acts as Tommy Boy's De La Soul and Naughty By Nature; Jive's KRS-One and Atlantic's MC Lyte; and Profile's Run-DMC and MC Eiht (from Compton's Most Wanted) registered their biggest hits in years. "I've never been more enthusiastic about this music," says Tommy Boy president Monica Lynch, voicing a common sentiment.

The across-the-board acceptance of "Nuthin' But A 'G' Thang" at various formats in the radio universe was like the dawning of a new age. "Just like the Hammer and Vanilla Ice hits, it opened doors," says EMI Music Group director of rap Lindsey Williams.

"Everyone was crying a few years ago, when Vanilla Ice was all over the radio," Bill Stephney, CEO of Stepsun Music Entertainment, offers. "They thought the sky was falling. But, as usual, the sun rose and a brighter day came. The presence of harder-edged rap on crossover as well as black radio is an absolutely amazing development. They certainly would not program, say, an NWA or Ice Cube record a couple of years ago. Now they're going three, four, five cuts deep into 'The Chronic.' That's a distinct change."

Priority Records president Bryan Turner agrees, adding, "Radio definitely was the big breakthrough. They're certainly taking a lot more chances and

playing a lot more things than they ever did before."

Stephney gives a glimpse of what's behind hard rap's triumph over the FM airwaves: "It's a function of the culture," he says. "You now have the prime 18- to 24-year-old demographic people who grew up only on rap music, whether they be black, Latino or white. Radio has decided they want to target this generation, and that this music is the music they're gonna program." Guns N' Roses, Mariah Carey and other pop stylists may have broken during the same years, but young listeners trumpeted rap and hip-hop as the sound and culture of their times. Stephney continues, "The radio stations have had to play it;

Continued on page 32

RAP

"The radio stations have had to play [rap]; advertisers have had to deal with it; and corporate America has understood it," says Bill Stephney of Stepsun Music Entertainment. "That's why we have *Vibe* magazine and the Fox network looking like BET."

Rapping Up Continued from page 31

advertisers have had to deal with it; and corporate America has understood it. That's why we have *Vibe* magazine and the Fox network looking like BET.

"And look at BET, for that matter. Five years ago, when I wrote to them about starting a rap show, they wrote back *laughing* at me. Now you turn on [the channel] and in every commercial there's Kris Kross or Kid 'N' Play. They have rap shows, and Donnie Simpson [sometimes] wears his hat backward. It's a complete change."

This change is also responsible for a slew of rap-heavy Hollywood films and their related motion-picture soundtracks: "CB4," "Poetic Justice," "South Central," "Who's The Man?" and "Menace II Society," the clear winner in the race for dominance.

The places where rap acts come from also shifted this year. This music that started in the Bronx also

comes from Southern cities and Chicago. And the main spawning ground for West Coast rap shifted from Compton to Long Beach, with the presence of Snoop Doggy Dogg and Domino. Not that the East fell



Digable Planets

off: Naughty By Nature, Redman, Lords Of The Underground, Fat Joe, Trends Of Culture, Young Black Teenagers, MC Lyte, KRS-One and Black Moon made impressions. But

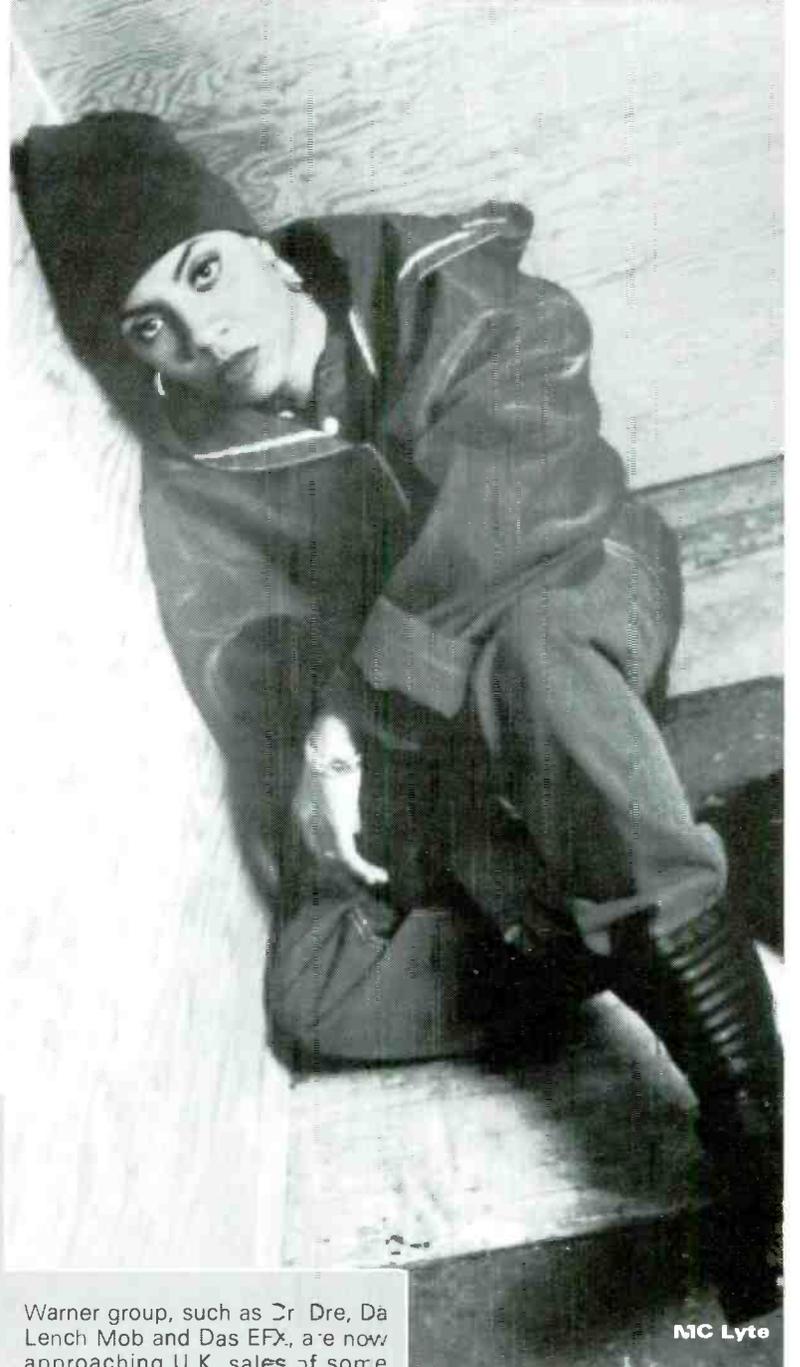
Common Sense and Krash Man stormed out of Chicago, a town known more for its house beats; Chilly Tee came from the unlikely



Spice-1

locale of Portland, Ore., to be produced by Hank Shocklee; Boss got her start in Detroit, and, most surprisingly, 95 South ("Whoot, There It Is") and Duice ("Jazzey Duks") moved up the charts from down South. "It was the year of the Southern anthem," declares Lynch.

"Many of us said we hated them. We can all say we didn't think it'd do shit, but that 120 beats-per-minute music really came through," says Matt Jones, director of A&R at Motown. "It shocked a lot of
Continued on page 60



MC Lyte

Tackling The Euro Market

Britain Opens Door To U.S. Rap, Germany And Others Welcome It

By Paul Sexton

LONDON—This year's European rap market report has some unlikely stories: There's the rapper who has turned into 1993's most surprising new TV star in Spain; the genre veterans who continue to sell and tour spectacularly in Germany; and the platinum-selling U.S. star who struggles to get his material released at all in the U.K.

As hardcore rap continues to disturb the tranquillity of the American pop album chart, the most uncompromising rhymesmiths are still finding large tracts of Europe a very tough safe to crack. But there are

signs that some are now close to finding the combination—particularly in the British market, where Cypress Hill recently ascended to

the status of a Top 5 album act, and Onyx and Ice Cube have breached the Top 40 of the singles chart. Says EastWest managing director Max Hole, an explosion could be right around the corner.

"The feeling I'm getting is that what is effectively an underground situation at the moment is about to burst its banks," says Hole, adding that major U.S. sellers for the

Warner group, such as Dr. Dre, Da Lench Mob and Das EFX, are now approaching U.K. sales of some 20,000 units each on their current albums.

"In this day and age, that means something's really happening," he muses, adding that other Warner artists, including 2Pac, the Pharcyde and Kam, are also building firm British fan bases. And much is expected of Dre protégé Snoop Doggy Dogg, whose "Doggy Style" album comes out this month.

Bert Meyer, Dutch-based European VP with Zomba Group, which includes longtime rap champion Jive Records, agrees that the U.K. tends to lead the way in breaking harder-edged rap material. It's generally true that England is ahead of us," he says. "Obviously, that has to do with the language. We have a hard time understanding what

they're rapping about. After England, a territory like Holland kicks in, because it's pretty open. There's a lively dance scene here, and hardcore records are being played in clubs. After that if we're lucky, Germany and then Sweden follow."

The U.K.-Holland double act has certainly worked like a charm with "Boom! Shake The Room," the current pan-European smash by Jazzy Jeff and Fresh Prince. The single soared to No. 1 in Britain in its third week on the chart (this from an act with only one previous Top 10 single here, 1991's far more rock-edged "Summertime") and was a chart natural in Holland, where the duo had

Continued on page 40

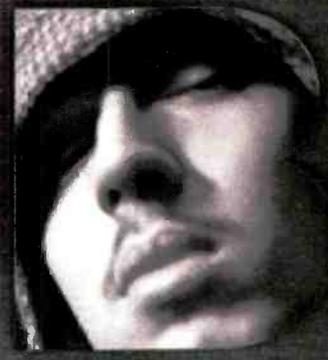


Ice Cube breaks into Britain's Top 40

Inter
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Rap Of The Ages

Tracking The Highs

And Lows Of Nearly 20 Years

By Havelock Nelson and Gerrie E. Summers

Photo Research by Bill Adler

1975

DJ Kool Herc hosts shows at Hevalo in the Bronx, where he spins brief rhythmic sections of records called breaks. The dancers at the nightclub are known as break boys or B-boys.



The Sugar Hill Gang

1978

Disco Fever, "hip-hop's first home," opens in the Bronx.

1979

Brooklyn group The Fatback Band releases "King Tim III (Personality Jock)" on Spring Records. Many in the rap community regard it as the first rap record.

The Sugarhill Gang releases "Rapper's Delight" on Sylvia Robinson's Sugar Hill Records, ushering rap into the commercial age.

J.B. Ford and former Billboard reporter Robert Ford Jr. write and produce Kurtis Blow's "Christmas Rappin'," which gets picked up by a major label, Mercury.

Seminal female rap crew Sequence enters the male-dominated world of recorded rap and drops "Funk Your Head Up" (Sugar Hill).

Mr. Magic's "Rap Attack," which aired on WHBI then WBLN New York, plays an integral part in giving rap exposure outside of clubs; Whodini pays homage to Magic on its track "Mr. Magic's Wand."



Kurtis Blow

1980

With "Rapture," Blondie becomes the first mainstream artist to be involved with rap, referring to Grandmaster Flash and Fab 5 Freddy.

Kurtis Blow, the first rapper signed to a major label, Mercury, releases the gold single "The Breaks."

1981

In business for six months, Profile releases "Genius Rap" by Dr. Jeckyll (Andre Harrell, now the president of Uptown Enterprises) and Mr. Hyde (Alonzo Brown).

Grandmaster Flash's "Grandmaster Flash On The Wheels Of Steel," the first record to capture the excitement of turntable scratching, is released.



Grandmaster Flash & the Furious Five

1982

Trouble Funk's "Drop The Bomb" brings go-go beats to rap.

Tommy Boy establishes itself on the rap map with Afrika Bambaataa & Soul Sonic Force's "Planet Rock," a funky concept built around Kraftwerk-like electro blips.

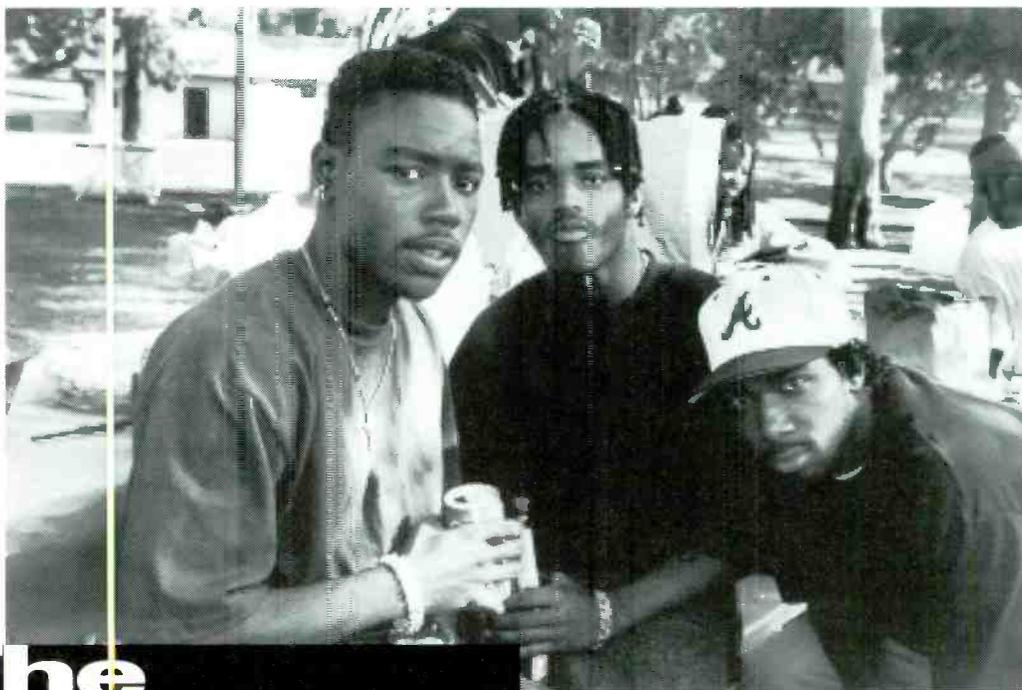
Grandmaster Flash & the Furious Five puts out "The Message," a landmark reality rap track.

Continued on page 38



Afrika Bambaataa and Soul Sonic Force

RAP



"Menace II Society"

The Revolution is being televised

And Filmed

Rap Infiltrates Mainstream Media On The Big And Little Screen

By Brett Atwood

Spawned by the street and initially spurned by corporate America, rap music has finally arrived. Turn on any television set and there's no escaping the sound and vision of the rap community. A highly commercialized celebrity subculture has sprung from the street, selling everything from Sprite to Sprint. As rap continues to merge into mainstream media, rappers are tackling acting, selling soundtracks and breaking through the barriers of typecasting to emerge as true Hollywood players.

The televised revolution has begun. The Fox show "In Living Color" was among the first prime-time shows to prominently feature rap music. Rappers perform live week-to-week, setting the hyperactive, in-your-face pace for each week's show.

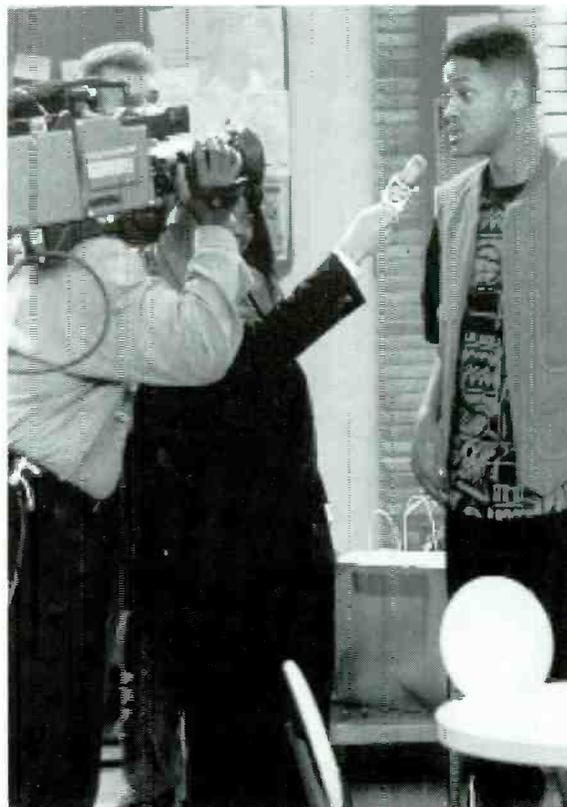
NBC's "The Fresh Prince Of Bel Air" was the first prime-time show to let a rap act act—literally. Will Smith (a.k.a. The Fresh Prince) was best-known for his rap comedy hit "Parents Just Don't Understand" when NBC offered him his own series. The show debuted to a few snickers and upchinned critics in the fall of 1988. Five years later, the series is still going strong—it was the 17th overall highest-rated show last season. The network claims that the show cur-

rently is the top-rated 8 p.m. comedy among adults 18 to 49.

Says executive producer Gary H. Miller, "Obviously, Will is a very talented rapper, but that is only one aspect of what he is capable of. We don't really take advantage of his rapping skills. In fact, we downplay them. We might do a Christmas show where Will attempts to be musical and fails—which is the reverse of what people would expect of a rapping actor."

Fox television is having success with "Living Single," a sitcom that stars groundbreaking female rapper Queen Latifah. Series creator and co-executive producer Yvette Denise Lee says, "Queen Latifah is more than just a rapper. A lot of people have been surprised to find that she can really act. This show is an empowering ensemble of young African-American women—something television hasn't really made available on a weekly basis until possibly our show. This show aims to reach women 18 to 49, but we're finding a wider range of viewers reaching all age, gender and ethnic groups. The network has been incredibly supportive."

Rappers have had more of a hit-and-miss history on the big screen. Gone are the days of rap-exploitation fare like "Rappin'" and "Dis-



"Fresh Prince Of Bel Air"

Continued on page 38

A Rap Session With Queen Latifah

By John Calloway Jackson

She raps, acts, sings, runs a business, and the list goes on. When Queen Latifah dropped her debut album, "All Hail The Queen," in 1989, she established herself as one of rap's most vital female voices. At 23 years old, Rap's Royal Lady has accomplished more in five years than some do in a lifetime. She has already made her mark in music, film, the business world and now television—starring in Fox's much-praised "Living Single" TV series. In an exclusive interview with Billboard, multi-media artist Queen Latifah speaks about her new series, her rap career and her role as CEO of New Jersey-based Flavor Unit Record/Management Company.



elsewhere, but not go away from my base.

BB: On your last album, you produced and mixed the song "How Do I Love Thee?" How involved did you get with the production of the new album?

QL: I'm only involved to an extent on this one. I mean, certain beats just came pretty much ready. I didn't need to be involved. And all the guys that did production on this album did a great job. I had a great engineer on this album, and I had great producers. I'm always involved with the creation of the entire song and the mixing process, generally. I did produce a song called "Winki's Theme," which is a song dedicated to my brother who passed away last year. But I had some help definitely from the live musicians that played on it. The arrangement was assisted by those people. It's like an all-live, kinda-jazz type of song. You gotta just hear it. It's kind of hard to describe.

BB: How much have you learned in terms of production from your first album, "All Hail The Queen," until now?

QL: I've learned a lot. I've always been involved in the production process. I mean, me and DJ Mark The 45 King would go in his crate and play records, and I would say, "Yeah, I like that. Let's take that piece." We collaborated a lot on that album. I produced part of "Come Into My House."

BB: Do you feel more confident as a producer now?

QL: I feel much more confident, but I don't want to go producing people. I want to master it before I really go into doing hip-hop beats, because I don't want to just do the average thing.

BB: In the past, you have said that you don't feel competition with other female rappers. Can you still say that?

QL: I don't worry about competing with female rappers. They're not outselling anybody, you know. I never really put myself in a rank situation. I'm just not big-headed or ego-driven, so I don't feel the need to be like, "Yo, I'm better than you, her, and her, him, him and him." I don't really care about all that competition shit. I just want to sell some records. I have my thing, and nobody can mess with me at my thing. Just like they have their thing. I'm always going to stand separate from everyone else. And I'm always going to stay true to what I believe in, despite whether it's the easiest way to sell records or not. I'm not going to get on no 'bitch nigga shit' just so I can sell crazy records. I can write that type of stuff, but it doesn't feel right. It's not where my head is at. I'm beyond all that. I'm looking at a bigger picture. You know what I'm saying? I'm hoping that I can connect with the people out there who listen not only to the Dres, the Onyx—which I listen to—but also to the people who are into listening to the BDPs and the Public Enemies and the Latifahs.

BB: The knowledge speakers?

QL: Exactly. Not that what they are saying is not knowledge, but it's coming from a different direction.

Continued on page 52

Billboard: You are involved in film, television and recording. Is it difficult stretching yourself in so many different ways? What area takes priority?

Queen Latifah: Right now, both the television show and the new album project maintain equal priority, I guess. But the TV thing requires a lot more time. It requires me to be in Los Angeles five days per week.

BB: Where did you get the concept for your latest album, "Black Reign"?

QL: I didn't have a concept for the album. The only thing I knew I wanted to do was to not give the record company a song they could hurt me with. You know what I mean? I didn't want something I did as an experiment to become a single at the wrong time.

BB: Is that what happened on your last album?

QL: I believe so, yes. I think the third single shouldn't have been the third single.

BB: "How Do I Love Thee?"

QL: Yes. I made the song, I love the song—don't get me wrong. But that song was a vibe—that song was just trying something, a feeling. It wasn't necessarily designed to be a single. If it was going to be a single, it should have been the kind of single you drop way after you drop everything else, or even just on the tail end of the album—but not after "Latifah's Had It Up To Here." That was my favorite cut on the album, and that was the song that made people really start buying the album. So I wanted to follow up with something like "Nuff Of The Ruff Stuff" or "One Mo' Time."

BB: Were there certain songs on that last album that you felt should have been released? Were there only three singles released from that album?

QL: Yes. There was a whole marketing and design plan that could have been done. I wanted to drop two singles off the bat—two completely different singles. One that was more straight-out what I'm used to doing, what people are used to hearing from me. For instance, "Latifah's Had It Up To Here" and then maybe "If You Don't Know" or a cut that's something new that I am trying to send to a completely different market—something completely opposite. Just to create a little buzz

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RAP

As rap continues to merge into mainstream media, rappers are tackling acting, selling soundtracks and breaking through the barriers of typecasting to emerge as true Hollywood players.

The Revolution Continued from page 34

orderlies." Ice-T would probably best forget his 1984 film debut in "Breakin'," but his acting had significantly improved by last year's actioner "Trespass." Some of the most critically acclaimed films this year featured rappers. Both John Singleton's "Poetic Justice" (featuring Tupac Shakur) and "Menace II Society" (featuring small roles by M.C. Eiht from Compton's Most Wanted, Pooh-Man and Yo-Yo) crossed critical and cultural barriers to capture a wide, often white audience. Director John Singleton explains, "Music, especially rap music, is always a natural part of my films. It's the organic part of what my films are about."

It's been an uphill battle, but the on-screen accomplishments of the past few years are finally getting rappers their due chance to play the most unusual of roles. LL Cool J defied expectations in a quirky bit of casting when he played Robin Williams' brother in last year's ill-fated "Toys"—a role originally written for a white actor. Kid 'N Play have carried three successful teen comedies ("House Party," "House Party 2" and "Class Act") and are planning a fourth ("House Party 3"), paving the route for future rap-intensive comedies. Naughty By Nature's Treach is currently filming his major role debut in the highly anticipated "Jason's Lyric." Tupac Shakur is following up his acclaimed performances in both "Juice" and "Poetic

Justice" with the New Line basketball drama "Above The Rim." The list goes on.

The transition from rapping to acting isn't a surprising one. As Singleton notes, "You must remember that musicians and rappers are entertainers first. And what do actors do? Entertain."

Though the film studios are watching, it is the record labels who listen—very closely, in fact, to the soundtrack choice of a new generation. Rap music plays a central role in many of today's top-selling soundtracks.

The sleeper hit "Menace II Society" rose to No. 11 on The Billboard 200 in June of this year—defying the expectations of many record analysts. Sean Carasov, Jive's director of West



Ice-T in "Surviving The Game"

Coast A&R, recalls, "The Hughes Brothers were very involved artistically with the soundtrack music selection process. They gave us a hit list of who they wanted in the film and on the soundtrack. New Line and Jive worked hand in hand to promote both the film and the soundtrack. Each depends on the other for the package to succeed."

Toby Emmerich, New Line's senior VP of music/VP of production, adds, "There's always a lot of debate over what artist to use. Is the artist too rough? Are the samples cleared for the album, but not for use in the film? Even if the movie bombs, the soundtrack will sell if the music is strong enough. The soundtrack is a great place to break new acts—look at the success of Spice-1 and Smooth from our 'Menace' soundtrack."

Other recent rap soundtracks to crack the Top 40 of The Billboard 200 include "Poetic Justice," "Who's The Man?" and "Judgment Night." Director Singleton has played a large role in formulating soundtracks as well. "I executive produced both the 'Boyz' and 'Poetic' soundtracks," he says, "which means I selected the artists who appear on the soundtrack, where the songs are placed in the film and in what context."

It's taken some persistence, but mainstream media is finally getting the message. As rap music boldly enters its second generation, it continues to expand and defy the most stubborn of stereotypes. Rap culture has not just been casually integrated into mainstream media—it has, in fact, redefined it. ■



"House Party 3"

Rap Of The Ages Continued from page 34

Herbie Hancock collaborates with turntable musician Grandmixer DST and producer Bill Laswell to record "Rockit" (Columbia), perhaps the first summit between a jazzman and a hip-hopper.



Herbie Hancock and Grandmixer DST

Malcolm McLaren records "Buffalo Gals" (Island), a track that combines rap with new-wave aesthetics.

Profile Records releases "Sucker MCs" by Run-DMC. This blast of rhythmic minimalism establishes rap's "new school."

1984

Grandmaster Flash & the Furious Five split with Melle Mel, leave Sugar Hill Records and sign with Elektra.

KDAY Los Angeles debuts the first all-rap radio format.

UTFO drops "Roxanne Roxanne," and the 12-inch inspires an unprecedented amount of answer records.

With "Run-DMC," Run-DMC becomes the first rap group to be certified gold.

The Wall Street Journal dubs Def Jam CEO Russell Simmons "the mogul of rap." Today, Simmons' ventures include Rush Management, the Phat Farm clothing line and HBO's "Def Comedy Jam."



The Real Roxanne



LL Cool J and Cut Creator

1985

Def Jam forms a landmark distribution pact with Columbia Records; LL Cool J's "Radio" is the first release under the agreement.

Boogie Down Productions releases the classic blueprint for gangsta rap, "Criminal Minded."

On his own label, Schoolly-D releases "PSK What Does It Mean?" a seminal hardcore release about a Philadelphia gang.

"Krush Groove," the film starring Run-DMC, the Fat Boys, Kurtis Blow, and others, comes out.

1986

Uptown Records, specializing in R&B-style rap, is launched with a compilation featuring Heavy D. & the Boyz and others.

Run-DMC's "Raising Hell" album, which includes the breakthrough collaboration with Aerosmith, "Walk This Way," is unleashed.

The Beastie Boys' "License To Ill" sells 4 million units.

Scott La Rock, from Boogie Down Productions, is shot to death.

DJ Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand" is a huge crossover hit.

Four platinum rappers—Run-DMC, the Beastie Boys, Whodini and LL Cool J—go on tour.



Run-DMC

1987

With his Marley Marl-produced single "Rav," Big Daddy Kane becomes hip-hop's man-of-the-moment.

16-year-old MC Lyte makes the first hardcore rap record by a female, "I Cram To Understand U (Sam)."

Public Enemy debuts with "Yo! Bum Rush The Show," an album that emphasizes Afrocentric ideals.



Public Enemy

1988

Ruthless Records drops Eazy-E's "Eazy Duz It" and, more importantly, NWA's "Straight Outta Compton"—two recordings at the leading edge of West Coast gangsta rap.

De La Soul's "3 Feet High & Rising" is released by Tommy Boy, ushering in "the D.A.I.S.Y. age." It opens the door for alternative acts like PM Dawn, Me Phi Me, Arrested Development, etc.

Kitted-up Jeeps become urban America's new status symbol.

Public Enemy's masterful "R Takes A Nation Of Millions To Hold Us Back" comes out.

Rick Rubin leaves his post at Def Jam and forms Def American.

Continued on page 44

HITTING

HARD

Das EFX
The Pharcyde

Terror Fabulous
Kam

Da Youngsta's
M.C. Lyte

Yo Yo

WORD

Delicious
VIBES



THE ATLANTIC GROUP

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RAP

Euro Market

Continued from page 32

five consecutive hits to their name. Less expected has been Jeff and Prince's success in another European territory. As Meyer reports, "The 'Fresh Prince Of Bel Air' show opened six months ago in Spain, and it's totally exploded

there. It's become the No. 1 TV series in the whole of Spain. This is a market where we'd sold hardly any rap music whatsoever—close to nil."

Jazzy Jeff and Fresh Prince visit Spain for promotional duties next month, when they're also due in Germany, a market that continues to support both American and domes-



Onyx charts in Germany.

tic rap talent. Onyx, Salt 'N' Pepa, Naughty By Nature, Ice Cube, De La Soul and Del Tha Funkee Homosapien are among the U.S. acts to enjoy chart action, while Canada's Snow hit No. 1 and platinum with his "12 Inches Of Snow" album on EastWest. Sony's B.G., Prince Of Rap and Die Fantastischen Vier have shown well on the domestic rap scene, while Phonogram's Fresh Familiee and BMG/Ariola acts N-Factor, 4 Reeves and G2 head the list of emerging talent.

Meanwhile, Germany continues to welcome one of the longest-running of all U.S. rap attractions. Claire Horseman, European promotions coordinator in London with rap specialist Profile, says that Germany accounts for fully half of the 100,000-unit total in European sales on Run-DMC's current "Down With The King" album. In the U.K., the group continues to have a hardcore base of some 15,000 fans, but their crossover pop audience seems to have deserted them—a reflection of the key role of Top 40 radio in supporting this music and also of the harder edge adopted by Run-DMC since the days of their Top 15 U.K. album "Tougher Than Leather" in 1988.

As hardcore rap continues to disturb the

tranquillity of the American pop album chart, the most uncompromising rhymesmiths are still finding large tracts of Europe a tough safe to crack.

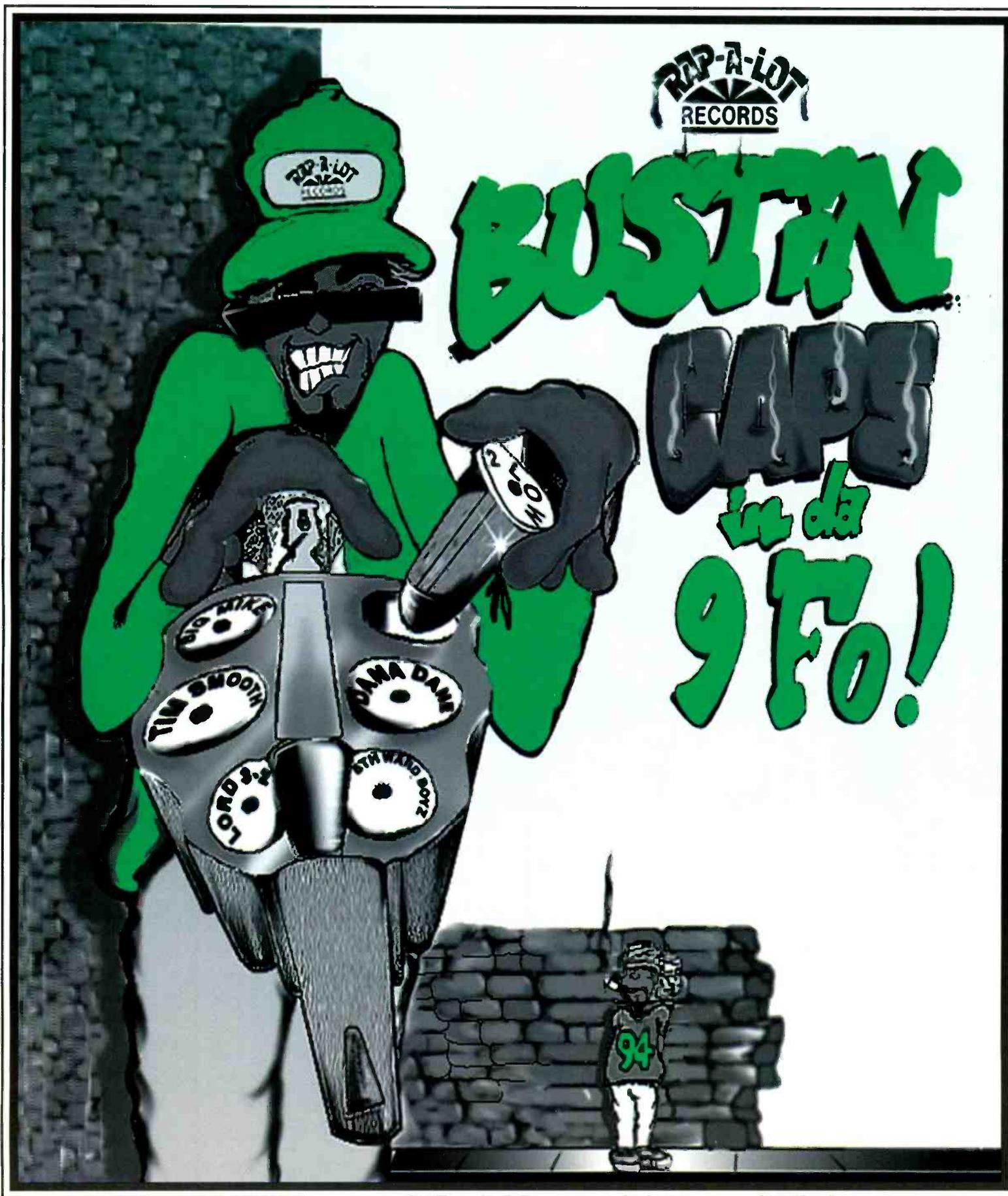
Horseman says that Profile's local partnership with Intercord in Germany has proved mutually beneficial on a series of releases. "We'll sell four or five times there what we do in the U.K. The J.J. Quik album did a thousand here, but eight or nine thousand in Germany. Also artists seem to go there: Run-DMC is doing 15 dates there in November and December, but only two here."

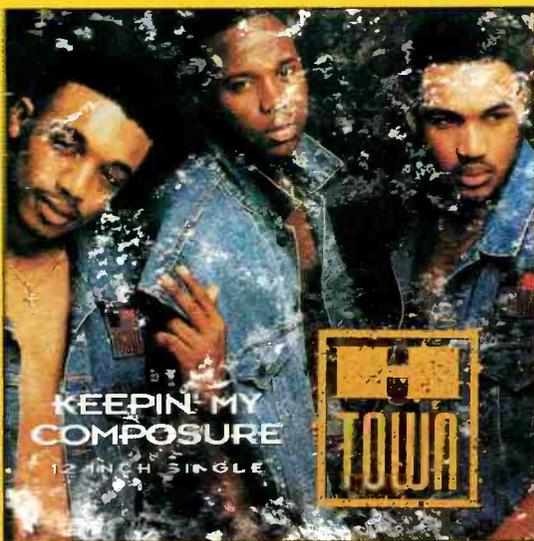
The relatively new development of jazz rap has made a promising start in Europe, notably with EMI/Blue Note's US3, whose "Hand On The Torch" album married classic Blue Note samples to rap illustrations by Rahsaan, Tukka Yoot and Kobie Powell, and on "Jazzmatazz Volume 1," on which Guru from U.S. rappers Gang Starr jams with jazz giants such as Donald Byrd and Roy Ayers.

The "Jazzmatazz" project also included a guest appearance by the man who has given the French rap community a sense of belonging. MC Solaar has become the loudest voice in that rap market, with sales of his debut 1991 album "Qui Seme Le Vent Recolte Le Tempo" (Polydor) now well over 400,000 in France. Solaar has also had favorable critical reaction in the U.K., where he is signed to another PolyGram subsidiary, Talkin' Loud.

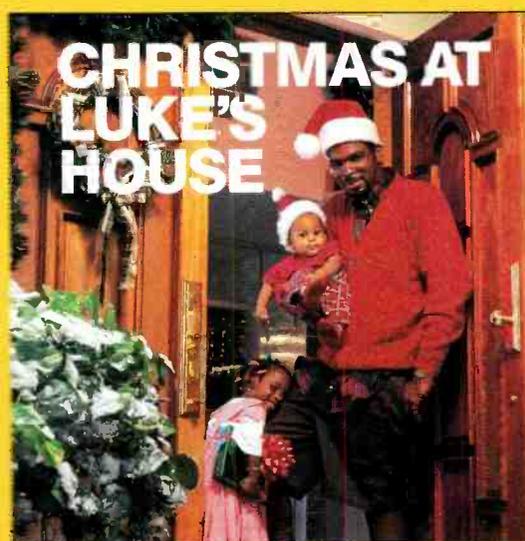
Jive Records' London general manager Andy Richmond says that American rappers are unlikely to reinvent themselves just for the European market. "The act delivers

Continued on page 42

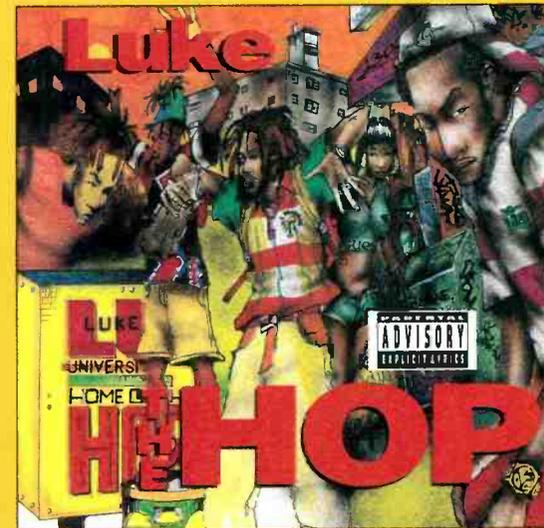




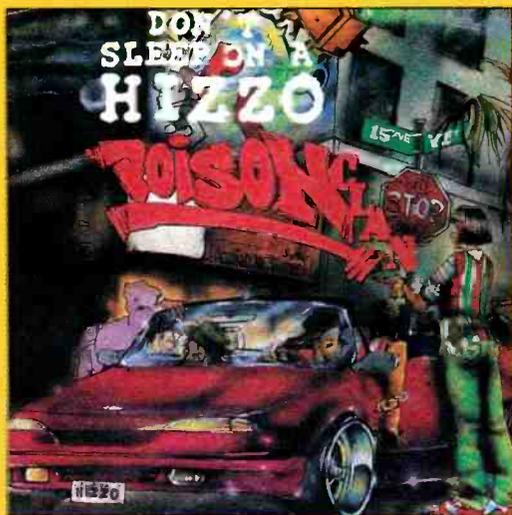
H-TOWN—KEEPIN' MY COMPOSURE — GR-473 on maxi cassette, 12" vinyl, cassette single — CR167-4



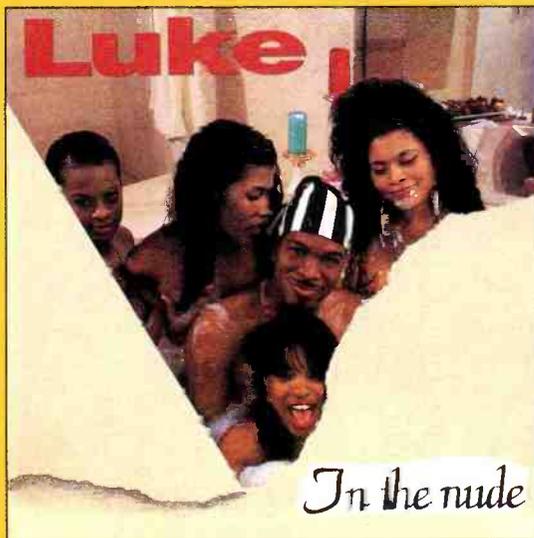
LUKE—CHRISTMAS AT LUKE'S HOUSE — XR-205 on cassette, vinyl, CD, joy maxi cassette, 12" vinyl, cassette single — CR169-4



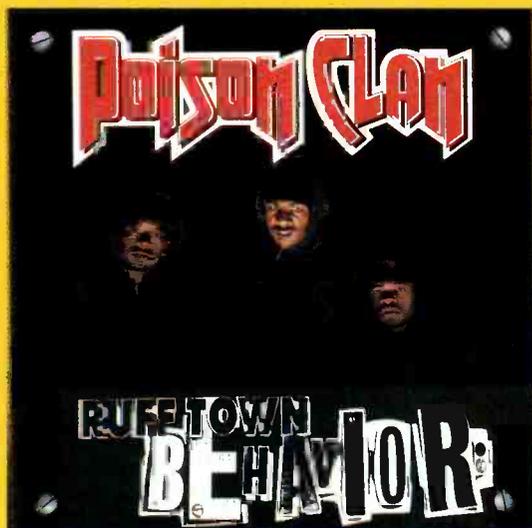
LUKE—THE HOP — GR-474 on maxi cassette, 12" vinyl, cassette single



POISON CLAN—DON'T SLEEP ON A HIZZO — GR-470 on maxi cassette, 12" vinyl, cassette single — CR165-4

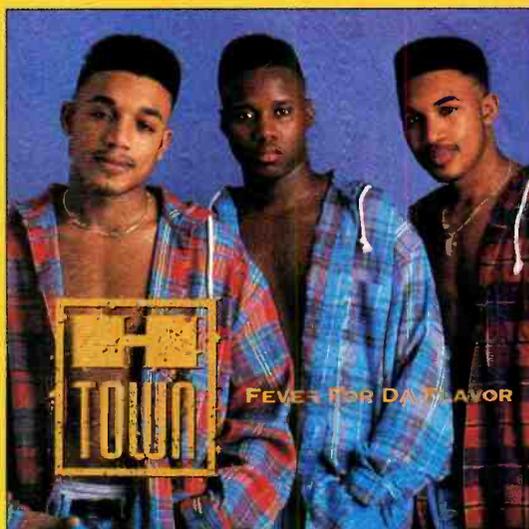


LUKE—IN THE NUDE — XR-200 on cassette, vinyl, CD

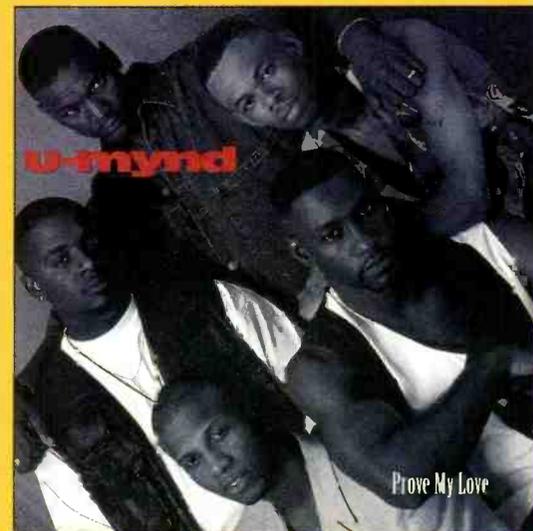


POISON CLAN—RUFF TOWN BEHAVIOR — XR-202 on cassette, vinyl, CD

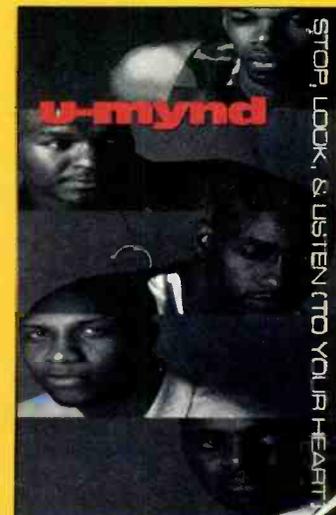
When you think
HITS,
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LUKE



H-TOWN—FEVER FOR THE FLAVOR — XR-126 on cassette, vinyl, CD



U-MYND—PROVE MY LOVE — XR-203 on cassette, vinyl, CD



U-MYND—STOP, LOOK, & LISTEN — GR-472 on maxi cassette, 12" vinyl, cassette single — CR166-4



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RAP

"The 'Fresh Prince Of Bel Air' show opened six months ago in Spain, and it's totally exploded there," reports Zomba's Bert Meyer. "It's become the No. 1 TV series in the whole of Spain."

Euro Market

Continued from page 40

a piece of product for the domestic market. They make an album which has a safe sales base," says Richmond. "Here, it's a question of target marketing. It's who you service. There are acts in the States that we wouldn't consider releasing, simply because we lose money. Too Short has virtually no sales base in the U.K., but he'll sell a million in the States. It's just something you have to face when you've been told 'no' a dozen times by media and retail alike. The physical cost of manufacturing prevents it from being viable."

With most Europop hits now seemingly containing rap—from Germany's Snap to Holland's 2 Unlimited to Sweden's Stakka Bo—Top 40 radio is able to call the tune in continental Europe. "Rap records need to be played on the radio, and that can only be done if they have a

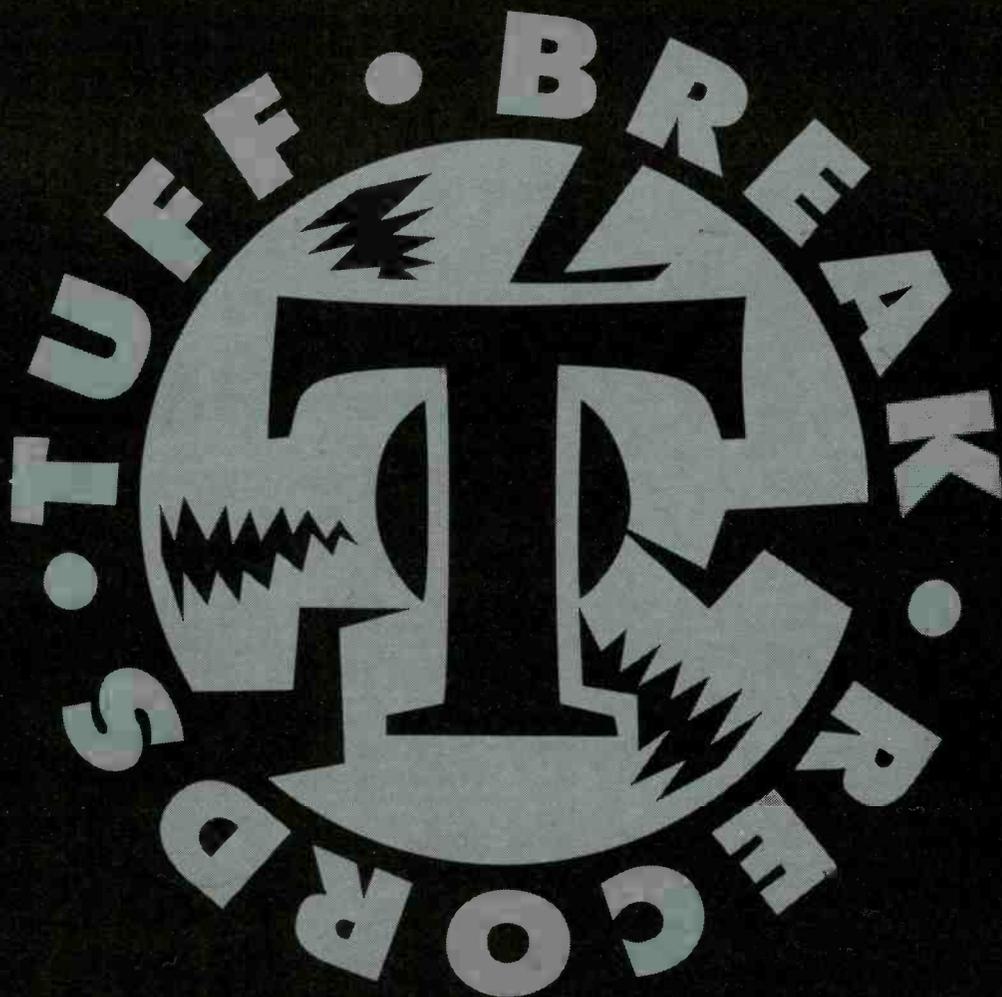
hook line," says Zomba's Meyer. "Hardcore rap only sells in Europe when the artists include influences from European-sounding records and deliver us singles that have definite crossover potential."

But with the word of mouth growing constantly louder about rap's new spokesmen and women, there are indications that America's hardest of the hardcore will soon break into Europe without radio's help. "It's the same as in America," says EastWest's Hole. "A lot of white middle-class kids in England are getting interested in rap. It's exciting, it's witty, it's shocking. In a world where it's quite difficult to find music that your mother wouldn't like, your mother won't like this." ■

Assistance in preparing this story was provided by Ellie Weinert in Munich, Germany.



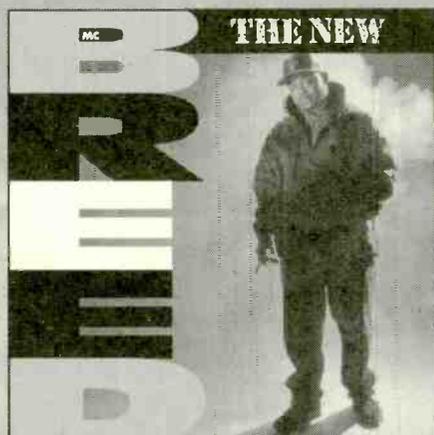
Britain's charts show Cypress Hill in the Top 5.



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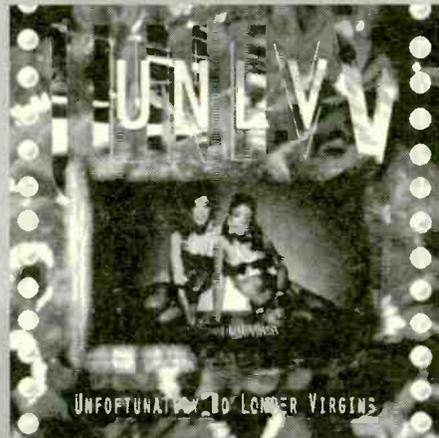
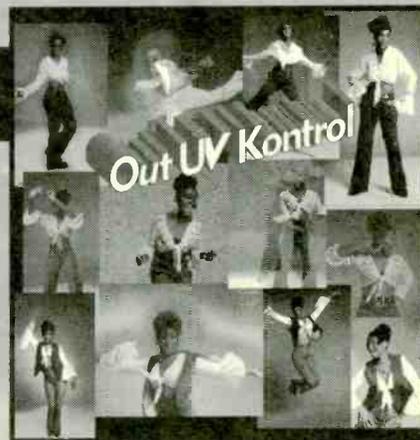
KILO

Git Wit Da Program
(WRA 8123)
Single
"Perfume"
(MCS 93-194)



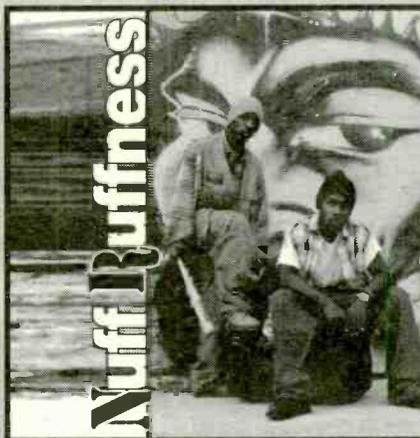
Out Uv Kontrol

Out Uv Kontrol
(WRA 8121)
Single
"RU Wit Me
(Brothers & Sisters)"
(MCS 93-189)



UNLV

**Unfortunately
No Longer Virgins**
(WRA 8119)
Single
"Bome It"
(MCS 93-175)
(MAXI MCS 12-177)

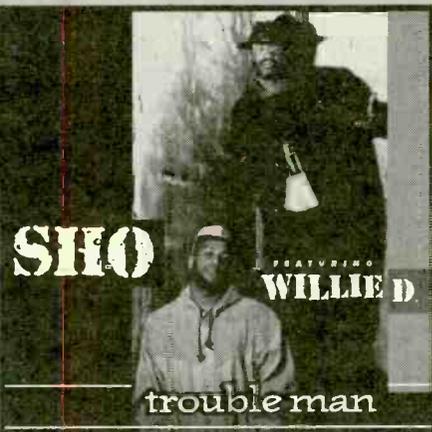


Nuff Ruffness

Nuff Ruffness
(WRA 8122)
New Single
"Suprize"
(MCS 93-184)

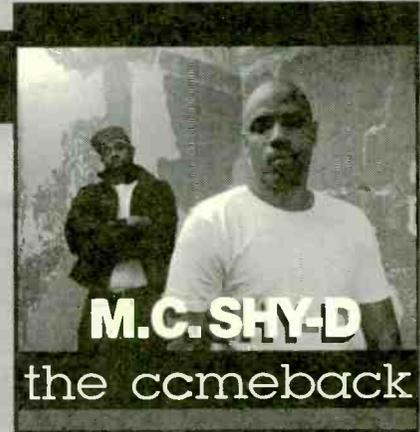
SHO featuring Willie D.

Trouble Man
(WRA 8125)
Single
"Fiend In The Family"
(MCS 93-190)



MC SHY-D

The Comeback
(WRA 8124)
Single
"True To The Game"
(MCS 93-185)



Rap Of The Ages
Continued from page 38

1989

Priority Records receives a letter from the FBI criticizing NWA's "Fuck The Police." The Stop The Violence Movement is formed by members of New York's hip-hop community (Kool Moe Dee, Public Enemy, Stetsasonic, Boogie Down Productions, etc.). Jive releases its solidarity anthem, "Self Destruction," on Martin Luther King's birthday.

DJ Jazzy Jeff & the Fresh Prince wins NARAS' first rap Grammy, for "He's The DJ, I'm The Rapper." The ceremony was boycotted by a number of rappers, including Jeff & the Prince, Salt 'N' Pepa, LL Cool J and Public Enemy.

"Yo! MTV Raps" debuts as a weekly half-hour program with host Fab 5 Freddy. After a month, it becomes the highest rated show on the Time-Warner cable network, and spinoff daily show with Ed Lover and Dr. Dre is launched.

Tone Loc's "Wild Thing" becomes the best-selling pop single since "We Are The World."

Ex-Craps member Michael Concepcione arranges the all-star recording "We're All In The Same Gang," featuring Hammer, Oaktown 357, NWA, Above The Law, Digital Underground and others.

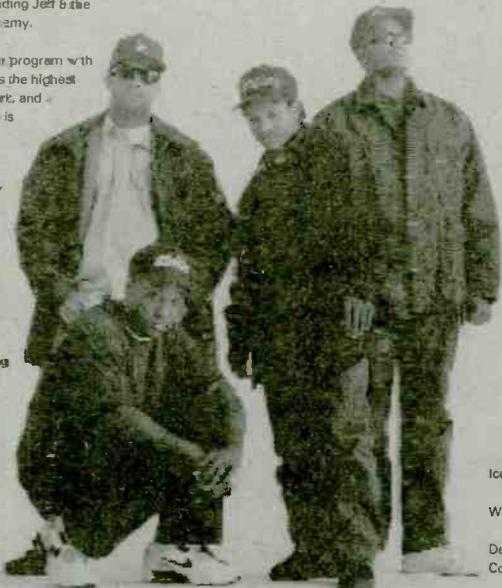
KRS-One presents H.E.A.L. (Human Education Against Lies) with a single featuring Big Daddy Kane, Freddie Foxxx, MC Lyte and others.

Will Smith, a.k.a. The Fresh Prince, becomes the first rapper to have his own weekly sitcom, "The Fresh Prince Of Bel Air."

A CD plant refuses to manufacture Geto Boys' debut release on Def American, due to "offensive lyrics."

Queen Latifah becomes rap's first female icon: her debut album, "All Hail The Queen," celebrates womanist pride and attitude.

Billboard debuts its Hot Rap Singles chart.



N.W.A.

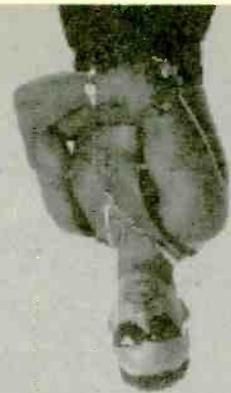
1990

The 5-million-selling "Please Hammer Don't Hurt 'Em" by MC Hammer becomes the largest-selling album in the history of rap, surpassing the Beastie Boys' 1986 "Licensed To Ill," which sold 4 million units.

Vanilla Ice releases "Ice Ice Baby" and rules the rap genre, even though many in the rap community think he's whack.

Florida governor Bob Martinez asks the state prosecutor to investigate 2 Live Crew and its album "As Nasty As They Wanna Be" for obscenity charges. Later, Broward County, Fla., sheriff Nick Navarro presses obscenity charges after a Crew show is raided by police. After a Sarasota record dealer sells "Nasty" to an 11-year-old girl, the state circuit court declares the record obscene and bans all sales to minors—the first such ruling against a music group in the U.S. When an Alabama record store clerk is prosecuted for selling the album to a minor, a campaign against censorship is ignited within the recording industry.

Dr. Dre allegedly beats up "Pump It Up" host Dee Barnes.



Hammer

1991

NWA's "Niggaz4Life" enters The Billboard 200 at No. 2 without the benefit of a single and goes to No. 1 the following week.

Dancehall star Shabba Ranks spends time at No. 1 on Billboard's black album chart, becoming the first rap/hip-hop related act to do so.

Cypress Hills' eponymously titled debut album introduces a pot-laced musical style to hip-hop.



1992

Ice Cube's "The Predator" debuts at No. 1 on The Billboard 200 and the Hot Black Singles chart.

WJPC Chicago debuts an all-rap format.

Def Jam forms DJ West, an imprint dedicated to exposing rap stylists who are not distinctly East Coast in sound.

Rap returns to Madison Square Garden after a four-year ban.

Dr. Dre releases "The Chronic," which goes on to sell over 2 million units and opens doors at mainstream radio and video outlets for harder-edged rap acts.

Kris Kross tours with Michael Jackson and appears in his video "Jam."



Ice-T

1993

After months of controversy over the "Cop Killer" track by his metal band Body Count, Ice-T and Warner Bros. agree to disagree. He splits from the label and gets picked up by Priority.

Guru takes a break from Gang Starr and makes "Jazzmatazz," an album featuring old-school and new-jack jazz musicians, including Ronny Jordan, Lonnie Liston-Smith, Donald Byrd and Branford Marsalis.

Ruthless Records shifts distributors from Priority to Relativity.

"The Chronic" tour, the first hardcore rap touring bill in years, gets canceled after playing only a few cities.

Boss, the first female gangsta rapper (if you don't count Tarrie B., and we're not), debuts on DJ West with "Born Gangstaz."

The "Judgment Night" motion-picture soundtrack on Immortal/Epic pairs 11 alternative rock bands with 10 rap stylists, including Onyx, Run-DMC, House Of Pain and Cypress Hill.

Rap comes full circle when Source magazine pays homage to rap's "true school" by placing pioneering DJs Afrika Bambaataa, Kool Herc and Grandmaster Flash on the cover.

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RAP

Taking Care of Business

Enterprising Rappers Cash In On Their Entrepreneurial Talents

By Connie Benesch

Nowadays, many rappers haven't been content to gain prominence and affluence simply by pumping out def jams and entering the musical mainstream. More and more, these formerly counter-culture, anti-establishment rebels have become entrepreneurs in their own right. In short, they've been hip-hopping from concert hall stages into executive boardrooms.

Despite the risks involved, a plethora of MCs are now CEOs of record labels, production companies and recording studios. Some rapper-entrepreneurs also have embarked upon other enterprises,

from real estate to retail. A few even have tackled altruistic endeavors.

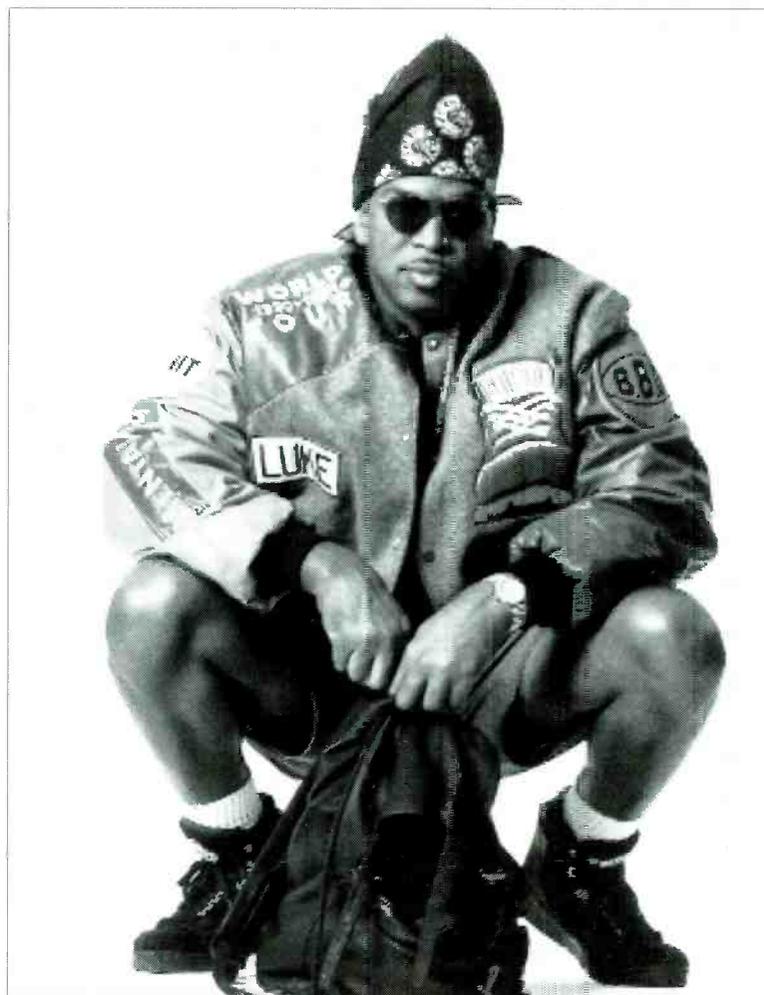
Call it rap meets corporate America.

Queen Latifah formed Flavor Unit Records. Dr. Dre started Death Row Records. Ice Cube founded Street Knowledge Records, Films and Productions.

Public Enemy's Chuck D promotes Rapp Style fashions, P.R.O. Division Records and Ujama Music. The Beastie Boys' Mike D merchandises X-Large styles and stores. LL Cool J hawks his newly formed Uncle L Records and Camp Cool J for kids.

You get the idea.

Run-DMC's Jam Master Jay epitomizes the burgeoning rap owner-



Luther Campbell eliminates the middle man.

ship trend. "First I'm DJ for Run-DMC. Then I'm like a producer for Onyx. Then I'm JMJ Records CEO. Then I'm dealing with marketing and A&R work and everything. Then I'm like the marketing person and

designer for Walker Ware [clothing]," says the 23-year-old rapper-entrepreneur.

"Right now, I got my hands kind of full," adds musician Jam Master Jay, who uses his Jason Mizell

nomenclature for his businesses, which include his 111 Posse Music production company; the newly incorporated 24-7 recording studio; and JMJ Records, instigated with the help of Def Jam Recordings founder Russell Simmons under Rush Associated Labels.

"Of all the stuff that I do, the only part that doesn't feel like work is when I'm on stage with Run-DMC," says the Profile Records artist. "That's the fun."

"But interviews, meetings, lawyer meetings, talking about money, arguments with people to make things happen...is work. The entrepreneur part is a lot, a lot, a lot of work, a lot of dedication," says Mizell, who predicts that his 20-piece Walker Ware line (which grew out of his inability to find "street, rough, rugged" styles he liked) could be his most lucrative venture yet.

For many rappers, the impetus for record-label ownership comes out of a desire not only for creative and financial control, but also for the power to boost careers—theirs and others.

"I think a lot of artists don't get to express themselves. Artists go to record companies to help enhance their visions, and instead they get crushed," says Daddy-O, who owns Studiodad Recording and plans to develop a record label. "It's a lot better for us to start our own companies," he insists.

Luther Campbell, one of the first to test the entrepreneurial waters, concurs. "Artists owning record companies is the new thing," notes the trendsetter, who, back in 1985, founded Luke Records, now home

Continued on page 50

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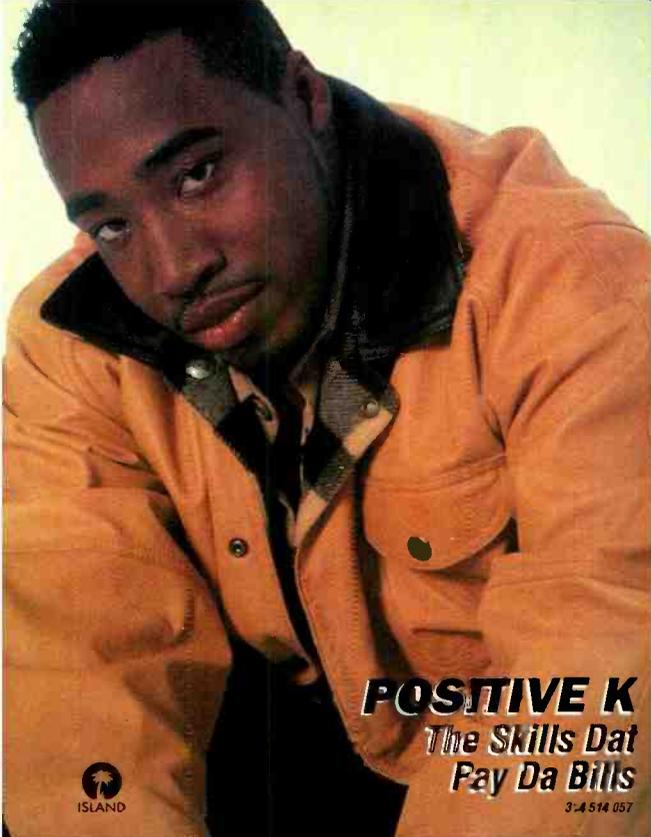
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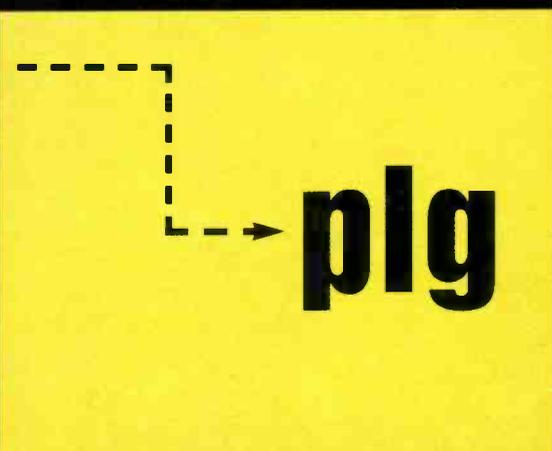
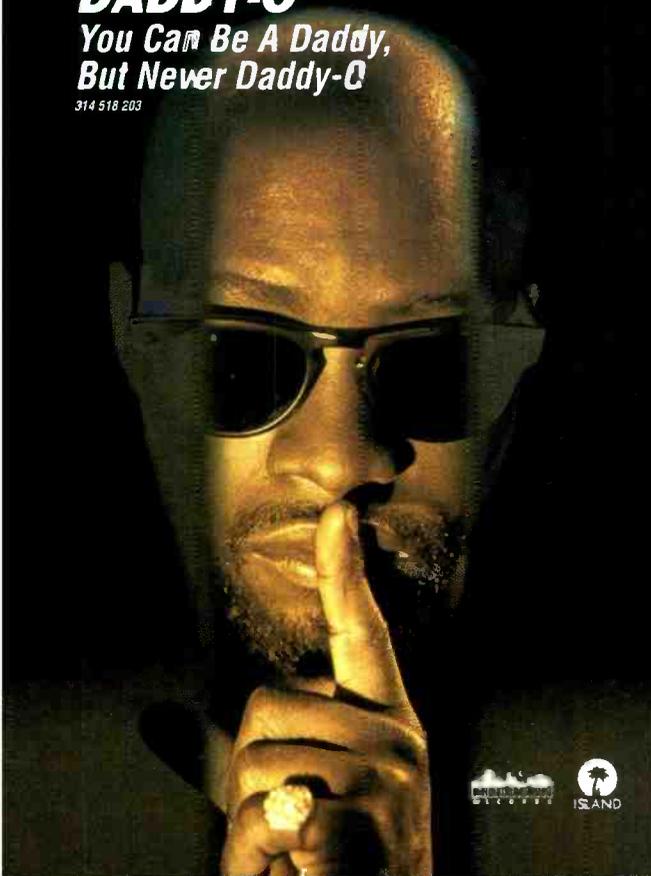
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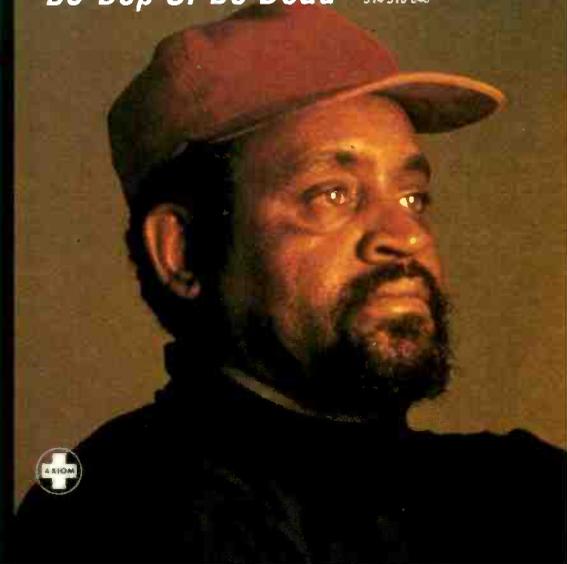
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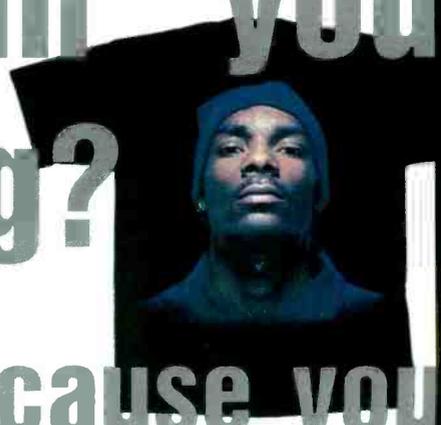
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RAP

A plethora of MCs are now CEOs of record labels, production companies and recording studios. Some have embarked upon other enterprises, from real estate to retail.

Business

Continued from page 46

to 15 artists, including 2 Live Crew and himself. "We feel we're against the whole world. We're the black sheep of the musical family," says the 30-something rap impresario, who advocates taking not only the first entrepreneurial plunge, but also the obvious next step—that of distributing product.

"I'm self-owned with no middle man [record company] and no side man [distributor]," says Campbell. The Miami-based music mogul heads up Luke Studio, Rockville management and productions, Luke Entertainment Center, Luke Merchandise, Luke Gear and the Liberty City Optimists sports/tutoring program for youngsters from single-parent homes.

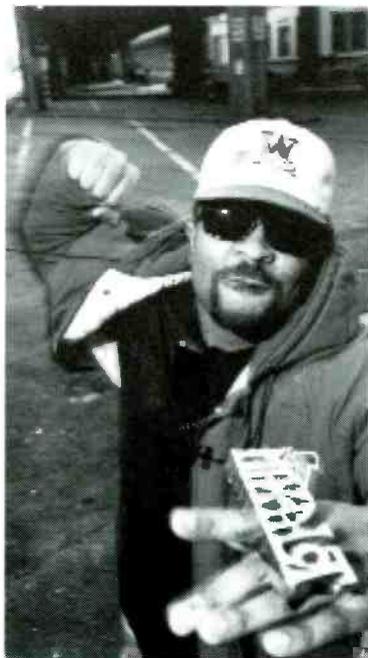
Following in Campbell's footsteps is Sir Mix-A-Lot, who invests in laundromats and arcades as well as heading up Rhyme Cartel Records, Mix-A-Lot Studios and



GEAR Inc.



Naughty By Nature sell their own Naughty Gear via mail order.



Businessman Sir Mix-A-Lot

Mix-A-Lot Publishing. "My mom always said, 'If you don't like the way something is done, do it yourself.' When you have that kind of power, you get what you want," says the DJ-CEO, who rues the fact that many record labels make money on music "they pretend to know so much about."

"I'm not ashamed to say that I wanna make five to 10 black millionaires," adds the self-professed risk-taker. Sir Mix-A-Lot himself made some \$2 million last year and now has the IRS on his back—an entrepreneurial downside he memorializes in his upcoming tune, "Why You Wanna Take My Stash?"

"I would make more money if I just concentrated on my own stuff," he says. "But that's the fast nickel. I'd rather work on the slow dime."

"I will never make rap music like big business," he adds. "With rappers becoming entrepreneurs, sometimes you can go too far or get too big, and for some reason, you feel like you're losing your street credibility."

For some, the transition from rapping to schmoozing is a logical one, and street ways readily transform into business acumen. Take, for instance, Ice-T, who is now at the helm of Rhyme Syndicate Records, Productions, Original Gangsta Gear and a Porsche-rebuilding shop.

"These guys had to go out there and hustle their own records," says Ice-T manager and Rhyme Syndicate Records president Jorge Hinojosa, noting that the rapper, "an

entrepreneur by nature," now hustles rhymes instead of stolen cars. "That's what the whole rationale is: You answer to nobody. That's the nature of rap—being your own person and going for it and surviving and creating."

Naughty By Nature's Vinnie agrees. "There's nothing like being in control and knowing what's happening," says 23-year-old rapping capitalist Vincent Brown about his group's ventures, which include the 118 St. Management company, production company, real estate investments, Ill Town Records and Naughty Gear clothing.

"I started at Burger King. Now I'm doing my own thing. It makes me feel like Don King," intones the Tommy Boys Records artist, who estimates Naughty By Nature's 1992 income at \$4.5 million. "Only in America." ■

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RAP

Queen Latifah
Continued from page 36

It's beyond a lot of stuff.

BB: Do you feel that the music industry is showing more respect for women rappers?

QL: Hell no. At this point, it's real-

ly ridiculous. It's something you learn from home, something you learn from your peers—how to behave. Rap is not here to raise you and teach you how to speak to women. It can, but that's not where you're supposed to hear it for the first time. So if it's not being reinforced in the community—if guys

don't start stepping to guys to say, "Don't call her a bitch, man. That ain't cool!"—then it's not really going to make a difference. It's only going to affect a certain amount of open-minded brothers who are willing to listen to a female and who are not on no macho dumb shit.

BB: Artists like Salt 'N' Pepa seem to have a lighter image, and you seem to have a more assertive image. Do you feel that women are required to have a hardcore image to be successful in rap?

QL: Well, Salt 'N' Pepa have gone platinum, so I can't say that that's not the move. I can't accuse them of not succeeding because they don't get into no hardcore stuff. They are doing fine at what they do. Everybody's got their own thing. I'm not going to flip and become hard just because that's the kick for now. The way I see it, all of these people who claim they're hard ain't really as hard as they think they are. I could duke all kinds of dirt, but I'm not gonna advertise it.

BB: How important is an image for an artist in rap music. Do you work at having a certain image?

QL: I feel I was raised to carry myself a certain way in public. So I do temper things a little bit and watch my mouth sometimes and watch what I say and how I behave. I have [worked on an image] in the past, but now I've kind of grown up a little bit. I'm just trying to be me. Whatever is comfortable for me is what I wear. There won't be a set image on this album. It won't be an African style thing, because that stuff is inside and not outside. I haven't changed my point of view. I dress the way I feel like dressing. It doesn't have to be about my exterior.

BB: Most of your videos have not had a lot of violence in them, but what do you think about violence in rap music videos?

QL: Sometimes it gets the point across. It's purely an artist's discretion—sometimes it's not necessary and sometimes it is. Some groups want to portray a certain image, and they feel they need that to get that image across. I, personally, am not going to do it because I'm not going to perpetuate it. I have a lot of respect for my mother. I really want her to be able to watch everything that I do and hear the records that I make. Even if I curse on a record, my mother knows about it and I've already explained to her why I said it and apologized for having to curse to really express how I felt. She understands that. I'm 23 and she's my mom.

BB: Did you think that the "Living Single" television series would take off this quickly? Did you anticipate all of the attention it's getting?

QL: This is almost like my first album on TV. I don't have any expectations. I'm thankful for whatever I get. I'm real thankful for the success we have been allowed, and I'm glad I've had the opportunity to do this and learn. I'm trying to master all the behind-the-scenes stuff while I'm doing what I have to do in front of the cameras. I'm just happy.

BB: How is rapping different from acting?

QL: It's completely different. If I'm rhyming, I'm writing the lyrics—I'm controlling the song. I'm creat-

ing the song and the direction of the song and what it's going to be about—what the hook is going to say, whether it will be just rapping or rapping and singing. With television, you have other people writing for you. You have a director who

you thought it would be?

QL: I don't give up. Success to me is going to be when I'm able to retire with a family, a husband and some kids, my mother has no bills to pay, and I have enough to take care of me for the rest of my life or



The Queen holds court with fellow "Living Single" cast members.

answers to executive producers who answer to production companies who answer to networks. You have a lot of bosses in this thing, a lot of chiefs. Ultimately, I just try to maintain my thing and make sure that I'm not going to go against anything that I believe in—and keep me real. That's what I'm mostly concerned with: Let's keep it real with me; don't make me no "TV head."

BB: Are you satisfied with your role on the show—the way it's developing?

QL: I'm not going to be satisfied with anything. For now, I'm cool with it. I know it can get better. Everything can get better, so that's what I aspire to. I want to make my performance better, and we communicate with the writers and hope the writing gets better. Everyone's job performance has to get better and better in order for us to go the long haul on this.

BB: How was the experience filming the movie "My Life" with Michael Keaton?

QL: It was definitely different. It was cool, a good experience. I hope we don't end up on the editing floor. I think the movie is going to be a hit—I know it is. It's a serious tear-jerker. I play a nurse who comes into the home and brings a little reason at the last stages of this guy's life. I try and walk them through this thing up until his death.

BB: Has success been everything

whatever. When I finally feel successful, my mission will be complete. I'm going to kick back and cool out.

BB: You said "retire." Couldn't you do that now?

QL: No. What am I, rich? I don't think so. The big money is behind the scenes. We make some money—don't get me wrong—but when you have a house to pay for, that stuff gets absorbed. I'm trying to think long-range. I'm trying to pay for houses and pay property taxes for years to come and just make sure things are taken care of. I'm not a millionaire. I feel I'm rich inside. I'm rich with the love I've been blessed with growing up—from friends and family. Financially, I'll attain that. I'm 23; I got time.

BB: Have you made financial sacrifices for the businesses you've started?

QL: Definitely. You have to spend money to make money. That's been our attitude about things. I could be rich, believe me. If the money comes overnight, that's cool. But just to snatch all the money up just to kick it for now—that's whack. I'm thinking about money that's going to come in for a long time, and that takes development. You have to put in your time, your work and sometimes your money to get your money back. "Scared money don't win"—that's a little gambling phrase. It applies everywhere.

Continued on page 54

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RAP

Queen Latifah

Continued from page 12

BB: How far would you like to take your Flavor Unit Management/Record Company?

QL: We are thinking in terms of Flavor Unit Entertainment. Everything we learn, we try our best to master. Once we've mastered it, we move into it. We take over, create a whole new thing. So I'm planning on writing screenplays, producing them, directing and doing all kinds of things in the future. We have companies under Flavor Unit that are spawned from Flavor Unit. This is something that we really want to develop into a full-fledged record company—independent of the big guys upstairs. We don't want them to have to play Mama to us. We just really want to develop things, and that takes time. But we can do it.

BB: How long do you suppose you'll continue to perform and head the label?

QL: Well, I don't run the label; I never have. I mean, I'm involved pretty much in all of the major stuff. We figured we would let someone else run the label. We would run the management company and tend to all the other ventures we are trying to get into. I've been pretty much "Queen Latifah" through this whole

thing. I have to do my thing as well as take care of all of the stuff that's going on behind the scenes. But I limit my involvement to only the important things or directly having to communicate with one of our artists to help them better understand something. I'll get in there and get it done. But I have a lot of hats to wear, so I limit myself.

BB: What was the most difficult thing about establishing Flavor Unit Management/Records?

QL: The money was the most difficult part, having the capital to run a company until your artists blow up—until the company can sustain itself and become self-sufficient.

BB: How many acts are on Flavor Unit Records now?

QL: There are 10. But we are making adjustments, so I'm not sure how many are going to be under the management company. But we'll say 10.

BB: Are you thinking of having R&B singers and groups on the label?

QL: We've had an R&B group,

were really hitting. There were a few more people...Lyte used to be my shit—I mean, "Cram To Understand You"—we used to run that song riding in the Jetta in Brooklyn all the time.

BB: What has been the biggest obstacle you've had to face in your career?

QL: Losing my brother is still an obstacle for me. It's a daily struggle because my family was tight. We didn't have the fighting and never-getting-along type of family. After what happened with my brother, I had every intention of making this my last album. I didn't know if I could deal with it. People don't really understand that an artist is someone who is a *person* before being an

rap was just starting out, do you kind of wish you were coming out as an artist then?

QL: No. I had fun then. I was running the streets. I wasn't ready to be in this. By the time I signed my record deal, I was very mature for my age, but I was running with people four years older than me. I was living the experiences of people four years older than me at all times. Their experiences were my experiences. I needed that time to do my experimenting, running around, party hopping and everything I could possibly do—which I did—and kind of get it out of my system. I still like to go clubbing, but not every night, not every single weekend.

BB: What advice would you give to upcoming artists?

QL: If you're a kid, be a kid. Forget the music. Go to school, have fun, learn about yourself, your history, how to get as much book smarts—and as much street smarts—as you can, without letting the streets run you, because it does come in handy. Enjoy your life, because once you're in this business, you no longer run your life. I mean, it's your life, but you won't be able to walk down the street. Everywhere, everyone's going to know you. I signed a contract when I was 18. I was still a kid, but I had to grow up a little bit and be responsible, business-minded and everything. I still have a lot of fun, but this is my career. It's a responsibility now. A lot of these kids out here, they want to be rappers but they don't understand that you still need an education. You can't go into a meeting and be like, "Yo." That's not how it's done. The minute you walk in there, people will think you're an idiot. If that's the only conversation you can hold, you might as well plan on just losin' your money. Education to me is still a very important thing—very, very important. Secondly, don't sign your publishing away if you get a deal. If you send your demo out to record companies or management companies—even production companies—and you get feedback and somebody wants to sign you, if they ask you to sign and give up 50% of your publishing or anything like that in order to do the deal, you should turn them down.

BB: Is that what happened to you?

QL: Yes, I am speaking from experience. I own my publishing now. There are a lot of groups out there that don't own their publishing. I've been able to get groups first-time deals for \$200,000-plus, and 100% of their publishing is owned by them, which makes it possible to go out and get a publishing deal and get them even more money. They had the option of deciding on whether or not they wanted to do a deal or not. Once you sign that away, you can't get it back. If they give it back to you it's at their discretion, not yours.

BB: What will the Queen be doing 10 years from now?

QL: I see myself kind of enjoying myself—maybe married with some kids, kicking it. Maybe making some music. I'm sure I'll still be doing business. Maybe making other people's dreams come to life—whether it's movies or TV or music or real estate. I don't know what I'll be doing. I'll be very thankful if the Lord just allows me to be here 10 more years. ■

Rap is not here to raise you and teach you how to speak to women. That's not where you're supposed to hear it for the first time.

Simple Pleasure. We have another group, Six Deep, on Flavor. We have Freddie Foxxx, Bigga Sistas, Latee and The Almighty R.S.O., and we manage Nikki D.

BB: What was it like to work with David Bowie?

QL: We didn't work together in the studio. Basically, we did the remix with the vocals that were already there—his vocals. Then I came in and added some vocals. When he was rehearsing for a tour, we went by, checked him out, met him. I was like a David Bowie fan. I used to sit in front of MTV when it first came out and watch "Let's Dance" and "China Girl" every day for, like, a whole summer. I didn't have cable, but my cousins did. So I would be at their house all of the time. I was a big fan of his and so it was like a crazy honor. It was like, "Wow, David Bowie!"

BB: What rappers influenced you when you were approaching your rap career?

QL: KRS-One is, like, my all-time favorite rapper—and Rakim, Public Enemy, Lyte, Salt 'N' Pepa, Run-DMC. At the time, just before I got a deal, those were the people who

artist. I mean, a lot of people didn't care about the fact that my brother had just passed away—they wanted autographs. When we shot the video—actually, the first couple of videos—we went back home to Newark and East Orange. Everybody came out and just supported me. The love that I got from the people who came out to the video shoot and the feedback that I have been getting from the television show have really been a big help—helping to get myself together and just be able to deal.

BB: So what's next in your career?

QL: My new album. I have to get mine music-wise. I really have to feel that I've succeeded at this. I just want to sell some records. Now that I'm with Motown, I think they are really behind me and they are really going to try and make this album sell, no matter what.

BB: As far as rap goes, tough, aren't they kind of new in the area?

QL: They are. I'm taking a chance, just like they are taking a chance. But I'm in control to a large extent, and I have a lot of people who have been fans of mine actually getting a chance to work my product and they are excited about that. I need to feel that excitement. I've also been getting a lot of love from the fans.

BB: Moving from Tommy Boy to Motown...

QL: It was kind of like the end of a vision. I see a much bigger picture than some people see. I don't have any bad words for Tommy Boy at all. We still do business with them. But Motown definitely shares my vision—Jheryl Busby definitely shares my vision. He knows where I want to go, and he understands that we are trying to go to another level. I am a multimedia artist. I rap, sing, act and the whole nine. And I am a business person. So we need to capitalize on all of those strong points—not just one thing, ignoring the rest. We need to make a successful music career go along with that. I may not be platinum, but I've gotten more out of this music business than certain artists who are platinum and even double platinum. It's just the way that I have maintained myself and the people I have had around me and the people that speak with me and for me.

BB: When you look back to when

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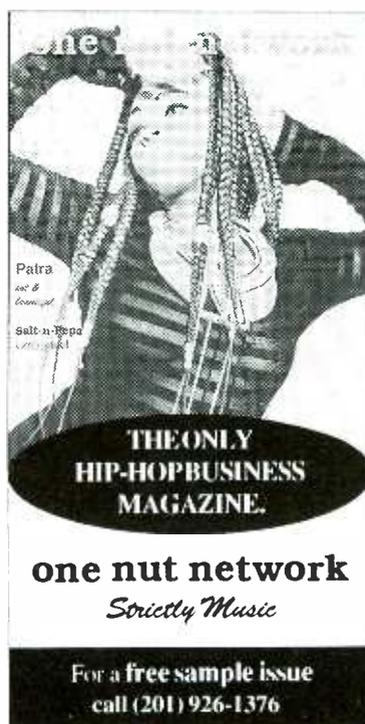
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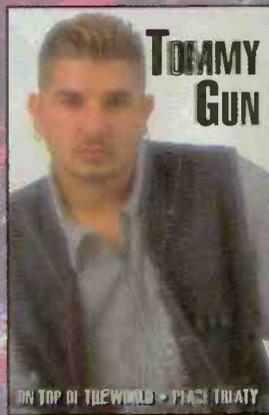
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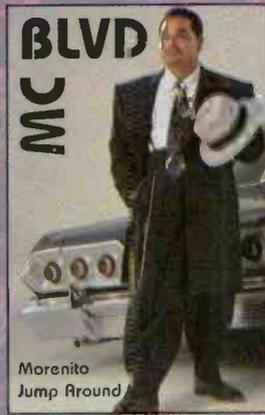
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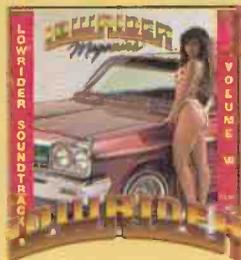
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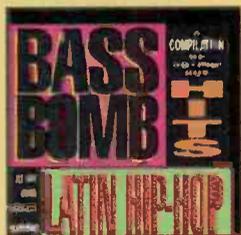
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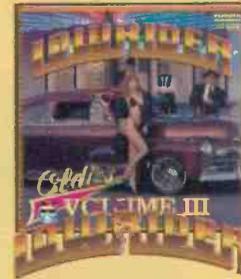
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OLDIES Volume III

Side 1

1. "Or Top Of The World" by Tommy Gun
2. "Mcrenita" by MC Blvd.
3. "I'm Pullin' Girls" by The Youngbucks
4. "Casablanca" by Tommy Gun
5. "Gangster and The Priest" by MC Blvd.
6. "Here It Comes" by MC Magic
7. "Psycho" by Kozme'
8. "Can't Stop Brotherhood" by Brotherhood From Anotherhood

Side 2

1. "This Is For The Homies" by Rodney O and Joe Cooley
2. "Summertime Partytime" by Jess Kickin It
3. "Egypt Egypt" by Egyptian Lover
4. "Basstronic" by Unknown D.J.
5. "It's Automatic" by Freesty Express
6. "Smerphies Dance" by Spyder-D

Side 1

1. "Le The Music Play" by Shannon
2. "Fantasy Girl" by Johnny C
3. "Show Me (The Nest Mix)" by The Cover Girls
4. "Boy I've Been Told" by Sa Fire
5. "Summertime Summertime" by Nocera
6. "You Are My (All & All)" by Joyce Simms

Side 2

1. "Change On Me" by Cynthia
2. "Funky Little Beat" by Connie
3. "Exposed To Love" by Expose'
4. "Please Don't Go" by Nayoobe
5. "Notice Me" by Sandee'
6. "Le's Go" by Nocera

Side 1

1. "Mr. Groove" by One Way
2. "Double Dutch Bus" Frankie Smith
3. "You're The One For Me" D-Train
4. "Funkir For Jamaica" Tom Browne
5. "Flashlight" by Parliament
6. "Atomic Dog" by George Clinton
7. "Five Minutes Of Funk" by Whodini

Side 2

1. "All Night Long" by Mary Jane Girls
2. "Cutie Pie" by One Way
3. "It Takes Two" by Rob Base & D.J. E-Z Rock
4. "Square Biz" Teena Marie
5. "Friends" by Whodini
6. "You Dropped The Bomb" by The Gap Band
7. "Smerphies Dance" by Spyder-D

Side 1

1. "I Do Love You" by G.O.
2. "Ooh Baby Baby" by Smokey Robinson
3. "Shotgun" by Jr. Walker & The All Stars
4. "Just My Imagination" Temptations
5. "Payback" by James Brown
6. "Have You Seen Her" by Chi-Lites

Side 2

1. "Float On" by The Floaters
2. "Love Can Be So Wonderful" by The Temprees
3. "I Want You Back" by The Larks
4. "Cross My Heart" by Billy Stewart
5. "Betcha By Golly Wow" by The Stylistics
6. "Make It Easy On Yourself" by Jerry Butler

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Chylow Parker

Onyx

Arrested Development

the rap speaks

Dallas Austin

Shades Of Lingo/Illegal/Da King & I/Ya'll So Stupid

UTD

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Bosco Kante

Volume 10

Speech

Arrested Development/Gumbo

Diamond D

Headliner

Arrested Development

Bobcat

LL Cool J/Da Hood/2Pac/Ice Cube

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RAP

Fighting For Air Time

Some Artists Use Vids To Show Sensitive Side. Others Rely On Gangsta Clips And Pot Shots

By Deborah Russell

As rap music video evolves into an omnipresent force in the mainstream, the industry's producers, promoters and programmers are facing the growing pains that come with age.

"Five or six years ago, any rap video was great, because they were novel just for existing," says John Robson, director of programming at the viewer-programmed network The Box. "Now we get more rap by far than any other genre. It's much harder for artists to stand out."

The fierce competition for the airwaves, coupled with the challenge to achieve notoriety and legitimacy, has bred an artistic climate in rap video that runs the gamut from the outrageous to the educational, says

director Paris Barclay, president of Black & White Television.

"Video represents many rap artists' only opportunity to perform 'live' in front of the people who buy their records," Barclay says. So while some artists outside of rap perceive music video as a necessary evil, rap artists view the medium as an end in itself, he says. "Video in rap is as important as the album; most artists are very self-conscious of how the video is seen in the street. They know that, in minority areas, kids watch videos passionately."

As a result, he notes, a number of hard-edged rappers use video to pump up their image on the streets, refusing to appear soft, and often seeking to outdo one another through the content of their clips. "If someone has a race riot or helicopters in their video, the next person wants to do it better," Barclay says. Thus, the majority of clips hitting the airwaves today are steeped in such "gangsta" imagery as bouncing cars, guns, police and crowd scenes. "It's the easiest kind of video to produce," explains Barclay. "It's the least expensive, and it seems to be in the Top 10 the most often."

But the trend is a troubling one, he adds, noting he would prefer to see more "renegade" clips by artists such as Arrested Development, who seek to educate through rap.

"Artists have to be aware they're creating a model that people follow; if they're not aware of that, then they're fooling themselves," Barclay says. "Right now, we're influencing

kids into an attractive 'gangsta' lifestyle."

Def Jam Records president David Harleston blanches at such commentary. "I quiver when I hear that we should be putting 'better images' in front of our kids," he says. "To me, the best image is the true image."

He cites the Boss video "Progress Of Elimination," directed by the Hughes Brothers. "It involves violence and narcotics, and for those reasons it prevents programmers from adding it, which is a real tragedy for the consumer. Here you have a video of the quality of [the film] 'Menace II Society,' but it's frightened programmers whose standards and practices are still elusive to me."

Harleston says he does not perceive a move toward more sex and violence in rap video. "And even if I did, I am not of the view that those kinds of images lead inexorably to a decay of Western civilization," he says. "I give more credit to the consumer than that."

But some programmers disagree. Black Entertainment Television's programming team currently is considering the implementation of a month-long ban on music videos depicting guns. Some local programmers, such as George Bishop of Greensboro, N.C.'s "Visual Rhythms," are feeling heat from vocal constituents and pulling back from the excessive "gangsta" clips, programming the "safer" pop rap of Dignable Planets, P.M. Dawn, De La Soul, Stereo MCs and New Kingdom instead.

The Box's Robson points out, however, that for every violent or sexual video, one sees an equal and opposite reaction. The imagery in videos by 2Pac, LL Cool J and Run-DMC, to name a few, can cross the subsets within rap and still find an audience, say industry observers. Even Scarface and the Geto Boys have been known to display a "sensitive" side, says Robson. And sometimes, clips fraught with

"gangsta" imagery actually are promoting non-violence.

In fact, Robson says, in the strict context of rap, there appears to be a slight downturn in violence, and sex appears to be on the wane. A new trend is taking its place.

"Seemingly, all the rap people want to do right now is have marijuana in their video in some way, shape or form," he says, alluding to such "blunt" rappers as Mista Grimm, Top Quality and Total Devastation. "It's become a major topic—or at least a sidenote—to a lot of videos."

Mark Weinstein of the independent video promotion firm R'N'R Freelance points out that one cannot

sored out of music video."

One World Productions director Marty Thomas, who recently wrapped Eazy-E's "Real Compton City G's," says video directors need to flex their creative muscle in order to visualize rap lyrics in such a way that the clip receives airplay.

"Rap video gets a lot of heat because it deserves it," he says. "This is the new folk music of our time, and this is an important time historically—these artists are able to say whatever they want and make a million dollars doing it."

But as a director, he says he often is forced to depict a lyrical message that defies programming standards. "There have been several videos,

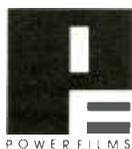


Eazy-E and director Marty Thomas (center) in the editing room

always take rap video at face value. Many of the genre's clips are rife with "inside winks" and gallows humor.

"Some of the videos do have negative implications for kids, but there's a lot of braggadocio and posturing involved, which is a lot of what being a teenager is all about. I don't want to see kids walking around with submachine guns, but I also don't want to see everything that's not politically correct cen-

where for me to get the job I've been required to include gratuitous sex and violence," he says. "Then, once I get the job, I discuss the concept with the artist and start to add my vision and throw in some interesting ideas. As a filmmaker, I could just show a cop getting his head blown off, but there are so many creative ways to get around the image of the lyrics. I try to make the videos as playable as possible for me and the artist." ■



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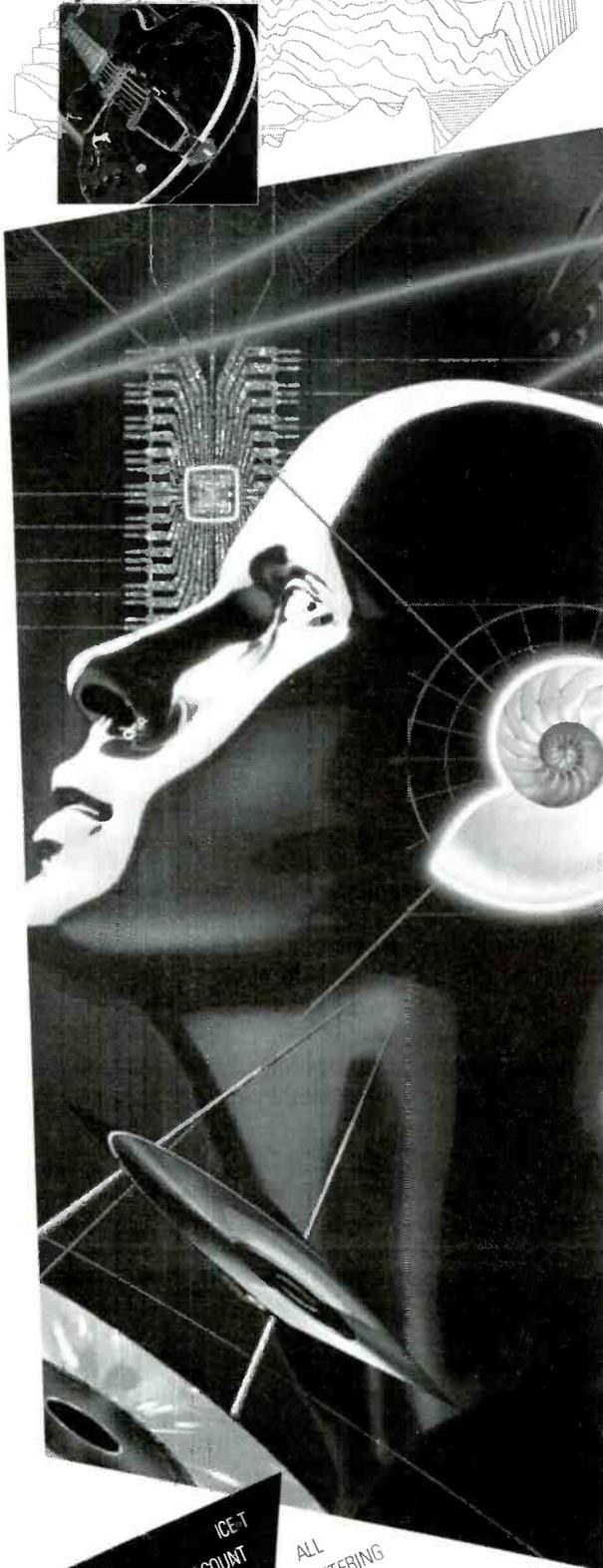
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RAP

In the wake of "The Chronic," hard-edged rappers like Spice-1, MC Eht, 2Pac, MC Lyte, Ice Cube and Onyx could be heard all over black and pop radio.

Rapping Up

Continued from page 32

people, but a lot of people bought it and we have to respect that."

Stephney says the phenomenon of "Whoot," "Whoomp" and "Dazzey" has a lot to do with this year's climate of raps about guns and gangstas. "Whenever things get very serious, the people look for alternatives and some level of escapism."

These records contained samples of "Planet Rock," the early electro hit by pioneering rap architect Afrika Bambaataa. This combined with vocal styles from the past ("It's like this, it's like that" and all that) and the use of loops in "Nuthin' But A 'G' Thang," 2Pac's "I Get Around," Kris Kross' "Alright," Ice Cube's "It Was A Good Day" and others, along with the appearance of Bambaataa with fellow rap architects Kool Herc and Grandmaster Flash on a *Source* magazine cover and the return of Run-DMC made it clear that there was strong interest in rap music's old school.

"I think the music and the culture in general is out of hand—that most people who have any passion for it decided to have this whole retro movement," says Stephney. "It's driven by two turntables and a microphone, not glocks and 40s." There was a desire by many to demonstrate that music rules over poses.

"Rap was a very artistic medium this year," says Turner. "You had people like Dre, Dignable Planets, Paperboy and 95 South showing us that people are receptive to many different styles. It went in all directions, and the only restrictions artists had were their imaginations."

As the level of artistry rose, so did the sheer number of artists. Relativity's director of A&R, Peter Kang, says, "The volume of records that are coming out now is doubling. There's a certain percentage of those that are doing well, and there's a larger percentage that don't do anything."

Similarly, Weiss believes that when MTV changed their programming earlier this year, focusing on fewer rap titles, it was a good development for acts on the order of Dre and Onyx. "Although they're playing less rap videos overall, they're playing certain ones a lot. This will lead to bigger sales for singular titles, but you're not gonna get a hundred rap albums benefiting from 'Yo! MTV Raps' being on every night. So it's sort of a double-edged sword."

The same could be said about the amount of good rap releases available now—the result of a wealth of gifted artists and the possibilities available to corporations for making

money in the rap game. "There's a wider spectrum of fresh, young artists breaking," Weiss notes. "That's good. But, on the flip side, things are a lot more fragmented now. If a kid goes into a store right now, there are a hundred albums that he could buy, and 30 of them would be really good. There are so many good records out at any time. So there are groups that are break-

"You have to go back to the streets," says Charm Warren-Celestine, director of rap at RCA. "You have to use the old tactics of defining where your market or audience is and going after it."

Promotional touring is huge (especially since the concert business as it relates to rap is extremely soft, with acts like Arrested Development touring with rockers,



KRS-One



De La Soul

ing through to the 200,000- or 300,000-unit range, but they're not selling a million albums as easily as they did before."

To do the trick, or at least push their artists along, labels are employing promotional tactics and marketing strategies that are more sophisticated and expensive but still on the grassroots level. Williams says labels will more or less expect radio to embrace their product, but others think otherwise.

and the all-rap "Chronic" tour with Dr. Dre, Snoop Doggy Dogg, Boss, Onyx and Run-DMC being aborted) as are sniping, stickering, creative videos and the like.

Priority's Turner says, "You have to realize that as accepting as radio has become, it still just sells songs. I believe that a great visual is gonna sell more of the group. And that's what I'm in the business of selling. Isn't everyone?" ■

RAP

Up And Coming

A Tentative Selection Of Future Rap Product

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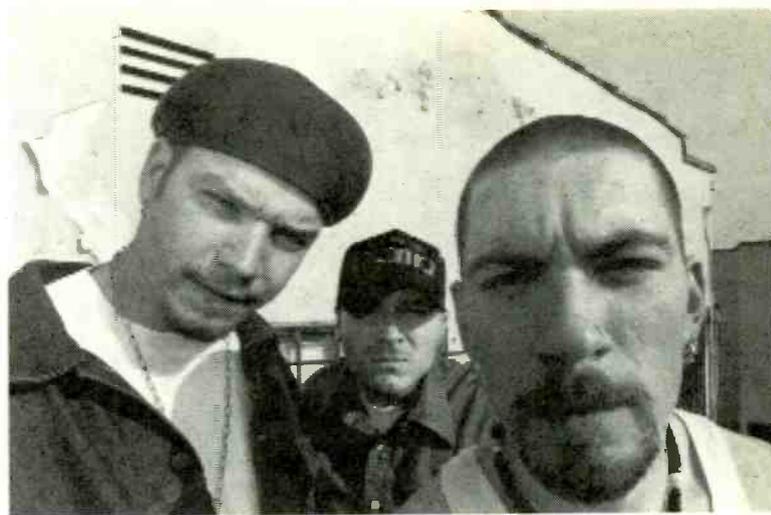
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Continued on page 62

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RAP

Up And Coming
 Continued from page 61

Tommy Boy
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 HOUSE OF PAIN
 LeSHAUN, "Ain't No Shame In My Game"
 WHOOLIGANZ, "Put Your Hands In The Air"

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Ultra Nate Waxes Poetic On Perils Of Divadom

*"The fountain of wisdom,
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that the future will not be tainted
by the past."*

THIS LYRICAL PASSAGE from "One Woman's Insanity," an Ultra Nate composition that also serves as the title track to her second Warner Bros. album, is riddled with carefully phrased but brutal honesty about the challenge facing almost every dance music act trying to



ULTRA NATE

grow beyond the sometimes confining walls of a nightclub.

The song speaks of a guardedly optimistic artist with a heightened awareness of the industry—and the stigma that must be overcome in order to break into the hotly competitive mainstream. And while there is plenty of room for interpretation, this woman's insanity appears to be her willingness to travel a road fraught with contradictions.

By now, most of clubland is well aware of Ultra Nate. Her 1991 debut, "Blue Notes In The Basement," drew critical kudos and heavy DJ action with such soulful, gospel-shaded house trinkets like "Scandal" and "Rejoice." It raised the Baltimore native to the deserved pedestal of dance divadom, though pop and urban radio sectors remained oblivious to the set's considerable charms.

Two years later, we have "One Woman's Insanity," a collection that manages to deliver more than a couple of solid club entries and several brisk, radio-friendly numbers. On board for production duties are longtime mentors the Basement Boys, as well as Nellee Hooper, Danny Madden, D-Influence, and SoulShock, CutFather & Karlin. While other dance albums geared toward attaining that elusive crossover hit seem sadly contrived, this one has an even tone and depth that feels natural and organic. The overall sound is accessible and clean; the songs are substantial; and Nate has developed a full-bodied, confident voice.



by Larry Flick

And yet, this project is struggling for attention—both inside and outside Warner Bros. Why? No one involved is feeling brave enough to speak for the record. Although we would like to swallow the litany rah-rah quotes like "We really believe in the strength of this record" and "We're very committed to taking this artist to a new level," it all smells a little too clichéd and pat to be appetizing. Sure, we know that the current single, "Show Me," is being worked at several formats—but how vigorously? For example, the track has been out there for more than a hot second, and that all-too-crucial video clip is just now being lensed. Better late than never? The jury is still deliberating.

What does this all amount to? In large part, an artist who continues to endure the push-and-pull of a career wherein she is a massive star on one street and virtually unknown at the turn of a corner. "It's been tough," Nate says. "But I have conviction and belief that I'm doing the right thing."

Ultra Nate's future beyond "Show Me" and "One Woman's Insanity" is uncertain—particularly when clubs are increasingly glutted with sound-alike divas, and as radio operates under what appears to be a one- or two-dance-song quota. We would love to fluff off on the strength of "One Woman's Insanity" and wax upbeat on its potential, but we think it is more important to point out the importance of carefully focused marketing and promotion plans—not to mention the need for open

minds on the other side of the fence. After all, what is the purpose of a good A&R brain and a committed artist when there is no follow-through?

ON THE BEAT: Chicago-based warbler Warren Rigg follows his previous single, "Who Are You Gonna Run To," with the equally cool "Didn't I Love You Right" (Strictly Hype). Produced by the singer, the track skates down a musical path that is so bright and festive that you fast forget that this is supposed to be a romantic lament. Rigg receives aid from the remixing hands of the reliably fierce Ralphie Rosario, DJ Attack, and Georgie Porgie, whose "GP's Love U Right Dub" is a bona fide slammer. Given the right amount of promotional TLC, this one could push Rigg to a deservedly higher career plateau.

Speaking of follow-ups, Wave proves that its highly successful debut, "Enjoy Life," was no one-off fluke by offering the way-stronger "Thoughts Of You" (EightBall, New York). Once again, Philippe Lefevre and the Rhythm Doctor weave a fabric of rich and complex melodies with cushiony but insinuating grooves. There is a rumbling tribal subtext in many of the mixes that should help broaden the act's already sizable following. Tasty icing on the cake is courtesy of DJ/vamp Evil-O, whose chants and heavy breathing will leave you sweaty all over.

Cyndi Lauper makes a credible club turn with "That's What I Think" (Epic), a jaunty, fun moment from her critically lauded "Hatful Of Stars" album. Lauper's husky vocal tones are woven into a spirited pop/house groove courtesy of Tommy Musto (it's good to see him working so much these days). His mixes range from NRgetic peak-hour fare to somewhat darker deep-house. Turn the record over for Junior Vasquez's versions, which are thicker and far more dubby. Watch this one—we are betting on it becoming a left-field sleeper hit.

The fine folks at Sire/WB have been edging toward getting k.d. lang's voice onto a credible club record for a while now. Well, they have finally gotten their wish with "Keep Me Moving," a fine entry from the "Even Cowgirls Get The Blues" film soundtrack. While lang's diehard fans may find the track too jolting a departure, club heads are likely to subscribe to its spine-crawling deep-house bassline and moody synth pads, deftly laid by producer/mixer Tony Garcia. Her voice actually sits more comfortably within this setting (as well as the rugged hip-hop environment of the other mixes) than anyone could have predicted.

Oh, and before people accuse the label of bastardizing lang, we want to point out that the original album version of "Keep Me Moving" already had a decidedly retro-disco feel.



Miss V's Vibeology. Most of Chicago's house music elite recently turned out to honor Connie Varvitsiotis, an outspoken mainstay of the town's club scene. She and friends celebrated her birthday, as well as her appointment as head of Vibe Music's new artist management division. Among her initial clients are Georgie Porgie, Terence FM, and Maurice Joshua. Others are expected to be announced in the coming months. The evening's revelers included, in the top row, from left, Matt Rivera, Joey Donatello, Joshua, Porgie, Nick, and Johnny D. In the middle row, from left, are Terence FM, Meechie, Varvitsiotis, Jennifer Prietz, and Terry Hunter. On the bottom row, from left, are Julio Bishop, Luis Santiago, and Chris Winter.

TID-BEATS: While radio continues to wallow in Janet Jackson's soft and romantic ballad "Again," club DJs have dipped into La J's current "janet." opus and transformed the album cut "Throb" into a dance smash. The virtually flawless sex-houser has just peaked at No. 2 on Billboard's Club Play Chart, and it is the first album cut to scale the chart in roughly 10 years. Though we hear that remixes of the song exist, Virgin Records does not plan to release 'em at this point. Instead, the label will issue "Because Of Love" in early February. Nothing has been approved yet, but David Morales, Frankie Knuckles, Cypress Hill's DJ Muggs, David Anthony, and Dar-

ryl James have turned in remixes... February also will see Virgin offering "Sex & Travel," the sophomore effort by Right Said Fred. A sneak preview of the set reveals more musically ambitious intentions, even though the lyrics are still a tad on the cheeky side. The sleaze-speed, funk-fortified "Turn Me On" and "Hands Up For Lovers" both have multiformat appeal, while "It's Not The Way" is frothy disco fun... The enduring Strictly Rhythm Records in New York will expand its operation with a new subsidiary, Groove On Records, which will be run the label's VP of A&R, George Morel. "Take Me" by Mr. Ragoo (aka DJ EFX) will be the label's first 12-inch, and it is due by the end of November.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING NOV. 27, 1993

CLUB PLAY

1. QUEEN OF THE NIGHT WHITNEY HOUSTON ARISTA IMPORT
2. ALL I WANT CAPTAIN HOLLYWOOD PROJECT IMAGO
3. BOOM SATIN & SCARLET ZYX
4. LIFE'S A BEAT PLAN B IMAGO
5. LOVE, PEACE, & HAPPINESS SOUL SOLUTION FFR

MAXI-SINGLES SALES

1. ALL I WANT CAPTAIN HOLLYWOOD PROJECT IMAGO
2. NO TIME TO PLAY GURU CHRYSALIS
3. BED ROCK THREE STEPS FROM NOWHERE 4TH & BROADWAY
4. LOVE CHANGES MK FEATURING ALANA VIRGIN
5. LITTLE DRUMMER BOY RUPAUL TOMMY BOY

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	9	★★★ No. 1 ★★★ SEX DRIVE ISLAND 535 500/PLG 1 week at No. 1	GRACE JONES
2	3	5	8	THROB VIRGIN ALBUM CUT	JANET JACKSON
3	5	9	8	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
4	6	11	7	MR. VAIN 550 MUSIC 77214/EPIC	CULTURE BEAT
5	8	16	6	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
6	1	2	10	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
7	10	15	7	FIESTA FATAL ATLANTIC 85721	B-TRIBE
8	12	22	5	L'ESPERANZA WARNER BROS. 41054	SVEN VATH
9	4	1	10	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	LONNIE GORDON
10	13	28	4	TRADICION EPIC 77192	GLORIA ESTEFAN
11	18	34	3	LEMON ISLAND 862 957/PLG	U2
12	7	3	9	GIVE IT UP FFRR 350 039/LONDON	THE GOODMEN
13	17	30	4	GO WEST EMI 58084/ERG	PET SHOP BOYS
14	15	20	7	IF I CAN'T HAVE YOU MCA 54737	KIM WILDE
15	22	32	4	WHAT IS LOVE EASTWEST 95981/ATLANTIC	EN VOGUE
16	14	8	11	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	DEBORAH HARRY
17	19	23	6	TOO MUCH INFORMATION CAPITOL 16489	DURAN DURAN
18	25	40	3	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
19	28	41	4	SHOW ME WARNER BROS. 41207	ULTRA NATE
20	16	6	12	I'M IN LUV MERCURY 862 463	JOE
21	23	26	7	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
22	9	7	10	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
23	20	10	12	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
24	32	43	4	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	THRILL KILL KULT
25	21	14	13	FUK DAT MAXI 2014	SAGAT
26	24	27	7	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
27	30	33	5	SONG OF LIFE MEDICINE/GIANT PROMO/WARNER BROS.	LEFTFIELD
28	31	37	5	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
29	26	19	9	HEAVEN KNOWS LV 77105/EPIC	LUTHER VANDROSS
30	42	—	2	★★★ Power Pick ★★★ YOUR LOVE KEEPS WORKING ON ME MCA 54785	JODY WATLEY
31	40	—	2	LOVE CHANGES VIRGIN 38413	MK FEATURING ALANA
32	44	—	2	CONGA TE SIRE 41038/WARNER BROS.	DOUBLEPLUSGOOD
33	11	12	12	MOVE ELEKTRA 61568	MOBY
34	43	47	3	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
35	NEW	1	1	★★★ Hot Shot Debut ★★★ SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
36	50	—	2	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	D-REAM
37	37	39	5	RAPTURE INSTINCT 4104	X-STATIK
38	45	49	3	U KNOCK ME ANGEL EYES 5412	WARNING
39	NEW	1	1	I'M BEAUTIFUL DAMMIT! A&M 0411	UNCANNY ALLIANCE
40	36	35	6	DANCE E-SA 22027	CLUB CULTURE
41	29	21	12	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
42	NEW	1	1	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
43	38	31	6	AIN'T NO MAN A&M 8199	DINA CARROLL
44	41	44	4	IN MY HOUSE C-FOUR 36020	LAURIE ROTH
45	48	—	2	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	URBAN COOKIE COLLECTIVE
46	49	48	3	WHERE DO WE GO? FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
47	NEW	1	1	I LOVE MUSIC EPIC 77285	ROZALLA
48	46	45	4	LET ME RIDE DEATH ROW/INTERSCOPE 53840/ATLANTIC	DR. DRE
49	33	24	8	SPACE TIME DISCO RCA 62488	DEFINITION FX
50	27	13	11	DREAMS GO!DISCS/LONDON 857 141/PLG	GABRIELLE

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	3	★★★ No. 1 ★★★ FREAKIT (M) (T) (X) EASTWEST 95984/AG 2 weeks at No. 1	DAS EFX
2	3	7	12	GIVE IT UP (M) (T) (X) FFRR 350 039/LONDON	THE GOODMEN
3	5	4	8	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	SALT-N-PEPA
4	4	1	4	AWARD TOUR (T) (X) JIVE 42186	A TRIBE CALLED QUEST
5	7	8	9	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
6	8	5	14	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
7	10	10	6	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
8	9	6	21	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
9	2	3	7	GANGSTA LEAN (M) (T) CAPITOL 58045	DRS
10	14	32	6	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
11	11	9	9	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	XSCAPE
12	NEW	1	1	★★★ Hot Shot Debut ★★★ HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
13	6	13	4	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
14	12	16	9	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	GABRIELLE
15	13	12	4	69 (M) (T) (X) UPTOWN 54751/MCA	FATHER
16	25	31	16	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
17	39	—	2	WHAT IS LOVE/RUNAWAY LOVE (T) EASTWEST 95981/AG	EN VOGUE
18	15	11	13	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
19	22	26	21	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
20	27	36	12	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
21	43	—	2	REAL MUTHAPHUCKKIN' G'S (T) RUTHLESS 5508/RELATIVITY	EAZY-E
22	47	34	10	★★★ Power Pick ★★★ 93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
23	24	—	2	LEMON (T) ISLAND 862 957/PLG	U2
24	31	33	8	HOW MANY EMCEE'S (MUST GET DISS'D) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
25	NEW	1	1	SAME OLD S**T (T) RELATIVITY 5510	MC REN
26	37	19	7	I'M A PLAYER (M) (T) JIVE 42152	TOO SHORT
27	29	—	2	HEAT IT UP (T) MCA 54742	RAKIM
28	16	15	14	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	SWV
29	19	23	9	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	NAUGHTY BY NATURE
30	RE-ENTRY	4	4	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3
31	NEW	1	1	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO
32	17	14	10	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	ERICK SERMON
33	RE-ENTRY	4	4	I'LL BE LOVING YOU (T) VIPER 1002/METROPOLITAN	COLLAGE
34	45	27	5	SEX ME (T) (X) JIVE 42185	R. KELLY
35	RE-ENTRY	4	4	COUNTY LINE (M) (T) (X) TOMMY BOY 577	COOLIO
36	23	21	5	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	BORN JAMERICANS
37	21	41	12	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	ONYX
38	NEW	1	1	I GO ON (M) (T) FIRST PRIORITY 95995/AG	MC LYTE
39	28	42	5	METHOD MAN (T) LOUD 62530/RCA	WU-TANG CLAN
40	38	30	4	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	MAD LION
41	20	22	7	FOREPLAY (M) (T) (X) RIP-IT 1001/ILC	RAAB
42	NEW	1	1	SUME SIGH SAY (T) FREEZE 50049	HOUSE OF GYPSIES
43	NEW	1	1	I'M LOOKING FOR THE ONE (T) (X) JIVE 42182	JAZZY JEFF & FRESH PRINCE
44	35	43	6	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
45	42	45	4	CATCH A BAD ONE (M) (T) ELEKTRA 61529	DEL THA FUNKEE HOMOSAPIEN
46	34	24	5	I'M REAL (M) (T) (X) RUFFHOUSE 77237/COLUMBIA	KRIS KROSS
47	RE-ENTRY	2	2	GO WEST (T) (X) EMI 58084/ERG	PET SHOP BOYS
48	RE-ENTRY	4	4	MAKE ROOM (T) LOUD 62578/RCA	THA ALKAHOLIKS
49	41	28	16	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	ROBIN S.
50	NEW	1	1	FUK DAT (M) (T) MAXI 2014	SAGAT

○ 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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- 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? -
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Country Boom Still Resounding Format Grows Among All Ages, Survey Shows

■ BY PETER CRONIN

NASHVILLE—One of the big questions perplexing Nashville's industry insiders during these past few successful years has been whether country music will ride its current wave of popularity into the next century, or whether the current boom will go down in history as yet another Urban Cowboy-like phenomenon. But according to the just-released Simmons Study Of Media And Markets, the country music boom is far from over. In fact, the study shows that as its audience gets younger, country radio is widening its lead as America's most popular format.

The annual survey, conducted by Houston-based Simmons Market Research, gauges and cross-references radio, network TV, cable, syndication, print, and other media against demographics, psychographics, product usage, and media exposure.

According to the study, the country music audience grew among all age

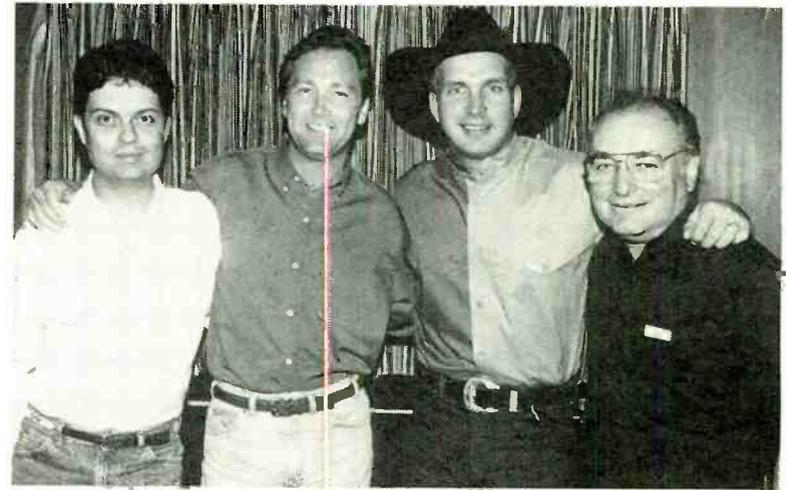
groups, and the 18-to-24-year-old demographic showed 1992's greatest gains, with listenership growing by 34%, reflective of the recent rise of "young country" formats nationwide. Surprisingly, the next-greatest gains were seen in the over-65 demographic, where country listenership increased 29%.

The survey contrasts the summer Arbitron ratings, which find country flat. (See story, page 1.)

The Simmons survey should help to allay the fears recently expressed by some at country radio following drops in market share for some country stations, a slip that can be attributed partially to increased competition and higher-powered country stations opening in those same markets. In the face of big competition, some of these outlets have switched to other formats, most notably to news/talk radio, which, with a 23% gain in listenership, was the only format to show larger percentage growth than country, which gained 9%.

Though some stations have suffered, country music listenership remains on the rise overall. According to the study, country radio now reaches 41.6% of U.S. adults, as opposed to adult contemporary's 31.5% and N/T radio's 26.6%.

Also, according to the study's regional breakdown, the country music boom is an increasingly nationwide phenomenon, with significant growth in every part of the country during the last year. The strongest gains were seen in the traditionally weak Northeast, where the study showed an impressive listenership increase of 48% over 1992.



Road Wariner. Arista's Steve Wariner celebrates the completion of "Gotta Drive," his new promotional radio CD. Pictured, from left, are project co-producer Jim Della Croce, Wariner, special guest Garth Brooks, and co-producer Milan Bogdan.

'Steppin' Country' Promo Book Joins Album, Video Releases

NASHVILLE—Sony Music has launched the second phase of the "Steppin' Country" dance project that it debuted in July, with the release of "The Official 'Steppin' Country' Handbook."

The handbook is being distributed to country music video shows and pools. It outlines a series of potential promotions and lists materials that Sony will provide to those approved to undertake the promotions.

Both phases of the project are built around Sony's "Steppin' Country" album, which contains dance mixes of country hits by acts from the company's Columbia and Epic labels.

Artists featured on the album are Dolly Parton, Ricky Van Shelton, Collin Raye, Mary-Chapin Carpenter, Patty Loveless, the Gibson/Miller Band, Joe Diffie, Larry Boone, and Stacy Dean Campbell.

In addition to the album, Sony has

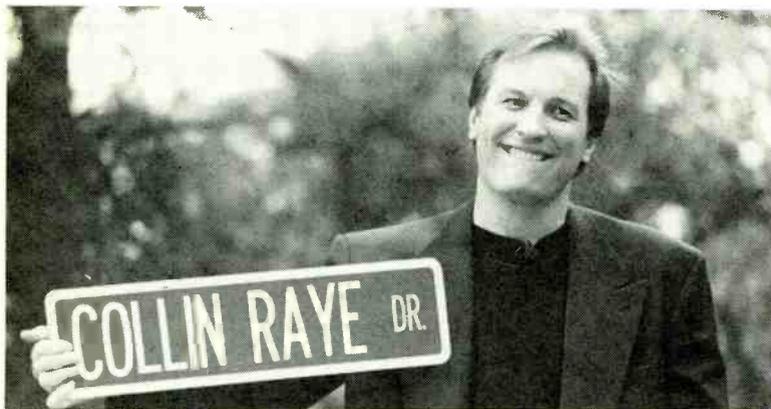
released two compilation videos, each of which features four music videos, dance recommendations, and a how-to-dance clip.

The album and videos were released in late July. Both the album and the Epic video have charted in Billboard.

Some promotions the handbook suggests are tied to specific songs on the album and videos, and specify ways in which the video show or pool can tie in retailers of country-oriented products, shopping malls, and health clubs.

Among the point-of-purchase offerings are posters, counter bins, and contest entry forms. Prizes for on-air or local event giveaways include "Steppin' Country" cassettes and videos as well as CDs by Diffie, Gibson/Miller, Loveless, Raye, Shelton, and Carpenter.

EDWARD MORRIS



A Good Sign. Epic recording artist Collin Raye flashes his best 'aw, shucks' grin at a ceremony in his hometown of DeQueen, Ark. The town recently saluted its most famous native son by renaming a stretch of U.S. Highway 70 in his honor.

One-Stop Shopping For Great Music On TV Underappreciated TNN Showcase Deserves Attention

SHOP TALK: Country music and TV have always been odd bedfellows. From the cornball humor and hay-bale sets of "Hee Haw" to the Nash/Vegas talk-show glitz of "Nashville Now" and the new "Music City Tonight," most of these shows are as much about "showbiz" as music. But, hey, this is TV, after all. Occasionally, though, a program comes along that puts musical considerations ahead of demographics. PBS' "Austin City Limits" springs to mind. For going on two decades, the Texas-based show has brought American roots music—live and loud—into our living rooms. But there's another oasis in the TV/music desert that perhaps hasn't gotten the attention it deserves. For the past couple of years, TNN's "American Music Shop" has been showcasing the best country and roots-based artists in a refreshingly musical, non-sense setting every week. The show's house band—king fiddler **Mark O'Connor**, dobro whiz **Jerry Douglas**, piano man **Matt Rollings**, and the rhythm section of bassist **Glenn Worf** and drummer **Harry Stinson**—combine bluegrass virtuosity with Nashville-session-player feel and precision. **David Letterman** may lay claim to the world's most dangerous band, but, to the performers visiting "Music Shop," you just *know* this band feels a lot more comfortable. Which is not to characterize "American Music Shop" as a show that plays it safe. On the contrary, the show's strength is its ability to take chances and present a wide variety of artists, playing live in complementary yet challenging settings.

Sadly, **Brian O'Neill**, TNN's director of creative services and creator of "Music Shop," says the show's music-only format may be a little too challenging for today's remote control-driven audience. For O'Neill and "American Music Shop," connecting with the mainstream has been an uphill battle.

"A lot of media people defer from writing about the show, so it's difficult," O'Neill says. "Some TV reviewers won't touch it because they feel they're not qualified. Meanwhile, music writers are really not interested, because they're talking about the artists, the records, and their editors are saying 'forget about TV.'"

The idea for a show like "Music Shop" was on O'Neill's mind when he moved his family from Philadelphia to Nashville in 1989 to take the job at TNN. "I had originally come to town to film a national public

service announcement with **Ricky Skaggs**, and somebody sent me down to the Exit Inn, where this new guy, **Lyle Lovett**, was doing a showcase," O'Neill says. "I didn't even know what a showcase was. I said to myself, 'If this is what I've been missing, I'm moving to Nashville.'"

While country stars like **Vince Gill**, **Trisha Yearwood**, **Mark Chesnutt**, and **Emmylou Harris** regularly appear on the show, the "Music Shop" guest list tends to lean toward other critically respected artists who rarely are seen on television, such as **Alison Krauss**, **Nanci Griffith**, **Guy Clark**, **Maura O'Connell**, and **Jim Lauderdale**. And some of the guest pairings—**Lee Roy Parnell** with **Gatemouth Brown**, for example—have been downright inspired. For O'Neill, just trying to juggle the show's tapings to fit the schedules of the guest artists is a full-time job,

but the unassuming crusader isn't slowing down.

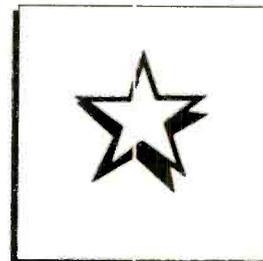
"I say to myself, 'If I could just grab some of my friends whose lives have gotten so busy that they have no time for music, and just inject them with this stuff, they'd be believers,'" says O'Neill. "Instead of having to wait two years for **John Prine** to come to my town, now I'm in a position to put

these people on television. I'm doing this for all the people who are starving out there."

ROLL OVER, ROY ACUFF: Older TNN viewers soon may be hungry for the bygone days of **Ralph Emery**. In a move that vividly reflects country music's changing demographic, the network has announced that it will broadcast from this year's spring break festivities in the resort town of South Padre Island, Texas.

Billy Ray Cyrus and **Travis Tritt** will headline a decidedly "young country" lineup that also includes **Marty Stuart**, **Aaron Tippin**, **Diamond Rio**, **Lari White**, **Confederate Railroad**, the **Gibson/Miller Band**, and **Radney Foster**. The 24 hours of live programming, which will be spread over three consecutive days (March 16-18), also will feature "popular college activities" like "Human Pyramid" and "Celebrity Volleyball." Now, *that's* country.

WE SHELBY FREE: Industry bigwigs and media weasels gathered last Tuesday at Nashville's SIR Studios, and were treated to the freebie of the year—a
(Continued on page 68)



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 127 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	12	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
★ ★ ★ NO. 1 ★ ★ ★ 1 week at No. 1					
2	1	2	13	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	MARK CHESNUTT (V) MCA 54718
3	5	7	11	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
4	4	5	17	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	COLLIN RAYE (V) EPIC 77118
5	7	11	12	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
6	8	12	18	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
7	6	9	15	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
8	3	1	13	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
9	12	14	13	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
10	14	17	19	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18385
11	13	15	11	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
12	16	18	8	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	TANYA TUCKER (V) LIBERTY 17594
13	18	22	7	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	TRISHA YEARWOOD (C) (V) MCA 54734
14	21	24	9	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	DOUG SUPERNOW (V) BNA 62638
15	17	23	13	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
16	20	21	14	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, O. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
★ ★ ★ AIRPOWER ★ ★ ★					
17	24	29	6	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	DOUG STONE (C) (V) EPIC 77228
★ ★ ★ AIRPOWER ★ ★ ★					
18	23	28	6	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
19	22	25	7	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT
20	10	3	14	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
21	11	6	15	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
22	28	34	7	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL (C) (V) WARNER BROS. 18411
23	30	32	5	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNONNA (V) CURB 54754/MCA
24	9	8	18	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 62576
25	32	39	5	LIVE UNTIL I DIE J. STROUD (C. WALKER)	CLAY WALKER (C) (V) GIANT 18332
26	31	33	11	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
27	15	13	14	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
28	36	41	8	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
29	26	20	18	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
30	19	16	15	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
31	25	10	17	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
32	33	36	6	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEFNEY)	AARON TIPPIN (C) (V) RCA 62657
33	35	42	10	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	JOHN BERRY (V) LIBERTY 17518
34	27	19	16	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
35	38	40	8	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
36	34	38	8	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
37	42	54	3	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
38	37	31	19	PROP ME UP BEHIND THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	JOE DIFFIE (C) (V) EPIC 77071

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	35	17	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
40	55	—	2	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK (C) (V) RCA 62700
41	41	47	5	WORTH EVERY MILE G. BROWN (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT
42	49	66	3	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	TOBY KEITH (C) (V) MERCURY 862 262
43	45	59	4	SHE'D GIVE ANYTHING C. FARRER (J. STEELE, C. FARRER, V. MELAMED)	BOY HOWDY CURB PROMO SINGLE
44	40	30	19	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
45	44	51	11	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
46	47	53	5	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
47	43	44	20	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA (C) (V) CURB 54689/MCA
48	65	—	2	YOU WILL E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	PATTY LOVELESS (C) (V) EPIC 77271
49	48	55	5	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. QUILLLEN, R. HELLARD)	TRACY BYRD (C) (V) MCA 54735
50	59	75	3	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
51	50	65	3	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	STEVE WARINER (V) ARISTA 1-2609
52	53	61	3	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	GEORGE JONES (V) MCA 54749
53	60	67	3	WERE YOU REALLY LIVIN' R. L. PHELPS, D. PHELPS (R. L. PHELPS, D. PHELPS)	BROTHER PHELPS (C) (V) ASYLUM 64598
54	58	60	5	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
55	56	56	19	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
56	57	57	20	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
57	52	49	18	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
58	62	62	5	TAKE IT EASY J. STROUD (J. BROWNE, G. FREY)	TRAVIS TRITT GIANT ALBUM CUT
59	54	50	18	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
60	70	—	2	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	BLACKHAWK (C) (V) ARISTA 1-2568
61	51	58	8	UNBREAKABLE HEART H. EPSTEIN (B. TENCH)	CARLENE CARTER (C) (V) GIANT 18373
62	68	73	4	WE CAN LOVE S. HENDRICKS, L. STEWART (M. BEESON, J. COLUCCI)	LARRY STEWART (V) RCA 62696
63	66	68	5	DREAM YOU M. WRIGHT (J. PHILLIPS, C. WISEMAN)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
64	69	72	5	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON GIANT ALBUM CUT
65	46	46	10	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
66	73	—	2	CONFESSIN' MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
67	64	64	18	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
68	67	74	4	NOTHING IN COMMON BUT LOVE M. LAWLER, H. SHEDD (C. WISEMAN, D. LOWERY)	TWISTER ALLEY (C) (V) MERCURY 862 846
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
69	NEW ▶	—	1	NO MORE CRYIN' J. LEO (T. MCBRIDE, J. LEO)	MCBRIDE & THE RIDE (V) MCA 54761
70	61	52	20	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
71	63	63	7	HIGH POWERED LOVE A. REYNOLDS, R. BENNETT (T. J. WHITE)	EMMYLOU HARRIS (C) (V) ASYLUM 64610
72	NEW ▶	—	1	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J. STROUD, J. CARLTON (J. L. WALLACE, T. SKINNER)	DARON NORWOOD (C) (V) GIANT 18386
73	NEW ▶	—	1	CRYIN' TIME R. LANDIS (B. OWENS)	LORRIE MORGAN (V) FOX 62707/BNA
74	74	—	2	HE FEELS GUILTY D. JOHNSON, C. JACKSON (V. THOMPSON, T. FOLK)	BOBBIE CRYNER (C) (V) EPIC 77195
75	NEW ▶	—	1	SAWMILL ROAD M. POWELL, T. DUBOIS (S. HOGIN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER GIANT
2	1	—	2	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
3	2	1	4	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD MCA
4	4	2	9	CHATTANOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
5	3	—	2	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB
6	5	3	3	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
7	7	4	4	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE EPIC
8	9	5	6	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC
9	8	7	7	EVERY LITTLE THING H. EPSTEIN (C. CAR) ER, A. ANDERSON)	CARLENE CARTER GIANT
10	11	6	8	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
11	6	—	2	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS ASYLUM
12	12	9	19	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY
13	10	—	2	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	13	8	15	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS EPIC
15	15	11	18	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
16	19	—	2	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS MERCURY
17	14	12	8	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNOW BNA
18	20	14	3	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN RCA
19	17	15	11	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON BNA
20	16	10	7	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS.
21	21	16	22	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
22	18	13	9	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN ARISTA
23	22	17	15	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA CURB
24	—	20	15	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA
25	—	21	18	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL ARISTA

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

COUNTRY CORNER



by Lynn Shults

REGISTERING ITS 32nd No. 1 single, with "Reckless" (2-1), is Alabama. The song was co-written by Jeff Stevens and Michael Clark and produced by Josh Leo and Larry M. Lee. Much has been written about the boys from Fort Payne, Ala., making it difficult to find something original to write about. Rather than make a feeble attempt to create something new by reaching for some abstract subplot, I have chosen to refresh your mind with some rather remarkable facts about Alabama. The group had 27 No. 1s in the '80s. It put together a string of 21 consecutive No. 1s, from "Tennessee River" in May 1981 through "Southern Star" in February 1990. Out of 40 singles released by RCA, Alabama has racked up 32 No. 1s, seven top fives, and one top 10; meanwhile, the band has scored seven No. 1 albums. In case you missed it, 39 of the group's 40 singles released on RCA have peaked inside the top five. That's a percentage of 97.5%. Statistics of this sort are unheard of in the business. Alabama's track record of musical and professional integrity is a standard of which everyone in the industry should be aware. Its career has been managed to almost textbook perfection.

THE MOST ACTIVE TRACK on the singles chart is "State Of Mind" (55-40) by Clint Black, followed by "A Little Less Talk And A Lot More Action" (49-42) by Toby Keith; "You Will" (65-48) by Patty Loveless; "Live Until I Die" (32-25) by Clay Walker; "She'd Give Anything" (45-43) by Boy Howdy; "My Baby Loves Me" (8-6) by Martina McBride; "Is It Over Yet" (30-23) by Wynonna; "God Blessed Texas" (14-10) by Little Texas; "Wild One" (28-22) by Faith Hill; and "We Just Disagree" (59-50) by Billy Dean.

ALBUM SALES INCREASED BY 12% as the annual year-end buying frenzy begins. "Common Thread: The Songs Of The Eagles" (1-1) continues to pave the way. The album captures the Top Country Albums Greatest Gainer award for the third consecutive week. Retail sales of the album increased by more than 14,500 units, an increase of 14% over the previous week. The Pacesetter award, for the album with the greatest percentage increase, goes to "Let There Be Peace On Earth" (12-7) by Vince Gill, with an increase in retail sales of 65%. Albums also showing strong gains are "Outskirts Of Town" (33-30) by Sawyer Brown; the various-artists compilation "Today's Top Country" (50-49); "A Lot About Livin' (And A Little 'Bout Love)" (5-4) by Alan Jackson; "Soon" (19-18) by Tanya Tucker; and "The Chase" (45-42) by Garth Brooks. Debuting at No. 73 is "Take Me As I Am" by Faith Hill.

XMAS TITLES GALORE ON THE CATALOG CHART: Eight Christmas albums are now on the Top Country Catalog Albums chart. "Beyond The Season" (2-1) by Garth Brooks leads the way, followed by "Merry Christmas Strait To You" (12-4) by George Strait; "Merry Christmas To You" (debut-10) by Reba McEntire; "Once Upon A Christmas" (debut-12) by Kenny Rogers and Dolly Parton; and "Alabama Christmas" (debut-18) by Alabama.

SIX BACKWARD BULLETS appear on the singles chart. In the past, radio was mostly in the dark as to what was really happening to records receiving backward bullets. Now, thanks to BDS detections, one can do one's own research and make judgments based on valid information instead of having to rely on a verbal network.

Star-Studded Country Soundtrack Due

NASHVILLE—MCA Records will release the country-dominated soundtrack album for "8 Seconds" Jan. 18. The New Line Cinema film, which stars Luke Perry, chronicles the short life of rodeo star Lane Frost and is set for a February debut.

Performers on the album and their songs include John Anderson, "Burnin' Up The Road"; McBride & the Ride, "No More Cryin'"; Vince Gill, "When Will I Be Loved"; Pam Tillis, "Pull Your Hat Down Tight"; Karla Bonoff, "Standing Right Next To Me"; Brooks & Dunn, "Ride 'Em High, Ride 'Em Low"; Reba McEntire, "If I Had Only

Known"; Mark Chesnutt, "Texas Is Bigger Than It Used To Be"; Patty Smyth, "You Hung The Moon"; Billy Dean, "Once In A While"; Bill Conti, "Lane's Theme"; and new MCA country artist David Lee Murphy, "Just Once."

The McBride & the Ride cut, which went for reports Nov. 8, was the first single from the album. The music video of the single is in "Hot Shot" rotation (four plays a day) on Country Music Television.

Producers for the omnibus project were James Stroud, Josh Leo, Pam Tillis, Keith Thomas, Ronnie Dunn, Tony

Brown, Andrew Gold, Kenny Edwards, Reba McEntire, Mark Wright, Don Was, and Bill Conti.

Subsequent singles will be the Murphy cut, scheduled for release Feb. 19; Dean's "Early Winter"; and Bonoff's for the pop market, at a date not yet set.

Although famous in rodeo circles as a bull rider, Lane Frost was not known to Americans at large until 1990, when Garth Brooks showed scenes of his work in his music video for "The Dance." Less than a year before the video was made, Frost was killed at age 25 by a bull.

EDWARD MORRIS

HIGH SEAS ADVENTURE

(Continued from page 10)

that it will "participate in the emerging interactive entertainment technologies" as well.

"We're certainly going to look at cable [television prospects]," Kirsch adds. "With 500 channels, you can certainly have a [sizable] audience."

"There are a lot of ways to make money in publishing," Kirsch adds. "An independent has to think of alternate ways to do things." As an exam-

ple, he says that for "some of our writers who are artists, we may cut our own records with them at first."

STAFF ASSEMBLY

Kirsch says the Nashville office may employ as many as four staffers within its first year. Already on board is administrative assistant Tuttie Jackson.

High Seas is the umbrella name of

the company. Kirsch says he is waiting for clearances of other names submitted for the company's component catalogs.

While at PolyGram, Kirsch was responsible for signing such writers, artist/writers, and producer/writers as Kostas, Rory Bourke, Marty Stuart, Lee Roy Parnell, Hal Ketchum, Reba McEntire, Radney Foster, Alison Krauss, Ricky Van Shelton, Tony Brown, Steve Fishell, and Doug Johnson.

Fitzgerald Hartley Co. manages Vince Gill, Ketchum, Foster, Patty Loveless, Restless Heart, Larry Stewart, and Carlene Carter, among others. Currently, it is involved in music supervision for the movie "Maverick," starring Mel Gibson, Jodie Foster, and James Garner, which is due for release in the spring.

NASHVILLE SCENE

(Continued from page 66)

sneak peak at Shelby Lynne's upcoming tour of duty, opening for Kenny Rogers on the revolving stages of America. Judging by the performance we saw, ol' Kenny's going to have a tough act to follow. Singing into a really cool-looking vintage microphone (and standing on a wooden box), the diminutive Lynne ran through a bunch of songs

from her country-singin' "Temptation" album, backed by a 14-piece, horn-blasting band. When that bunch let loose, the people in the front rows had their hair blown back like the guy in the Maxell commercial. Lynne is probably the only singer in Nashville who can hold her own against a band of this intensity. This show is a must-see.

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko 212-536-5292

FOR THE RECORD

Billboard was really under par on the Nov. 20 table of contents, in which country artist Rick Trevino was mistakenly called Lee Trevino. We hope no one is tee'd off over the error.

On a more serious note, the first single from Trevino's debut records is "Just Enough Rope" ("Bastante Cordon").

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
39 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP	21 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
2 ALMDS'T GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	67 FALLIN' NEVER FELT SO GOOD (Patriz Janus, ASCAP/WB, ASCAP) WBM
5 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	11 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
19 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	10 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
30 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	60 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP)
32 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	57 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP
66 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI)	24 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP
73 CRYIN' TIME (Sony Tree, BMI/Beachaven, BMI/Jarest, ASCAP)	36 HAMMER AND NAILS (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL
54 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	74 HE FEELS GUILTY (EMI April, ASCAP/Idea Of March, ASCAP/Warner-Tamerlane, BMI)
20 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	71 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)
16 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	52 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
63 DREAM YOU (WB, ASCAP/Bamatuck, ASCAP/Almo, ASCAP) WBM/CPP	59 HURRY SUNDOWN (Warner-Tamerlane, BMI/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP
51 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI)	46 I CAN'T TELL YOU WHY (Jeddrab, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
	14 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
	27 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)
	70 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI)
	68 NOTHING IN COMMON BUT LOVE (Almo, ASCAP/Micropterus, ASCAP) CPP
	34 NO TIME TO KILL (Blackened, BMI) CPP
	29 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
	47 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
	7 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
	38 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
	15 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	1 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
	75 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI)
	43 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP)
	8 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
	65 SMALL PRICE (MCA, ASCAP/Music Corp. Of America, BMI) HL
	18 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
	35 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)
	26 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
	13 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
	12 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himonsell's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	40 STATE OF MIND (Copyright Control)
	58 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
	64 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
	4 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
	55 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
	44 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
	62 WE CAN LOVE (EMI April, ASCAP/Hartland Express, ASCAP)
	50 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI)
	53 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)
	49 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
	22 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL
	41 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
	48 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	1	1	5	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
2	2	2	7	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
3	3	3	11	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
4	5	5	58	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	4	4	7	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
6	7	7	3	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
*** PACESETTER ***						
7	12	17	9	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	7
8	8	6	63	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
9	10	13	34	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	6	—	2	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	6
11	9	8	27	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
12	11	9	21	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
13	13	10	38	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
14	14	11	81	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
15	15	12	21	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
16	16	14	15	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	13
17	17	19	61	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
18	19	18	4	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
19	18	15	18	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
20	20	23	5	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	20
21	21	24	27	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
22	22	22	36	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
23	28	26	166	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
24	23	16	5	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
25	25	20	53	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
26	27	25	118	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
27	26	28	64	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
28	24	21	72	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
29	29	27	78	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
30	33	34	14	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
31	30	29	14	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
32	32	33	30	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
33	31	32	58	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
34	37	36	237	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
35	35	31	48	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
36	34	30	30	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
37	38	35	36	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
38	36	—	2	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	40	38	114	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
40	39	39	24	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
41	41	37	8	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
42	45	41	60	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
43	44	42	131	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
44	43	43	85	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
45	46	45	92	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
46	47	48	65	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
47	48	50	59	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
48	42	40	7	EMMYLOU HARRIS ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	34
49	60	58	3	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	49
50	50	47	21	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
51	54	49	12	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
52	58	52	30	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
53	52	46	63	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
54	49	44	30	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
55	53	55	9	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
56	65	—	2	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	56
57	59	56	66	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
58	56	54	140	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
59	55	53	11	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
60	51	51	4	SOUNDTRACK FOX 66313/RCA (10.98/16.98)	THE BEVERLY HILLBILLIES	51
61	57	57	21	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
62	61	59	102	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
63	63	63	183	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
64	64	60	123	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
65	68	62	13	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
66	69	61	29	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
67	62	64	33	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
68	67	65	88	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
69	66	—	2	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	66
70	RE-ENTRY	—	134	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
71	72	—	2	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD	71
72	74	70	12	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
*** HOT SHOT DEBUT ***						
73	NEW ▶	—	1	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	73
74	RE-ENTRY	—	126	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
75	73	67	18	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21

○ 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 27, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	1 week at No. 1 BEYOND THE SEASON	4
2	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	132
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	130
4	12	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	14
5	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	117
6	7	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	23
7	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	132
8	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	132
9	8	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	12
10	—	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	10
11	14	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	130
12	—	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	15
13	10	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	131

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	7
15	15	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	15
16	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	130
17	13	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	89
18	—	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	14
19	—	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	15
20	16	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	23
21	17	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	43
22	19	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	77
23	—	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	12
24	—	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	16
25	20	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	14

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

Artists & Music

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	4	5	MICHAEL W. SMITH REUNION 0086/WORD	1 week at No. 1 FIRST DECADE 1983-1993
2	1	5	CARMAN SPARROW 1387	THE STANDARD
3	3	7	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
4	6	5	WHITE HEART STARSONG 8277	HIGHLANDS
5	2	51	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	9	5	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
7	5	7	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
8	NEW▶		PETRA DAYSRING 4238/WORD	WAKE-UP CALL
9	NEW▶		SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
10	14	3	WAYNE WATSON DAYSRING 4239/WORD	A BEAUTIFUL PLACE
11	7	29	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
12	16	5	4 HIM BENSON 2187	SEASON OF LOVE
13	13	7	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
14	8	25	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
15	10	5	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
16	15	63	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
17	NEW▶		GLAD BENSON 2227	ACAPELLA HYMNS
18	18	11	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
19	11	71	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
20	17	57	4 HIM BENSON 2960	THE BASICS OF LIFE
21	26	71	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
22	28	5	CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP
23	29	55	NEWSBOYS STARSONG 8251	NOT ASHAMED
24	25	5	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
25	32	49	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
26	12	13	CINDY MORGAN WORD 9386	A REASON TO LIVE
27	22	35	CARMAN SPARROW 1339	ABSOLUTE BEST
28	20	135	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
29	21	9	ANGIE & DEBBIE FRONTLINE 9470/DIAMANTE	ANGIE & DEBBIE
30	35	3	MICHAEL W. SMITH REUNION 0085/WORD	WONDER YEARS
31	23	13	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
32	34	3	BRUCE CARROLL WORD 9381	WALK ON
33	24	25	MARGARET BECKER SPARROW 1343	SOUL
34	RE-ENTRY		AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
35	38	87	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
36	33	27	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
37	NEW▶		SHIRLEY CAESAR WORD 9391	STAND STILL
38	27	15	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
39	19	19	WES KING REUNION 0078/WORD	THE ROBE
40	31	71	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY

● 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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TYSCOT

Gospel LECTERN™



by Bob Darden

“SOUL MISSION” (Myrrh Records), the collaboration between Darrell Brown and David Batteau—and featuring the likes of Mavis Staples, Steve Cropper, Booker T. Jones, Tata Vega, and others—is one of 1993’s best releases in contemporary Christian music. It boasts remarkable voices and songs, performed with unabashed, unashamed soul. Kind of what rock’n’roll was once all about.

Alas, the CCM format, for the most part, has been lily-white for the past decade. The current chart features only a few African-American artists: the Winans, Angie & Debbie, Helen Baylor, and Ron Kenoly (DC Talk has a racially mixed membership).

How successful Myrrh will be in marketing “Soul Mission” in the days ahead will be watched closely inside and outside the gospel music industry.

Still, a handful of Rhino Records releases have more gospel-flavored emotionalism than all but a handful of the very best CCM releases.

Aretha Franklin’s epic “Queen Of Soul” set, Solomon Burke’s towering “Home In Your Heart,” Wilson Pickett’s “A Man and a Half,” the upcoming Otis Redding set, and others not only remind us how much rock owes to R&B, it reminds us how much we all owe to gospel.

And all of these artists released songs that coexisted easily on the Hot 100 Singles chart with white pop and rock tunes. And today’s mainstream Billboard album and singles charts are still colorblind.

But the same can’t be said, at least not to the same

degree, about the contemporary Christian genre. Ultimately, I guess I always thought/expected/hoped/dreamed that Christians—and the Christian music format—would lead the way, would become colorblind before the rest of the world. And I also hoped that someday there would be no gospel music, no contemporary Christian music, just music—music by artists wanting to share the all-inclusive message of Jesus Christ.

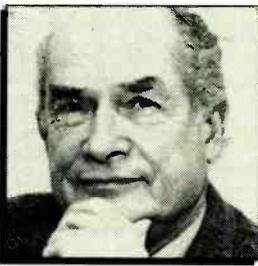
THE FEISTY R.E.X. label continues to do neat stuff. To wit: Preproduction has begun on the label’s Steve Taylor tribute album, “I Predict A Clone.” The May ’94 release will feature Taylor covers by the likes of Circle of Dust, Sixpence None The Richer, Jan Krist, Bride, Dig Hay Zoose, and others. (In the meantime, don’t miss Taylor’s wonderful new release, “Squint,” on Warner Alliance.)

Speaking of Circle Of Dust (aka Brainchild), the industrial band’s music has been heard a lot recently on episodes of “MTV Sports.” The group also performed at the recent CMJ Convention in New York and opened for Cathedral and Fight at the Roxy.

Among R.E.X.’s new signings are Bliss Bliss (composed of Renee Garcia and Lang Bliss) and PASSAFIST (featuring Waco and Reno Caruso from the late, lamented Chagall Guevara). Garcia had a couple of albums on Reunion in the ’80s, while Bliss once drummed for Geoff Moore & the Distance, among others. Waco and Reno sound suspiciously like *nom de plumes* for Lynn Nichols and Dave Perkins.

Meanwhile, Jan Krist (whose “Decapitated Society” is one of this year’s best) will be releasing “Wing And A Prayer” in December for R.E.X.’s Storyville label.

Classical KEEPING SCORE™



by Is Horowitz

PERSONNEL NOTE: Recent rumors that a top classical label post might soon become available were confirmed when it was learned that David Weyner’s contract as president of PolyGram Classics & Jazz will not be renewed. He vacated his office Nov. 12. As of press time, no replacement had been announced. Weyner, associated with PolyGram for the past 14 years, was named head of his division 4½ years ago, taking over for Guenter Hensler, now worldwide chief of BMG Classics.

CLASSICAL INITIATIVE: A panel of industry execs will meet Tuesday (23) in New York to craft a series of projects to tie in with an expected Presidential proclamation naming September 1994 as Classical Music Month.

The panel, a subcommittee drawn from a larger group assembled last September by NARM, will forward its recommendations to the full committee, which reassembles in January. Its goal is to promote greater public awareness of classical music (Keeping Score, Oct. 16).

Meanwhile, a resolution calling for the presidential proclamation is expected to be filed in the Senate shortly, according to NARM’s Mickey Granberg. An enabling resolution already has been proposed in the House by Rep. Sidney Yates (D-Ill.).

Subcommittee members include Chicago retailer Jim Rose, who also chairs the full committee; Angel/EMI sales and marketing chief Gil Hetherwick; Dorothy Straub of the Music Educators National Conference; John Sparks of the American Symphony Orchestra League; and Mur-

ray Horwitz of National Public Radio. They’ll be joined at the November meeting by Granberg and Pam Horowitz, NARM’s executive director.

Promotions mounted separately by committee members will be supplemented by joint efforts involving two or more groups. Granberg sees the educational component as one that may well involve all.

In addition to overall coordination, NARM will oversee marketing activities tied to Classical Music Month.

MISTY EYED: Tony Caronia is one of a mere handful of major-label execs whose affiliation with a single company has lasted 30 years. It’s an industry where change and label-hopping are the norms.

So Angel was not about to let the milestone go unrecognized. Label president Steve Murphy hosted a surprise party for Caronia last week that found nearly 100 friends, colleagues and artists toasting the VP of A&R—more hugging and kissing than one is likely to see anywhere other than a showbiz conclave. Some tears also, and lots of congratulations. A sentimental blowout that, for once, rang true. Does anyone have a bad word to say about Tony?

Artists on hand included violinists Sonja Salerno-Sonnenberg and Sarah Chang, guitarist Christopher Parkening, singer Bernadette Peters, and pianist John Bayless. Parkening, Peters, and Bayless performed, the latter displaying a rare specialty—classical improvisation.

So we learn that “Misty” is one of Caronia’s favorite tunes. At his request, Bayless played the standard in the style of Ravel, an impressive display of invention.

PASSING NOTES: The first releases from Conifer Classics under its licensing agreement with BMG Classics move out to retailers later this month. Included in the deal is ballet product from Conifer’s sister label, Royal Opera House Records.

Alex Glantz is assistant product manager, reporting to BMG Classics director of marketing Andre Becker.

Artists & Music

In the
SPIRIT

by Lisa Collins

JINGLE BELLS: BeBe & CeCe Winans released their first-ever Christmas project on Sparrow Records earlier this month, titled (appropriately enough) "First Christmas." Co-produced by BeBe Winans, the collection is not limited to Christmas favorites. "Because they told us they were going to put it out in October," CeCe Winans says, "they wanted us to put a couple of cuts on there that weren't necessarily Christmas songs so they could go to radio."

However, the lead single, "Jingle Bells," is straight-up Christmas tradition, and Sparrow executives are delighted with the early response to it. CeCe says, "It was fun taking songs and making them into BeBe and CeCe songs, without really trying to change them because they were already great."

The project itself was a long time coming. "We just hadn't had time," CeCe says. But after a rigorous touring schedule, the Grammy and Dove award-winning duo took nearly a year off.

"We were going to try to get our studio album out first, but it didn't line up as far as the producers and the timing," CeCe adds. "So we decided to do the Christmas album and then follow it with the studio album."

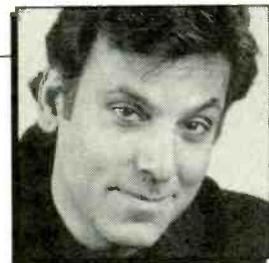
The duo is gearing up to release a studio album in the first quarter of next year. "And we've got some great songs," CeCe says. "'Different Lifestyles' was wonderful, and of course, you start thinking, 'How are we going to come back?' But BeBe has written some incredible music. Nice stuff that I can't wait to sing, and I believe the material is better than before." How, one asks, is that possible?

With a smile, she replies, "There is a God."

EXECUTIVE SHUFFLE: Effective this week, Demetrius Alexander is appointed director of gospel markets for Jive/Zomba Records in New York. Alexander will oversee the daily operations of the new, yet-to-be-named gospel label and the two recording artists—John P. Kee and Vanessa Bell Armstrong—signed to its roster. With the move, Alexander vacates the position of national gospel promotions director at Warner Alliance Records in Nashville.

In other major developments, James Bullard is out as executive director of the gospel music division at Word Records and in as vice president of the gospel music division at Intersound in Roswell, Ga. With the addition of Bullard, 12-year old Intersound Entertainment—whose jazz division boasts Peter Nero and whose country roster includes Charlie Pride, the Gatlin Brothers, Roy Clark, and Janie Fricke—is now on the move to establish itself as a power in the gospel marketplace. Says Bullard, "I think there's tremendous potential, not only for the company itself, but also for the gospel industry to step forward, and I believe this company will be part of a new leadership in gospel. We plan to build—an artist at a time—a significant presence in the marketplace." Bullard hopes to announce some major signings in the very near future. Already on board is Jennifer Holliday, whose gospel debut has been scheduled for release in March. The company also has a distribution deal with New York-based Fixit Records, whose roster features Edwin Hawkins and Lizz Lee... Meanwhile, Word Records president Roland Lundy says his gospel division will not skip a beat. "We're in the process of interviewing candidates to restaff our gospel division, but our goal is to continue on as usual and move forward with the quality gospel we've been known for."

SAVE THE DATES: The Gospel Music Workshop Of America has set its 27th annual convention for Aug. 13-20, 1994, in Atlanta, with the bulk of the activities slated for the Marriott Marquis and the Hyatt Regency. The board meeting is slated for March 15-19 in Oakland, Calif.

Jazz
BLUE
NOTES

by Jeff Levenson

COME ALL YE (JAZZ) FAITHFUL: Evidence, the Philadelphia-based label that jumped into the fray a few years back with a series of Sun Ra titles originally issued on Saturn (Records, that is), is about to launch distribution of various titles from the Bethlehem label. Bethlehem was the short-lived company, founded in the early '50s, that documented a wide range of jazz styles from both coasts.

Among the artists the label has captured? Dexter Gordon, Duke Ellington, Art Blakey, Mal Waldron, Zoot Sims, and Booker Ervin—not a slouch among them. Evidence's first set of reissues (with art direction from the underappreciated Burt Goldblatt) will go heavy on singers: Vocal titles from Chris Conner, Johnny Hartman, Nina Simone, and Joe Derise will be coupled with unsingerly works from Charles Mingus and Herbie Mann.

THE NEXT GENERATION: Young people, it seems, are an audience demographic that jazz institutions are hoping to develop. In recent years, Wynton Marsalis has hosted a number of info-concerts, "Jazz For Young People," as part of Lincoln Center's overall strategy for spreading the gospel. They've been lively affairs, with Wynton flexing the side of his personality bent on educating as well as entertaining. (The next event, featuring the music of Thelonious Monk, is scheduled for Dec. 4.)

Carnegie Hall, too, has a program for reaching the next generation of jazz appreciators. Now in its third

season, it aims to marry jazz performance with theater. Titled "Jazzed," the program travels to high schools around New York, offering one-act bio-dramas that teach the beginnings of jazz and the social influences that have shaped its development. The program's subtext? To relate that jazz culture's greatest contributors have overcome obstacles like racism and drug dependency in their mission to lead full, productive lives. Fats Waller was just celebrated; Bessie Smith is up next, slated for February.

It is reassuring to know that while everyone is talking about the future of jazz, particularly as it relates to young players, our arts institutions are tackling the issue from the perspective of future supporters.

Can we mold values and attitudes among young people that emphasize both jazz as a music and jazz as a life metaphor? Seems worth trying. Points for Lincoln Center and Carnegie Hall for leading the way.

THE DOCTOR IS IN (And Has Been For 50 Years): 1994 represents the 50th anniversary of Dr. Billy Taylor's career in music. Of course, the term *music* doesn't tell all: Taylor has distinguished himself in the fields of education, media, and ambassador science. Few gentlemen have waved the jazz banner so high with such characteristic grace. As part of Taylor's anniversary salute, GRP will be issuing "It's A Matter Of Pride," the follow-up to "Dr. T.," his label debut; the new album honors the memory of Dr. Martin Luther King Jr. Other Taylor-mades in the works: "My Fair Lady Loves Jazz," originally recorded for Impulse, now slated for reissue by GRP, and "Separate Keyboards," the good doctor's very first recording, done in tandem with Erroll Garner, originally on Savoy and reissued by Denon.

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	23	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 21 weeks at No. 1
2	2	19	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	21	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
4	5	25	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
5	14	3	SHIRLEY CAESAR	WORD 57464/EPIC STAND STILL
6	24	3	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
7	13	9	HELEN BAYLOR	WORD 57463/EPIC START ALL OVER
8	6	31	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
9	4	17	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
10	10	21	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
11	7	27	THE CANTON SPIRITUALS	BLACKBERRY 1600/MALACO LIVE IN MEMPHIS
12	9	47	REV. CLAY EVANS	SAVOY 7106/MALACO I'M GOING THROUGH
13	12	15	WITNESS	CGI 0102 STANDARD
14	8	13	TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
15	11	11	RICHARD SMALLWOOD	SPARROW 1352 LIVE
16	15	9	JOHN P. KEE/VIP MASS CHOIR	STARSONG 8800 LILLY IN THE VALLEY
17	17	33	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
18	18	19	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
19	20	11	THE WINANS	QWEST 45213/WARNER BROS. ALL OUT
20	19	25	CLC YOUTH CHOIR	COMMAND 5522/WORD LIVE IN THE SPIRIT
21	21	55	GEORGIA MASS CHOIR	SAVOY 7102* I SING BECAUSE I'M HAPPY
22	23	15	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
23	NEW	▶	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
24	16	21	DOUGLAS MILLER	CGI 0091 VICTORY
25	NEW	▶	REV. JAMES MOORE	MALACO 6015 I WILL TRUST IN THE LORD
26	25	9	THOMAS WHITFIELD	SOUND OF GOSPEL 207 THE UNFORGETTABLE YEARS
27	22	35	D.F.W. MASS CHOIR	SAVOY 7109/MALACO ANOTHER CHANCE
28	34	3	THE ORIGINAL SOUL STIRRERS	THISIT 777 SING
29	29	17	FRANK WILLIAMS	MALACO 4461 FRANK WILLIAMS SINGS
30	31	5	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
31	NEW	▶	DOTTIE JONES	BELLMARK 77005 ON MY OWN
32	NEW	▶	YOLANDA ADAMS	TRIBUTE 3937 SAVE THE WORLD
33	NEW	▶	SOUL MISSION	WORD 57288/EPIC SOUL MISSION
34	27	41	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
35	28	23	TRINITY TEMPLE GOSPEL CHOIR	TYSCOT 4037/ATLANTA INT'L HOLY ONE
36	NEW	▶	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
37	30	13	OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE TYSCOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
38	38	7	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
39	37	5	TIMOTHY WRIGHT	TRIBUTE 282 WE NEED A MIRACLE
40	26	57	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH

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LASHUN PACE



Shekinah Glory



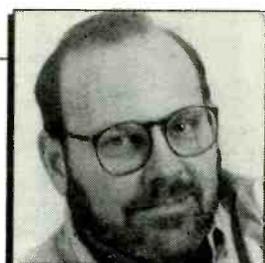
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A Glorious
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Gospel Masters

at



Latin Notas



by John Lannert

HOLLYWOOD ROCK TURNS 5: Whitney Houston, Robert Plant, and Aerosmith are set to headline the 1994 edition of the Hollywood Rock music festival, scheduled for Jan. 14-16 at the Estádio do Morumbi in São Paulo, followed by three shows (Jan. 21-23) at Maracaña in Rio de Janeiro. Last year's event drew 275,000 spectators.

Other acts booked to appear at the fifth annual summer-time happening include Poison, Live, and Ugly Kid Joe, as well as newly rediscovered Brazilian legend Jorge Ben Jor (née Ben), Titãs, Skank, and Fernando Abreu. Producing the festival for the first time is Promoter, a new company founded by Paulo Rosa, who formerly was a partner with longtime Hollywood Rock promotion company Mills & Niemeyer.

Rosa established Promoter when his ex-partner, Luis Oscar Niemeyer, left the promotion firm to become president of BMG Brazil. Promoter also is producing Paul McCartney's concerts Dec. 3 at the Estádio do Pacaembu and Dec. 5 at the Padreira Paulo Leminski in Curitiba.

BILLBOARD CONFERENCE NEWS: Billboard's sixth annual International Latin Music Conference is slated to take place June 14-15, 1994, in Miami. Billboard also has ended its participation in the "Premio Lo Nuestro A La Música Latina," the music awards program that concluded the conference the last five years.

WARNER BRASIL BACKS BEN JOR: Jorge Ben Jor's left-field smash "W/Brasil (Chama O Sindico)" has prompted Warner Brasil to ship 100,000 copies of his new album, "Jorge Ben Jor 23," on Tuesday (23) in Brazil. The lead single, "Engenho De Dentro," was released Nov. 5.

The big promotion muscle for Ben Jor is being provided by Brazilian brewer Antártica, which last week launched an extensive multimedia campaign honoring Ben Jor as "The Muse Of Summer 93/94." Ben Jor is supporting his new album with a two-month Brazilian swing that ends on New Year's Eve at the Praia De Copacabana Reveillon.

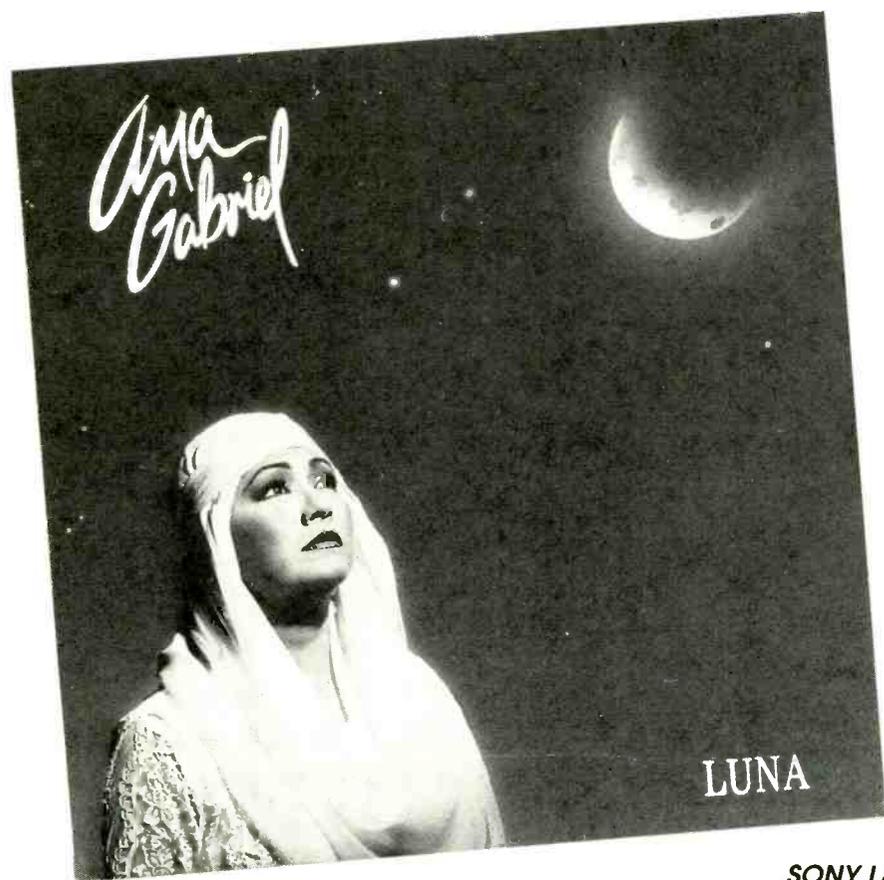
GO GIRLIE! Madonna broke attendance records when her worldwide "Girlie Show" trek stopped in Brazil, attracting 88,000 at São Paulo's Estádio do Morumbi Nov. 3, and 120,000 at Rio's Maracaña Nov. 6. The average ticket price for the shows was \$15. No flag defamation incidents were reported.

PISTERMAN RESURFACES: Veteran record exec Luis Pisterman is cranking up a new label, Mucha Música, that has just released six albums of mostly regional Mexican fare. Mucha Música is a division of LGP Music Inc., a parent firm that houses two publishing companies owned by Pisterman. Pisterman's partner is engineer/producer Federico Ehrlich (Industria Del Amor, Ilse).

Pisterman has produced a record by a Puerto Rican pop singer Brunno, who Pisterman says is "kind of a Julián or Luis Miguel." So far, Pisterman is not sure whether he will release Brunno on his own independently distributed label or shop him to a major. Pisterman says he will remain a consultant for the alternative/rap/rock SW Radio Cable network, and adds that he is looking for product from the labels.

RAISING NATASHA & HITS 93: Tiny Brazilian label Natasha Records is starting to grow up. The Rio-based la-

(Continued on next page)



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Hot Latin Tracks™

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

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

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

bel now distributes Disney movie soundtracks, beginning with the soundtrack to the hit film "Aladim" ("Aladdin"). The album has sold 20,000 units.

In addition, Natasha is releasing the label bow of Celso Fonseca, the guitar ace who has sat in with big-time Brazilian stars such as Gal Costa, Djavan, and Gilberto Gil. Handling distribution duties for Natasha since 1992 is EMI Odeon Brasil.

Another Rio company breaking into the record market in Brazil is Hits 93, a radio and press promotion outfit that is shipping the label premiere of rock group I-D in November. The independently distributed label is planning to ink four more acts in 1994.

MISCELLANEA: Vedisco Records—a joint venture recently established by Venezuelan label Velvet and Colombian record company Discos Fuentes—is due to ship the new album from Estados Alterados, a Colombian techno-pop group whose video "Seres



Say . . . Ruby. Ebullient BMG singer Wilkins hams it up with MP vocal trio Ruby during the "Ritmo Del Caribe" festival, staged Oct. 2 at Ybor City in Tampa, Fla. Pictured, from left, are Vivanca Ivelisse González, Wilkins, Yamille Yunque, and Lisa J. Torres.

De La Noche" has garnered medium rotation on MTV Latino's Nov. 11-17 Music Rotation Playlist . . . The No. 1 video on the Nov. 8 top 20 MTV Latino countdown was 4 Non Blondes' "What's Up." Alejandra Guzmán's "Mala Hierba" was the highest-ranked

Spanish-language clip, coming in at No. 6 . . . Fast-rising actor/vocalist Cristian, who recently topped the Hot Latin Tracks chart with "Nunca Voy A Olvidarte," is backing his likable sophomore album for Melody/Fonovisa, "Un Segundo En El Tiempo," via a 15-city Mexican tour that is set to conclude Dec. 29-31 in Acapulco . . . Univision is set to air "Combinación Perfecta" Dec. 1. The one-hour music special salutes the Oct. 22 "Combinación Perfecta" Miami concert, which featured nearly the whole RMM roster.

RELEASE UPDATE: Two monster Latin jazz albums have hit the streets: "Aspects," by smooth trumpet/flugelhorn virtuoso and ace salsa arranger **Humberto Ramírez** (TropiJazz/Sony), and "Paquito D'Rivera Presents 40 Years Of Cuban Jam Sessions" (Messidor/Rounder). The former spotlights Ramírez's lyrical muse riding high over exuberant clave-driven rhythms and somber jazz ballads, while the latter boasts two dozen of Cuba's finest musicians cutting loose on a seismic, 11-song jam session containing one lovely



Rivera Goes Crystal. Sony Music International executives congratulate Sony Tropical artist Jerry Rivera after awarding him the "Premio Crystal" trophy for global sales exceeding 500,000 units of his 1992 album "Cuenta Conmigo." The ceremony took place Nov. 2 at Caribe Hilton's Club Caribe, shortly after the worldwide album presentation of Rivera's new release, "Cara De Miño." Pictured, from left, are Angel Carrasco, A&R VP, Sony Discos; George Zamora, VP/GM, Sony Discos; Frank Welzer, president, Sony Music Intl.; Rivera; Carlos Gutiérrez, GM, Sony Columbia; and Helcio do Carmo, managing director, Sony Venezuela.

Latin radio candidate, "Ayer La Vi Llorar"/"Novia Mia" . . . Just out on Thump Records is "Lowrider Volume VI," a pleasant, 14-song rap package that features nine tracks sporting Chicano-centric rhymes layered over old-time funk and soul arrangements. Crunching bilingual entry "Here It Comes" might intrigue Latino pop radio.

CHART NOTES: Gloria Estefan's "Con Los Años Que Me Quedan" is a rock-solid No. 1 on Hot Latin Tracks for the third straight week, thanks to a point bulge that comfortably separates "Años" from the rest of the pack. The balance of a rather phlegmatic chart reveals zesty moves by Jerry Rivera's "Qué Hay De Malo" (18-13) and Lucero's "El Número Uno" (33-22). "Reconquistarte," the Hot Shot Debut at No. 26, marks the first chart appearance by upstart Spanish singer Marcos Llunas—son of renowned song stylist Dyango.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE				
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★									
1	1	21	GLORIA ESTEFAN	EPIC 53807/SONY	21 weeks at No. 1 MI TIERRA				
★ ★ ★ HOT SHOT DEBUT ★ ★ ★									
2	NEW		GIpsy KINGS	NONESUCH 61599/ELEKTRA	LOVE AND LIBERTE				
3	2	21	LUIS MIGUEL	WEA LATINA 92993	ARIES				
4	3	3	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NIÑO				
5	6	12	LOS BUKIS	FONOVI SA 6002	INALCANZABLE				
6	4	21	LUIS MIGUEL	WEA LATINA 75805	ROMANCE				
7	9	21	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS				
8	5	21	GIpsy KINGS	ELEKTRA 60845	GIpsy KINGS				
9	7	21	SELENA	EMI LATIN 42770	LIVE!				
10	8	12	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE				
11	10	21	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS				
12	14	21	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO				
13	13	21	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE				
14	11	6	FAMA	SONY DISCOS 81134/SONY	EN GRANDE				
15	16	21	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO				
16	12	21	GIpsy KINGS	ELEKTRA 61390	LIVE!				
17	15	21	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE				
18	17	21	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE				
19	18	21	GIpsy KINGS	ELEKTRA 60892	MOSAIQUE				
20	20	6	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA				
★ ★ ★ PACESETTER ★ ★ ★									
21	42	2	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR				
22	25	21	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES				
23	19	21	GIpsy KINGS	ELEKTRA 61179	ESTE MUNDO				
24	24	21	BANDA MACHOS	FONOVI SA 9069	CON SANGRE DE INDI				
25	21	21	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO				
26	29	21	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA				
27	23	21	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO				
28	22	21	BANDA MACHOS	FONOVI SA 6161	CASIMIRA				
29	30	21	BRONCO	FONOVI SA 3032	POR EL MUNDO				
30	NEW		WILLY CHIRINO	SONY TROPICAL 81147/SONY	SOUTH BEACH				
31	44	7	GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI				
32	27	21	LINDA RONSTADT	ELEKTRA 61383	FRENESI				
33	32	21	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS				
34	35	21	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!				
35	46	4	MARC ANTHONY	SOHO SOUNDS 80958/SONY	OTRA NOTA				
36	38	3	LOS REHENES	FONOVI SA 6006	LOS REHENES				
37	28	3	BRONCO	FONOVI SA 6007	EN LA PLAZA MEXICO VOL.1				
38	26	21	ANA GABRIEL	GLOBO 80871/SONY	THE BEST				
39	34	21	GIpsy KINGS	ELEKTRA 61019	ALLEGRIA				
40	37	20	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI				
41	33	21	LOS BUKIS	FONOVI SA 9040	QUIEREME				
42	31	21	CULTURAS MANNY	13022/WEA LATINA	CULTURE SHOCK				
43	40	19	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE				
44	36	21	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA				
45	39	21	MAZZ	EMI LATIN 42593	LO HARE POR TI				
46	45	20	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...				
47	43	7	BANDA G-1	SONY DISCOS 81076/SONY	BANDA BOOM				
48	41	21	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO				
49	RE-ENTRY		LUCERO	MELODY 9074/FONOVI SA	LUCERO				
50	50	14	JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT				
			POP	TROPICAL/SALSA	REGIONAL MEXICAN				
1	GIpsy KINGS	ELEKTRA	LOVE AND LIBERTE	1 GLORIA ESTEFAN	EPIC/SONY	MI TIERRA	1 SELENA	EMI LATIN	LIVE!
2	LUIS MIGUEL	WEA LATINA	ARIES	2 JERRY RIVERA	SONY	CARA DE NIÑO	2 EMILIO NAVAIRA	EMI LATIN	SOUTHERN EXPOSURE
3	LOS BUKIS	FONOVI SA	INALCANZABLE	3 SOUNDTRACK	ELEKTRA	THE MAMBO KINGS	3 LINDA RONSTADT	ELEKTRA	CANCIONES DE MI PADRE
4	LUIS MIGUEL	WEA LATINA	ROMANCE	4 JUAN LUIS GUERRA Y BMG	AREITO	AREITO	4 FAMA	SONY DISCOS/SONY	EN GRANDE
5	MANA	WEA LATINA	DONDE JUGARAN	5 JUAN LUIS GUERRA Y BMG	BACHATA ROSA	BACHATA ROSA	5 SELENA	EMI LATIN	ENTRE A MI MUNDO
6	GIpsy KINGS	ELEKTRA	GIpsy KINGS	6 JERRY RIVERA	SONY	CUENTA CONMIGO	6 LA MAFIA	SONY DISCOS/SONY	AHORA Y SIEMPRE
7	JULIO IGLESIAS	SONY	JULIO	7 WILLY CHIRINO	SONY	SOUTH BEACH	7 VICENTE FERNANDEZ	SONY	LASTIMA QUE SEAS AJENA
8	GIpsy KINGS	ELEKTRA	LIVE!	8 GILBERTO SANTA ROSA	SONY	NACE AQUI	8 GARY HOBBS	EMI LATIN	TE VAS A ACORDAR
9	JON SECADA	SBK/EMI LATIN	OTRO DIA MAS SIN VERTE	9 LINDA RONSTADT	ELEKTRA	FRENESI	9 LINDA RONSTADT	ELEKTRA	MAS CANCIONES
10	GIpsy KINGS	ELEKTRA	MOSAIQUE	10 MARC ANTHONY	SONY	OTRA NOTA	10 BANDA MACHOS	FONOVI SA	CON SANGRE DE INDI
11	GIpsy KINGS	ELEKTRA	ESTE MUNDO	11 EDDIE SANTIAGO	EMI LATIN	CADA VEZ OTRA VEZ	11 BANDA MACHOS	FONOVI SA	CASIMIRA
12	JULIO IGLESIAS	SONY	MOMENTS	12 JOHNNY VENTURA	SDI/SONY	JOHNNY	12 BRONCO	FONOVI SA	POR EL MUNDO
13	JULIO IGLESIAS	SONY	HEY!	13 VARIOUS ARTISTS	MADACY	ALL THE BEST FROM CUBA	13 LOS REHENES	FONOVI SA	LOS REHENES
14	ANA GABRIEL	GLOBO/SONY	THE BEST	14 TITO NIEVES	RMM/SONY	(THE PUZZLE)	14 BRONCO	FONOVI SA	EN LA PLAZA MEXICO
15	GIpsy KINGS	ELEKTRA	ALLEGRIA	15 CELIA CRUZ	RMM/SONY	AZUCAR NEGRA	15 JAY PEREZ	SONY DISCOS/SONY	TE LLEVO EN MI

Albuns with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

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Music Video

ARTISTS & MUSIC

Bennett Steps Out As Vid Artist Hip Clip Lands Singer On MTV, VH-1

BY JIM BESSMAN

NEW YORK—After more than 40 years in the music business, pop singer Tony Bennett is stepping out on the video airwaves. The 67-year-old singer's first promotional clip, "Steppin' Out With My Baby," directed by Portfolio Artists Network's Marcus Nispel, vaulted into MTV's "buzz bin" this week and is being highlighted in the "What's New" category on VH-1.

But don't expect fast edits and wacky get-ups from this perennial pop singer. Instead, this class act remains true to the material in the title track clip from his new Fred Astaire tribute album. Bennett is outfitted in elegant attire, as are the varied dancers who people his video debut.

"We got jazz dancers, ballroom, flamenco, hip-hop, street—every kind of dancing imaginable and every age group," says Jay Krugman, Columbia's VP of marketing, East Coast. "We sent them tapes of Fred Astaire movie dance sequences and asked them to come up with their own interpretations."

Under Nispel's direction, the result is a snazzy, stylized, black-and-white clip, often capturing Bennett from arty, foot-level angles. Bennett's performance of the Irving Berlin gem is matched in energy by dancers whose partners—in best Astaire tradition—might include a clothes tree or bass fiddle, and whose dance floors can be a grand piano, a staircase, or a step-ladder. Period pieces, including an old Victrola, enhance the '40s feel.

"We felt it was important to create a vehicle that would transcend generations," says Krugman. He notes that "a hip clip" coupled with Bennett's appearance at MTV's 1993 Video Music Awards with Anthony Kiedis and Flea of the Red Hot Chili Peppers, and stints on Arsenio Hall and David Letterman, set the stage to bring Bennett to a younger demographic.

MTV's senior VP of music and talent John Cannelli agrees. The network added "Steppin' Out" Nov. 15.

"Tony Bennett has a certain amount of credibility and a vibe with the alternative crowd right now," Cannelli says. "He's a legend, and in the spirit of unpredictability and a desire to keep our audience stimulated, we thought it would be great to add this clip."

MTV's adult-oriented sister network VH-1 added the clip Nov. 10, and Norm Schoenfeld, VP of program and artist development, reports that Bennett is likely the oldest artist to be represented by video on the station.

"We loved it," says Schoenfeld. "True, he's not a contemporary radio hit maker or as young as Mariah Carey, but it's only to our advantage to identify great talent and use it to enhance the network overall. We believe our audience is smart enough to see the value of a great video from Tony Bennett as [it would] from a superstar of any era."

"Certainly, there's little difference between Tony and Harry Connick Jr., other than the fact that one's very young and trying to establish himself

as an important artist, while the other's already done it and is looking to carry on and see if he can still play in a young guy's game."

The choice of director Nispel, whose credits include videos by C+C Music Factory, Natalie Cole, George Michael, En Vogue, and Terence Trent D'Arby, was a key element in the strategy to reach a wide audience.

"We tried to make a clip that could compete with the best," says Lee Rolontz, Columbia's VP of video production. "Marcus is a cutting-edge director with a vision of how to portray Tony without sacrificing his integrity as an artist."

Nispel was eager to work with Bennett, and Rolontz says the entire crew—"people who don't necessarily think of buying a Tony Bennett album"—was equally up for the shoot, though none more so than Bennett himself.

"He's such a purist; he wanted live audio," says Krugman, explaining that Bennett "belted" out each take of the "Steppin' Out" video live to the album version's back track instead of lip-synching. (The album audio remains the video's soundtrack.)

"Here's a guy who's willing to take the risk of singing every vocal and es-

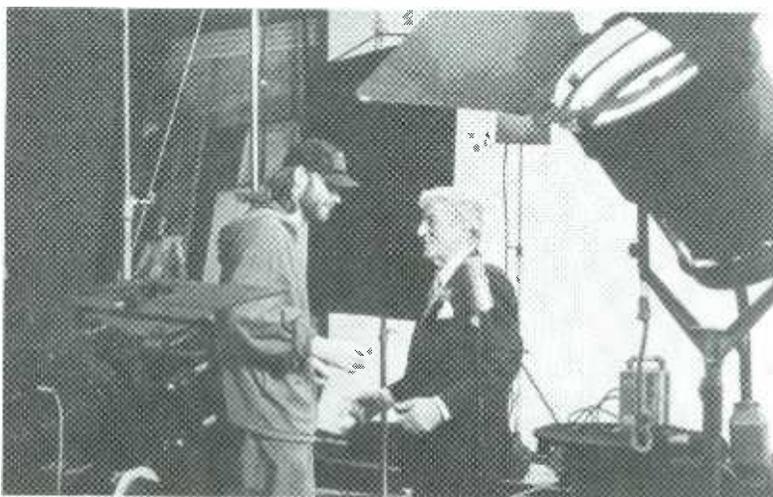
entially reconstructing the song—which is never done!" Krugman says.

To Bennett, the shoot was "eccentric as all heck," but he credits Nispel for doing a "tremendous job" in achieving the type of production expected on the mainstream music video networks.

"I tried to get as real as possible," adds the veteran of nearly every TV variety and talk show in history. The artist also is a respected painter, and says he recently became a fan of music video.

"I'm starting to mellow out," he says, admitting he had been "close-minded" about the medium. "One thing I've come to appreciate about rockers is that they love to entertain people. Astaire told me, 'All I've ever done my whole life is try to knock people out of their seats,' and I like that about rockers."

Krugman reports the "Steppin' Out" video will be serviced to national and local video programs, and to non-traditional outlets, such as the Bravo cable network, movie theaters, and airlines. He says the clip also may be used in conjunction with the plethora of TV promotional appearances planned in support of the album, as well as in future TV ads.



Portfolio Artists Network director Marcus Nispel, left, confers with Tony Bennett on the set of his new Columbia video, "Steppin' Out With My Baby."

PRODUCTION NOTES

LOS ANGELES

• **Propaganda Films** director Michael Bay recently wrapped Meat Loaf's MCA video "Rock And Roll Dreams Come Through."

• **DNA** director **Samuel Bayer** shot Rush's latest Atlantic video "Stick It Out" with producer **Doug Friedman**.

• **J. Spencer's** new Motown video "Thinking About You" is a **Karat Productions** clip directed by Univ. Of Southern California film student **Pren-tice Penny**. **Kim Ogletree** produced.

• **Hero Films** director **Graeme Joyce** is the eye behind Stone Temple Pilots' new Atlantic video "Creep." **Lawrence Novitch** produced.

NEW YORK

• **Portfolio Artists Network** director **Marcus Nispel** lensed P.M. Dawn's

Gee Street video "Got Me Floatin'." **Shelly Bloch** produced the shoot; **Bob Gantz** directed photography.

• **Harlem** is the backdrop for Jeff Redd's new EMI video "Show You." **Barry Michael Cooper** directed the clip for **GPA Films**. **Peter Agliata** directed photography. **Gina Harrell** and **Lenny Grodin** produced.

OTHER CITIES

• **Chicago** is the site of Depeche Mode's new video "One Caress," directed by **Silvey + Co.'s Kevin Kerslake**.

• **Joanne Gardner** directed "Hill-billy Jitters," a new RCA video for Mike Henderson. **Tom Krueger** directed photography on the Northern Calif.-based shoot, and **Brent Hedgecock** produced for **DNA**.

MTV Latino Reaches Out To Underserved Audience

MTV LATINO, which launched Oct. 1 and reaches about 2.5 million subscribers in more than 20 countries, will begin reporting its top 20 titles to the Billboard Clip List in early December. About 80% of the playlist comprises Anglo clips, 20% Spanish.

"There's a large, disenfranchised Hispanic youth market that's not being catered to [by other music networks]," said **Bruno Del Granado**, director of talent and artist relations at MTV Latino. He spoke to attendees of the Billboard Music Video Conference in a Nov. 4 session titled "Going Global."

MTV's sixth affiliate, based in Miami, already reaches U.S. viewers in Albuquerque, N.M., Phoenix, and Sacramento, Calif. Additional coverage in the Southwest is expected by the end of the year.

"It's little understood that each of the MTV affiliates [is a] quite separate and completely different operation," said panel moderator **Tom Hunter**, senior VP of international programming at MTV. He told conference attendees that the expression "making a video for MTV" is outmoded these days.

Standards vary widely from nation to nation, he pointed out. "In Southeast Asia, 'Club MTV' was accused of showing fornication, while Latin America displays full frontal nudity on TV. In Latin America you have to watch religious symbolism, and in the U.K. you have to edit out cigarette smoking."

As music video networks such as MTV, VH-1, The Box, Much Music, and Country Music Television explore the world, labels would be wise to launch more global-release campaigns, said panelist **Eamon Sherlock**, senior director of international at MCA. The strategy helps to thwart parallel importing while maximizing video exposure via international outlets, he said.

"The world does not begin in New York and end in L.A.," Sherlock said. In fact, Nashville-based Country Music Television has spent the past year researching the young and hip European demographic tuning into its one-year-old **CMT Europe**, said panelist **Mary Healy**, CMT's director of international development. The network launched with a playlist dominated by "classic" artists, and found that viewers preferred the "new country" clips that have become so popular stateside, she said.

SHOW TIME: MTV's not talking, but the buzz about a **Led Zeppelin** "Unplugged" performance won't quit. ("Robert Plant said he thought the show was stupid in a recent interview," was the only response we could get from a coy MTV spokesper-

son). Word is the living band members will jam with **Jason Bonham**, son of late Zeppelin drummer **John Bonham**, on drums... Meanwhile, the network is in production now with its "A Day In The Life Of Rock And Roll" special, set for February. Some 21 crews are now traveling to 13 cities in the quest to capture vast and sundry scenes of all things rock.

MORE NEW SHOWS: VH-1 premieres "Jonathan Ross Presents," its new celebrity interview show, Nov. 26. Such guests as **Michael Bolton** and **Chris Isaak** are profiled in unusual settings, from baseball dugouts to seedy motels... **Tony Bennett's** new Columbia video may be in the "What's New" category at VH-1, but the network really grows up in December, when **Frank Sinatra** is highlighted as artist of the month.

THE EYE



by Deborah Russell

CLASSICS: Liberty Records act **Asleep At The Wheel**, whose new album, "Tribute To the Music Of Bob Wills & The Texas Playboys," honors the king of western swing, is featured in a 16-minute video that Liberty is servicing to electronic media. The video details the making of the album and even features vintage footage of

Wills himself. Programmers should call Nashville's **Gurley & Co.** to obtain a copy.

NETWORK NEWS: Branson, Mo.-based **Americana Television Network Inc.** is set to launch its own dedicated channel Jan. 15 via **Satellite C1 of Transponder 9**. The network has been airing 30 hours of programming on the **Nostalgia Network** for the past year, building a fan base for its rootsy, homegrown schedule... **Black Entertainment Television** and the **Home Shopping Network** have signed an agreement to explore future business opportunities (Billboard, Nov. 20). Under consideration is a joint venture that would produce and operate a home shopping service designed to market select goods to BET viewers. BET launched its own **BET Direct** shopping service earlier this year... Contemporary Christian video outlet **Z Music** of Lake Helen, Fla., has named president/CEO **Ken Yates** its chairman of the board.

REEL NEWS: N.I.C. Productions is a new, L.A.-based video production house helmed by **Warren Gray** and **Tony Jacobs**. They count clips for **LL Cool J**, **Yo Yo, Mellow, Kam**, and **Ice Cube** on their list of credits... L.A.-based **A&R Group** has signed director **David Dobkin**... L.A.'s **Planet Pictures** has signed director **Matti Leshem** and directors' representative **Kim Dellara**.

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- 1 Janet Jackson, Again
- 2 2Pac, Keep Ya Head Up
- 3 Patra, Think
- 4 Funky Poets, Born In The Ghetto
- 5 Toni Braxton, Breathe Again
- 6 Tevin Campbell, Can We Talk
- 7 Tony! Toni! Tone!, Anniversary
- 8 Coming Of Age, Coming Home To...
- 9 En Vogue, Runaway Love
- 10 Salt-N-Pepa, Shoop
- 11 Jade, Looking For Mr. Do Right
- 12 Queen Latifah, U.N.I.T.Y.
- 13 Intro, Come Inside
- 14 DRS, Gangsta Lean
- 15 Mint Condition, Nobody Does It...
- 16 Ramsey Lewis, Tonight
- 17 Color Me Badd, Time And Chance
- 18 Johnny Gill, Long Way From Home
- 19 UNV, Straight From My Heart
- 20 Babyface, Never Keeping Secrets
- 21 LL Cool J, Stand By Your Man
- 22 II D Extreme, Up On The Roof
- 23 Maze/Franks Beverly, The Morn
- 24 Bell Biv DeVoe, Something In...
- 25 Xscape, Just Kickin' It
- 26 Mariah Carey, Hero
- 27 Jeru The Damaja, Come Clean
- 28 A Tribe Called Quest, Award Tour
- 29 Hi-Five, Never Should've Let You Go
- 30 Jody Watley, Your Love Keeps...

★★ NEW ADDS ★★

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- 1 Alan Jackson, Mercury Blues
- 2 Lorie Morgan, Half Enough
- 3 Tracy Lawrence, My Second Home
- 4 Little Texas, God Blessed Texas
- 5 Martina McBride, My Baby Loves...
- 6 Collin Raye, That Was A River
- 7 Lee Roy Parnell, On The Road
- 8 John Anderson, I Fell In The Water
- 9 Mark Chesnut, Almost Goodbye
- 10 Sammy Kershaw, Queen Of My...
- 11 Doug Supernaw, I Don't Call Him...
- 12 Tanya Tucker, Son
- 13 Sawyer Brown, The Boys And Me
- 14 Dwight Yoakam, Fast As You
- 15 Trisha Yearwood, The Song...
- 16 Suzy Bogguss, Hey Cinderella!

- 17 Shawn Camp, Confessin' My Lovet
- 18 Billy Dean, We Just Disagree
- 19 Clint Black, State Of Mind
- 20 McBride & The Ride, No More...t
- 21 Doug Stone, I Never Knew Lovet
- 22 Boy Howdy, She'd Give Anything
- 23 Mavericks, What A Crying Shame
- 24 Ronnie Milsap, I'm Playing For...t
- 25 R. McEntire/L. Davis, Does He
- 26 George Jones, High Tech Redneck
- 27 Brother Phelps, Were You Really...
- 28 Travis Tritt, Worth Every Mile
- 29 Tracy Byrd, Why Don't That...
- 30 Larry Stewart, We Can Love
- 31 John Berry, Kiss Me In The Car
- 32 Emmylou Harris, High Powered...
- 33 Faith Hill, Wild One
- 34 Carlene Carter, Unbreakable Heart
- 35 Pirates Of Mississippi, Dream...
- 36 Aaron Tippin, The Call Of The Wild
- 37 Rodney Crowell, Even Cowgirls...
- 38 Twister Alley, Nothing In...
- 39 Bobbie Cryner, He Feels Guilty
- 40 Jamie D'Hara, What's A Good Of...
- 41 Toby Keith, A Little Less Talk
- 42 Kenny Chesney, Whatever It Takes
- 43 Restless Heart, Big Iron Horses
- 44 Clay Walker, Live Until I Die
- 45 Michael Martin Murphy, Big Iron
- 46 Ricky Lynn Gregg, Three Nickels...
- 47 Daron Norwood, If It Wasn't For...
- 48 Rick Trevino, Just Enough Rope
- 49 Rosie Flores, Honkytonk Moon
- 50 Steve Wariner, Drivin' And Cryin'

† Indicates Hot Shots

★★ NEW ADDS ★★

- Anne Murray, Make Love To Me
- Becky Williams, The Trouble With Love
- Dennis Robbins, Mona Lisa On Cruise...
- Eddy Arnold, Out Of The Blue
- Honky Tonk Angels, Silver Threads...
- Randy Travis, Wind In The Wire
- Toni Price, I Doubt If It Does To You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, What's My...
- 2 Nirvana, Heart-Shaped Box
- 3 Meat Loaf, I'd Do Anything For Love
- 4 Aerosmith, Cryin'
- 5 Blind Melon, Tones Of Home
- 6 R.E.M., Everybody Hurts
- 7 Smashing Pumpkins, Today*
- 8 Cranberries, Linger*
- 9 Salt-N-Pepa, Shoop
- 10 Red Hot Chili Peppers, Soul To...
- 11 Janet Jackson, Again
- 12 Gin Blossoms, Found Out About...
- 13 Ace Of Base, All That She Wants
- 14 Bobby Brown, Something In...
- 15 Stone Temple Pilots, Wicked...
- 16 Lemonheads, Into Your Arms*
- 17 Zhane, Hey Mr. D.J.
- 18 10,000 Maniacs, Because The...

- 19 Suede, The Drowners
- 20 Xscape, Just Kickin' It
- 21 Dr. Dre, Let Me Ride
- 22 Mariah Carey, Hero
- 23 John Mellencamp, Human Wheels
- 24 Breeders, Cannonball*
- 25 Therapy?, Screamer
- 26 Robert Plant, I Believe
- 27 White Zombie, Thunder Kiss '65
- 28 Blind Melon, No Rain
- 29 Tony! Toni! Tone!, Anniversary
- 30 Bryan Adams, Please Forgive Me
- 31 Cypress Hill, Insane In The Brain
- 32 Bely, Gepetto
- 33 Tevin Campbell, Can We Talk
- 34 2Pac, I Get Around
- 35 2Pac, Keep Ya Head Up
- 36 Phil Collins, Both Sides Of The...
- 37 Toni Braxton, Breathe Again
- 38 DRS, Gangsta Lean
- 39 Naughty By Nature, O.P.P.
- 40 Pearl Jam, Even Flow
- 41 Spin Doctors, Little Miss Can't...
- 42 Lenny Kravitz, Are You Gonna Go...
- 43 Haddaway, What Is Love
- 44 Dnxx, Slam
- 45 Cracker, Low
- 46 Lenny Kravitz, Is There Any Love...
- 47 Color Me Badd, Time And Chance
- 48 U2, Mysterious Ways
- 49 Stone Temple Pilots, Plush
- 50 Alice In Chains, Down In A Hole

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Aerosmith, Amazing
- Metallica, Fade To Black
- Metallica, For Whom The Bell Tolls
- Cypress Hill, I Ain't Goin' Out Like...
- Weird Al Yankovic, Bedrock Anthem
- Adams, Stewart, Sting, All For Love
- Honky Tonk Angels, Silver Threads...
- Randy Travis, Wind In The Wire
- Toni Price, I Doubt If It Does To You
- Adam Sandler, Lunchlady Land



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

- 1 Dwight Yoakam, Fast As You
- 2 Confederate Railroad, Trashy...
- 3 Travis Tritt, Worth Every Mile
- 4 Alan Jackson, Mercury Blues
- 5 Little Texas, God Blessed Texas
- 6 Martina McBride, My Baby Loves...
- 7 Lorie Morgan, Half Enough
- 8 Lee Roy Parnell, On The Road
- 9 John Anderson, I Fell In The Water
- 10 R. McEntire/L. Davis, Does He
- 11 Sammy Kershaw, Queen Of...
- 12 Emmylou Harris, High Powered...
- 13 Clay Walker, Live Until I Die
- 14 Billy Dean, We Just Disagree
- 15 Clint Black, State Of Mind

- 16 Boy Howdy, She'd Give Anything
- 17 Suzy Bogguss, Hey Cinderella
- 18 Tracy Byrd, Why Don't That...
- 19 Tracy Lawrence, My Second Home
- 20 Larry Stewart, We Can Love
- 21 Collin Raye, That Was A River
- 22 John Berry, Kiss Me In The Car
- 23 Faith Hill, Wild One
- 24 Tanya Tucker, Soon
- 25 Aaron Tippin, The Call Of The Wild
- 26 Twister Alley, Nothing In Common...
- 27 Toby Keith, A Little Less Talk
- 28 Restless Heart, Big Iron Horses
- 29 Brother Phelps, Were You Really...
- 30 Ricky Lynn Gregg, Three Nickels...

★★ NEW ADDS ★★

- Honky Tonk Angels, Silver Threads
- Tish Hinojosa, Drifter's Wind
- Becky Hobbs, Pale Moon



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Phil Collins, Both Sides Of The...
- 2 Janet Jackson, Again
- 3 Meat Loaf, I'd Do Anything For Love
- 4 Mariah Carey, Hero
- 5 Bryan Adams, Please Forgive Me
- 6 Kenny G, Sentimental
- 7 Sting, Nothing 'bout Me
- 8 Bruce Hornsby, Fields Of Gray
- 9 Jackson Browne, I'm Alive
- 10 Toni Braxton, Another Sad Love...
- 11 Bee Gees, Paying The Price Of Love
- 12 John Mellencamp, Human Wheels
- 13 Elton John & Kiki Dee, True Love
- 14 Taylor Dayne, Send Me A Lover
- 15 Aaron Neville, Don't Fall Apart...
- 16 Billy Joel, All About Soul
- 17 Billy Joel, The River Of Dreams
- 18 Mariah Carey, Dreamlover
- 19 Joshua Kadison, Jessie
- 20 UB40, Can't Help Falling In Love
- 21 Toni Braxton, Breathe Again
- 22 Expose, As Long As I Can Dream
- 23 Madonna, Rain
- 24 Rod Stewart, Reason To Believe
- 25 Tony! Toni! Tone!, Anniversary
- 26 Janet Jackson, If
- 27 Bobby Brown, Something In...
- 28 Gloria Estefan, Megamix
- 29 Peter Gabriel, Sledgehammer
- 30 Don Henley, The Boys Of Summer

★★ NEW ADDS ★★

- Michael Bolton, Said I Loved You...
- Prince, Peach
- 10,000 Maniacs, Because The Night
- Bob Dylan, Blood In My Eyes
- Gloria Estefan, Mi Bien Amor
- Daryl Hall, Stop Loving You...

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOV. 20, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Eazy-E, Real Compton City G's

BOX TOPS

- 2 Pac, Keep Ya Head Up
- Blood Of Abraham, Stabbed By The...
- Blood And Crips, Steady Dippin'
- Blood And Crips, Piru Love
- B. Brown/W. Houston, Something In...
- Born Jamericans, Boom Shak-A-Tack
- Boyz II Men, Let It Snow
- Da Youngsta's, Wild Child
- Das EFX, Freakit
- Dirty Rotten Scoundrels, Gangsta Lean
- E-40, I Practice Looking Hard
- Fat Joe, Watch The Sound
- Janet Jackson, Again
- Luke, The Hop
- Meat Loaf, I'd Do Anything For Love
- Positive K, Carhoppers
- Queen Latifah, U.N.I.T.Y.
- R. Kelly, Sex Me (Part 1)
- Ren & Stimpy, Happy Happy Joy Joy
- Salt-N-Pepa, Shoop
- Scarface, Now I Feel Ya
- Shaquille O'Neal, Skillz
- Snoop Doggy Dogg, What's My Name
- Tevin Campbell, Can We Talk
- To Be Continued, One On One
- Toni Braxton, Breathe Again
- Too Short, I'm A Player
- Total Devastation, Many Clouds Of...
- *Weird Al* Yankovic, Jurassic Park
- X-Scape, Just Kickin' It

ADDS

- Doug E. Fresh, I-Hit
- Father, I Wanna Hit You
- Giovanni Salahi, Rainbow Man
- MC Ren, Same Ol' S**t

Motorhead, Burner
 Revco, Do Ya Think I'm Sexy
 UB40, Higher Ground
 Weird Al Yankovic, Bedrock Anthem



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

- Das EFX, Freakit
- Quicksand, Omission
- Concrete Blonde, Heal It Up
- Eazy-E, Real Compton City G's
- James, Laid
- Tevin Campbell, Can We Talk
- Jackson Browne, I'm Alive
- Urge Dverkill, Positive Bleeding
- Father, 69
- Brother Cane, That Don't Satisfy Me
- Wu-Tang Clan, Method Man
- Possum Dixon, Nerves
- X-Scape, Just Kickin' It
- Total Devastation, Many Clouds Of...
- Wailing Souls, Wild Wild Life
- Culture Beat, Mr. Vain
- Gin Blossoms, Found Out About You
- Chainsaw Kittens, Angel On The Range
- Shades Of Linga, Mad Flavazaz
- Nick Cave, Mercy Seat



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

- Jimmy Cliff, I Can See Clearly Now
- Candy Duifer, Pick Up The Pieces
- Alan Jackson, Mercury Blues
- Billy Joel, All About Soul
- Joshua Kadison, Jessie

- Dttmar Liebert, Snakecharmer
- Collin Raye, That Was A River
- The Beatles, Hello Goodbye
- 10,000 Maniacs, Because The Night
- Tony Bennett, Steppin' Out
- Toni Braxton, Another Sad Love Song
- Expose, As Long As I Can Dream
- Elton John, True Love
- Reba McEntire, Does He Love Me
- Aaron Neville, The Grand Tour
- R.E.M., Everybody Hurts
- Jackson Browne, I'm Alive
- Mark Chesnut, Almost Goodbye
- Taylor Dane, Send Me A Lover
- Dave Koz, You Make Me Smile
- Martina McBride, My Baby Loves Me
- Anne Murray, Make Love To Me
- Sting, Nothing 'bout Me
- Clay Walker, Live Until I Die
- Charlie Walls, My Ship
- Trisha Yearwood, The Song...
- Donald Fagen, Snowbound
- Michael Crawford, With Your Hand...



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

- White Heart, Heaven Of My Heart
- DC Talk, Jesus Is Just Alright
- Petra, Just Reach Out
- Geoff Moore, Evolution... Redefined
- Midnight Oil, My Country
- Wayne Watson, Walk In The Dark
- Two Hearts, Miracle
- Dakota Motor Co., Grey Clouds
- Julie Miller, SOS
- Phil Keaggy, I Will Be There
- Mavis Staples, The Voice
- Margaret Becker, For The Love
- First Call, Freedom
- Bryan Duncan, When It Comes To Love
- Soul Asylum, Runaway Train
- First Call, Evidence Of Love
- Dirty Rotten Scoundrels, Gangsta Lean
- Jamiroquai, When You Gonna Learn
- Jimmy Cliff, I Can See Clearly Now



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Maria McKee, Opelousas
- Smashing Pumpkins, Today
- Bettie Serveert, Palomine
- Juliana Hatfield Three, For The Birds
- Faith Hill, Wild One
- Wylie & The Wild West Show, Wild...
- Collin Raye, That Was A River
- Doug Supernaw, I Don't Call Him Daddy
- George Howard, Grazing In The Grass
- Trisha Yearwood, The Song...
- Greg Buchanan, How Great Thou Art
- Kelly Willis, Heaven's Just A Sin Way
- Al Denison, To Forgive
- B.B. King, Since I Met You Baby
- Reba McEntire, Whoever's In New...
- Joni Mitchell, Night Ride Home
- Chris Rider, Fast Forward
- Ricky Van Shelton, A Couple Of...
- John Tesh, Concerta
- Eric Marienthal, Walk Through Fire
- Turner Nichols, Moonlight Drive-In



30 hours weekly
 P D BDX 398, Branson, MD 65616

- Caryle Carter, Unbreakable Heart
- Perry Sisters, Imagine If You Will
- Emmylou Harris, High Powered Love
- Faith Hill, Wild One
- Wylie & The Wild West Show, Wild...
- Collin Raye, That Was A River
- Doug Supernaw, I Don't Call Him Daddy
- George Howard, Grazing In The Grass
- Trisha Yearwood, The Song...
- Greg Buchanan, How Great Thou Art
- Kelly Willis, Heaven's Just A Sin Way
- Al Denison, To Forgive
- B.B. King, Since I Met You Baby
- Reba McEntire, Whoever's In New...
- Joni Mitchell, Night Ride Home
- Chris Rider, Fast Forward
- Ricky Van Shelton, A Couple Of...
- John Tesh, Concerta
- Eric Marienthal, Walk Through Fire
- Turner Nichols, Moonlight Drive-In

the Medialine™

Country Music Monthly Gets Major Backing From Warner

BY ERIC BOEHLERT

LOONEY TUNES: Warner Music continues to delve deeper into the world of magazine publishing.

Its Warner Music Enterprises subsidiary has entered a just-announced partnership with Connell Communications to help produce Connell's brand-new monthly, **New Country Music**. The magazine's test issue debuted back in September (Billboard, Sept. 25) and was dubbed a success, according to Ellen Holmes, publisher of both New Country Music and its sister publication, **CD Review**. The first regularly scheduled issue of New Country Music arrives in March. (Editorially, Holmes says New Country Music will "really focus on the music, not Reba McEntire's favorite recipe for strawberry shortcake.")

Warner Music Enterprises is charged with building the magazine's subscription base, overseeing its marketing (direct mail, print and TV ads), and actually producing the magazine. (Connell editors and sales people will produce the articles and round up advertising; Warner Music Enterprises will then see the pages to the printer.)

Also of note, Warner will handle telephone orders from New Country Music readers, who will be able to purchase more than 100 country releases reviewed in the magazine. Each issue also will come with a CD sampler of new music from a variety of Nashville artists. Warner will oversee the disc's production as well.

The two companies will split subscription, advertising, and record-sales revenues, with Warner pocketing a larger chunk since, as Warner Music Enterprises president Chris Linnen points out, it is taking on more

of the risk than is Connell.

The New Country Music partnership represents the second affiliation for Warner Music Enterprises. Last spring it befriended the BBC and its classical magazine, **BBC Music**, and helped launch an American edition. It, too, comes with a CD in each issue, and readers are encouraged to call and order other discs. BBC Music's international circulation is more than 250,000, which makes it the largest classical music magazine, according to Linnen. He expects New Country Music, which will not be sold on newsstands, to reach a circulation of 200,000 before its first anniversary.

Why doesn't Warner just create its own publication? Among other reasons, Linnen intimates, it would look a bit strange for a record label to put out its own music magazine. Meanwhile, Linnen says the company hopes to strike up a similar partnership with a jazz publishing player.

On a related note, Jimmy Guterman has left as **CD Review's** editor. He had overseen New Country Music's debut issue. Guterman will continue to contribute on a free-lance basis. **CD Review's** managing editor, Lou Warynia, has moved up to editor. At New Country Music, David Sokol, former music editor at the Valley Advocate in Northampton, Mass., has been hired as editor, while Nashville's Brian Mansfield becomes the magazine's Music City chief.

CAUSE AND EFFECT? According to a recent **Entertainment Weekly** spread on the Lemonheads' Evan Dando, "He actually likes to do interviews, exhausting even his publicists in his enthusiasm for schmoozing the press." Next paragraph: "Dando has become something of a media phenom..."



JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT
 Minskoff Theatre, New York

Buried somewhere beneath the excess fat that surrounds this production of "Joseph" is a sweet, energetic show for children, the kind that creators Andrew Lloyd Webber and Tim Rice had in mind back in 1967 when they created it as a holiday concert.

Now, blown up as a big-money production, it's filled with so much hot air that it finally bursts like a balloon during the closing number, which must be seen to be believed.

The problem is that the show is stretched beyond reason, yet still comes in at just over two hours. What plugs those gaps? Lots and lots of filler. It's not certain if every song was sung twice during the course of the show, but it sure sounded like it. (All together: "Go, go, go, Joseph, you know what they say...")

Granted, as a show for kids (and one

without any spoken lines), the biblical narrative about Joseph and his adventures in Egypt is a potentially confusing one and needs some repeating. But, in fact, "One More Angel In Heaven" was run through three times in less than 90 minutes.

Over the years, the role of Joseph has been a favorite for matinee idols such as Andy Gibb and Donny Osmond. Continuing that hallowed tradition here is daytime star Michael Damian, who should find a new singing coach (or turn his mic up—is that possible?) but keep his personal trainer.

The show's ending is stunning for all the wrong reasons. Following the curtain call, Damian runs through (what else?) an earlier song, which soon turns into a "Joseph Megamix" (that's right, "Megamix"), a 15-minute cast number that recaps the entire show, song for song, all done to a thumping aerobics beat.

ERIC BOEHLERT

Music Video Leaders Gather In L.A.

LOS ANGELES—Leaders of the music video industry convened Nov. 3-5 at the 15th annual Billboard Music Video Conference & Awards here. Highlights included an opening-night reception sponsored by MTV International and an "Evening of Virtual Reality" presented by The Box and Paisley Park Records. The conference wrapped with an awards ceremony hosted by "Weird Al" Yankovic, who used the event to world-premiere his new Scotti Bros. video, "Bedrock Anthem." (Photos: Glenn Waggner/BPI).



Columbia's Mark Ghuneim, PLG's Tina Dunn, and CVC Report's Mitch Rowen loosen up during the opening-night reception, hosted by MTV International.



MTV International's Tom Hunter and his staff hosted the Nov. 3 opening night reception at Hotel Sofitel-Ma Maison with the support of MTV Networks' Linda Alexander and Alexis Hunter, as well as VH-1's Julie Rothman and Sal Locurto.

"Weird Al" Yankovic surprised the awards show crowd by premiering his new video, "Bedrock Anthem," and got a surprise of his own when Billboard managing editor Ken Schlager presented him with the "host-of-the-year" award.



Paisley Park artist Mavis Staples turns up the heat at Glam Slam during The Box/Paisley Park's "Evening of Virtual Reality."



Telemotion's Laurel Sylvanus, MCA's Pamela Marcello, and Virgin's Lori Feldman put the promotional squeeze on MTV's John Cannelli with help from ERG's Allison Bandier and Capitol's Linda Ingrisano.



Music Link's Mike Drumm, who won the award for best local/regional rock show, spoke long enough for "Weird Al" Yankovic to autograph his jacket numerous times.



R'N'R Freelance's Mark Weinstein and Tommy Boy's Laura Hynes accept the best dance clip and best new artist dance clip awards for RuPaul's "Supermodel (You Better Work)" video.



Satellite Films head of music video Danielle Cagaanan and executive producer Larry Perel accept Mark Romanek's award for director of the year.



Atlantic's Doug McVehil, ERG's Allison Bandier, programmer Mike Ousley, Capitol's Linda Ingrisano, Atlantic's Linda Ferrando and MaryBeth Kammerer, RCA's Jeff Anderson, and Jive's Janet Kleinbaum present a united front at Glam Slam.



"Future Watch" participants Greg Riker of Microsoft, Janis Thomas of BET, David Serlin of ICTV, Garry Wall of Wall Media, and Chris Clark of MOR Music TV explored the implications of interactivity and direct marketing via music video during a Nov. 4 panel discussion.



Ralph McDaniels of Video Music Box picks up his second consecutive award for best local/regional rap show.



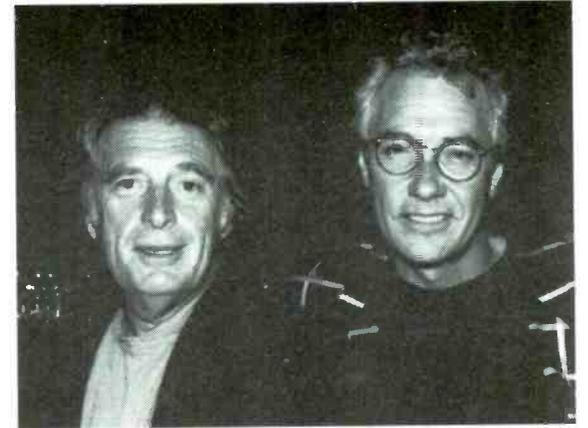
The Box's J. Gibbs, Tamara Walters, Carlos Fraguio, Lois Schmatz, and John Robson hosted the "Evening Of Virtual Reality" Nov. 4 at Glam Slam.



Rock Rap's Dante Moratto, Power Play's Kevin Ferd, Relativity's Mark Klein, Club Beat Videos' Mike Walker, and Power Play's Tom Terreri line up new programming ideas.



VH-1's Norman Schoenfeld, MTV International's Rebecca Batties, and VH-1's Sal Locurto enjoy the opening-night reception.



Island Records founder Chris Blackwell and The Box's Les Garland kick back at The Box/Paisley Park extravaganza. The event included a surprise performance by Paisley Park artist Mavis Staples.



Hot Traxx's David Law gets the award for best local/regional R&B/urban show.



Endless Music's Rusty Garner, Hollywood Records' Christina Anthony, and California Music Channel's Rick Kurkjian take it easy at Ma Maison.



MTV's Judy McGrath, Doug Herzog, Andy Schuon, and Desiree Schuon, along with Atlantic's Linda Ferrando, observe the action during MTV International's opening-night reception Nov. 3.



Forefront Records' Amy Parker, LightMusic's Tom Green, and Star Song Records' Jason Parker display their awards in the Contemporary Christian category.



Billy Soule won the best pop/AC local/regional show award for his TV23 Videos.



MOR Music TV's Chris Clark and Cheryl Russell network with Rowe International's Kadima Levadi and LightMusic's Tom Green.



BNA Records' Angelia Van Vranken, TNN's Lyndon LaFevers, and video director Sherman Halsey take a break at MTV International's party.



Mike Ousley Productions' Mike Ousley, Birmingham Jammin's Chris Talley, and Chaos Records' Lou Robinson get some "Virtual Reality."



AristoMedia's Jeff Walker, center, congratulates Music Link's Mike Drumm, left, and The Chattanooga Tom Show's Tom Phillips on their awards for best local/regional show in the rock and country categories, respectively.

EAST
MEETS
WEST
MEETS
EAST

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CHINA

The
Billboard
Report



The world's largest market

takes its first steps forward

PAUL CHESLEY / TONY STONE IMAGES

A Billion Consumers And 5,000 Years Of History

The world's fastest-growing economy approaches adolescence with a fierce appetite and an unsure gait.

By MIKE LEVIN

IT'S TOUGH TO IGNORE CHINA'S HISTORY—5,000 years of it, which is used constantly to gain face with visitors from richer and more-efficient societies. It is a cultural organism that China wants people to see, not the repressionist icon that the world's media revel in.

The mainland is both: inventor of writing and spaghetti, bulging with the biggest mass of people the planet has ever seen and forever controlled by strict central government. It is also the fastest-growing economy in the world. There are lots and lots of rich people, although it is never quite clear how they made their money.

The best rule is not to ask. China does not encourage questions: policies are made privately, and rules are often changed on a whim at a Beijing banquet. This is the main reason that information is rarely accurate and even more rarely believed. The only sure thing is a nation incessantly intent on amending its image.

In the 1990s, China is like your 10-year-old daughter who has sneaked into Mom's makeup kit. She desperately wants to look sophisticated, accepted as the woman she will one day become. But she has little understanding of what maturity means and even less willingness to assume the responsibility that comes with it.

Poster advertises Hong Kong idol Jack Cheung.



There is something about openness, rule of established law and corruption in China, that doesn't make sense to a world looking in. America has a phrase for it—"Love It Or Leave It"—except the Chinese can't leave, so they smile and say "This is China."

It burns a visitor to be charged six times as much as a local to get into the Forbidden City, and scares foreign businessmen to know that bribes will add between 3% and 5% to their expenses (according to Hong Kong's Independent Commission Against Corruption). How do you interpret a country that cries out for international acceptance yet insists on making its own rules?

Yet China is no longer the totalitarian state of the 1960s and 1970s. Beijing, capital city of 10 million, is very much the showpiece that the communist government meant it to be. It is big, modern and alive to the possibilities that an industrializing economy can offer. Even five years ago, people had a hunched, weary way of walking. No more.

Harrison Salisbury, in *The New Emperors*, describes it not as a fundamental change in society but as a new confidence that the future will be better. Unlike Moscow, Beijing's stores are full, and the only lines are those outside good restaurants. What's often ignored is that development takes time, and there is always a price to pay.

Inflation in the major cities is running over 20%. Streets are usually snarling masses, crammed with cars of the newly rich that can't move because pedestrians and cyclists believe they have as much right to the People's Pavement as anything else. Telephone systems are state-of-the-art, yet can't cope with half the demand, and you can forget trying to get anything done at a government office during the day's two-hour lunch and two tea breaks.

Don't mistake the Chinese for a lazy people. It's just hard to get motivated when officially sanctioned activities one day are unacceptable the next. And vice versa. Change in China is happening at a frightening pace for those who have been told most of their lives that making money was some sort of sin, but that now it is glorious.

In this environment, a state-controlled music industry is trying to regain its balance. For decades the communists used music as

a patriotic means of filling bellies when there was no food. Now, as foreign investment and trade statistics bulge, music has lost a great deal of its value. Relegated to the status of antiquated cultural commodity, it inhabits a world of red tape, a world where investment, both financial and artistic, has all but dried up.

Some 80% of all music sales (about 80% pirate, 20% legit) in China is idol pop, and virtually all of that comes from Hong Kong and Taiwan artists. Young fans are buying into a lifestyle far removed from communes and subsidized meals. "The music produced here is [crap] and the government doesn't care about their record companies," says the head of one of the country's biggest entertainment conglomerates, requesting anonymity.

Other local executives echo the frustration that there is no government understanding of what music means to the country's newest consumers—youth—who need to identify with something now that politics has lost its influence. And there's no understanding of the money to be made, or lost.

"If we don't let [foreigners] in on some level and learn from them, they will end up [stealing] our most talented artists from outside," says the head of one of China's biggest record companies, also wanting his name kept out of print. International labels have already signed four of the mainland's five top-selling popular artists and virtually all of its headline rock names.

With huge market numbers—1.2 billion consumers and 1993 legal unit sales of 200 million—it is obvious that this buying power could create a most potent musical aphrodisiac. Somewhere there are some superb musicians and songwriters. There must be in a country this size, and the world will hear about them.

But every market needs time to mature, and China's popular music industry is less than 10 years old. Five thousand years of history teaches patience as a virtue. Besides, can't you envy, just a little, a country with its own Motown, Beatles and Woodstock still ahead? ■

ABOUT THE CONTRIBUTORS...



Dragon Entertainment. Without their help and contacts, this spotlight would be a great deal thinner on facts, figures and color. Pierre Tremblay is a Hong Kong-based journalist who specializes in writing about Chinese rock. Steve McClure is Billboard's Tokyo bureau chief.

Mike Levin, Billboard's correspondent in Hong Kong, has been living in Asia for nine years. He has written about politics, business, culture and the new explosion of Asian music. For this special report, Levin traveled to Beijing, Shanghai and Guangzhou. Aiding him in gaining access to information about state-run companies in China (more difficult than anywhere else in the world, with the possible exceptions of Albania, North Korea and Burma) were Kenny Bloom and Xu Xiao Feng (Zorro) of Beijing's

Emotion Sells, And Neither Short Cash Nor "Terminal Face" Can Still Music's Power

I HAVE NO IDEA WHY MAI CHAO IS CRYING. We are in a record store next to Guangzhou's Chingping market, so stagnant with years of rotting meat and vegetables that it might be the smell filling the 16-year-old schoolgirl's eyes.

My interpreter quietly asks Mai why she is so sad. "Not sad. The music makes me feel very emotional," she says, pointing to the store's speakers. It's rare to see Chinese stoicism overcome in public.

The ballad on the stereo is not by a local teenage heartthrob. It is being sung by Aaron Kwok, a 30-something legend from Hong Kong. The record store is full of CDs from Hong Kong. In fact, after wiping her eyes, Mai admits she doesn't even know the name of any mainland artist.

Emotions are what sells music in China today—euphoric, teenage emotions, not the self-righteous patriotism that was a mighty tool for the Propaganda Ministry before foreign music was given a tourist visa in 1985. For every communist serenade composed under government guidance, there are a hundred, a thousand, ballads from Hong Kong and Taiwan that have re-acquaint-



Beijing rockers Tang Dynasty

ed the Chinese with music for enjoyment's sake.

When local record company bosses say popular music is simply "entertainment for the country in transition," they are missing the essence of their industry. Even if the melodies are simple and the words juvenile, they are what people want.

"These [pop] songs tend to be soft, sentimental and close to everyday life," says Wu Jiading, a Beijing songwriter. "Chinese people are very emotional, and they want to relate to these feelings, even if they never admit it."

The incredible rise of karaoke in plush Shanghai lounges and in the back of Xining restaurants reveals a 1990s catharsis of musical spirit. About 98% of the singalong catalogs may come from Hong Kong and Taiwan, but it's mainland farmers and shop assistants belting out lyrics that affirm life, not a tractor commune.

"You can sense people's disillusionment with how the system works, their alienation from politics, even parts of everyday life," says a Shanghai social critic, speaking only with a promise of anonymity. "The result is that popular music supplies an attachment to the more, aahh, charming parts of life."

Right now, music from Hong Kong and Taiwan is the only window to that charm. The lyrics of most contemporary mainland songs have no resolution, as if writers don't know what comes next. Many locals believe it is only a matter of time until domestic artists begin to speak to their countrymen.

"Folk music has been popular for thousands of years. If we can merge it harmoniously with Western pop or jazz or even rock 'n' roll, young Chinese will find it more appealing, because it is [mainland] Chinese," says composer Hou Muren. "We have many

The Perils Of Labels

It's almost "impossible" to make money in a land where record companies operate under the same rules as state-run steel mills and shoemakers. But a gutsy few are trying hard.

talented singer-songwriters in China, and [Hong Kong-Taiwan] music is not very original."

Of the 30% of music sold in China that is not from Hong Kong and Taiwan, the vast majority is domestic folk and international classical repertoire. Northern China is the cradle of folk music, often turning it into surprisingly good classical compositions, such as the "Yellow River Concertos."

Hou believes that China's version of rock 'n' roll, centered in Beijing around groups like Tang Dynasty, will not be part of the "New Chinese Music" because it has limited appeal for an audience uninterested in rebellion and confrontation. "The key is to

POST-CONCERT

Dou Xiaobong's third concert in three days is over in Harbin, northeast China's industrial capital. The 23-year-old is the city's best-known pop star and there's a crowd of 50 or so fans waiting backstage for his autograph.

Duty done, Dou shuffles into his dressing room for a post-concert party with his band and the crew. On a foldout card table are three bottles of mineral water, half-a-dozen sodas—from the local bottling plant—and a mangled box of sesame crackers, from the promoter's brother's factory.

A pack of Double Happiness cigarettes is passed around, and the talk turns to how the three sell-out shows were a first for Harbin. "Now you'll want your own Toyota limousine," mocks guitarist Wei, naming the fanciest car he can think of. "Only if you'll drive," the star responds, graciously pocketing the 500 yuan (about \$85) the promoter hands him for tonight's show.

Among the last to leave an hour later, Dou slips out into the cold, smoky evening. He catches the 106 bus to his family's 350-square-foot apartment in the southern part of the city. "Did you get paid?" his mother asks, ladling out a bowl of her son's favorite chicken-turnip-and-rice soup. The money will go to buy a hot-water heater for the bathroom, the only private one in the building.

Being a pop star in China has its advantages.

CUI JIAN

More than any other artist, Cui Jian has been thrown the mantle of contemporary music's rebirth in China. The cloak has at times been oppressively political; at others imploringly emotional. Only now is the 32-year-old able to accept that his job and his life are two different things.

A close friend of Dragon Entertainment's Kenny Bloom, Cui sat in the American's apartment and spoke through the Beijing twilight about how fame turned to introspection under the weight of expectations of Chinese youth.

"We [popular artists] are needed, and that's a great feeling. But what are we needed for? It often seems as if people want me to make decisions for them, to tell them that things will change.

"Kids today have choices. They just don't see them. I've been called a liberator. I want people to control themselves, to liberate themselves. If people want to [learn by my example], fine, then look at how I care about myself, my music. Listen to the words that say 'trust your body,' which means don't think too much.

"I've learned that politics is too much for the mind. It's not our job to change politics; our job is to show the government what society's problems are. Actually, popular music today is a result of the [communist] government encouraging youth to play instruments and to listen to music, even if their music was a little [regimented].

"The true creativity in China is traditional music. Too much foreign influence takes away from [local] creativity. It's too easy. Artists should learn to stand on their own two feet."

create songs about city life where people want to understand about comfort, compassion and communication," he says. "I realize this is idealistic, but I know people feel the same."

Rock music, still highly experimental, tends to be deeply symbolic and mystical. Critics say it is far too complicated for an audience newly hooked on instant gratification. "Music fans, especially teenagers, don't want to think about what a song means. They want to reach out and grasp something simple, something entertaining," says Shanghai music critic Xiao Xiaoling.

Many of the country's best-known rock stars segue from rock into reggae and jazz with a brief pass through metal, all in the

THERE ARE MORE THAN 300 RECORD COMPANIES IN CHINA. Four of them make money from music, and the rest say they can't profit because the system has their hands tied. In their run-down, under-equipped offices, executives here don't appear to be a happy lot.

The problem is that record companies—any state-owned firm with permission to publish musical works—operate under the same set of rules as Beijing-controlled steel mills, shoemakers and abattoirs. "Our job is to serve the government's needs. And in this industry, making money from music is not [necessarily] one of those needs," says Li Ding Xiang, manager of the Guangzhou branch of China Records, the country's largest music corporation.

Foreign companies have not yet been allowed a solo presence in the mainland, and only two outsiders have any presence at all: joint ventures between a Singapore firm and Central China TV and between a Thailand company and a Fujian provincial entity. Others say they are afraid of gambling money in a pirate market.

Even with this monopoly, domestic firms say it is impossible to make money because they are handcuffed by bureaucracy and a government that has more important issues to worry about. Many are allowed only to manufacture and not record. (Today, however, it is glorious to diversify. Many of the big record companies make huge profits by spreading into property and industrial sectors, generating profits for their Beijing bosses.)

This negligence has killed entrepreneurial incentive. Local producers are assigned a certain level of record sales each year. If they exceed the figure, all profits go to the company's overseeing ministry. "State employees get no commission," says Li Chi Wing, PolyGram's China manager. "If they can sell a million [units] but their quota is half a million, they don't see any sense in pushing that second half million."

Local executives blame the pre-eminence of Hong Kong and Taiwan pop sales on Beijing's blind spot to promotion and marketing. "Only now are they starting to recognize the importance of packaging. But still we have to spend most of our money on manufacturing, and there is nothing left for promotion," says Yuchi Huanhui, former head of China Audio/Visual Publishing and now in the Cultural Ministry's entertainment division.

This leaves locals dangerously exposed to competition. When China made its first major push to open to the outside world in 1980, there were only three record companies. For the next five years, foreign music was not allowed in, and the number of music producers grew, as did revenues. But by mid-decade international music was legitimized, and Hong Kong and Taiwan pop stars flooded the market.

Income slid for domestic companies that could not compete with flashy newcomers. China Records' revenues dropped 35% in Beijing, 40% in Shanghai and 50% in Guangzhou during the next

same song. It may show off the rockers' one true ability—technical instrumentation—but it can also alienate listeners. At rock concerts, listening is not high on the list of priorities.

Jeff Chia, a Rock Records (Taiwan) producer who often records his company's artists in Beijing, says it's a mistake to draw too thick a line between Chinese pop and rock because both are still developing and foreign influences are too strong. "Right now, it's not a question of which is better," he says. "It's a matter of which will become distinctively Chinese. There has to be an inevitable segmentation of popular music, but that won't happen until consumers understand the difference between what's good and what's bad."

China's main obstacle to developing its own, viable popular music scene is lack of capital to encourage domestic talent. According to Kenny Bloom, of Beijing's Dragon Entertainment,



Li Ding Xiang,
Guangzhou branch manager,
China Records

"[Those in power] believe music is propaganda, and they don't want Western ideology coming in in the form of music. The problem for everyone is that the industry is approval-driven, not product-driven." —Cindy Tai, EMI

200,000. A blockbuster reaches 3 million. These figures are for legitimate sales and are averages for a dozen different statistic sources. Only foreign music receives any royalties, and no one pays publishing mechanicals.

China is a "market of maneuvering," says Cindy Tai, EMI's mainland manager. "[Those in power] believe music is propaganda, and they don't want Western ideology coming in in the form of music. The problem for everyone is that the industry is approval-driven, not product-driven."

At this early stage, research is vital. Knowing where to get information is almost as important as the facts themselves. "Three times a year, we attend trade fairs and 'ordering meetings' to meet dealers and wholesalers face to face," says Dustin Chu, Warner's China trade manager.

Government policy has done almost as much as piracy to keep foreigners out. International majors may hunger for a slice of the China market, but with Southeast Asia sales blooming, they can afford to invest their resources elsewhere for now. In fact, only PolyGram, EMI and Warner have dedicated China managers. BMG, Sony and Chinese labels handle this business in-house at regional headquarters.

Companies will not release China sales figures. Mainland sources say that PolyGram, Warner and EMI earn about \$20 million annually, while BMG and Sony sell virtually nothing. Chinese labels in Hong Kong and Taiwan account for between \$10 million and \$30 million.

"The market is there, and slowly we are getting more and more access to it," says PolyGram's Li. "But we are still handicapped by

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the local industry more than anything needs an entrepreneurial environment, similar to Berry Gordy's Motown in Detroit.

"You've got to get them in one place, together, so they can create. Even if they screw around and don't produce anything at the beginning, it will eventually work because there is a need for it to work," says Bloom.

There is another problem facing the Chinese, something Bloom's partner Zorro calls "terminal face." He says, "A lot of artists are afraid of expressing themselves in public. It's a part of our culture that hurts music development. You just have to find those who don't have that bad habit."

Listening to Aaron Kwok and speaking to a pale-faced foreigner about emotion, Mai Chao dumped her cultural baggage with just one sentence. Music often has that effect—something Chinese artists are beginning to find out.

—M.L.

Labels

Continued from page 81

very unsophisticated ordering and delivery systems. Cassettes and discs are broken in shipment all the time."

Foreigners say that until they can gain control of distributing their products, there is little or no chance of making any real money in China. Officials in Beijing say this won't happen for many years because music remains a propaganda sector. (One highly placed source says he has heard that rules will change in 1995 or 1996, and foreign companies will be able to distribute through independent operations.)

One company taking a different approach is Taiwan's Rock Records, with five mainland acts on its China Fire label. Sales are directed at Taiwan and Hong Kong but also at the mainland, where distribution rules are relaxed because some of the tracks are recorded in Beijing and because Rock has excellent government contacts.

Since starting three years ago, Rock has lost money every year on its plan. But the company is recognized as the gutsiest mainland player. "If we don't do it, no one will," says Rock VP Landy

Chang. "The talent here is phenomenal. No one but us has the courage to invest. We want to make money, but we also want to change [mainland] music into something that is excellent."

It is ironic that Rock has started with such hardcore bands as Tang Dynasty and Hei Bao, groups that have limited appeal to any Asian consumer. But their originality attracts Chang. "I can do this ballad junk and make small money now," he says. "But if you want to produce something good, something that kids will freak out over and that the government will accept as 'a good Chinese product,' then you have to start with the rough stuff."

Hong Kong's Dadi also has a large mainland stable, including the talented Ai Jin, but refused to be interviewed for this spotlight. Other Taiwanese companies are following Rock's example. Hong Kong's Capital Artists recently signed Mao Ahmin, the top-selling domestic pop star in China. Even the international majors are signing their first mainland artists.

The trend is starting to worry some mainland executives. Says China Broadcasting's Wang, "There is concern that when we finally can compete, there may be nothing to compete for." —M.L.

THE ARTIST AS HERO

Classically trained and distinctly non-libidinous, Chinese singers and musicians start to compete for "a perceived chance at riches."

It's not about sex. When adolescents squirm in their seats with eyes glued to a singer on a Nanjing or Shanghai stage, there's barely a trace of libido bouncing off the concrete walls. The effect of popular music in China has not yet reached that incongruous level.

"Adulation in China is usually based in the belief that [entertainment stars] can make a change in people's lives," says Xiao Xiaoling, a Shanghai critic. "It should be a big responsibility."

Landy Chang, of Taiwan's Rock Records, has a simpler view: "In music today, Hong Kong makes stars, Taiwan makes idols and China makes heroes."

The current generation of music fans born in the Cultural Revolution and raised on communist propaganda is well-versed in heroism. Cui Jian, one of China's best-known contemporary artists, feels the pressure. "My responsibility is to show the value of music, not change people's lives," he says. "The real problem is people don't trust themselves. They only believe in the money [and power] that fame represents."

The talented but mercurial Beijing singer He Yong has never been able to release a record because of hassles with record companies over money. Like many of the country's emerging musicians, he has yet to realize that compromise is the currency of any business, especially music. Zhang Chu, also cut from a hero's cloth, says, "It's not my business to worry about business."

Music's bottom line is changing artists' attitudes quicker than anything else. Those who sign with foreign labels are—often rudely—confronted with the non-communist concepts of individual hard work and productivity by which to earn their daily bread.

"There's talent out there, but people will send us three songs and want an album deal. I have to tell them to come back when they've got 10," says a Western executive operating in China. The naivete of a new system has become a hindrance to development.

Most of the mainland's performers today are classically trained in one of the country's 200 music institutions. Many come from musical families and follow the tradition of remaining state employees in government-funded bands or musical troupes. They earn about \$50 a month and live a subsidized



Cui Jian



Yuchi Huanhui

life, just like their parents. China's communist regime does not place much value on the concept of individualism among artists who don't glorify the state.

Singers and composers will bite and scratch to appear on or write for formulaic government television shows—the pay is good and it's the only notoriety available. "It's almost desperate sometimes," says Yuchi Huanhui, of the Culture Ministry. "But they don't realize this is a wrong direction because it [stifles] creativity."

Others have tired of what they consider to be demoralizing, dead-end jobs and have struck out on their own, preferring to live in destitute conditions with the hope they can make a mark in the yet-unremarkable industry.

Independent artists and the few state employees who somehow land recording deals are paid the (relatively) astronomical sum, up front, of about \$1,700 per album for as many as three records a year. A tiny number (about 50 in the country of 1.2 billion) who can perform regularly in concerts and on television variety shows can inflate their annual salary to about \$12,000 to \$20,000.

Some foreign producers say they can't wait to start recording in China because they can hire the first chairs of Beijing's Philharmonic Orchestra and state-of-the-art studio time for one-tenth the cost in Hong Kong and Taipei.

This perceived chance at riches is having an effect at local record companies, which receive

dozens of demo tapes every year, usually crudely recorded on antiquated equipment. Executives also sift through regional singing competitions and the country-wide Central Television contest each September looking for talent that has yet to be corrupted by a taste for foreign dollars.

Zhou Xiaogang has written six pop songs. He says he has a good voice, too. But to make a living he plays the oboe for a classical trio in the lounge of Shanghai's Sofitel Hotel. "I like playing classical music, but I want to make money," he says. Nothing about fame; nothing about freedom.

Fame and freedom will come later, says Xiao Xiaoling. This generation of contemporary artists is only laying the groundwork for a stable, high-quality music environment, and the ability to appreciate it. Says Xiao, "The next one will create something you Westerners will want to listen to." —M.L.

Red Tape Blues

Making noise in China's music biz means taking on a not-so-silent partner: the government.

BY MIKE LEVIN

CHINA INVENTED BUREAUCRACY. About 4,000 years ago, a Shun Dynasty nobleman whispered to the emperor, "Get me two assistants, and I'll revamp the tax system," and the world's most stratified government was born.

To get a better look at the process, try releasing a record. If you are a foreigner, you can't—unless you get a state-run record company with a publishing license to do it for you, which in turn needs OKs from three government ministries. And don't forget the Propaganda Ministry, which is always consulted about lyrics and style, corrupting content being the devil most feared by censors.

Chinese companies have a slightly easier time because they don't need as many approvals, and they have better contacts. But there is always the government to consider—local executives are directly accountable to their ministry bosses for a record's suitability. "Music appropriate for Chinese consumption must serve the people and socialism," says a government handout.

The system was developed by people who wanted nothing to be beyond their control. In practice, layers of government create a web of expansive red tape. As Hong Kong music entrepreneur

There are only two ways for international players to sell their catalogs. Finished product can be funneled through one company, the China National Publications Import & Export Corp. (CNPIEC), which then distributes to retailers around the country. The other method is to license albums to local labels, which must "spend" their precious quotas on foreign titles.

Anders Nelsson puts it, "Any money generated in China has to be spread around. There is always a government hand-out."

The three departments in charge of music are the Ministry of Culture, with responsibility for all artistic works in China; the Ministry of Radio, Film & Television, which approves all public releases and enforces a quota system on all foreign works; and the state Administration for Industry & Commerce, which oversees the registration and regulation of all Chinese business affairs.

An album gets retail certification only after each of the ministries has stamped its approval—maybe. "What you are allowed to do depends less on laws than on who you know," says a former director in the Culture Ministry. Many say that the real power in entertainment is the Propaganda Ministry, the big brother with no stated responsibility, but without whose tacit nod nothing gets done.

International players, which include not only the major record companies but also high-selling Hong Kong and Taiwan producers, are not even allowed to open offices in China. There are only two ways to sell their catalogs. Finished product can be funneled through one company, the China National Publications Import & Export Corp. (CNPIEC), which then distributes to retailers around the country. The other method is to license albums to local record companies, which must "spend" their precious quotas on foreign titles.

The current quota level sits at about 120 foreign records. By the time you read this, the figure may have risen to 200 (which the IFPI is pressing for) or dropped to 50. The level has shifted before, and no one yet has been able to forecast the China market successfully. Music produced within the country or albums without lyrics (officially but not always in practice) are not subject to quota.

Plug into this system, and the roulette wheel starts spinning. EMI scored recently by convincing China Records (Shanghai) to buy the license for 10 of EMI's titles. Yet before the deal, the licensing process was one long stream of frustration. Moving from one

CHINA

Cuttin' Loose In Concert

Soft idols, hard rockers draw crowds for a music of "borrowed styles and hormones run amok."

government department to another, EMI says there was a virtual guarantee that final approval would take much longer than the official period of six to eight weeks.

"Once it started, it could take from nine months to a year before there were any sales," says Cindy Tai, EMI's China manager. "There's not much sense in spending money on promotion if the local company is going to be months late on release."

The IFPI knows the problem all too well. Tasked with convincing mainland officials to enforce copyright protection laws that already exist, the organization had to wait eight extra months for final approval to open offices in Beijing and Shanghai. In Shanghai, it had eight approvals from local departments and five from the central government early in the year, yet the business licenses were only granted in September. (Frustrated by the hassles, the IFPI decided to try Guangzhou, the country's freewheeling southern capital. Approval took three weeks in June.)

The delays have hampered the fight against piracy in China. Despite joining the Berne Convention last year and enacting local statutes protecting copyright during the past decade of economic development, the country remains a pirate market. (In Guangzhou it is possible to buy a disc of Western cover dance tunes on a legally nonexistent Billboard label: price \$3.)

Between 80% and 90% of all record sales are counterfeits, a result of two causes. The first is a prevailing attitude that does not recognize the value of original ideas, spawned in a communist regime that believes all things belong to the state.



Poster Roman takes a turn.

Chinese executives say about 1 billion units, both legitimate and pirate, were bought and paid for during the past year.

"They understand the legality of trademark very well," says J.C. Giouw, the IFPI's Asian chief in Singapore. "But when it comes to copyright, officials can't seem to understand the benefit of giving someone the right to own an idea in [the public domain]." External pressure from Western countries, through trade threats, and a growing movement among local artists to press for protection are slowly changing attitudes. The goal, says Giouw, is to convince the true powers that copyright protection is not just helping foreigners but will also protect Chinese intellectual property as it moves into world markets.

The second problem—enforcement—appears easy to solve, but is convoluted around a vast number of political relationships. Although central government laws forbid piracy, control of the entire audio/visual industry is left to provincial agencies. (China is divided into 22 statelike provinces.) It is an old story of too many people wanting their own slice of the pie. (If this sounds complicated, it is only what officials will tell a foreign reporter—truly the tip of the iceberg.)

By the end of 1993, the IFPI estimates there will be 20 CD factories in China producing counterfeit discs. The provincial view is

LEON LAI, ONE OF HONG KONG'S CANTOPOP ICONS, rises from beneath the stage at Shanghai's Workers' Stadium. Four laser machines explode across the back of his sequined jacket, sending a shower of light through the smudge of half a dozen fog machines.

I've seen this type of entrance before, at a Bee Gees show in the late 1960s. But 12,000 ecstatic teenyboppers are seeing it for the first time, and they're sharing their excitement with my eardrums. It's probably what the Cultural Revolution would have sounded like, had that insanity been scored by the Carpenters.

In the VIP section, 13-year-old Siu and her younger sister Mei want desperately to join in the screaming. But with Mom on one side and Dad on the other, the girls are trying hard to maintain proper Confucian decorum. Such is the price of being rich and powerful in China.

A thousand miles to the east, in the blue-collar city of Chongqing, the audience at a Tang Dynasty concert is getting the full heavy-metal treatment. Even if the 2,000 fans were screaming, you wouldn't be able to hear them above the screech of feedback. Here the crowd is also in motion, although not to any type of beat from the band. The emotion is freedom of expression, not identification with anyone on the stage.

In the VIP section, political cadres and Public Security Bureau officials sit quietly, some with hands over their ears, wondering what in heaven's name is attractive about this thing called rock 'n' roll (Chinese translation: explosion of emotion). Such is the price of being old and powerful in China.

The two concerts couldn't be more different. In Shanghai, the kids want to be there, sharing a dream they have seen on television and want to touch, even from row 64. In Chongqing, the audience has to be there, spitting out the regimentation of daily life and logging on to a generation with its own, separate needs.

Tang Dynasty's music is rock at its most rudimentary. China's youth don't buy the group's records. Hell, they don't even know

that these are simple manufacturers filling legal orders for customers, mainly from Hong Kong and Taiwan (the real force behind piracy in Asia). To its credit, the IFPI helped convince Beijing to create a task force to police the pirates. The first raids were carried out in September, netting 23,000 illegal copies in the southern border city of Shenzhen. There will be two more raids before the end of the year. "It's small, but it's a start, which is what everyone has been waiting for," says Giouw.

With some form of control underway, the IFPI boss feels that in the long term piracy is not as big a problem as market access for foreign music. That can of worms is still waiting.

Selling records in China must be easy. Chinese executives say about 1 billion units, both legitimate and pirate, were bought and paid for during the past year (which corresponds with the IFPI's figures of 200 million legal units and 80% to 90% piracy). The only catch is knowing how to get the product onto the street.

Foreign companies moan and complain about the obstacle of quotas and how miles of red tape are keeping their products out of the market. With non-mainland music comprising about 70% of all records sold, the truth about retailing lies somewhere between these opinions.

"Everyone makes their own deals here, regardless of the regulations. That means local record companies sell masters to pirates, and foreign companies cut secret deals with private distributors," says the editor of a large entertainment magazine. "Everybody knows you can't afford to miss selling in China."

The market, however, is not totally Machiavellian. It's young, impressionistic and learning at an incredible rate. "Because local consumers don't support local music, it's the internationals that

what good music is. What they do know is this experience—something that is legal, feared by their parents and totally their own. If this sounds familiar, it should. But unlike the birth of rock in the West, China's version is not likely to last.

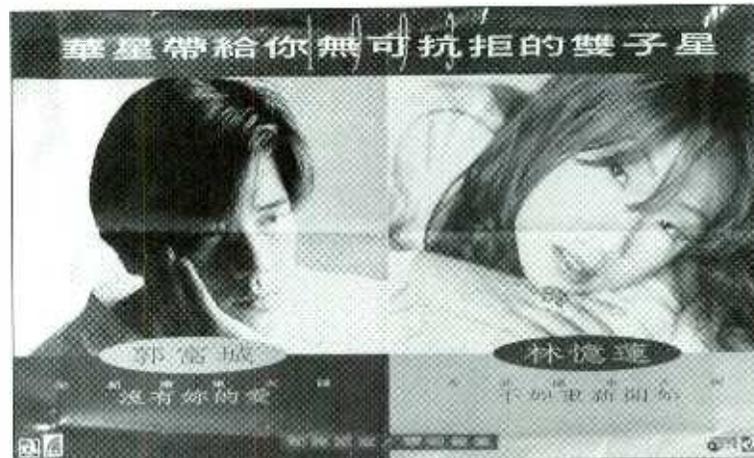
Leon's show is upbeat, romantic and snappy, the kind of music that is no threat to anyone. He sells 100 albums for each of Tang Dynasty's. Without the social acceptability of pop idols, there would be no concert tours, and there might be no popular music scene at all. "It wasn't live music that scared the government. It was groups of youth getting together," says former government censor Si Jian Jun. "Pop music has helped change that."

The new face of music in China is a pastiche of borrowed styles and hormones run amok. It is fruitless to talk yet about style and structure; copying and experimenting are still the gods of popular music. Those watching say it's a god with a golden face.

"The big problem is that kids watch MTV, and they believe it's real," says Kenny Bloom, the American half of Beijing's Dragon Entertainment. "No one understands the work needed to become good at the craft. So far, it's all just a fantasy."

The reality of the business has virtually killed the underground party scene in China's northern cities. For a while these private, spontaneous rock concerts were creative furnaces, stoked by rebellious nature and by Western reporters who figured they'd found the country's new cultural movement. But mainstays like Tang Dynasty and Hei Bao (Black Panther) signed with foreign labels and started living the high life in hotels. "They forgot about the sacrifice, and now everyone thinks that if you get a contract and good equipment, that's it. The rock scene died [as it was being born]," says Zorro, Dragon's Chinese half.

What comes next is anyone's guess. There is a feeling that hardliners will try to push everything but idol pop off the live stage. If that happens, it could be another generation until Chinese youth find another acceptable form of rebellion.—M.L.



A poster for Aaron Kwok and Sandy Lam pushes moody romanticism.

are creating the [marketing framework] in China," says Zorro, co-director of Dragon Entertainment in Beijing.

International executives say they try to take a secondary role in media promotions, to "downplay our [foreign] influence and cater to mainland sensibilities." But they are the only ones supplying samples to TV and radio stations, sponsoring exhibitions and organizing major concerts. Total concentration is on pop idols, who out-sell every other type of music by a factor of 10 to one.

Li Chi Wing, PolyGram's China manager, is emphatic that he does not have to break rules to market his company's artists. Charity concerts, with proceeds going to mainland causes, provide great promotion, and local licensees can release as many as five volumes of a foreign artist in a compilation that uses only one quota unit.

Taiwan's UFO Records claims it was the first to use Chinese TV in 1990 to promote its acts. Since then, UFO has sold more than 10 million records in the mainland, more than any other foreign record company.

But EMI's Tai says, "Don't let anyone tell you marketing is easy in China. You still have to know who to influence to do it for you."

Local companies like Dragon create their own programming, a great deal of it PolyGram material, to sell to television and the two dozen private radio stations that have recently been granted broadcast rights by Beijing. Dragon plans to be the first mainland company to release music singles and produce Western-quality videos.

China's other media is expanding rapidly. Most major cities have at least half a dozen terrestrial television stations, with cable available to those who can afford it and easily obtainable satellite dishes going for about \$200. ■

CHINA

Breaking China: Two Japanese Production Companies Sweep And Star-Search The Mainland For Talent

By STEVE McCLURE

AS ASIA'S BIGGEST INVESTOR, Japan spent billions trying to make the market its own backyard. China, especially, has seen Japanese money pour into any industry open to foreign investment. But when it comes to music, the move has been a great deal slower.

"For Japanese record companies, entering the mainland Chinese market isn't worth it," says one industry observer here. "I think everyone's looking at the Chinese market, but they don't know how to get in."

Says Harry Kaneko, GM for corporate development at Pony Canyon record company, "We're taking our time to study the market, but it's too early for us to have any concrete plan. We need to see how China develops."

Despite such concerns, two Japanese production agencies—Amuse and HoriPro—are now looking for artists who could be China's future superstars.

HoriPro recently helped sponsor a nationwide talent search called the Chinese Young Singers' TV Contest.

"We've had the idea of looking for talent in China for some time, since China started opening up to the outside world," says Kazutaka Hori, VP of international and corporate affairs for



Dai Yao won a HoriPro-sponsored talent contest.

Amuse chairman/CEO

Yokichi Osato says his firm plans to set up a branch office in Shanghai soon: "I feel a sense of excitement there like Tokyo or New York. Shanghai has the smell of culture."

HoriPro. Hori says the company organized the contest with the help of Hong Kong businessman David Chan, formerly with Capital Artists. A joint venture set up in August between HoriPro and Chan, HoriPro Entertainment Group (Asia) Ltd. in turn established a jointly owned company—HoriPro Entertainment Ltd.—with the Beijing municipal government's cultural bureau to organize the talent search.

The aim of the contest was to find artists with enough star quality to appeal to Chinese communities worldwide, Hori says. The first step involved contests in 19 cities organized by local TV stations, from which 30 singers were chosen to go to Beijing for the semifinals Aug. 21 and the finals on Aug. 28, which were broadcast live by Beijing TV and various local stations nationwide as well as to 38 Asian countries by Hong Kong's Star TV satellite network.

The grand-prize winner was Beijing's Dai Yao, a 21-year-old woman with seven years of dancing school and four years' singing training. Dai and the contest's four other winners will be signed to Beijing-based HoriPro Entertainment. Hori plans to bring Dai to Tokyo for training and to cut a record "when she's ready."

Amuse, which manages such top Japanese acts as the Southern All Stars, is also organizing a nationwide talent search, called China Competition Junior Star, which will be open to girls aged 12 to 18. Besides singers, Amuse is looking for dancers, models and actresses.

"Our feeling is that the talent level in China is incredibly high, but training just doesn't exist," says Peter Loehr, GM of Amuse's international division. Amuse is restricting its search to girls, Loehr says, because it's easier to break female artists in the Japanese market. "Some artists may be suited to the Taiwanese market, some to Hong Kong and some to Japan," Loehr explains. Eventually, Amuse hopes to launch the artists back in China after they undergo training overseas.

Instead of going the Hong Kong-Beijing route like HoriPro, Amuse has teamed up with another Tokyo-based company, Lin Enterprise, which has good Chinese connections, and Shanghai TV, which will collect videos of performers from 28 regional affiliates.

Amuse says there are no limits to the number of winners, as

Help Wanted: Fledgling Rock Scene Desperately Seeks Skilled Managers

By PIERRE TREMBLAY

WITHIN CHINA'S RECORD COMPANIES, management is a Western concept yet to reach the local industry. Artists tend to be either state employees, under the direction of their work units, or breakaway, independent performers that the state has little interest in.

Yet as the country's music industry starts to experiment, and expand in the process, this lack of management abilities is becoming painfully clear. Nowhere is this more evident than among Beijing's young rock groups, part of the most anti-establishment and experimental scene in the entire mainland.

Wei Hua, lead female singer for the band Hu Xi (The Breathing), recalls the problems they had with their first album. They finished recording in 1990 but couldn't release it in the Chinese market until the middle of 1992. The original plan was to release it internationally first, then, with the overseas success, launch it domestically.

BMG distributed the album in Taiwan, Hong Kong, Malaysia and Singapore. Hu Xi complains that with little publicity and without the right to leave China to promote it, the album was a failure. The band then tried to get it released in China, but the government wouldn't give them the necessary permits. They said the songs were too anti-Tiananmen Square.

The band thought its big break came in 1991, with a change of management. The musicians found a Beijing record company willing to distribute their album. But then the TV and radio stations banned their songs and they were stuck with 20,000 cassettes. It took Deng Xiaoping's rule-relaxing tour to southern China in mid-1992 for the authorities to soften their attitudes. The band's album was released a few months later and sold well.

Since then, two members left to form their own group, and the keyboard player has been acting as the interim manager. Wei Hua says, "We're looking for a good management company or good manager who will look after our future." That means getting back into the recording studio or at least getting money for the band's instruments and practice facilities.

He Yong, Beijing's best-known punk-rock singer, is one who is

long as they have that elusive star quality. Amuse chairman/CEO Yokichi Osato says his firm plans to set up a branch office in Shanghai soon: "I feel a sense of excitement there like Tokyo or New York. Shanghai has the smell of culture."

The talent search isn't Amuse's first foray into the Chinese market. In September 1992 the agency organized shows by the Southern All Stars and Bakufu Slump in Beijing—the first concerts ever by Japanese rock bands in China.

Osato is conscious of the need for diplomacy and tact, given Japan's invasion of China in the 1930s. Amuse has lined up a group of companies to invest in its China talent search: Japanese record companies BMG Victor, Pioneer LDC and Victor Entertainment; Japanese film company Shoichiku; Taiwan's Rock Records plus Capital Artists and Golden Harvest from Hong Kong.

"This is a way for us to find musicians who sing in Mandarin or Cantonese who could be signed to BMG affiliates in Southeast Asia," says BMG Victor president Osamu Sato.

"When the Chinese market opens up, we think we're going to be in a better position than anybody else in Japan," says Loehr. ■

learning the hard way about the fine print in recording contracts. He signed a two-year agreement with Hong Kong's Dadi record company, which expired this year. He finished recording his album "Diary Of A Unicorn" in June 1992 and it still hasn't been released. They had arguments—about the recording, about the royalties. Dadi is looking to sell the master tape to a third party with He Yong's consent. The stated price is \$48,000. He doesn't have a manager, but he is a fast learner. He has found

his third party willing to buy the master, even remaster it in the U.S. They are now negotiating with Dadi.

China's only local rock manager/producer, Wang Xiaojing, has just released a compilation album comprising 11 of China's top rock acts, called "Rock Beijing." It is the first rock album entirely performed, produced and distributed by mainland Chinese. Wang Xiaojing is justifiably proud of it.

He says, "I paid for everything." And the cost was \$21,000. The average Chinese record company pays \$3,500 for an album. He has already found a Hong Kong distributor for his album and hopes to find one soon for Taiwan.

Wang and his company Sai Te also have four pop singers in tow. "To be a manager in China, you need to fulfill several conditions: be experienced in the ways of China, build contacts in the business, know how to reach an understanding with your singers and have a feeling for music," he says.

A sign of things to come, say many, is experience gained by working with foreigners, especially Taiwanese and Hong Kong companies. Rising young Chinese pop star Mao Ahmin has a Chinese manager for China, but her international manager is Hong Kong's biggest TV station, TVB. Even premier rock star Cui Jian has three managers!

Says Wang, "Rock faces many restrictions from the government. They don't like the music, and you have to be very careful with the lyrics. You can't be too critical, too extremist. Pop is easier. You just need the songs to record and release them. Pop gets more opportunities for performing. It makes more money than rock." ■

Retail Chains, Indies Unite Down Under

■ BY GLENN A. BAKER

SYDNEY—Australia's major retail chains have united with independent stores, forming a new body to represent their interests internationally and at home.

With the formation of the Australian Music Retailers Assn. (AMRA), Australia finally has a mainstream, fully representative industry association along the lines of NARM in the U.S. and Britain's BARD.

AMRA was formed from an existing organization, the Independent Music Retailers Assn. (IMRA). This body was established three years ago by a small group of far-sighted Australian dealers, who joined forces to formulate and present views to the government on such issues as parallel importing, CD rental, and the Prices Surveillance Authority inquiry.

The existing IMRA committee of active indie retailers has swelled with the addition of new board members from the Brash's, Virgin, HMV, and

Recorded Music Group chains. AMRA says it enjoys the full support and endorsement of the major record companies and will present unified retailers' views to government, wholesalers, and distributors. It also intends to mount an annual national convention for the entire industry.

AMRA is a fully incorporated, non-profit association with a working committee of 10 voluntary board members. It is funded by annual member-

ship subscriptions of \$200 per year per store, with a sliding scale to \$3,000 per year for 11-plus stores. Associate membership is being extended to major record companies (\$3,000) as well as indie labels and "other" suppliers or distributors (\$1,000).

"It is our goal to unite the Australian music retail industry so that our voice can be heard on issues that are vital to the success and growth of the

music industry in this country," says chairman Barry Bull, the original motivator for IMRA in 1990.

This development gives, for the first time in Australia, a united voice to record retailing interests. It has been helped by the active participation of NARM, which has provided expertise when required. "NARM wants to see organizations like this active all over the world so that they

(Continued on page 92)

CDs Up, Albums Flat In Germany

■ BY WOLFGANG SPAHR

HAMBURG—Album unit sales were flat in Germany in the first three quarters of this year, despite continued double-digit growth for CDs.

Figures from industry federation BPW, accounting for 80% of the German record market, showed that total single and album unit sales to dealers and record clubs were 158.1 million, a 5.7% increase from the same period last year.

Despite the generally weak economic climate in Germany, the music industry is maintaining a strong profile, aided mainly by the continuing boom in singles sales, up 35.8% to 26.2 million units. A 58.8% increase in CD single sales more than compensated for a 52.5% decline in vinyl singles.

On the album front, the market was held up by a 14.4% increase in CD units, although the steep growth rates of recent years appear to be leveling out.

(Continued on page 92)

Retailer Groups Form Strong Links

LONDON—Communication between international retailing federations continues apace while a strong network of dealers in major territories has been formed in the space of a year.

In Europe, the British Assn. of Record Dealers (BARD) hosted a European meeting Nov. 3 at the

headquarters of Entertainment U.K. to finalize an agenda for the Jan. 31 MIDEM retailer/distributor conference in Cannes.

NARM executive VP Pam Horowitz is expected to take part in the panel at MIDEM, along with British and continental European counterparts (Billboard, Nov. 13).

Other panelists confirmed include Tom Parr of merchandise security company Sensormatic and Antonio Romero of New Leaf Entertainment, a company that is marketing technology to produce custom CDs on demand.

The MIDEM conference is organized by MIDEM and BARD in association with the GDM, the association of German record dealers. Among items on the agenda are globalization, new technology, theft, the environmental lobby, and implications for the industry.

The debate in Cannes will mark the culmination of a year spent forging international relations between the societies. Last January, NARM execs were in London for discussions with BARD (Billboard, Feb. 13) which resulted in BARD voting to affiliate

(Continued on page 89)



Pinball Wizards Of Oz. David Clipsham, managing director of Phonogram U.K., meets INXS members Tim Farriss and Michael Hutchence at the Nov. 1 presentation of INXS' Mercury video album "Full Moon, Dirty Hearts" at London's Industrial Bar. Phonogram is working the band's album in the U.K.

MTV Europe, EMI Launch Compilation

LONDON—MTV Europe is entering the compilations market through a deal with EMI Music Continental Europe.

"MTV's Greatest Hits" will be advertised on MTV and on terrestrial TV and radio in European territories. Retailers such as Free Record Shop, Virgin Retail, and some French hypermarkets will do co-op advertisements and use point-of-sale materials.

Most of the artists on the compilation are EMI acts, though MTV stresses that other companies are not excluded. The package mixes music of Anglo-American and Continental European origin. Channel spokespeople say the track listing reflects the type of music MTV

viewers have come to expect.

MTV execs say EMI approached the channel two years ago with the idea of producing such a compilation. Peter Einstein, director of marketing and network development, says, "It's basically an extension of our brand name. If this is a success, then we'll be looking at genre-specific compilations, or ones made specifically for one country." Compilations assembled around MTV programs such as "120 Minutes" also are being considered.

Einstein declines to make any predictions regarding sales. "If we had a track record, as we do in the [U.S.] with these compilations, then I'd be more prepared to do so."

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Madrid Has Another Go At Charity Concert All-Star Spanish Lineup To Benefit Central America

BY HOWELL LLEWELLYN

MADRID—The capital is preparing for a charity concert featuring major Spanish acts that aims to raise money for Central America.

Ayuda en Accion, the Spanish affiliate of the U.K.-based charity Action Aid is organizing the Friday (26) event in the 6,000-person-capacity sports pavilion of Real Madrid. They say they hope to raise some 20 million pesetas with the all-star lineup.

While it appears that this year's concert will go on as scheduled, currently details are emerging about last year's aborted international charity extravaganza, which cost the city's taxpayers some \$154,000 (20.35 million pesetas).

A City Council report reveals that this amount was paid to the London-based human rights organization Amnesty International and a Spanish concert promoter for a special Women's Rights megaconcert, which would have coincided with Madrid's stint as European Capital of Culture in 1992.

Among the stars rumored to appear were Bruce Springsteen, Michael Jackson, Tina Turner, U2, Sting, Madonna, Sinead O'Connor, and Annie Lennox.

But the event never took place and, amid Spain's other 1992 events—the Summer Olympics in Barcelona, Seville's Expo '92, and Madrid's year as cultural capital—nothing more was said about the concert until now.

Apparently, two megaconcerts were arranged, reluctantly it seems, by the cultural capital organizers, to counter claims of elitism in the mainly classical programming.

An accord was signed on Oct. 21,

1991, between the consortium run by the cultural capital organizers, AI and promoter Pino Saggiocco, whose company Creative European Group was then called Creative Entertainment. At the time, the consortium paid out two checks from the Cajamadrid savings bank. One—for \$84,000 (11 million pesetas)—was paid to Amnesty and the other, for \$69,230 (9 million pesetas), to Saggiocco. Neither check was repaid.

Saggiocco says that of the 9 million pesetas he received, 4 million pesetas were paid to cover various expenses for

his company, while some 5 million pesetas went to forming an executive committee including lawyers and advisors who were paid to help organize the event. Saggiocco told Billboard, "I spent about two years from 1990 traveling around and having meetings in Los Angeles, New York, and London for this concert, and about eight months before the scheduled [September 1992] event, the consortium called it off, explaining they had no sponsors.

"They apologized for everything,"
(Continued on page 89)



Eternal Memories. EMI U.K. act Eternal celebrates its debut gig Nov. 9 at London's Hammersmith Apollo with its management and EMI execs. Shown backstage, in back, from left, are EMI U.K. A&R director Clive Black; manager Oliver Smallman; EMI Records Group president/CEO Rupert Perry, manager Dennis Goldsby; and EMI U.K. divisional managing director Jean-Francois Cecilion. In front, from left, are Eternal members Vernie Bennett, Easter Bennett, Kelle Bryan, and Louise Nurning.

New TV Music Show Bows In Japan

BY STEVE McCLURE

TOKYO—AX-WAVE, a new weekly TV program specializing in non-Japanese music, recently began airing on the nationwide Nippon TV network.

Hosting the half-hour show is Kenny Sargent, formerly a presenter for Pirate Radio/100.3 in Los Angeles.

AX-WAVE, which is broadcast Sunday mornings at 1:20 a.m., is produced by EMCI Japan. Wembley Japan, a joint venture between leisure facilities operator Wembley PLC and trading house Nissho Iwai, oversees production of the program in its capacity as "special adviser" to AX-WAVE.

AX-WAVE's Nov. 14 show garnered a 1.6% rating in the Kanto (greater Tokyo) area, according to Video Research, Japan's equivalent of the Nielsen figures.

"We would be targeting higher than that, but we're still getting the show together," says Simon Rees, MD, Asia-Pacific, for Wembley PLC. "In the Kanto area, if we could get between 2.5 and 3%, we'd feel like we were making the progress we wanted.

"The record companies so far have been very supportive, and the number of postcards that have been com-

ing in to the network has been pretty healthy," Rees says.

The magazine-style program consists of artist interviews, video clips, live concert footage, and concert information. AX-WAVE is unusual in that it is broadcast entirely in English, with Japanese subtitles.

"That's the way the network wanted it," says Rees. "At the moment it seems quite popular. Right now, we're testing it."

Foreign artists on tour in Japan who have been featured on the show include Take That, 2 Unlimited, and Jody Watley. Scheduled to be featured in upcoming programs are interviews or Tokyo concert footage of U2, Duran Duran, and Sting. Rees says NTV has been instrumental in setting up these features due to its involvement in these acts' Japan tours.

AX-WAVE, which first aired Oct. 2, is in a sense the successor to "Juliana's Tokyo Live," a twice-monthly TV show on the TV Tokyo network that also was developed jointly by EMCI Japan and Wembley Japan. Focusing on techno and other dance-oriented acts featured at the popular Tokyo disco Juliana's—which Wembley operates—that program went off the air Sept. 25.

Rees says AX-WAVE has a wider focus than "Juliana's Tokyo Live."

"We're trying to keep up with a broad base of music, with what is relevant in Japan," he says.

This strategy, Rees says, is in keeping with Wembley's overall plans to become more active in the Japanese music market.

"We have a number of programming ideas for TV and radio," says Rees. "We have a new facility planned for Tokyo which will be opening next March. Other than music, the facility will feature a number of other events such as film premieres, fashion shows, and product launches. But it will be promoted primarily to the international marketplace as a music venue."

Wembley is still looking at direct-marketing CDs and other goods via TV and radio, says Rees, adding that a record label is also a possibility.

According to Rees, it's possible that AX-WAVE and other TV music programs eventually will move into prime time, "but I think we have to give a little more of a unique live component to warrant that."

AX-WAVE's main sponsor is Coca-Cola (Japan), with Japan's largest ad agency, Dentsu, handling advertising. Under Wembley Japan's deal with NTV, AX-WAVE will be broadcast until March, after which time the contract is up for renewal.



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Finnish Biz Seeks To Ignite Sluggish Market Campaign Mixes Short-Term, Long-Term Objectives

■ BY ANTTI ISOKANGAS

HELSINKI—Finland's record companies and retailers are joining forces in a generic music marketing campaign in a bid to reverse a drastic sales decline.

IFPI Finland, which organized the common marketing project, is hoping to initiate a more continuous and effective marketing campaign to replace the sporadic and largely unsuccessful efforts made in the past.

The main reason for the project is the industry's sales, which have fallen for three consecutive years. The Finnish record industry had sales of 13.3 million units in 1992, down from 16.6 million the previous year. The value of the market fell slightly less drastically, from approximately 660 million Finnish marks (\$114 million) to 640 million marks (\$110 million).

The primary object of the marketing project is to induce Finnish consumers to visit shops and buy more records. In the long run, it aims to change customers' attitudes toward buying music. Another long-term ob-

jective is to raise the CD player penetration level in Finland, which, at the current level of 25% of households, is lower than in many other Western European countries.

IFPI Finland has hired Jussi Keinonen, who has a background in advertising, as project manager.

"I have learned a great deal from Holland, where similar common marketing projects have shown very positive results over the years," says Keinonen.

The first part of Keinonen's plan is the publication of a record catalog. Due out before the Christmas sales period, it aims to raise inactive consumer awareness of current albums and of music in general. In the spring, the project will release a low-price promotional CD to further familiarize customers with current releases and to lure them into record shops. Further plans include cooperation with hardware importers and retailers to raise sales of CD players.

Record industry associations have pledged to finance the marketing project with at least 2.5 million Fin-

nish marks (\$430,000) by the end of 1994. Keinonen hopes that, with participation from individual record companies, retailers, and hardware importers, the budget could rise to 5 million marks (\$860,000).

The common marketing project has support from all of Finland's major record companies, as well as from retailers. The only criticism in industry circles has been that the project places too much emphasis on marketing methods with short-term effects, and not enough on long-term results. In particular, it has been suggested that raising the CD player penetration level is the single most critical problem facing the Finnish industry, and is an issue the common marketing plan should be tackling more forcefully.

"We are very aware that selling more CDs requires selling more CD players," Keinonen says, "but that is something that takes time. Meanwhile, we might as well see some short-term results."

Retailer's Campaign Targets Vacationers

■ BY WILLEM HOOS

AMSTERDAM—While Dutch music fans debate how they can afford all the CDs they want from the dazzling fall releases, retailer Free Record Shop is giving them a vital clue.

"The Money For A CD Lies In The Kitchen Cabinet Drawer" is the slogan the 103-store chain has been using in its latest campaign, which was scheduled to end Nov. 20.

Since the campaign began Aug. 15, consumers have been encouraged to buy CD albums and singles with money left over from their summer vacations.

The chain has been accepting currencies from most European countries, the U.S., and Canada, as well as from slightly more exotic destinations such as Morocco and Turkey.

Free also has accepted a variety of discount coupons from the oil companies Shell, Mobil, Texaco, Esso, BP, and Fina, as well as Dutch supermarkets.

The campaign turned out to be an instant success. After a month, it already had brought in more than 2 million guilders (\$1.1 million). The most popular currencies traded in were Belgian and French francs and German marks, and the most popular vouchers were those from Shell.

Free Record Shop's financial director, Juan da Silva, estimates that the stunt will bring in some 3.5 million guilders (\$1.9 million) in increased revenue to the store.

Not everyone is impressed with the

marketing ploy, however. The oil companies were angry that they had not been informed of the plan in advance, and were afraid that the campaign would damage their images. Mobil and BP, in particular, were reported to be preparing lawsuits against FRS. They ultimately demurred.

"That's a pity," says da Silva. "It would certainly have resulted in extra media interest for our campaign."

Mobil only paid out the cash value of the coupons after Free detailed precisely how many had been collected. "We even had to call in an accountant to get the correct figures to please Mobil. We've done this to avoid problems, but we found Mobil's attitude very childish."

According to da Silva, there won't be a follow-up to the campaign. "When you do it a second time, it no longer comes as a surprise," he says.

Tiffany's Still Big In Asia; Tape Rolling For Stones Set

A FEW YEARS AGO, the teen appeal of Tiffany propelled the young singer's debut album to No. 1 in the U.S. A few weeks ago, Tiffany was back at No. 1—on the playlist of a Hong Kong pop radio station.

In a deal struck between the singer's manager, George Tobin, and Stuart Watson, senior VP of MCA Records International, Tiffany's current album, "Dreams Never Die," was recorded specifically with the Asian Pacific markets in mind.

That doesn't mean that Tiffany has cut a Cantopop version of "I Saw Him Standing There." Rather, MCA Records International has recognized that Tiffany's sweet, ballad-oriented material would best translate to Asian audiences, in the same way that Warner Music International saw the potential for Tommy Page in the region in 1990.

Tiffany's self-titled debut album, released in 1986, sold a half-million copies in the Asian markets, according to Watson. "My strategy with this project was to concentrate on the Pacific Rim only, and dedicate time and effort to these markets."

Desmond Doo, MCA promotion manager for Southeast Asia, says Tiffany's potential is "tremendous because of her music, which is often covered by Cantonese artists. First it was her ballads that made her popular, but these days it is also her crossover into danceable stuff that appeals to teen-agers who spend a lot of time in clubs."

The album's September release coincided with a six-week promotional trip by the singer, who visited Hong Kong, Taiwan, Singapore, Indonesia, the Philippines, and Malaysia, performing at clubs, radio stations, and, yes, retail outlets. MCA reports album sales approaching 100,000, including 30,000 in Indonesia and 20,000 in Taiwan, the two best-selling markets.

Tiffany is still primarily a teen idol in Hong Kong, Singapore, and Taiwan—where teen idols are what sells—but in the Philippines, Indonesia, Malaysia, and Thailand, "her music is more powerful than her image," says Doo. "Asians appreciate their favorite stars making personal appearances," he adds. "It really helps sales."

A second promotional tour is scheduled for Japan, Korea, and Thailand in December, to follow up this month's release of "Dreams Never Die" in those markets. MCA also plans to release a karaoke compilation of Tiffany's songs to clubs in the region.

Doo notes that "Dreams Never Die" is expected to be released in the U.S. in the spring. "This is the first

time an international artist has realized the potential of Asia well enough to target it before their home market."

THE STONES ROLL: Producer Don Was is working at Windmill Lane studios in Dublin with the Rolling Stones, who have begun recording the first album under their 1991 deal with Virgin Records. A mid-1994 release is expected. The Stones, who have not yet announced a full-time replacement for bassist Bill Wyman, also have played on a track or two on the next Chieftains album, cut in Dublin.

DEALS: Memphis producer Jim Dickinson has a new management agreement with London-based manager Dennis Muirhead, whose clients also include Sun Studios and 706 Records in Memphis... Menudo's releases on Miami-based McGillis Records—including the Latin-pop act's latest single, "Cosmopolitan Girl"—are distributed in the U.S. exclusively by MS Distribution Company in Elk Grove, Ill.; J.F.L. Distribution in Miami; and Rey Reyes Records Distribution in

Miami, which also exports product to Latin America. Distributor information for Menudo that appeared in Home & Abroad in the Oct. 30 issue was incorrect.

BORDER CROSSINGS: Sony Music Europe played host to Michael Bolton Nov. 11 at a special dinner in London, and presented what may be the first gold discs anywhere for his new album, "The One Thing." Paul Burger, chairman of Sony Music U.K., noted that the album already had attracted pre-release orders there exceeding 200,000 units. Leading U.K. retailers were among the guests, as were a slew of representatives from European print and broadcast outlets... EMI Music International recently staged another fly-in for foreign press (Billboard, April 4), this time to benefit American acts. Some 25 journalists joined the six-day junket for performances or interviews with Lenny Kravitz, Blind Melon, Richard Marx, and Garth Brooks, as well as a playback of Frank Sinatra's new "Duets" album.

Assistance in preparing this column was provided by Mike Levin in Hong Kong.

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.



by Thom Duffy

newslines...

264,000 PIRATED ELVIS Presley CDs have been seized and destroyed in Germany by IFPI, in what is claimed to be the largest haul of one single title. IFPI Switzerland worked with Austrian and German counterparts and BMG to track the Swiss-made CDs to Germany. The action follows changes in Swiss copyright law and an EC ruling giving equal protection to foreign artists.

VIRGIN RETAIL EUROPE has opened its second Austrian megastore in the major city of Linz. It opened its Vienna megastore in June 1991.

AUSTRALIAN ARTISTS Margaret Urlich, Rick Price, and Yothu Yindi will perform in Japan Nov. 20-28 as part of the latest "Wizards Of Oz" showcase tour (Billboard, Nov. 20). Concerts will take place in Tokyo, Nagoya, Osaka, and Fukuoka; retail tie-ins have been set with Wave and HMV. The "Wizards" initiative is funded by Export Music Australia and the Australian Trade Commission.



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(65) 3393084 (65) 3394558.
Raffles City P.O. Box 1506 Singapore 9117



Eicing On The Cake. Swiss artist Stephan Eicher receives a special award from Holland's CPG Foundation for making his track "La Nuit Debout" available for the organization's sampler, "Muziek Kado." The track is taken from his album "Carcassone." Presenting the award are Albert van der Kroft, managing director Polydor Holland, left, and Jan Gaasterland, right, director of the CPG Foundation.

Expansion To Follow Changes At Chrysalis Departures Of Slater, Watson Follow Lewis' Hiring

BY DOMINIC PRIDE

LONDON—Chrysalis Music Publishing says it will expand and diversify its songwriting roster following the departures of two veterans from the company.

President Stuart Slater and general manager Roger Watson were dismissed Nov. 9, a year after it was announced that former Virgin Music Publishing managing director Steve Lewis was to become CEO of the Chrysalis Music Group.

Lewis says he will appoint a managing director for the company, as is customary in the U.K., rather than fill both posts. Cheryl Robson, appointed to the A&R department of Chrysalis Group's Echo label (Billboard, Aug. 7) already has been transferred to publishing.

Commenting on the departures,

Lewis says, "I don't want to denigrate the contribution of Stuart and Roger. Stuart's made a tremendous contribution in the last seven years. But this is part of the process of change within the group. It was time for a change of direction."

The size of the roster will be increased, says Lewis, who is heading up the publishing division in the interim. "We have, in any case, been steadily increasing the size of the roster," he says. Now that Chrysalis has closed and disposed of loss-making operations such as its video jukebox operation, it can afford to concentrate on expanding.

"Now that we're freed of the drain on resources in the group, we can afford to go out there and be competitive," Lewis says.

Both Slater and Watson have long connections with the Chrysalis group. Slater joined Chrysalis Music as A&R manager in 1978, rising to A&R director and then heading the worldwide publishing arm for the last seven years. Watson joined Chrysalis in 1973, and was instrumental in setting up the U.S. operations. After spells at Island and Arista in the '80s, he rejoined Chrysalis in 1991. Since then, the roster of writers has doubled.

Watson says the dismissals came as a surprise. "The night before, we were celebrating signing Grant Lee Buffalo," he notes. Other recent signings by the company include

Aphex Twin.

Slater says he was "surprised and disappointed," considering that the company was profitable, had exceeded targets, and had experienced U.S. top 10 success with "I Don't Wanna Fight" by Tina Turner.

Slater says, "Coming from Virgin Music Publishing, Steve Lewis has got different ideas, as Chrysalis and Virgin are two different companies. At one time, Virgin [Records] had about 150 acts on its roster, when Chrysalis had about 25. Virgin has a very diverse approach."

Lewis says the more adventurous policy he took at Virgin can be applied at Chrysalis. "I would hope to have some of that reflected in what I do here," he says. "Some of the acts I signed [at Virgin] could have been considered eclectic at the time. When we signed the Stereo MC's, I don't think anyone thought they would be so successful so quickly. The same is true of Tasmin Archer. The value of that diversity is not always immediately apparent."

Chrysalis Music Publishing signed a sub-pub deal with EMI Music at the start of this year, covering the world outside the U.S. and the U.K., where it has a presence; Australia, where it is represented by Mushroom; and Scandinavia, where it has a deal with Air Music.

Satellite Links Italian Labels, Radio

BY MARK DEZZANI

MILAN—Italian record companies are now able to service radio stations with new releases, interviews, and artist information via satellite links.

Set to be launched in Lugano, Switzerland Nov. 20, the project is the first of its kind in Italy, according to Tony Vandoni, promotion manager at the Italian Ricordi label, who conceived and developed the idea.

In the U.K., satellite delivery to stations has been in use, with Satellite Media Services supplying material and releases to stations nationwide.

The system seems especially appropriate for Italy, where geography and poor infrastructure can often make delivery of tapes difficult. "All the major record companies in Italy are interested," Vandoni says, "and we are hoping to start full service next March, depending on the response from the radio stations on our mailing lists."

New releases will be sent via the Eutelsat and received automatically

by subscribing stations with a decoder/receiver and DAT recorders, costing \$2,000 plus a monthly subscription of \$85 (200,000 lire).

"Each subscriber will have an individual code which allows special material such as exclusive prereleases to be sent to specific stations only," Vandoni says. "Live studio-quality interviews can be arranged with artists anywhere in Europe, using a portable uplink dish and the interviewee listening to the questions down a phone line. This could make enormous savings possible in both time and money for promotional interview tours."

Hard copy for news and artists' biographies also can be sent because the decoder has an output facility for a computer printer. The project has been developed with the Lugano-based company OTTOSAT, which will be uplinking via Switzerland to avoid the more expensive state monopoly option of Telespazio in Italy.

A spoil code will be employed during transmission that allows only one

digital copy to be made, although unlimited analog copies are possible.

Ricardo Uselli, radio promotions manager at Sony Music Italy, says, "It is a very interesting development and an intelligent idea. We are evaluating the cost and interest by stations on our mailing list. Although we don't have a policy of supplying individual stations with exclusive prerelease product, it will be very useful for interviews and special events."

German Music Vid Channel To Start With Broad Reach

HAMBURG—Some 55% of German households will be able to receive Viva, the German cable music channel, when it starts transmitting Dec. 21, and the figure will be 90% by the end of 1994, according to the channel.

Viva's annual budget will be 35 million marks (\$20.6 million). The management also has been confirmed: The managing director is Dieter Gorny, with Klaus Finger as his deputy (Billboard, Nov. 6). Christop Post is program director, and Michael Schwerdtle is finance director. Names of VJs also have been confirmed.

Gorny and his 50-strong staff are planning programs about cinema, art, fashion, and sports, and from the start date the channel will feature pop news. Gorny says, "Viva wants to be more than a pop music channel. We will take a critical look at modern youth culture."

Viva's shares are held by Warner Music Germany, Sony Music, Thorn EMI, and PolyGram, as well as radio operator Frank Otto; each holds 19.8%. The remaining share is owned by Viva Medien, comprising TV and video producers from the German-speaking region. WOLFGANG SPAHR

RETAILER GROUPS FORM STRONG LINKS

(Continued from page 85)

with NARM.

At the August PopKomm in Cologne, GDM representatives Bodo Bochnig and Heinz Stroh met BARD secretary Bob Lewis, Helga Hull of the Swiss society USTS, Richard Winter, representing the music division of Austria's Electro & Radio Handel, and Ron Reemus and Jan Puls of Dutch dealers society NVGD.

On the U.S. side, NARM has been working closely with Australian dealers to form the AMRA society.

Not all of the federations involved

can boast a comprehensive, cross-section of retailers, but communication between the societies means that an exchange of ideas on common issues is much easier.

Representatives concede that it will not always be possible to agree on a common stance, but in an age when record companies act on both a regional and global scale, exchange of information is vital on issues such as packaging, source tagging, and distribution.

DOMINIC PRIDE

MADRID HAS ANOTHER GO AT CHARITY CONCERT

(Continued from page 87)

Sagliocco continued, "but it was a great shame that the thing did not go ahead."

Manuel Carrozo, the current AI chairman in Spain, says the money was spent as following: 1 million pesetas on trade press advertising; 2 million on a promotional video; 5 million to AI's international section; and the rest on translation fees, bank transfers, and other items.

He says Sagliocco was paid the 9 million pesetas to make contacts, travel to New York, and cover various other expenses.

Many reasons have been offered as to why the concert never took place, although the director of the cultural consortium, Lopez Osaba, now curiously a Cajamadrid executive, refuses to discuss the matter.

One problem the concert faced was political in nature. The initial idea of the AI women's concert was to gain the

freedom from house arrest of the Burmese 1991 Nobel Peace Prize winner, Aung San Sun Kyiu, or possibly even have her appear at the scheduled September 1992 concert.

When it became clear this was impossible, interest waned. It is said that the budget then soared from 20 million pesetas to 400 million pesetas (nearly \$3.1 million) and that no major television company would agree to pay for the rights to broadcast the concert. The promoters backed off, and the 60,000-capacity Vicente Calderon stadium was closed for repairs.

The Action Aid concert, on a much smaller scale, appears to be faring better.

The all-Spanish lineup includes some of the biggest acts in the country: Amistades Peligrosas, Antonio Vega, Rosendo, Ciudad Jardin, Loquillo, Los Secretos, Revolver, and La Trampa.



Diesel-Powered. Diesel, EMI Australia's hot property, has re-signed with the company. His current album, "The Lobbyist," debuted at No. 1 on the Australian charts, and in the 1992 ARIA awards Diesel won for best Australian male artist and best album, for "Hepfidelity." Seen toasting the deal, from left, are Michael Gudinski, of Michael Gudinski Management; Diesel; EMI Australia managing director Paul Martinovitch, and manager Ian Smith.

HITS OF THE WORLD

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

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

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

ITALY (Musica e Dischi) 11/15/93	
THIS WEEK	LAST WEEK
1	1
2	7
3	3
4	2
5	4
6	5
7	9
8	NEW
9	8
10	6
SINGLES	
1	1
2	7
3	3
4	2
5	4
6	5
7	9
8	NEW
9	8
10	6
ALBUMS	
1	3
2	NEW
3	1
4	2
5	5
6	4
7	7
8	8
9	6
10	9

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

HITS OF THE U.K. (© 1993, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup) 11/20/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	9
6	5
7	11
8	NEW
9	NEW
10	6
11	7
12	NEW
13	10
14	8
15	12
16	15
17	NEW
18	NEW
19	13
20	NEW
21	NEW
22	NEW
23	26
24	NEW
25	29
26	NEW
27	NEW
28	17
29	NEW
30	22
31	14
32	16
33	19
34	20
35	25
36	21
37	31
38	23
39	NEW
40	18
SINGLES	
1	1
2	2
3	3
4	4
5	9
6	5
7	11
8	NEW
9	NEW
10	6
11	7
12	NEW
13	10
14	8
15	12
16	15
17	NEW
18	NEW
19	13
20	NEW
21	NEW
22	NEW
23	26
24	NEW
25	29
26	NEW
27	NEW
28	17
29	NEW
30	22
31	14
32	16
33	19
34	20
35	25
36	21
37	31
38	23
39	NEW
40	18
ALBUMS	
1	NEW
2	NEW
3	1
4	NEW
5	4
6	NEW
7	7
8	2
9	NEW
10	5
11	6
12	9
13	8
14	13
15	NEW
16	12
17	14
18	10
19	3
20	23
21	11
22	NEW
23	NEW
24	17
25	15
26	40
27	NEW
28	19
29	16
30	24
31	20
32	NEW
33	28
34	NEW
35	NEW
36	22
37	27
38	32
39	26
40	29

NETHERLANDS (Stichting Mega Top 50) 11/20/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	3
5	4
6	5
7	6
8	9
9	NEW
10	NEW
SINGLES	
1	1
2	2
3	NEW
4	3
5	4
6	5
7	6
8	9
9	NEW
10	NEW
ALBUMS	
1	2
2	1
3	NEW
4	3
5	5
6	4
7	7
8	6
9	10
10	8

HONG KONG (IFPI Hong Kong Group) 11/7/93	
THIS WEEK	LAST WEEK
1	1
2	3
3	5
4	2
5	6
6	9
7	4
8	8
9	7
10	10
ALBUMS	
1	1
2	3
3	5
4	2
5	6
6	9
7	4
8	8
9	7
10	10

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

HITS OF THE U.K. (© 1993, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup) 11/20/93	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	9
6	5
7	11
8	NEW
9	NEW
10	6
11	7
12	NEW
13	10
14	8
15	12
16	15
17	NEW
18	NEW
19	13
20	NEW
21	NEW
22	NEW
23	26
24	NEW
25	29
26	NEW
27	NEW
28	17
29	NEW
30	22
31	14
32	16
33	19
34	20
35	25
36	21
37	31
38	23
39	NEW
40	18
SINGLES	
1	1
2	2
3	3
4	4
5	9
6	5
7	11
8	NEW
9	NEW
10	6
11	7
12	NEW
13	10

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 11/20/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	5	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	3	GO WEST PET SHOP BOYS PARLOPHONE
5	6	GOT TO GET IT CULTURE BEAT DANCE POOL
6	4	WHAT'S UP 4 NON BLONDES INTERSCOPE
7	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	11	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
9	14	GIVE IT UP GOOD MEN FRESH FRUIT
10	9	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
11	15	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN
12	8	LIFE HADDAWAY COCONUT
13	12	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
14	10	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
15	13	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE B
16	17	DON'T BE A STRANGER DINA CARROLL A&M
17	18	MOVING ON UP M PEOPLE deCONSTRUCTION
18	16	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
19	NEW	HERO MARIAH CAREY COLUMBIA
20	19	CULTURE BEAT MR VAIN DANCE POOL

THIS WEEK	LAST WEEK	ALBUMS
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	2	PET SHOP BOYS VERY PARLOPHONE
3	4	PEARL JAM VS. EPIC
4	3	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
5	20	FRANK SINATRA DUETS CAPITOL
6	NEW	KATE BUSH THE RED SHOES EMI
7	8	BILLY JOEL RIVER OF DREAMS COLUMBIA
8	12	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
9	NEW	INXS FULL MOON, DIRTY HEARTS ATLANTIC
10	9	THE BEATLES 1962-1966 APPLE/EMI
11	6	THE BEATLES 1967-1970 APPLE/EMI
12	7	UB40 PROMISES AND LIES DEP INTERNATIONAL
13	10	HADDAWAY THE ALBUM COCONUT
14	14	MIKE OLDFIELD ELEMENTS - THE BEST OF VIRGIN
15	11	EROS RAMAZZOTTI TUTTE STORIE DDD
16	16	MARIAH CAREY MUSIC BOX COLUMBIA
17	NEW	FRANKIE GOES TO HOLLYWOOD BANG! ... THE GREATEST HITS ZTT
18	NEW	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC
19	5	TAKE THAT EVERYTHING CHANGES RCA
20	19	PETER MAFFAY TABALUGA UND LILLI EAST WEST

SWEDEN (GLF) 11/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	8	TRUST ME PANDORA VIRGIN
5	4	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
6	5	GO WEST PET SHOP BOYS PARLOPHONE
7	10	CRYIN' AEROSMITH GEFEN
8	6	I WANNA DANCE MELODIE MC SIDELAKE PRODUCTIONS
9	NEW	LILLA FAGEL BLA STAFFEN HELLSTRAND HI FIDELITY
10	7	WHAT'S UP 4 NON BLONDES ATLANTIC
1	1	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
2	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
3	3	STEFAN ANDERSSON WALK RIGHT ON RECORD STATION
4	5	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
5	2	ULTIMA THULE VIKINGABALK ULTIMA THULE
6	6	STAFFAN HELLSTRAND REGN HI FIDELITY
7	9	FRANK SINATRA DUETS CAPITOL
8	NEW	INXS FULL MOON DIRTY HEARTS ATLANTIC
9	NEW	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
10	10	TITIYO THIS IS TELEGRAM

BELGIUM (IFPI BELGIUM/SABAM) 11/05/93

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVIN' A GOOD TIME DEF DAMES DOPE GAME
2	NEW	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	2	CAMARGUE C.J. BOLLAND RS RECORDS
4	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
5	10	GEEF MIJ DE SLUETEL JO VALLY INDISC
6	9	GO WEST/SHAMELESS PET SHOP BOYS PARLOPHONE
7	4	GOT TO GET IT CULTURE BEAT SONY
8	7	GA DAN LUC STEENO CENTROPA RECORDS
9	NEW	I SHOULD HAVE KNOWN HELMUT LOTTI RCA
10	NEW	IK VOEL ME GOED SHA-NA INDISC
1	1	THE BEATLES 1962-1966 EMI
2	2	THE BEATLES 1967-1970 EMI
3	3	PEARL JAM VS. COLUMBIA
4	9	ADAMO COMME TOUJOURS EMI
5	NEW	DANA WINNER REGENBOGEN ASSEKREM
6	6	THE DINKY TOYS COLOURBLIND CRESTARS
7	4	SOUNDTRACK THE BODYGUARD ARISTA
8	8	SOULSISTER LIVE SAVINGS EMI
9	NEW	AXELLE RED SANS PLUS ATTENDRE VIRGIN
10	5	PET SHOP BOYS VERY PARLOPHONE

IRELAND (IFPI Ireland) 11/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	GOT TO GET IT CULTURE BEAT EPIC
4	5	GIVE IT UP GOODMEN LONDON
5	4	CRAZY WORLD ASLAN RCA
6	9	DON'T BE A STRANGER DINA CARROLL A&M
7	6	U GOT 2 LET THE MUSIC CAPELLA INTERNAL
8	NEW	HERO MARIAH CAREY COLUMBIA
9	7	ONE LOVE PRODIGY XL RECORDINGS
10	NEW	FRIENDS IN LOW PLACES GARTH BROOKS LIBERTY
1	NEW	ALBUMS
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	2	CHRISTY MOORE KING PUCK COLUMBIA
5	NEW	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC
6	4	NANCI GRIFFITH THE BEST OF NANCI GRIFFITH MCA
7	5	VARIOUS BEST OF DANCE '93 TELSTAR
8	7	PEARL JAM VS. EPIC
9	NEW	VARIOUS THE SINGER AND THE SONG VIRGIN
10	NEW	GREATEST HITS TOM PETTY & THE HEARTBREAKERS MCA
10	NEW	KATE BUSH THE RED SHOES EMI

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

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

PORTUGAL (Portugal/AFP) 11/11/93

THIS WEEK	LAST WEEK	SINGLES
1	6	LA VACA BIG BETO & LOS KABRONES VIDISCO
2	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	NEW	CRYIN' AEROSMITH GEFEN
4	4	SAID I LOVE YOU ... BUT I LIED MICHAEL BOLTON COLUMBIA
5	NEW	BELIEVE IN ME DUFF MCKAGAN GEFEN
6	5	ESCUCHA ME GIPSY KINGS COLUMBIA
7	7	WHAT'S UP 4 NON BLONDES ARIOLA
8	NEW	ACCIDENT IN PARADISE SVEN VATH WEA
9	NEW	RELAX FRANKIE GOES TO HOLLYWOOD EAST WEST
10	NEW	NEVER GONNA FKW GAS
1	1	ALBUMS
2	6	VARIOUS SUPER MIX 8 VIDISCO
3	5	EROS RAMAZZOTTI TUTTE STORIE DDD
4	4	PEARL JAM VS. EPIC
5	3	4 NON BLONDES BIGGER, BETTER, FASTER MORE! WARNER
6	NEW	FARMLOPEZ & A-O LA KABRA VIDISCO
7	2	LUIS REPRESAS REPRESAS EMI
8	NEW	FRANK SINATRA DUETS CAPITOL
9	9	PHIL COLLINS BOTH SIDES WEA
10	NEW	VARIOUS BRASIL ROMANTICO RCA
10	NEW	THE BEATLES 1962-1966 APPLE

ARGENTINA (C.A.P.I.F.) 11/5/93

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EROS RAMAZZOTTI TODD HISTORIAS BMG
2	3	LUIG MIGUEL ARIES WARNER
3	NEW	VARIOUS VIVA ROCK '94 EMI
4	NEW	MICHAEL JACKSON PELIGROSO SONY
5	5	LUIS MIGUEL ROMANCE WARNER
6	NEW	VILMA PALMA E VAMPIROS 3980 BAR
7	NEW	ACE OF BASE HAPPY NATION BMG
8	NEW	DOS FANTASMAS DEL NEGRO VIDELA SONY BMG
9	NEW	LIEGO TORRES DIEGO TORRES BMG
10	NEW	LA BANDA DEL NEGRO VIDELA UNO MAS BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN—The concerts scheduled to take place all over the country Dec. 1 as part of the Act Against Aids (AAA) campaign (Billboard, Oct. 9) are shaping up to be perhaps the greatest collection of Japanese musical talent ever. Among those performing at Nippon Budokan will be Keisuke Kuwata of the Southern All Stars, Teruya Rinken of the Rinken Band, and Misato Watanabe. Kuwata has written material especially for this show which he says he will never perform or record again. Tickets for the Budokan gig sold out in 45 minutes. Meanwhile, over at Tokyo's Yoyogi Olympic Pool, the lineup includes Toshi of X Japan, Bakufu Slump, and Reichi Nakaido. On a somewhat different note, singers such as Anri and Sayuri Ishikawa will perform at Tokyo's Orchard Hall backed by the Tokyo Symphony Orchestra, while down in Osaka an "unplugged" concert at Osaka Castle Hall will feature various acoustic acts. Meanwhile, AAA organizers say they are approaching several well-known foreign artists about taping special video messages in support of the campaign to be aired during the concerts. Proceeds from ticket sales will go to AIDS charities chosen by the participating artists.



U.K.—A return to melodramatic, swaggering pop is being engineered by My Life Story, a 12-piece band on the independent Mother Tongue label, whose debut single "Girl A, Girl B, Boy C" has won national radio airplay in recent weeks. Produced by Giles Martin, son of "fifth Beatle" George, and mixed by Pat Collier (the Wonder Stuff), the track boasts an enjoyably over-the-top horn arrangement and gains added theatricality by the flamboyant vocal performance of leader and songwriter Jake Shillingford. Boldly incorporating a string quartet and brass section, this giant among pop bands was founded by Shillingford in 1990. Recent gigs have included a support slot on Blur's British tour. Now armed with a publishing deal with Big Life Music, My Life Story is working on its debut album.

PAUL SEXTON

SWEDEN—Now that acts as diverse as dance-pop duo Stakka Bo and the eccentric, David Bowie-influenced Di Leva are making waves all over Europe, it can't be long before the extraordinary Fleshquartet follow suit. The seven-piece band's latest album, "Flow" (MVG/MNW), has been hailed as a masterpiece, and rightly so. Featuring the vocals of Freddie Wadling, with guest contributions from that most ethereal of Scandinavian singers, Stina Nordenstam, the album is a cocktail of rock, rap, and classical music with a kick that is little short of celestial. The standout track is "Walk," a breathtaking concoction that shimmers like fine spray and then thunders like surf hitting a distant shore. Wadling's gruff, neo-Tom Waits growl and Nordenstam's crystalline tone harmonize in a rousing chorus mantra of "Love, peace, happiness, eternity/All these walk with me..." The odd pair somehow teases out a new mystical resonance from a very old theme. Owing to a childhood trauma, Wadling, now 41, began life as a mute, unable to speak a word until the age of 19. Then he heard the Mothers Of Invention and "suddenly there was something with life in it, something that could give me an escape for my feelings and thoughts and brought strength to myself." He formed the first Swedish-language punk band, Liket Liver (the Living Corpse) and later co-founded the critically acclaimed Cortex and the Leather Nun. The Fleshquartet, which began in the early 1980s as a quartet of classically trained musicians, now incorporates a drummer, a violinist, two cellists, a percussionist, and a viola player. Combining everything from Arabic and Indian influences with blazing blues and hip-hop grooves, this is indeed music that crosses borders with giant steps.

DS

PORTUGAL/CUBA—Luis Represas, vocalist with the recently disbanded, top-selling Portuguese group Trovante, has recorded his debut solo album "Luis Represas" in Cuba. Confirming his reputation as one of the leading urban music vocalists, the album—released Nov. 4—contains a duet with top Cuban artist Pablo Milanes. A special videoclip was also taped in Cuba, and a Spanish-language version of the album has been recorded for the Latin American market. Now Represas, who is planning to perform in South America, has invited some of the Cuban musicians who played on the album to return with him to Portugal.

FERNANDO TENENTE

ROMANIA—Back here for an extended visit, 13 years after he emigrated from his homeland, Romulus Cruceanu is about to launch "Garden Of Silence" (Astralis), the album that was nominated for a Grammy in the New Age category (along with Tangerine Dream from Germany, Enya from Ireland, and Kitaro from Japan). It is most unusual for a Romanian musician to be so honored abroad, and the music community here, noting the favorable comments in publications such as Billboard and Melody Maker, has been duly impressed. Meanwhile, Cruceanu is spending his time immersing himself once again in the country's folklore, specifically to ensure that his next album will be even more steeped in the influences of Romanian archaic music... Another success for a Romanian musician abroad came when the young singer Carmen Trandafir from Bucharest triumphed at the Golden Orpheus festival competition in Bulgaria. Unfortunately, the organization of the festival left a lot to be desired; the orchestra refused to play, and Trandafir did not receive any of the several thousand dollars she was due in prize money. Her first single, comprising the two songs with which she won the competition, is to be released on Electrocord.



OCTAVIAN URULESCU



Boldly Going Overseas. Actor John McCook, who plays Eric Forrester in the U.S. soap "The Bold And The Beautiful," has signed a deal with Dutch-based TV marketer Arcade. Shown, from left, are McCook, Arcade International creative director Sveno Koemans, actor Jeff Tracey, Arcade Entertainment president Herman Heinsbroek, actress Bobby Eakes, and album producer Richard de Bois.



Lights Of The World. Stockholm's Electric Boys have signed to PolyGram Sweden for the world. Seen here in classic "one for all" pose, from left, are the band's Conny Bloom and Martin Thomander; PolyGram Sweden managing director Lennart Backman; A&R manager Jonas Hildeland; and Andy Christell and Tomas Broman of Electric Boys. The band previously was with Phonogram U.K. for the world outside the U.S., where it was on Atco.

CDs UP

(Continued from page 85)

At 98.7 million units, CDs now represent 74.9% of all album sales.

Cassette sales suffered a decline of 20.4% to 31.9 million units, while vinyl dwindled to 1.3 million units, maneuvering itself into the status of a niche market.

BPW does not reveal sales value figures for quarterly statistics.

AUSSIE RETAILERS

(Continued from page 85)

can be linked together and provide information and support," Bull says. "I don't think we could have finally pulled everybody in had it not been for their support and assistance."

Apart from forcefully representing their own interests by "initiating and stimulating debate on issues that are of concern to all music retailers," AMRA has a stated goal to "promote and support Australian music."

Kulawick Has Knack For Nurturing Writers

Exec Credited With Reshaping Warner/Chappell Roster

■ BY LARRY LeBLANC

TORONTO—Geoff Kulawick, creative director at Warner/Chappell Music Canada, admits that as a song plugger, he's a disaster.

"I've had very little luck getting record deals than I've gotten covers. I've got quite a few co-writes happening, but I've only had a dozen covers, and none of them on hugely successful albums."

Despite his admitted plugging shortcomings, the street-savvy Kulawick has greatly reshaped Warner/Chappell's domestic activities since arriving at the full-service multinational publisher from A&M Records Canada three years ago. With a songwriter roster that also includes Stan Meissner (Duke Street Records), Colin Linden (Sony), George Fox (WEA), David Roberts, Dave Pickell, and Michael Hanson, Kulawick has made an impressive mark by inking deals with a number of impressive new acts, many of which have since gained domestic and foreign record release commitments. His signings include the Rheostatics (Sire), Sven Gali (Ariola), the Doughboys (A&M), Spirit of the West (WEA), the Tea Party, TBTBT (Isba), the Look People (Hypnotic), Malhavoc (Cargo), Rupert Gayle (A&M), and Canada's leading rap/hip-hop producer/writer team, Peter and Anthony Davis.

In addition to being one of Canada's most aggressive domestic publishers, with a staff of 30 people nationally, Warner/Chappell Music Canada also controls the catalogs of Warner Bros. Music, Gordon V. Thompson, and Summy Birchard, and has non-exclusive representation of the catalogs of Hal Leonard Publications, Mel Bay Publications, Music Sales Corp, and Boston Music here.

Jerry Renewych, president of Warner/Chappell Canada, readily credits Kulawick with redeveloping the company's domestic roster in recent years. "Geoff being involved in the promotion at A&M has been a big plus factor in our restructuring," he says. "I'm delighted with both the signings and the type of acts we've got."

"This year, we've had gold [50,000 units] for albums by Sven Gali, Tea Party, and Spirit of the West," says Kulawick. "Right now, Colin Linden's got two top 20 singles in Canada [the Band's "Remedy" and "Guitar Talk" by country singer Michelle Wright]. He's producing Lori Yates for Virgin Records—just finished mixing it at Bearsville—and we'll have songs on that as well."

"I hadn't done publishing before coming here, but I knew I wanted to be able to set my own priorities," adds Kulawick, who, prior to A&M, had worked in promotion at Solid Gold Records and S.R.O. Management. "Label promotion is a very short-lived career in the music industry. Being creative is

where the real joy is. Being able to say 'I was there first' is the ultimate."

Explaining why the majority of his Warner/Chappell signings have been with bands, Kulawick says, "With labels being less and less into artist development, they are now signing bands which already have a couple of albums out on independent labels or have been developed by publishers. None of [the labels] want to take on an unknown entity anymore. Very few [single] songwriters are getting deals anymore."

LINKING EARLY

Noting that many labels now are expecting acts to be developed to a certain level before signing, Kulawick says he looks to link/ up with bands as early as possible. "I've been working with the Rheostatics for two years, TBTBT for two years," he notes. "I found the Tea Party a year before they had their record deal. The Doughboys already had a deal, but I signed them before they recorded their A&M album."

For new signings, Kulawick favors a five-year co-publishing deal. Despite offering a limited cash signing advance, he's willing to commit to further advances for recording and equipment and step-up clauses for a label signing or domestic and international release commitments.

"I try to make the deal as favorable as if the artist had signed a publishing deal after a moderately successful record," he says. "The reason for that is I want to have a great relationship with every artist on my roster. I don't want to be getting phone calls from unhappy bands and lawyers later on. The options are based on a mini-max formula: If the band is very successful with an album, their next advance will reflect that success."

In the early stages of developing an act, Kulawick sees his role as being part of a team that includes the band's management, agent, and lawyer, drum-beating the act to record companies. The role, if

necessary, also includes providing funding for equipment, recording, and showcasing. "I'm just one of the voices promoting bands to labels," he says. "However, we'll do whatever it takes to develop acts to the point where labels are going to want to make a deal with them."

While Kulawick doesn't discount signing opportunities within Canada, he spends much of his time courting American-based A&R. "I have relationships with people at every [major] company there," he says. "Person to person, the A&R guys in Canada are great, but there's so few of them and there aren't that many deals in a year. There's only five A&R guys at major companies in Canada, and there's a couple of hundred A&R people in the States. With almost a wave of bands coming from Canada these days, many of the American A&R people are glad to have a relationship with someone like me up here that can let them know what is happening."

ODDS FAVOR U.S. DEALS

Unlike many Canadian music industry figures, Kulawick argues that the odds favor an act getting an America deal before a Canadian one. "Also, a good tape will get A&R people up here far more than selling records," he says. "Some Canadian pop bands which have sold hundreds of thousands of records can still get dissed in America. Whereas, if you find an unknown band that has nothing but a little demo out, if the timing is right and the band is perceived as hip, you will get a [U.S.] deal a hundred times faster."

Despite his job covering the same ground as label A&R, Kulawick says his work has more rewards. "Publishing is better than A&R," he says. "I get to sign way more bands than most A&R guys can. If you're an A&R guy, you have to work your company, so your field of vision is cut. I can work with every company, and if my band is going to do better on RCA, rather than Warner Bros., I can take it there."

MAPLE BRIEFS

JONI MITCHELL accepted a lifetime achievement award Nov. 14 from the Saskatchewan Recording Industry Assn. at an awards show held in her hometown of Saskatoon.

MIDNIGHT OIL, Daniel Lanois, the Tragically Hip, Crash Vegas, and Hothouse Flowers have teamed up for a tribute song in support of anti-logging forces in Clayoquot Sound, British Columbia. Titled "Land," the track was produced by Lanois and has been issued as a CD single by Cargo Records.

WITH MCA CANADA announcing that sales of "Bat Out Of Hell II:

Back Into Hell" have reached quadruple platinum (400,000), Meat Loaf mania shows no signs of slowing down. Sales of his ground-breaking 1977 album "Bat Out Of Hell" have reached 1.7 million, according to Don Oates, senior VP of sales at Sony Canada.

A CANADIAN musical, "Napoleon," begins previews March 9, 1994 at the Elgin Theatre in Toronto. Produced by Marlene Smith, Ernie Rubinstein, and songwriting team Andrew Sabiston and Timothy Williams, the \$4.5 million [Canadian] show will feature a 35-piece orchestra and a cast of 32.

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Retail

Catalog Shoppers Dig Into Music Bose Puts 75,000 Titles At Their Fingertips

■ BY PAT HADLER

COLUMBUS, Ohio—The key for any successful business is to identify a need and fill it well. Bob Hurley did just that in 1987 when he and then-partner Byron Grant founded Express Music, a mail-order music firm.

The company was a response to the gap Hurley saw in traditional music retailing and marketing, which was largely ignoring a vast demographic: the over-30, dual-income professional crowd that loves to shop by catalog.

In early 1990 the Bose Corporation, based in Framingham, Mass., bought out Hurley and his partner after the pair approached the firm looking for investment capital. While Grant is no longer affiliated with the company, Hurley was retained as general manager. Since the acquisition, Bose Express Music has grown to nearly 15 times its original size, says Hurley.

"It really comes down to Bose's resources and the improvement of our computer system," says Hurley. "The whole business of giving great service to customers depends on a complex computer system, which allows us to fill orders faster and also track purchases and inventory."

Hurley points out that the company is different from other, smaller mail-order music houses and record clubs on several points. "They're big and successful, but they're not following the growth of the mail-order business, which is based in catalog shopping," he says. Hurley says the mission of Bose Express Music is to offer a broad selection ("virtually everything that's in print"), providing first-class service (including an 800 number) and allowing payment by credit card or check. The company also offers perks to loyal customers: a frequent buyers' club with a free CD for every 10 purchased, free resource books, and an in-house credit card with no annual fee.

"The clubs are basically a mass-distribution service which works very well, but it's not the same image as L.L. Bean or The Sharper

Image. What sets us apart is our selection and our customer service," Hurley says.

The heart of the business is the "blue book," a nearly 300-page catalog updated twice a year. It lists some 75,000 titles—of which only 65% are from major labels, thus exposing a lot of indies to the mass market. Classical music, "very important to us," comprises roughly 25% of the business, with jazz accounting for 15%, classic rock about 30%, new releases and pop 20%, country 7%, and world music, movie soundtracks, and the rest making up the balance.

While Hurley wouldn't say how many titles are stocked in inventory, he did allow that inventory is turned over seven or eight times a year. Inventory is tracked by an automated ordering program, which places orders with vendors every day of the week to replenish the supply. About 80% of the music sold is in the CD format, with cassettes accounting for the remainder; traditional retailers sell 50%-55% CDs.

The company also markets sell-through videos currently in print. Hurley estimates that of the approximately 4,000 titles stocked, about half are music and performance videos. Bose Express also markets accessories such as CD storage racks ("our biggest sellers"), music guide books, CD carrying cases, and, on a limited basis, some smaller Bose speakers. Currently the company does not sell video games, computer software or CD-ROMs.

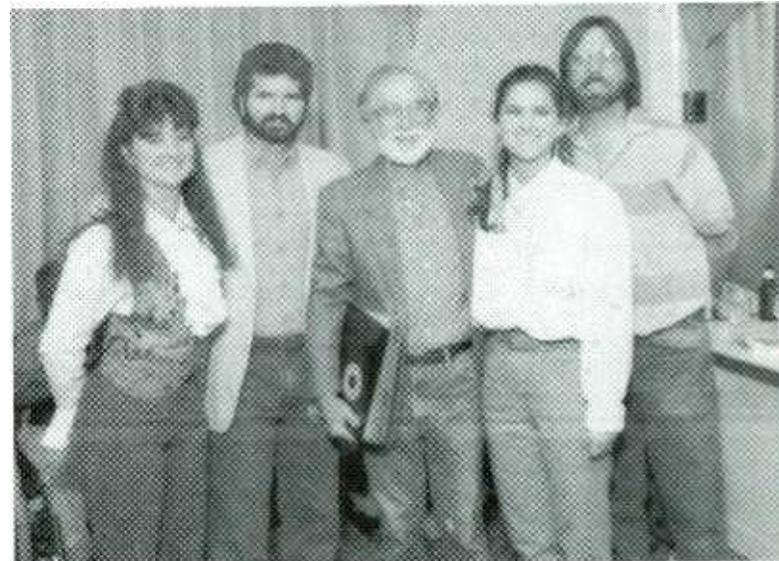
Marketing is aimed at the entire U.S., including the Virgin Islands and Puerto Rico, though Hurley says that about 5%-7% of the company's customers are international, primarily military and embassy personnel. Targeted most prominently is the 30-plus demographic with disposable income and a desire to shop by catalog. "We're basically reaching adults, and what we've done is expand the category of music buyers," says Hurley. "We're selling music to people who normally wouldn't visit a record store."

The company finds new leads

from print ads offering the catalog for a subscription rate of \$6, and by renting lists of established customers from catalogers. The ads are placed monthly in music magazines and upper-demographic mass-media publications, such as USA Today, The Wall Street Journal, Harper's, and Atlantic Monthly.

But, says Hurley, the rented lists seem to produce more viable leads. "The people who buy the most come from rented lists," he says. "They are dedicated catalog shoppers, delighted that now they can buy their music in the mail." Such shoppers may be too busy to visit a retail outlet, or may live in rural areas; others don't like the store experience or can't find what they want, he adds.

The company also continually
(Continued on page 100)



Select-O-Party. Memphis-based distributor Select-O-Hits throws a party to celebrate the release of the "Stax/Volt Soul Singles 1968-1971" boxed set on Fantasy Records. The party was held at the French Quarter Suite hotel in Memphis. Pictured, from left, are Select-O-Hits advertising director Kathy Gordon and VP John Phillips; Jim Stewart, one of the founders of the Stax/Volt label; and Select-O-Hits buyer Tiffany Rubio and Memphis sales rep Tim Auvenshine.

Putumayo, Rhino Team For 2 New Sets

■ BY CARRIE BORZILLO

LOS ANGELES—Clothing and craft chain Putumayo is hoping to increase awareness of world music by releasing two new compilations via Rhino Records and distributing literature to music stores and to 1,000 nontraditional outlets such as clothing, craft, and museum shops.



STORPER

"Putumayo Presents The Best Of African Music" and "Putumayo Presents The Best Of Contemporary Folk Music," compiled by the chain's new music division, Putumayo World Music, hit stores Oct. 26.

Artists on the African music compilation include Kotoja, Johnny Clegg & Juluka, and Toure Kunda. Artists on the folk compilation include Mary Black, Indigo Girls, and Joan Baez.

Putumayo and Rhino began their relationship in April when the two re-

leased "Putumayo Presents The Best Of World Music Volume 1: World Vocal," which spent three weeks at No. 12 on Billboard's World Music Albums chart in July and August, and "Putumayo Presents The Best Of World Music Volume 2: World Instrumental" (Billboard, May 15).

The joint venture leaves Putumayo responsible for choosing the music, packaging, liner notes, and distribution to nontraditional retail outlets. Rhino's responsibility is as manufacturer and distributor to the larger accounts, such as Tower Records.

Some of the nontraditional retailers include Putumayo's three New York stores and one Washington, D.C., outlet, Natural Wonders, Rand McNally Map and Travel, and Fred Segal.

Dan Storper, owner of Putumayo, says he was encouraged to release more compilations following the success of the first two, which sold 20,000 units through alternative distribution and 10,000 units in record stores.

"My goal is to try not to be com-

petitive with the record companies, but to be an ally," says Storper. "We try to get the artists heard in places they wouldn't normally get heard, and then we try to encourage people to go out and find the full album by one of the artists on the compilation."

To accomplish this, Storper is asking outlets selling his compilations to direct customers to local record stores that carry full albums by artists on the compilation. To help the stores out, he provides a "pick list" of recommended listening.

In addition, Putumayo bought 5,000 copies of National Public Radio's Afropop Worldwide Listener's Guide, which accompanies NPR's world music radio show, to give to retailers as a resource guide and to give away to customers who are interested in "Putumayo Presents The Best Of African Music."

Putumayo also bought 800-1,000 extra copies of the folk music publication Dirty Linen to educate retailers about the genre.

"I kept hearing this kind of music doesn't sell much," says Storper. "But if it's done right, I've always felt

(Continued on page 100)

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Abbey Road's Acquisition Woes; Tracking Delinquent One-Stops

DOWN THE DRAIN: Abbey Road's effort to buy Nova Distribution has fallen through, according to sources. Now the Atlanta-based one-stop is said to have approached Alliance Entertainment, the company that owns Bassin Distributors, CD One Stop, and Encore Distributors. Alliance, however, is involved in a merger with Trinity Capitol Opportunity Corp. and probably will not get involved in any negotiations concerning acquisitions until the merger is completed, which is expected to be around Dec. 1.

MYSTERY COMPANY: In other one-stop news, the ZS Fund, a New York-based investment firm, is one of the mysterious investment groups that Track wrote about back in October (Billboard, TKTK). According to sources, ZS Fund has been seeking equity stakes in one-stop companies. The company declined to comment.

STREET DATE REDUX: Like Sony Music Distribution, BMG Distribution now has the ability to mark product so that it can determine which one-stops are jumping street dates and shipping product overseas. Both practices are frowned upon by the majors. According to Rick Cohen, senior VP of sales at BMG Distribution, "We want to enforce the integrity of our street date, and we are able to identify those who transgress that policy." Instead of revoking Friday delivery for all one-stops in one broad stroke, BMG's ability to mark product allows the company "to identify the guilty party and deal with them in an appropriate manner," he adds.

Cohen declines to say how BMG is marking product, or to name which companies have been caught jumping street dates. But sources say two one-stops lost early-shipment privileges from BMG recently.

IT'S A DONE DEAL: Investcorp completed its acquisition of Camelot Music Nov. 12. In a press release, Investcorp, an international investment group that has made 49 deals totaling about \$6 billion since its founding in 1982, stated that Camelot will continue its growth pattern of focusing on opening new stores, coupled with a selective acquisition strategy. Camelot operates 368 stores in 34 states.

Investcorp bought Camelot, according to the press release, on behalf of a group of investors and members of the chain's senior management. Typically, Investcorp pays cash for an acquisition, then refinances it by selling debentures and equity stakes to new investors.

REORGANIZED: RCA Records is reorganizing its sales staff, expanding its regional label director positions to six from four and eliminating its regional marketing representative positions. In addition to Chicago, New

York, Atlanta, and Los Angeles, RCA will have regional label directors in Dallas and Washington, D.C. The two new positions will be filled internally.

LOOK WHO'S BACK: Lou Fogelman, a founder of Music Plus and Wherehouse Entertainment, has launched a new company, L.C.F. Consulting and Associates, which will assist clients in the home entertainment, music, and video industries, including new multimedia formats. Clients include Blockbuster Music and Virtual World Entertainment.

INCREDIBLE WORDPLAY: The Incredible Universe is adding to retail's lexicon. The 185,000-square-foot outlet planned for Tempe, Ariz., is being called a "gigastore." That store will have an 8,000-square-foot rotunda, where a disc jockey will play music and videos. It also will have 70,000 music and video

titles in a section run by Albany, N.Y.-based Trans World Music Corp. In addition to the new store, Tandy runs Incredible Universe outlets in Portland, Ore., Dallas, and Arlington, Texas. Four additional outlets are planned by the end of 1994.

CATCHING UP WITH SPEC'S: Spec's Music will open a 25,000-square-foot outlet in the Coconut Grove section of Miami. That store will house 70,000 music and video titles and have about 100 listening posts, information kiosks, and other innovative technologies, according to a press release... Spec's, by the way, has dropped its Spec's Music & Movies logo, since it is getting out of the rental business... In other Spec's news, the chain announced its employee and vendor awards. The company's customer service award was won by Wendy Lavalle, manager of Spec's #14; the most profitable store is #15, managed by Abe Garcia, while the most profitable combo store is #1, managed by Cisco Puntonet. Creative merchandising awards were presented to Cindy Szymborski, store #4; Mark Hines, store #6; and Mitch Fergenbaum, store #62. The administrative award was won by Anna Gallina, store #16.

Store of the year was won by Doug Jacobs at Spec's #56; the best new store was #68, with the award presented to Debbie Hindin and Calvin Bullock. Alan Flaesgarten of store #3 won the president's award. Managers of the year were Hindin, for her stint at #9, and Hines.

The company also presented service awards at the convention. They went to district manager Randy Hough for 10 years of service; buyer Jim Baumann for 15 years; VP of operations Jeff Clifford for 20 years; and buyer Sandy Griffiths for 30 years. Also, Martin Spector, founder and chairman of the board, and Dorothy Spector, secretary, were honored for 45 years of service.

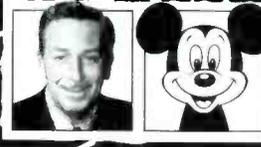
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by Ed Christman



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'Systems' Collects Tales From The Crypt Also, Motorhead Goes Indie, But Stays Undefinable

LIFTOFF: San Diego, Calif.'s party-punk behemoth **Rocket From The Crypt** re-establishes its credentials as one of the coolest bands on the face of the planet with the release of its semi-new, thoroughly magnificent compilation "All Systems Go!" on San Diego's **Headhunter/Cargo**.

The Cryptsters may have signed a big-bucks, major-label contract with **Interscope** earlier this year (Billboard, May 15), but this indie release serves as excellent proof that the group has forgotten neither its fans nor its independent roots.

According to the liner notes (presumably written, with unbelievably sloppy penmanship and without benefit of a dictionary, by Rocket front man **John "Speedo" Reis**), "All Systems Go!" originally was issued only in Japan to coincide with a tour there earlier this year. The album—a compilation of singles released by the band on Seattle's **Sub Pop** (for its now-defunct Singles Club), Long Beach, Calif.'s **Sympathy For The Record Industry**, Chapel Hill, N.C.'s **Merge**, and L.A.'s **Drunken Fish**, among other labels—wound up in American bins at ridiculously exorbitant prices.

Hence, "All Systems Go!" ends up on Cargo at a sensible cost. Its 19 jumbo cuts include newly rerecorded tracks; new song "Chantilly"; and a hitherto unreleased cover of (aieeee!) **Adam & the Ants'** "Press Darlings." (In a tip of the hat to the indies that originally re-



by Chris Morris

leased most of the material, contact addresses graciously are included on the package.)

Humble as ever, the Crypt boys include a note in the album package saying, "If you don't like this compact disc, please return it to a store that will take it and purchase something that you will enjoy. May we suggest something by **Circus Lupus** or perhaps the **Gibson Bros.** Something by **James Brown** will always turn a frown upside down."

Righteous. And the record rocks, too.

SHORT 'N' SWEET: L.A.-based **Moonstone Records** has appointed former **Chrysalis West Coast** director of marketing **Tom Silver** as its VP of marketing. His first efforts will be on behalf of the label's new album, "Terrified," by the reconstituted metal unit **Quiet Riot**... **Andy Williams** fans take note: The crooner is recording two albums for Santa Monica, Calif.-based **Delta/Laserlight**, "Andy Williams' Greatest Hits" and "Christmas With Andy Williams," in Branson, Mo. The albums, to be

issued next year, are being cut in conjunction with a pair of like-titled PBS specials... Philadelphia-based indie label vet and A&R/artist development exec **Rick Winward** has started a new imprint, **Big Pop Records**, in the City Of Brotherly Love. Winward was previously with **Alpha International Records**, management power **Champion Entertainment** in New York, and **Enigma Entertainment** in L.A. English pop band **Mexico 70** and Michigan-based modern rockers the **Holy Cows** are Big Pop's first signings... **Atico Records** has opened its doors in Clearwater, Fla.; the label has been established by the U.K.'s **Sellmar Corp.**, which operates 13 record companies in Europe. Art-rock unit **Tidal Force's** album "Will To Power" is Atico's first release... **Precision Sound's** Southern California offices went out with a bang: The distributor shuttered its Burbank facility with a Nov. 17 party that also feted **Bob Carlton**, who, as noted last week, moves to **Rykodisc** in Salem, Mass., and **Russ Martin**, who is relocating from Seattle to **REP** in Minneapolis.

FLAG WAVING: **Motorhead**, the most unclassifiable rock band in the universe, has moved into the ranks of the indies: After two albums for **Sony's WTG**, the nearly two-decades-old outfit has bowed on German-based **ZYX Music** with the fierce, aptly titled "Bas-

(Continued on page 97)

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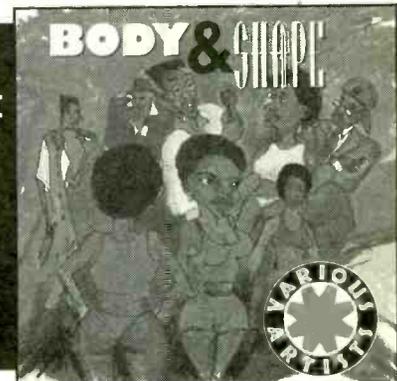
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Wheeling, W.Va. Retailer Stays Afloat Despite Hard Times

BY EDWARD MORRIS

NASHVILLE—Although his Step Above Records & Tapes is the only full-service record store in Wheeling, W. Va., owner Mike Yarnevic says 1993 has been an abysmal year for him financially.

A town of 35,000 on the Ohio River, Wheeling is also the home of Jamboree USA, a weekly country radio program broadcast on WWVA-AM that rivals the Grand Ole Opry in reach and longevity. Osborn Communications, which owns WWVA, also sponsors the annual outdoor country music festival, Jamboree In The Hills.

But despite being surrounded by such musical activity, Yarnevic says that widespread unemployment in the region and brutal competition from nearby record chains and mass merchants have led to a 30% drop in business over the past year.

"It's bad all over, and possibly getting worse," says Yarnevic. But the owner maintains that he's still booking a profit. "On the bottom

line I'm still getting by, but there's no extra money to reinvest."

Step Above occupies the second floor of a building just a few doors away from Capitol City Music Hall, site of the Jamboree USA. Yarnevic estimates that he stocks about 130-140 CD titles and 200-225 cassette titles. "We have a little of everything—country, rap, classic rock, oldies." Current best-selling albums are "In Utero" by Nirvana and "Vs." by Pearl Jam. Because of the store's size, Yarnevic buys from one-stops, primarily Galaxy in Pittsburgh and Gotham in Philadelphia.

"We also carry the current country 45s," Yarnevic adds. "We still have a market here—a lot of DJs and people who have jukeboxes in their homes or business."

Step Above also sells some used CDs, but they are not a fast-grow-



ing part of the business. "It's pretty stable," he says, "but everything helps."

Among Yarnevic's chief competitors are a National Record Mart store and a Listening Booth in the Ohio Valley Mall at St. Clairsville, Ohio, a 20-minute drive from Wheeling.

He says that local Hills department stores, Kmart, and the Columbus, Ohio-based Sun Television chain also have cut into his potential clientele.

"Sun TV has been running \$15.98 and \$16.98 list CDs for \$9.97, which is below my wholesale

cost," Yarnevic notes. "There's one in Steubenville, Ohio [30 miles away], and one in Washington, Pa. [28 miles away], and they're going to build one next year in St. Clairsville by the mall. And there's Pharmor [also at the Ohio Valley Mall]. Their Top 20 CDs are \$10.99, and cassettes \$6.99. It's really tough to compete with something like that."

Yarnevic's front-line prices are \$13.99 for CDs and \$6.99 for cassettes. He estimates that he sells three cassettes for every CD. He says he now advertises "very little" but bought more ads in previous years, mostly on local radio stations. He has done some newspaper advertising, but says he gets his best results from radio.

In spite of his business downturn, Yarnevic says he thinks he can keep the store running. "I'm going to do some advertising as it

gets closer to the holidays," he says. "Hopefully, that will pick up. I have a friend who owns a store in Washington, Pa., and his business is down about the same."

Step Above has been at its present location since it was established in July 1987. It is Yarnevic's first store. Prior to striking out on his own, he worked at an indie record store for two years.

Asked what keeps him going in hard times, the 28-year-old retailer says, "Beats working for somebody else."

Yarnevic has no other employees. His store hours are 11 a.m.-5 p.m., Monday through Saturday. During the holidays he expects to stay open later some nights.

Assistance in preparing this story was provided by Don Jeffrey in New York.

Children's Artists See Growth In Grass Roots

GOOD MEDICINE: It's widely acknowledged that the major labels involved in the children's music business are concentrating less and less on children's singer-songwriters while putting their promotion and marketing muscle behind television- and movie-driven artists and properties. The most dramatic example of this shift, of course, has been Sony Kids' Music, whose heavily chronicled restructuring into Sony Wonder involved dropping four of the label's six children's artists.

During July's Kids' Music Seminar in New York, event organizer and children's entertainment attorney Howard Leib was quoted as saying that he did not expect to see any live artists at all on major labels within five years, "by mutual consent." (He has since amended that projection to three years.) The performing artists, Leib said, soon will determine that they can sell their product much better on their own, giving it the slow and steady grass-roots build that major labels simply are not set up to do.

One of Leib's clients already has made the leap. Karan Bunin of New York-based Karan and the Musical Medicine Show chose not to renew her contract with Zoom Express/BMG Kidz, departing in September after a year-plus on the label. "It was a decision that didn't come easy," says Bunin. "I'd worked my whole life to get on a major label. And (Zoom Express founder and president) Bob Hinkle and I go way back."

However, she says, "I wanted to get back to grass roots. I'd spent the last year and a half attempting to get myself known beyond my region, and in doing so I'd neglected my home base. I took a look at my career and said, 'I have CDs now, good packaging—Zoom Express gave me a nice base to work from.' But before I can expand, I need to build back up again."

What Bunin has done since leaving Zoom Express could serve as a primer for aspiring kids' artists everywhere. Following the dictum that a broader range of media exposure is better,

Bunin has secured her own radio show and is working on regular appearances on television and in print. "I'd had a radio program, 'Karan And The Musical Medicine Show,' on WRNQ Poughkeepsie, N.Y., for a year and a half," she says, but it was discontinued for reasons unknown to her.

Now, Bunin is readying a new "Karan And The Musical Medicine Show" for WGNV (Energy 103) Newburgh, N.Y., set to debut Sunday, Dec. 5 from 9-10 a.m. The weekly program will combine music, interviews, and items of child-related interest. "The station's format—hits and old favorites—works well with the concept of family music," Bunin says. "Typical listeners are in their mid-30s, married with children." Bunin bought the airtime herself and is selling it to "kid-friendly establishments like indoor gyms and ballet studios. I'm also talking to labels and artists about advertising."

Retail-wise, she's enlisted a local children's book and music store, Ariel's Child, to be a sponsor and product anchor; Bunin's plan is to work directly with area record and chain stores once a solid base has been established.

Bunin also is discussing with a local newspaper the possibility of her writing a regular column on family music; also in the works is a possible weekly cable news segment on the subject. "I'd love to start my own label," she says.

At present, it's uncertain which label will release her recently completed fourth album, "Living In Harmony" (on which she collaborated with longtime musical partner Jeff Waxman).

The new disc features duets with a host of national and regional children's artists, including Tom Chapin, Red Grammer, Lois LaFond, Dan

Crow, Joanie Bartels, Sooz, and Curtis King of Vitamin L.

Bunin notes that, especially in the children's business, "marketing has to happen before retail. I think the mistake the record companies made was putting the product in the stores and then trying to market it." Her multimedia efforts, she stresses, "are not just about my music. But if I can promote family music as a medium, give it the attention it deserves, then it makes my job as an artist a whole lot easier."



by Moira McCormick

THE B-WORD: "Barney's Favorites, Vol. I" was set to reach the double platinum mark by press time, according to Steven Glass, director of special projects for EMI Records Group. The label attributes a good deal of that success to "cassette displays strategically placed at checkout counters." Now ERG has come out with a child-scale Barney floor display.

The omnipresent purple dinosaur is set to debut a regularly scheduled evening radio program, "Bedtime With Barney," during the first quarter of 1994. The 10-minute show will feature Barney telling a bedtime story to children coast to coast, at 7:30 p.m. nationwide. Barney's producer, the Lyons Group, is contracting with individual stations in each market to run "Bedtime With Barney," which is being syndicated nationally by MJI Broadcasting and is sponsored by ERG.

Glass says ERG may at some point release an audio compilation of the duo series, but that nothing has been finalized. The next Barney album due March 8, titled "Bedtime With Barney Lullabies," and Glass say will be tied to the Barney network special in April.

NEW & NOTED: Joanie Bartel,

children's industry's first female artist to earn a gold record, has kicked off her new series, "Joanie's Jukebox Cafe," on Discovery Music/BMG Kidz. Bartels' previous "Magic" series has sold more than two million units. The first "Joanie's Jukebox Cafe" release is "Jump For Joy," an energetic, danceable collection largely written by Bartels herself... Rounder Records (Cambridge, Mass.) has a winner in veteran folkie Si Kahn's "Good Times & Bedtimes," a funny, clever, captivating release dealing with kids maneuvering to avoid hitting the sack. It's terrific. Just out is the delightful Rachel Buchman's "Jewish Holiday Songs For Children"... On the classical beat, The Children's Group/BMG Kidz has bowed the latest in Susan Hammond's award-winning Classical Kids series, "Tchaikovsky Discovers America." And Music For Little People (Redway, Calif.) has released the third and final album in Ric Louchard's piano instrumental series for kids, "Hey, Ludwig!" Its predecessors, "G'night Wolfgang" and "G'morning Johann" will be available soon as a boxed set with accompanying booklet.

KIDBITS: And the celebs just keep on coming. Not only has Kid Rhino released "Primary Colors"—a concept album about saving the rainforests that features a Who's Who of alternative rockers (members of the Red Hot Chili Peppers, the Beastie Boys, Mary's Danish, the Posies, etc.)—but Jerry Garcia and David Grisman have issued a child-related disc, reassuringly titled "Not For Kids Only" (Acoustic Disc, San Rafael, Calif.). Deniece Williams' 1991 children's album, "Lullabies To Dreamland," is now the subject of a companion book from Harvest House publishers.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60625, or call 312-464-0880.



Step Above Records, an independent music retailer in Wheeling, W. Va., is located a step above a pizza parlor in the downtown business district. (Billboard Photo: Edward Morris)

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3	3	9	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
4	4	19	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
5	6	7	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
6	5	31	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
7	7	103	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
8	12	5	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
9	8	21	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
10	10	13	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
11	13	21	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
12	9	27	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
13	14	234	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
14	15	5	JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI
15	19	130	DECEMBER ▲ ³ WINDHAM HILL 1025*	GEORGE WINSTON
16	NEW ▶		CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
17	11	35	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
18	NEW ▶		WINE, WOMEN & WALTZ RELATIVITY 1210	ADRIAN LEGG
19	21	7	EARTH SONGS NARADA 63913	VARIOUS ARTISTS
20	NEW ▶		A PERFECT MATCH ACCESS 100	TADAMITSU SAITO
21	NEW ▶		A WINTER'S SOLSTICE IV WINDHAM HILL 11134	VARIOUS ARTISTS
22	NEW ▶		WIND AND REED NARADA 61037	VARIOUS ARTISTS
23	18	11	WORLDWIDE INNOVATIVE COMMUNICATIONS 5202	DANCING FANTASY
24	24	52	AUTUMN ▲ WINDHAM HILL 1012*	GEORGE WINSTON
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3	3	21	BANBA ATLANTIC 82503	CLANNAD
4	4	15	GLOBAL CELEBRATIONS ELLIPSIS 2320	VARIOUS ARTISTS
5	5	9	A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
6	7	9	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
7	6	35	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
8	10	33	ANAM ATLANTIC 82409/AG	CLANNAD
9	11	7	MELODY RHYTHM & HARMONY MESA 79058/RHINO	LE MYSTERE DES VOIX BULGARES
10	13	3	LIBERATION: THE ISLAND ANTHOLOGY MANGO 18282/ISLAND	BLACK UHURU
11	NEW ▶		STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
12	15	3	ISLAND ANGEL GREEN LINNET 1137	ALTAN
13	8	17	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
14	9	33	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
15	NEW ▶		GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN

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DECLARATIONS OF INDEPENDENTS

(Continued from page 95)

tards." The album is being moved independently in the U.S.

The quartet, fronted by vocalist/bassist/raconteur/gargoyle Ian "Lemmy" Kilmister, resists pigeonholing as stubbornly as ever, straddling the line between traditional metal and cranked-up punk.

"We're a very hard band to market," confesses Lemmy (let's call him Lemmy—nobody calls him "Mr. Kilmister"). "We're too fast and we're too loud and we're too old. First they thought we were punk, and then they saw our long hair, and we were metal... We play Motorhead music. We're the best Motorhead you'll ever see."

The band that brought such brain-smashing numbers as "Ace Of Spades," "Bomber," "Killed By Death," and "Overkill" to the volume-starved masses has arrived with another ear-staving opus, forcefully yet crisply produced by Howard Benson.

"He's a very good arguer," Lemmy says of Benson with admiration. "An argument with him is a great one to watch."

Rockers abound: "On Your Feet Or On Your Knees," "Born To Raise Hell," "Burner." But the album's most astonishing track is the acoustic-driven "Don't Let Daddy Kiss Me," a hackle-raising depiction of incest written from a child's point of view, penned solo by Lemmy, who was inspired to write it after reading reports of an especially hideous case in England.

"It really is the most vile crime in the world," Lemmy says. "What the fuck is that? Why do people do that? That's the trouble with the human race—we're our own worst enemy."

As these remarks suggest, an enormous capacity for outrage about the state of the world continues to fuel Motorhead's music.

"Anybody with any intelligence has to be outraged," Lemmy says.

"There's too much bunny-stroking on the TV news."

The aggressive rock'n'roll that's a Motorhead specialty will be taken on the road in Germany and Sweden in November and December, with an American sortie to follow as early as March. Guitarist Mick "Wurzel" Burston and Phil Campbell and drummer Mickey Dee round out the current lineup.

Lemmy hasn't been idle in recent months. Besides cutting a session with European hard rockers Skew Siskin, the musician took a cameo speaking role in the forthcoming rock'n'roll comedy "Airheads."

Of his latest movie adventure, Lemmy says with typical self-deprecating humor, "They gave me a huge amount of money for that. I thought they must be fucking nuts. And it turns out they were."



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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► ORIGINAL MOTION PICTURE SOUNDTRACK

The Three Musketeers

PRODUCERS: Michael Kamen, Stephen McLaughlin & Christopher Brooks; Chris Thomas, Bryan Adams & David Nicholas
Hollywood 61581

New, youth-oriented version of the Dumas swashbuckler ruled the box-office roost its first weekend, a good harbinger for this soundtrack issue. Set is built along lines established by Morgan Creek's "Robin Hood: Prince Of Thieves" two years ago: Orchestral score by Kamen is augmented by power ballad "All For Love," featuring Bryan Adams, Rod Stewart, and Sting. "Robin Hood" was a No. 1 chart entry, and this similarly styled album could follow form.

► KATE BUSH

The Red Shoes

PRODUCER: Kate Bush
Columbia 53737

Alternative rock icon throws a sumptuous feast of sounds that is destined to take a high place in her body of work. Propulsive first single, "Eat The Music," and its follow-up, "Rubberband Girl," have scored at modern rock, and the album is rife with other candidates for that format, like the title cut, "Constellation Of The Heart," and "Big Stripey Lie." Among Bush's impressive guests are Eric Clapton, Jeff Beck, Nigel Kennedy, and Prince, whose musical spirit inhabits the cut, "Why Should I Love You."

► MICHAEL CRAWFORD

A Touch Of Music In The Night

PRODUCER: Arif Mardin
Atlantic 82531

Newest from Andrew Lloyd Webber's "Phantom" is a collection of standards, recent hits, and newly commissioned numbers, all delivered in the singer's trademark velveteen style. Among the standbys Crawford essays here are "Stormy Weather," "Serenade In Blue," "Speak Low," "The Power Of Love," and "The Music Of The Night" (from "Phantom")—a duet with Barbara Streisand. Crawford's other duet partner is Patti LaBelle, who accompanies him on first single, "With Your Hand Upon My Heart." A winning effort.

★ NED SUBLETTE, LAWRENCE WEINER & THE PERSUASIONS

Ships At Sea, Sailors And Shoes

PRODUCER: Ned Sublette
Excellent 8901

With music and lead vocals by oddball Texan singer/songwriter Sublette (also a Cuban musicologist and operator of the Qbadisc label), minimalist lyrics by underground author Weiner, and vocal support by veteran a cappella quartet the Persuasions, this album couldn't have been less than an industrial-barbershop-country-gospel-cabaret-cowboy epic with a Cuban accent. One of the year's offbeat surprises, and well worth seeking out. Contact: Qbadisc, P.O. Box 1256, Old Chelsea Station, New York, NY 10011.

BUZZCOCKS

Trade Test Transmissions

PRODUCER: Ralph P. Ruppert
Caroline 1747

First new full-length studio release since 1980 (!) finds founding members Pete Shelley and Steve Diggle winding up pioneering Manchester punk band's speed-of-sound style once more. The high-velocity pop heard here won't dazzle anyone with its originality, and production is annoyingly shallow at times, but long-term fans will probably get a kick out of rushing tracks like "Isolation," "Smile," "When Love Turns Around," and "Palm Of Your Hand."

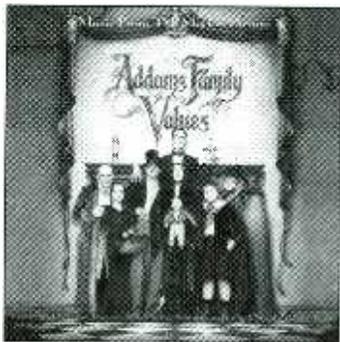
★ MOTORHEAD

Black Reign

PRODUCER: Howard Benson
ZYX 20263

Bassist/vocalist Lemmy Kilmister and his

SPOTLIGHT



MUSIC FROM THE MOTION PICTURE

Addams Family Values

PRODUCERS: Various
Atlas 314 521 502

Soundtrack for second ghoulish comedy starring Raul Julia and Anjelica Huston has a neat twist: contemporary R&B stars covering some great soul hits. H-Town, Roger & Fu-Schnickens, RuPaul, Shabba Ranks, Charles & Eddie, P.M. Dawn, and R. Kelly & Mad Cobra, among others, hold forth delightfully on golden oldies first cut by Charles Wright, Sly Stone, Ben E. King, Lee Dorsey, the Dramatics, and more. Tag Team wraps it up with a whoomp!-in', Addams-skewed version of its recent hit. Expected gargantuan grosses for the film and high quality of the music add up to a hit of scary proportions.

cohorts crunch on with latest roof-raising hard rock adventure, this time distributed independently in U.S. by German outfit ZYX. Signature stomp-downs abound here—defiant "On Your Feet Or On Your Knees," anti-war "Death Or Glory," maniac's anthem "Born To Raise Hell," and potent closer "Devils" are among the best—but biggest surprise may be startling number about parental molestation, "Don't Let Daddy Kiss Me," which signals the continuing development of this long-lived unit.

★ MEDICINE

The Buried Life

PRODUCER: Brad Laner
American 45443

L.A. band fronted by guitarist Laner and vocalist Beth Thompson lands with a very poised sophomore effort. Huge bouts of miasmic noise are Medicine's prime stock, but stun-gun approach is grafted to several highly melodic compositions. "The Pink," "Something Going Wrong," and "Live It Down" (arranged by guest Van Dyke Parks) are most revelatory tracks for modern rockers.

★ SOLOMON BURKE

Soul Of The Blues

PRODUCER: Hammond Scott
Black Top 1095

King Solomon has distinguished himself in the realms of R&B, gospel, pop, and even country, but new release represents his first foray into the down-and-dirty blues. As usual, Burke acquits himself handsomely, offering earthy versions of what he calls "certified gold ribbon classics" associated with Little Walter, Roy Brown, Guitar Slim, Joe Turner, Johnny Ace, and others. Customary seamless and soulful accompaniment by Black Top's house band adds sparkle to this extra-fine stanza.

RAP

► QUEEN LATIFAH

Black Reign

PRODUCERS: Various
Motown 37463-6370

Female rapper jumps to new label after

two popular entries on Tommy Boy, with no perceptible diminution of usual high quality. Latifah slams hardest on rumbling "Rough . . ." which features guests Treach, Heavy D, and KRS-One; other powerful tracks include "Black Hand Side," righteously wrathful "U.N.I.T.Y.," and poignant "Winki's Theme" (dedicated to her late brother). Combo of star power, Latifah's high visibility on film and TV, and high-voltage performances and production add up to her hottest album yet.

JAZZ

► ANTONIO HART

For Cannonball & Woody

PRODUCER: Eulis Cathey
Novus 63162

Dedicated to altoist Adderley and trumpeter Shaw, Hart's blues-based tribute brings a group of younger players together with such veterans as Jimmy Cobb, Slide Hampton, and Nat Adderley. Highlights include such Cannonball compositions as the briskly cooking "Sticks" and the classic blues bop of "Sacks O' Woe (A Bag O' Trouble)." Outstanding Hart themes include the sublimely swinging "Cannonball," the graceful, pensive "Nine Weeks," and the sharp, uptempo "Reflections Of Woody."

WORLD MUSIC

► VARIOUS ARTISTS

Voices Of Forgotten Worlds

PRODUCER: Brooke Wentz
Ellipsis Arts 3252

World music maven Wentz, compiler of the high-charting "Global Meditations" and "Global Celebrations" sets, assembles this two-disc, 34-track collection of "traditional music of indigenous people." Listeners are treated to gamelon music from Bali, the drum-songs of the Inuit, the zinging didjeridoo of Australian Aborigines, the chants of Tibetan monks, and other folk musics from Norway to New Guinea. Set also includes a well-designed, 96-page booklet that provides deeper background on the cultures whose music is included.

VITAL REISSUES™

VARIOUS ARTISTS

Tougher Than Tough: The Story Of Jamaican Music

PRODUCERS: C. Dodd, D.Reid, L. Perry, C. Blackwell, J. Ruby, et al.
EXECUTIVE PRODUCER: Chris Blackwell
Island 518 399

The most comprehensive and distinguished reggae anthology ever released, the 4-CD, 95-track "Tougher Than Tough" is an archival feat and spiritual guide that ranks with "Atlantic Rhythm & Blues 1947-1974" and "The Egyptian Book of the Dead." Each stride in the chronicle of Jamaican roll is represented by the definitive, pathfinding track: Theophilus Beckford's 1959 pre-ska boogie on "Easy Snappin'," the Folkes Brothers' original 1960 release of "Oh Carolina" (with Count Ossie on burru drums), the Maytals' "Six And Seven Books Of Moses" ('63), the Wailers' "Simmer Down" ('64), Don Drummond's "Man In The Street" ('65), Derrick Morgan's "Tougher Than Tough" ('67), the Upsetters' "Return Of Django" ('69), U Roy's "Wake The Town" ('70), "Ballistic Affair" ('76) by original dancehall don Leroy Small, "Uptown Top Ranking" ('77) by Althia & Donna, Wailing Souls' "Bredda Gravalicious" ('79), "Under Me Sleng Teng" ('85) by Wayne Smith, "Murder She Wrote" ('92) by Chaka Demus and Pliers—and dozens more!

SPOTLIGHT



CELINE DION

The Colour Of My Love

PRODUCERS: Various
550 Music/Epic 57555

Grammy-winning Canadian diva's latest is a big-league affair that should push her to new realms of pop stardom. Guided by hitmaking producers and writers like Walter Afanasieff, David Foster, Ric Wake, and Diane Warren, a more mature Dion shows off her vocal prowess on such probable smashes as "The Power Of Love," "Misled," "Only One Road," "Real Emotion," and "Lovin' Proof." Album also includes "When I Fall In Love," the "Sleepless In Seattle" duet with Clive Griffin. Pop, AC, and even some R&B programmers can have a field day with this well-timed release.

LATIN

► BANDA MACHOS

Los Machos Tambien Lloran

PRODUCER: none listed
Fonovisa 6012

On their third album, foremost ambassadors of banda genre employ the familiar, out-front bass and brass lines to power another fan-pleasing collection of perky cumbias and slow-shuffling rancheras and boleros. Plaintive, big-boys-do-cry title cut already is a top 20 hit on the Latin tracks chart, with galloping flipside "Güerita" attracting considerable airplay. Album also contains two appealing romantic odes—"Mi Luna,

Mi Estrella" and "Motivos"—that could expand audience for charismatic, 11-man ensemble beyond its regional Mexican radio base.

★ FRANCO DE VITA

Voces A Mi Alrededor

PRODUCERS: Franco de Vita, Luis Romero
Sony Latin/Sony 81115

First Spanish-language studio effort in a couple of years by Venezuelan troubadour once again reveals his prowess for penning thoughtful socio-political paens ("Qué No Muera La Esperanza," "Los Hijos De La Oscuridad") and moving romantic confessionals ("Sin Tanto Espacio," "Cálido Y Frio") that, on this record, are wrapped in a slicker musical package than on albums past. But de Vita, who historically has blown hot and cold with Latino radio, will need a big-label push to ensure radio and retail success.

COUNTRY

► DOLLY PARTON, LORETTA LYNN & TAMMY WYNETTE

Honky Tonk Angels

PRODUCERS: Steve Buckingham, Dolly Parton
Columbia 53414

A spirited collaboration that brings together three country music cornerstones and throws in a pinch of Patsy Cline and Kitty Wells for good measure. There are a few musically inspired moments here, notably Parton's "Sittin' On The Front Porch Swing" and Wynette's "That's The Way It Should Have Been." But, for the most part, this is more of a nostalgic look back than a celebration of present-day glories.

CLASSICAL

ORFF: CARMINA BURANA

Soloists, London Philharmonic Choir & Orchestra,
Mehta

Teldec 74886

An almost immediate hit when first released in the U.S. in a Deutsche Grammophon recording conducted by Eugen Jochum (c.1956), this wild and exotic piece has retained its popularity over the decades. This new version can only fasten its hold on public favor. Mehta seems an ideal interpreter, managing his large forces with awesome skill. Contribution by the engineering crew is equally impressive. An exciting listen.

SHURA CHERKASSKY LIVE, VOL.3

Shura Cherkassky, Piano
London 433 651

An album that offers as much joy and enlightenment now as it will a generation hence. The collection of short encore pieces, recorded over the past dozen years, provides a lesson in the art of communication that many younger luminaries have yet to learn. Included are works by Chopin, Rachmaninoff, Moszkowski, Scriabin, Mozart, and others, all meticulously crafted and delivered.

CHRISTMAS

CHRIS STAMEY AND FRIENDS

Christmas Time

PRODUCERS: Chris Stamey; Various
East Side Digital 80812

Most tracks from Stamey's ill-fated 1985 Christmas record surface on this new compilation that includes several seasonal Stamey songs—including the outstanding "You're What I Want (For Christmas)"—as well as tracks from Peter Holsapple, the dB's, and various musical associates. Alterna-pop carolers will enjoy Big Star's "Jesus Christ," Alex Chilton crooning Mel Torme's "The Christmas Song," and Syd Straw getting away with a cover of Gary Valentine's classic, retitled "I'm Always Touched By Your) Presents, Dear."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► BRYAN ADAMS, ROD STEWART & STING *All For Love* (4:36)

PRODUCERS: Chris Thomas, Bryan Adams, David Nicholas
WRITERS: B. Adams, R.J. Lange, M. Kamen
PUBLISHERS: Almo/Worksongs/Zomba Enterprises, ASCAP; Sony Songs/K-Man/Wonderland, BMI
Hollywood/A&M 8243 (c/o PGD) (cassette single)

Talk about trios. Their voices blend perfectly on this rock-edged power ballad from the soundtrack to "The Three Musketeers." The track has a way-familiar sound that is designed to push consumer buttons. It ain't nowhere near art, but it is a lot of fun; kinda like yummy candy for the brain. No need to predict the future of this one—just sit back and watch it soar to the top of the charts.

► DEF LEPPARD *Miss You In A Heartbeat* (4:04)

PRODUCERS: Def Leppard
WRITER: P. Collen
PUBLISHERS: Bludgeon Rifolola/Zomba Enterprises, ASCAP
Mercury 858080 (c/o PolyGram) (cassette single)

Lovely follow-up to "Two Steps Behind" has many of the same ingredients: soft, strummed acoustic guitars, thick harmonies, and an easy ballad pace. Track from the "Retro Active" collection takes the band farther away from its headbanging image, which should only help solidify its stance at top 40 stations.

► CHER WITH BEAVIS AND BUTT-HEAD *I Got You Babe* (4:03)

PRODUCER: Nellye Hooper
WRITER: S. Bono
PUBLISHERS: Cotillion/Chrismarc/Warner-Tamerlane, BMI
Geffen 4600 (c/o Uni) (cassette single)

First single from "The Beavis And Butt-head Experience" pairs the controversial animated adolescents with Cher on quasi-grunge version of this pop classic. B&B stomp over Sonny Bono's part with expected barbs that are funny and quite safe for radio airwaves. Ironically, Cher delivers one of her strongest vocals to date. Continued media interest in the MTV duo likely will fuel enough pop radio action to elevate it above mere novelty status.

► TAG TEAM *Addams Family (Whoop!)* (3:51)

PRODUCER: Ralph Sall
WRITERS: R. Sall, S. Gibson, C. Glenn, V. Mizzy
PUBLISHER: not listed
REMIXERS: Larry Ferguson, Ralph Sall
Atlas 1095 (c/o PolyGram) (cassette single)

Pop/rap act's massive "Whoop! (There It Is)" single is reread for the soundtrack to the "Addams Family." The rhymes are cute and charming, and the revised "whoop!" chants rousing and ready to be embraced by the masses. Next time, however, a different sounding record will be necessary.

★ LIZA MINNELLI *The Day After That* (4:00)

PRODUCERS: Phil Ramone, Billy Stritch, Don Sebesky, Lisa Minnelli
WRITERS: J. Kander, F. Ebb
PUBLISHERS: Fiddleback/Kander & Ebb, BMI
Columbia 77189 (c/o Sony) (cassette single)

Minnelli's stirring rendition of a song from Broadway's "Kiss Of The Spider Woman" is intended to raise money and awareness of AIDS. In fact, a portion of the proceeds will benefit AmFAR. CD and cassette formats will have English, Spanish, and French translations of the tune, with Gloria Estefan singing the Spanish version and Charles Aznavour handling the French one. While the song may initially seem too deep and mature for younger minds, a couple of spins will change that. The message of the song is so powerful, and Minnelli's performance so heartfelt, we can't imagine anyone not being emotionally moved.

★ PRINCE *Peach* (3:48)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: Controversy/WB, ASCAP
Paisley Park 18372 (c/o Warner Bros.) (cassette single)

Another new tune from Prince's career-spanning "The Hits" set. He dons one of

his many personalities on this rockin' pop ditty, which will please fans of his steamy hit, "Cream." A live and aggressive drum beat kicks pop radio shape into a simple and instantly memorable melody. To go with this different mood is yet another timbre of the Paisley dude's unique voice. On the whole, further reminder of the reach of this formidable talent.

ROBIN S. *What I Do Best* (4:20)

PRODUCER: Nick Martinelli
WRITERS: F. Wildhorn, J. Murphy
PUBLISHER: not listed
Big Beat/Atlantic 5297 (cassette single)

A wise single choice after the disappointing response to the "Show Me Love" sound-alike, "Love 4 Love." Robin gets a nice chance to showcase her delicious alto range on this sweeping pop/R&B ballad. Producer Nick Martinelli has constructed a track that swirls and builds to an appropriately dramatic climax. Should easily pump new blood into Robin's noteworthy debut album on the pop tip, while forging a promising relationship at urban level.

★ TONY BENNETT *Steppin' Out With My Baby*

(no timing listed)
PRODUCER: David Kahne
WRITER: I. Berlin
PUBLISHERS: Irving Berlin Music, ASCAP
Columbia 57424 (c/o Sony) (CD cut)

These days, not only is everything old new again, it also is positively hip. With the video clip supporting this cut from Bennett's groovy "Steppin' Out" collection added to MTV's "Buzz Bin," a whole new generation will discover this wonderful standard—and its timeless vocalist. Spare jazz-combo execution has a lovely kick that will start a fire at adult formats, and briskly move toward top 40 radio. Can't wait!

ANDI *My Boy Lollipop* (3:56)

PRODUCER: Rula Brown
WRITERS: J. Roberts, R. Spencer, M. Levy
PUBLISHER: Longitude, BMI
REMIXERS: Andre Tyrell, "Tootie" Wayne
Pow Wow 486 (12-inch single)

Lillie Small's pop classic is treated to a joyfully kitschy dancehall interpretation. Cute track is bolstered by a percolating pogo beat structure and slick synths. Ragga remix gains muscle from the toasting appearance of Skanky Dan. Pop pundits, though, will find the original radio mix to be their best bet. Contact: 225 West 57 St. New York, N.Y. 10019.

R & B

★ US3 FEATURING RAHSAAN & GERARD PRESENCER *Cantaloup* (3:41)

PRODUCERS: Geoff Wilkinson, Mel Simpson
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Them Niggas
Blue Note/Capitol 79774 (c/o CEMA) (cassette single)

Although the field of rappers working their program in a classic jazz forum has become oppressively crowded, this act successfully scouts out fresh territory. Laid-back rapping rests at the center of an arrangement that glistens with a brassy trumpet solo, and derives movement from a skittling back-beat. Sophisticated gem is best offered to older audiences who will appreciate a hip-hop track that isn't about guns or freakin' a gangsta bitch.

MINT CONDITION *U Send Me Swingin'* (4:11)

PRODUCERS: Mint Condition
WRITER: K. Lewis
PUBLISHER: New Perspective, ASCAP
Perspective 8236 (c/o PGD) (cassette single)

Now here's a harmonious R&B ballad with a bit of a twist. Over the obligatory slow jack are brassy horn sounds that are reminiscent of vintage pop/soul songs of the '50s. Imaginative production wraps vocals with echoed tones, giving the whole track an interesting texture. Urbanites should play close attention.

RICK LITTLETON WITH B.F.D. *Baby, Read My Lips* (4:13)

PRODUCERS: Brian Holland, Eddie Holland
WRITER: A. Egans
PUBLISHER: Pierpointe/Drayco, BMI
Aurific/Music Merchant 2817 (c/o Fantasy) (CD single)

Littleton exudes a smooth and mature style on this jack-framed pop/funk ditty that derives warm, pillowy support from female vocal group B.F.D. Charming tune has sweet lyrics and bright, swaying rhythms. Not hard enough to throw down with the kids, but single will add a little pep and spice to adult-skewed urban outlets.

X-CELLENCE *Baby, Don't Rush* (4:25)

PRODUCER: Pat Hand
WRITERS: K. Moutrie, D. Speight, J. Davis
PUBLISHER: It's Good To Be Us, BMI
Vision 1287 (CD single)

Male vocal group mines familiar doo-hop ground with this grinding R&B ballad. Flexing lead vocals are complemented by tight harmonies that are easy on the ear, but are not as challenging as they could be. Still, single is notches above similar entries, and deserves a fair shake at urban formats with room for one more slow song. Contact: 13385 W. Dixie Highway, North Miami, Fla. 33161.

COUNTRY

► LORRIE MORGAN *Crying Time* (3:04)

PRODUCER: Richard Landis
WRITER: B. Owens
PUBLISHERS: Tree, BMI; Beachaven/Jarest, ASCAP
BNA 62707 (c/o BMG) (7-inch single)

It's been nailed before by Buck Owens and Ray Charles, but Morgan rises to the challenge, delivering this classic ballad with a smoky, sultry edge.

► SUZY BOGGUSS *Hey Cinderella* (3:22)

PRODUCERS: Jimmy Bowen/Suzy Bogguss
WRITERS: S. Bogguss, M. Berg, G. Harrison
PUBLISHERS: Famous/Loyal Dutchess/Warner-Tamerlane/Patrick Joseph/Maria Belle/August Wind/Longitude/Lazy Kato, ASCAP/BMI
Liberty 79008 (c/o CEMA) (CD promo)

Bogguss has lately shown a knack for finding (and writing) unusually good songs, and scores again with this mid-tempo fairy tale update.

► MCBRIDE & THE RIDE *No More Cryin'* (3:01)

PRODUCER: Josh Leo
WRITERS: T. McBride, J. Leo
PUBLISHERS: Songs of PolyGram International/Songs of McBride/Warner-Tamerlane/Hellmaymen, BMI
MCA 54761 (c/o Uni) (7-inch single)

The trio gets uncharacteristically funky this time out. Their tight harmonies, reassuringly up front in the mix, manage to lift this one just a notch above the ordinary.

DANCE

► k.d. lang *Just Keep Me Moving* (no timing listed)

PRODUCERS: k.d. lang, Ben Mink
WRITERS: k.d. lang, B. Mink
PUBLISHER: not listed
REMIXER: Tony Garcia
Sire 41197 (c/o Warner Bros.) (12-inch single)

Betcha thought it would never happen. Toreh diva lang slips into an intense deep-house groove with a lot more ease than you might expect. Redressing of a disco-minded cut from the "Even Cowgirls Get The Blues" soundtrack is an essential peak-hour entry, thanks to hearty bottom and moody keyboards. Radio may dig the equally jammin' hip-hop remixes. Gag on it, kiddies.

★ WARREN RIGG *Didn't I Love You Right?* (6:30)

PRODUCER: Warren Rigg
WRITERS: W. Rigg, L.A. Chudy
PUBLISHERS: Strictly Hype, BMI; Largosa/Chudy, ASCAP
REMIXERS: Ralphie Rosario, Georgie Progie, DJ Attack
Strictly Hype 111 (12-inch single)

Chicago vocalist aims to build on the success of his recent hit, "Who Are You Gonna Run To," with a jam that contrasts love-lorn lyrics with a bright and

sunny musical environment. Several sturdy remixes enhance the song nicely, while also courting interest from various club formats. Best of the bunch is "GP's Love U Right" dub by Georgie Porgie, which is filled with oodles of fun loops and vocal bits. Contact: 708-678-1271.

LYNN LOCKAMIE *Love So Strong* (no timing listed)

PRODUCERS: Richard Payton, Doug "Lone Dog" Smith
WRITERS: R. Payton, D. Smith
PUBLISHERS: Party Payton/Dungeon Culture, BMI; Renegade One, ASCAP
REMIXERS: Roger S., Richard Payton
One 12011 (12-inch single)

Lockamie's untrained voice is an acquired taste, cutting loose on this uneven but workable deep-house effort. The remixing hand of Roger Sanchez is strongly felt on the tight "Caffeine" mix and dub, either of which will probably make the grade in underground circles. "Change The Beat" on the flipside fares much better, and is ready for peak-hour activity. Contact: 757-4671.

CLINTON DANIEL *Relight My Fire* (5:30)

PRODUCERS: Clinton Daniel, Karen Gibson
WRITER: D. Hartman
PUBLISHERS: EMI-Blackwood/Multi-Level, BMI
REMIXERS: Eddie "Satin" Maduro, Hippie Torrales
Powerplay 930901 (12-inch single)

Dan Hartman's disco nugget gets a faithful reading by Daniel, who has a nice and relaxed delivery. Some may question the need for yet another cover of this track, but most will probably get over that and revel in the fond memories this jam will conjure up. Next step will be to get Daniel to wrap his chords around something original. Contact: 516-643-0929

DALE SCOTT *Thank You* (no timing listed)

PRODUCERS: Charles McDougald, Joe Marno
WRITERS: C. McDougald, D. Robinson
PUBLISHER: not listed
REMIXERS: Charles McDougald, Joe Marno, Funky George
JoJo 1009 (12-inch single)

Scott puts out lots of positive energy on this gospel-charged house anthem. The A-side mixes of the track could benefit from more dynamic musical variation, while Funky George's fleshier mix on the flip brings the song to a higher level. He spruces up the track with aural goodies like piano lines and a sinewy sax solo that work quite well. It should help generate some action at underground club level. Contact: 212-925-0065.

AC

► FRANK SINATRA WITH BARBRA STREISAND *I've Got A Crush On You* (3:24)

PRODUCERS: David Foster, Phil Ramone
WRITERS: G. Gershwin, I. Gershwin
PUBLISHERS: George Gershwin/Ira Gershwin/WB, ASCAP
Capitol 79316 (c/o CEMA) (cassette single)

Here's another glowing moment from Sinatra's monstrous "Duets" album. While the Bono-shared single is quirky good fun, this one is less jarring and clearly geared toward programmers seeking a traditional reading of this cooing standard. Oozing with superstar power, single is sure to rocket up the AC charts.

► ENYA *Marble Halls* (3:53)

PRODUCER: Nicky Ryan
WRITERS: Enya, N. Ryan
PUBLISHERS: SBK Songs/SBK-Blackwood, BMI
Reprise 6658 (c/o Warner Bros.) (CD promo)

Glorious, soothing composition can be heard on Enya's lovely "Shepherd Moons" opus and in the motion picture "The Age Of Innocence." Enya's angelic voice wafts effortlessly over caressing keyboards, lifting the listener to a warmer, more comfortable mental place. CD format also includes "Ebudae," which has been featured on CBS-TV's "Northern Exposure," and "Oiche Oiche (Silent Night)." Essential AC radio programming.

ROCK TRACKS

INXS *Time* (2:52)

PRODUCERS: Mark Opitz, INXS
WRITER: not listed
PUBLISHER: not listed
Atlantic 5367 (cassette single)

Is it already time for a second single from INXS' current "Full Moon, Dirty Hearts" set? Actually, this boundlessly energetic rocker should connect with fans of the band's familiar pop/rock sound, given its immediately catchy hook and urgent rhythms. Though not nearly as cool or adventurous as first offering, "The Gift," cut has a far more accessible sound, which bodes well for its future.

THE BUNNY BRAINS *GG's Dead (And I'm Not Feeling Too Good Myself)* (no timing listed)

PRODUCERS: The Bunny Brains
WRITERS: The Bunny Brains
PUBLISHER: The Bunny Brains
PBR 010 (7-inch single)

Live recording pays tribute to recently deceased punk rocker/performance artist GG Allin. Track is laced with caustic, feedback-riddled guitars and an ominous beat. Allin would have loved lyrics like "sitting here, fingering your scars is not enough—no, not by far," which are delivered with banshee-like abandon. Pure intensity for the college radio set. Contact: 203-355-4785.

RAP

► DOUG E. FRESH *I-light (Alright)* (no timing listed)

PRODUCERS: Doug E. Fresh, Funkmaster Flex, Barry B.
WRITERS: D. Davis, R. Scoggins, M. Unique
PUBLISHERS: Entertaining Music, ASCAP; Enterprising Scoggins Girls, BMI
Gee Street Independent 440583 (c/o Island) (maxi-cassette single)

Fresh takes giant steps toward attaining renewed street credibility with this engaging, lyrically solid ditty. He is aided by a hard, butt-shagging groove, and a series of ear-grabbing hooks that should kick down a few doors at pop and urban radio. Be sure to check out the additional "Bounce" and "Freaks" on the flipside. Wickedly catchy.

► THE WHOOLIGANZ *Put Your Handz Up* (3:36)

PRODUCER: DJ Lethal
WRITERS: L. Dimant, S. Caan, A. Maman, L. Freese, H. Smith
PUBLISHERS: Lethal Dose/Immortal/BMG/S. Caan/VA. Maman/V. Cypress Phuncky/Hikert, BMI
Tommy Boy 579 (12-inch single)

Textured production, focusing on a booming rhythm base, is a key element in setting this party jam apart from the rest. Of course, clever rhymes, agile phrasing, and a wild hook certainly do not hurt either. Anthemic effort is ready to win friends at pop and urban radio, though the story will begin among purists at street level—where it should. Bodes well for the upcoming "Make Way For The W" album.

A.L.T. *All Nite Long* (3:57)

PRODUCERS: Tony G., Star Trax
WRITER: not listed
PUBLISHERS: A.L.T./Careers-BMG, BMI; Mi Palo/Lauren Loves My Music, ASCAP
Inner City 4123 (cassette single)

Latino rapper goes on and on about his sexual prowess over a hip-hop foundation that borrows its hook from the Mary Jane Girls hit of the same name. Far from original, but harmless, and ultimately extremely contagious. Should be of interest at several formats, thanks to several credible remixes. Contact: P.O. Box 5417, Gardenia, Calif. 90249-5417.

MC LATINA *Your Boyfriend's A Freak (Tu Novio Es Raro)* (3:43)

PRODUCER: Greg Dalton
WRITERS: D. Spohn, J. Albeto
PUBLISHERS: Heatwave/Keanna, BMI
Heatwave 7300 (Cd single)

Bilingual Latin female rapper taunts and teases about the sexual prowess of a rival's roving boyfriend. Amusing track brims over with camp lines and finger-waving sass. Sporting a danceable electro break-beat bottom, mostly harmless single is a fair bet to click with younger folks. Contact: 805-566-8200.

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.

Top Pop. Catalog Albums™

CATALOG SHOPPERS DIG IN TO MUSIC

(Continued from page 93)

markets its pool of subscribers with a full-color, glossy monthly magazine, Bose Express Music Update. The update comes in two versions: identical publications with one cover for classical customers and a different cover for everyone else. For example, the September covers featured Maria Callas, promoting a release of her rare recordings, and Barbra Streisand and her "Back To Broadway" release. Additionally, the company periodically sends out free sampler CDs to established customers, along with notices of specific upcoming releases to customers with a history of buying featured musicians.

Bose Express Music also does some joint promotions, primarily with credit card companies such as American Express and Citibank, offering special releases at a discounted price if paid for with the credit card. A small tie-in with the company's stereo-speaker division has always been standard: Within every speaker box is a coupon alerting the buyer to the company's mail-order music catalog.

Bose Express Music also has been involved with interactive marketing to get a head start with emerging technologies. The company is listed with Compuserve, America Online, and other computer-based services. Also, the company is participating in Scan

Phone, an interactive telephone service created by the regional Bell operating companies, and in Eon, an interactive television service currently in development.

"Right now, catalogs are the main highway, but the interactive systems are evolving rapidly," says Hurley. "The fact that we can put our whole database on your computer or TV screen is exciting. You could order music while watching it on MTV, for example. Capitalizing on the medium is a very powerful thing."

However, Hurley cautions, true mass interactive marketing is still a

thing of the future. "I think that behind closed doors, everyone in the music business is talking about it—about delivering a digital signal right to the customer's home and he'll never have to go to the store. But that's a ways off. The customer isn't ready to do it, there are transmission costs to consider, and there isn't a fiber-optic highway to everybody's house today."

Hurley says the company's future plans involve expanding the business through increased marketing and distribution of its catalog.

PUTUMAYO, RHINO TEAM

(Continued from page 93)

it could work. You can't just throw it out there and hope it sells."

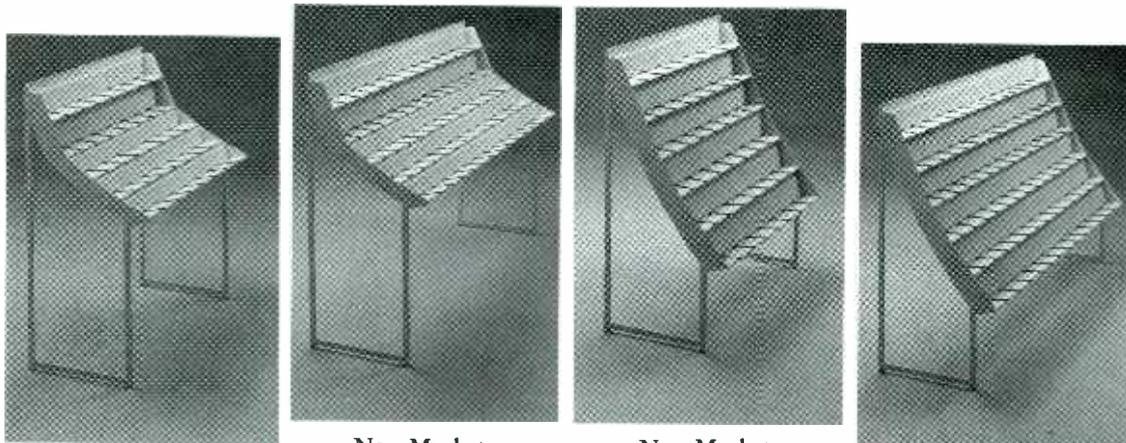
Along with the pick list, Afropop guide, and Dirty Linen, Putumayo also provides retailers with a packet of information on Putumayo, and on Cultural Survival and Oxfam America, the organizations to which Putumayo and Rhino donate 25 cents from each sale.

"I really believe that world music will finally break out of its more limited sales experience, and I think it will happen gradually," adds Storper. "We're also trying to expand awareness through live shows."

Putumayo is presenting a series of concerts, including a folk show featuring Mary Black and Dougie MacLean Nov. 7 at Town Hall in New York and the Nigerian/American act Kotoja Oct. 31 at Glam Slam in Los Angeles.

As for the future, Storper says he's working on creating a folk music tour and a world music tour for an April launch, and hopes to release two compilations every four months. Reggae, Brazilian, Irish/Celtic, and world dance party compilations will be subjects of future releases, according to Storper.

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL 10 weeks at No. 1	132
2	5	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	109
3	2	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	6
4	19	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	18
5	6	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	121
6	3	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	6
7	4	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	132
8	—	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	1
9	8	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	132
10	25	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	18
11	7	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	132
12	—	AMY GRANT ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	1
13	10	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	132
14	—	JOHN TESH ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	1
15	34	GARTH BROOKS ▲ ² LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	2
16	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	132
17	11	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	132
18	14	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	9
19	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	132
20	15	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	123
21	16	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	132
22	12	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	130
23	17	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	132
24	—	SOUNDTRACK ● EPIC SOUNDTRAX 46982/EPIC (10.98/16.98)	DANCES WITH WOLVES	1
25	49	CROSBY/SINATRA/COLE LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	8
26	18	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	130
27	—	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	1
28	—	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	1
29	23	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	126
30	21	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	44
31	28	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	121
32	22	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	117
33	26	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	118
34	24	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	100
35	—	VARIOUS ARTISTS ▲ ² A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	16
36	39	GEORGE WINSTON ▲ ³ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	19
37	20	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	91
38	27	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	132
39	32	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	87
40	33	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	132
41	30	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	20
42	—	THE CARPENTERS ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	14
43	—	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	16
44	38	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	111
45	31	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	123
46	—	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	1
47	36	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	16
48	29	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	44
49	41	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	128
50	37	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	70

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Video Previews: Alan Jackson	105	7th Level Of Interactivity	107

PICTURE THIS

By Seth Goldstein



MORE TO COME: MCA/Universal will be the next major to announce longer home video windows before the start of pay-per-view. At deadline, the studio was on the verge of selecting two titles for a 60-day test. **VSDA**, meanwhile, has received support from Columbia TriStar and Paramount, two adventurers in the land of longer windows, for its report detailing and decrying PPV piracy. "It looks pretty complete to us," says Columbia's **Bill Perrault**. Study results, he adds, were revealed after the studio's decision to test "Sleepless In Seattle" and "Last Action Hero."

CLAMSHELL RELIANCE: Everyone wants to look like **Disney**. Duplicator **Rank Video Services America** says it has packed more cassettes into vinyl clamshell cases this year than in the past five. Clamshells, always a **Buena Vista** trademark, were big a decade ago—too big for retailer shelves, built for cassettes in tighter-fitting cardboard sleeves.

But vinyl has made a comeback with **Warner's** Family Entertainment sell-through line, dubbed by **Technicolor Video Services**, and with Rank-made titles such as **FoxVideo's** "Once Upon A Forest." Rank devotes more manual labor to loading clamshells and gets only 30 cassettes into each shipping box, not the usual 50.

Lack of studio interest, meanwhile, has scuttled Rank's limited-play **Showcase** tape "I think the world has passed it by," says president **David Cuyler**.

CUT-OUTS: **Image Entertainment** is making its third and last attempt to sell off excess laserdisc inventory. In October, it slashed the wholesale list of dozens of **FoxVideo** titles to the break-even point, in the hope that retailers "can put out product at CD pricing," says senior sales and marketing VP **Rick Linton**. Preorder prices range from \$9-\$18 for discs selling for \$15-\$25.

Prices will rebound fully once **Image** has shrunk warehouse supply. "At a certain point, cash is better than inventory," notes **Linton**, who considers the **FoxVideo** program the most successful of the three. **Disney** and **Image** exclusives preceded it. He expects to move a

(Continued on page 107)

Special-Interest Biz Notes Changes Confab Sorts Through Latest Hi-Tech Trends

BY EILEEN FITZPATRICK

LOS ANGELES—Although the video industry hasn't declared 1993 the year of new technology, nearly every video convention held this year has made it a focal point. The Special Interest Video Assn.'s annual gathering earlier this month at the Sheraton Universal here was no exception. It was SIVA's first excursion to the West Coast after three annual meetings held outside New York City, in Rye, N.Y., and Greenwich, Conn.

The move to Hollywood was responsible for a major upsurge in attendance, which jumped to more than 400 from 275 last year in Rye. Registrants for SIVA's "Preparing For Change" ingested three days of facts, figures, and predictions regarding the future of exercise and assorted how-to titles.

"No one wants interactive movies," said **Bob DeLellis**, president of **FoxVideo**. "But we think the CD-ROM format is better suited for exercise and kids."

DeLellis was joined on the "Hollywood And Special Interest Video: The View From The Top" panel by **David Bishop**, president, **LIVE Home Video**; **Paul Culberg**, executive VP/COO, **Columbia TriStar Home Video**; and **Eric Doctorow**, domestic president, **Paramount Home Video**.

Panel moderator **John O'Donnell**, president of New York-based **Central Park Media**, was a last-minute substitute for **Ron Castell**, senior VP of **Blockbuster Entertainment**, who went to Europe instead at the behest of **Blockbuster** chairman **Wayne Huizenga**. **Louis Feola**, also slated for a spot on the panel, was a no-show due to laryngitis.

The panel agreed that the computer-based CD-ROM format, as opposed to TV-based CD-Interactive, provides the most potential in terms of player base penetration and unique applications for special interest programming.

"What we're beginning to see is that a movie tells a story and is a linear experience. Interactive programs are more like a game people want to play," said **Doctorow**. **O'Donnell** noted that there will be more CD-ROMs in consumers' homes this year than the total laserdisc penetration during the past 10 years.

Referring specifically to special interest, **Doctorow** said the CD-ROM format is "the ideal format to capture information as a research and learning tool." **Bishop** included **Pioneer's** Laser-active machine as a technology that "is able to take documentaries to a new, exciting level."

But **Culberg** questioned the idea that consumers want to be challenged

with an encyclopedic amount of knowledge compiled on a computer disc.

"I don't know if people want to sit down and be challenged at the end of a long day," he said.

Nonetheless, **Dick Kelly**, president of **Cambridge Associates**, the Stamford, Conn.-based entertainment research firm, predicted that by the end of 1994 CD-ROM most likely will become the format of choice for suppliers.

While CD-ROM soon will become more prevalent in the market, purchase points where consumers buy discs and cassettes may shift.

Kelly's research indicates that 16% of special-interest product will be sold in traditional retail outlets next year, a decrease of 3% from present levels. Mass merchants will account for 18% in 1994, compared to 19% in 1993.

Direct response will remain the dominant distribution channel, representing 33% in 1994, but that's down from 39% this year. The big gainers will be supermarkets, going from 9% to 13%, and other channels (including catalog), up from 14% to 20%.

One factor responsible for the high

(Continued on page 107)

'Bambi' Follows Disney U.K.'s 'Jungle' Success

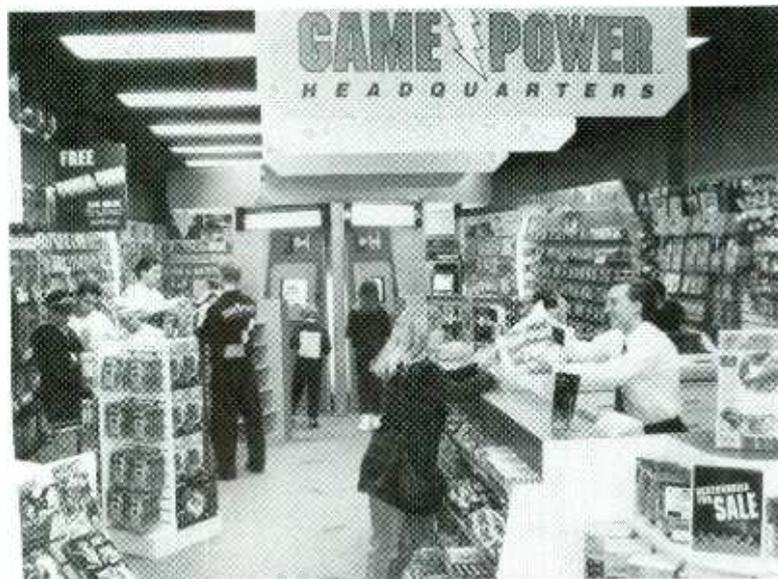
BY PETER DEAN

LONDON—Disney is striking while the iron is hot. With record all-time sales figures announced for a U.K. retail video, the studio has announced the release of "Bambi" next spring and also the rollout of the **Jim Henson Video** label.

As predicted (**Billboard**, Oct. 23), "The Jungle Book" has become the U.K.'s best-selling retail video, with 4.3 million copies shipped. Meanwhile, 1.7 million of the 2.5 million copies of "Beauty And The Beast" also have been sold.

Buena Vista U.K. managing director **Philip Jackson** claims the "Jungle" shipment is the largest for any entertainment product in the U.K. "There's nothing to compare with that, in the entertainment sector or anywhere else," he says. "Fantasia" topped 3 million units, but that was in four months, and at the moment, the Christmas buying

(Continued on page 106)



Picking A Winner, They Hope. The customer thinks she's getting her money's worth, and video franchiser **West Coast Entertainment** hopes it has done the same with **Game Power Headquarters**. The just-opened **Newton, Pa.**, store is considered the first "interactive retailing" outlet to combine the selling, renting, and trading of all forms of home entertainment software. **West Coast** plans to open 100 more in the next year through newly formed subsidiary **InterActive Electronics**. "Shelf Talk," on the following page, has more on the subject.

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West Coast Takes Power With Vid Game Retail Chain

WEST COAST'S POWER Play: The expanding role of games in video stores has prompted West Coast Entertainment to set up a new company to open retail outlets devoted to meeting the needs of video game consumers.

The new company, **InterActive Electronics Corp.**, plans to open 100 franchise stores, called **Game Power Headquarters**, over the next year. The first Game Power store opened in Newton, Pa., in early November.

"We spent a year looking at how games are merchandised, and there wasn't a store that serviced every type of consumer under one roof," says Steve Apple, VP of communications for West Coast and InterActive Electronics.

Opening-month sales at the maiden store are "beyond our expectations," says Apple.

Two additional outlets are expected to be up and running by the end of the year, he adds.

Game Power attempts to cover all the demographic bases, from teens who want to trade in old games to hi-tech fans who want to try out the latest computer software program. The store stocks more than 1,500 titles.

Customers can browse through new Sega or Super Nintendo cartridge games, CD-I, CD-ROM, or 3DO at a multimedia kiosk located in the store. Games can be rented in any format for \$3.99 for three nights.

"We want consumers to think of Game Power as a cutting-edge technology store," says Apple, noting that Commodore will debut its Amiga 32-byte game at the store in January.

Other plans include a Game Power direct-mail catalog.

Aside from Apple, West Coast Entertainment executives **Elliot Stone**, **Jules Gardner**, and **Ken Graffeo** will do double-duty for Game Power, but InterActive has hired seven employees to handle buying and marketing chores. They include game buyers formerly with

Caldor and Blockbuster.

STILL STEAMING: By now, everyone knows the bottom line of the VSDA report on pay-per-view: Illegal "black boxes" hurt rentals. But the study also concludes that PPV taping, legal or illegal, has a negative effect on sell-through.

People aren't just copying movies to watch at another time, VSDA determined. Instead, about one-third of the 600 respondents said they are building libraries, inviting friends over for screenings, and

passing time-shifted tapes around. Some 478 respondents indicated that they keep tapes for more than a month, or never erase them.

In the report, VSDA concludes that consumers are building libraries and sharing their copies with friends, which has an "extremely negative effect on sell-through purchasing."

The study was conducted by Stamford, Conn.-based **Cambridge Associates** on an initial base of 1,000 consumers. (Billboard, Nov. 13). Without a doubt, VSDA will keep the pressure on PPV windows well into the next year.

MUSIC PLUS RENTALS Back: After pulling rental departments from **Music Plus** outlets that were competing with franchisees, Blockbuster has changed its mind.

Seven stores in the Los Angeles area have reinstated rentals. Locations include Sherman Oaks, Burbank, Glendale, Monterey Park, Pasadena, and Panorama City.

Meanwhile, the chain's 2,000-plus corporate stores will participate in the "A Penny For AIDS" campaign.

The weeklong fundraiser to benefit the **Video Industry AIDS Action Committee** asks dealers to donate a penny for every rental or sales transaction during **National AIDS Awareness Week**, Nov. 24-Dec. 1.

Blockbuster joins more than 2,000 other independents and

(Continued on page 106)

SHELF TALK

by Eileen Fitzpatrick



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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** NO. 1 ***			
1	1	4	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
2	9	2	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
3	2	11	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
4	11	3	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
5	3	13	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
6	13	2	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
7	4	11	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
8	18	2	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
9	6	8	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
10	8	15	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
11	14	3	COP AND A HALF	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
12	5	6	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
13	23	2	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
14	7	10	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
15	15	3	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
16	10	8	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
17	12	9	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
18	17	6	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
19	20	13	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
20	16	7	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
21	19	14	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
22	24	5	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
23	21	9	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
24	22	5	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
25	35	2	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G
26	32	3	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 2002	Reese Witherspoon Ethan Randall	1993	PG
27	26	14	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
28	NEW ▶		THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
29	37	12	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
30	NEW ▶		WHO'S THE MAN	New Line Home Video Columbia TriStar Home Video 52473	Doctor Dre Ed Lover	1993	R
31	27	18	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
32	25	11	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
33	28	18	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
34	34	4	EXCESSIVE FORCE	New Line Home Video Columbia TriStar Home Video 76053	Thomas Ian Griffith	1993	R
35	30	13	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
36	NEW ▶		EXTREME JUSTICE	Vidmark Entertainment	Lou Diamond Phillips Scott Glenn	1993	R
37	33	19	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
38	29	12	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
39	31	3	HIGHLANDER: THE GATHERING	Hemdale Pictures Corp. Hemdale Home Video 7183	Christopher Lambert Vanity	1993	PG-13
40	39	11	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	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.

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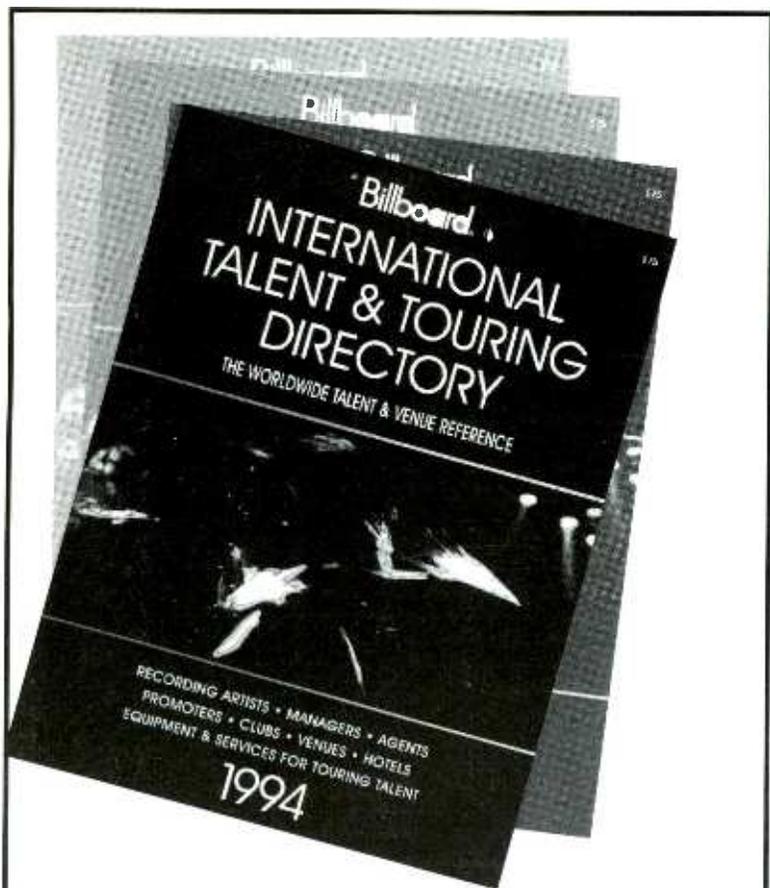
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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	7	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	4	2	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
3	13	2	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
4	2	13	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
5	NEW		THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
6	6	16	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
7	7	179	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
8	3	13	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
9	10	10	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
10	8	9	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
11	11	55	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
12	5	5	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
13	9	7	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
14	24	3	HAPPILY EVER AFTER	Worldvision Home Video 8045	Animated	1993	G	24.95
15	15	26	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
16	12	8	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
17	19	10	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
18	18	11	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
19	25	35	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
20	20	13	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
21	17	13	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
22	14	4	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
23	21	10	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
24	16	5	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
25	26	3	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
26	22	5	DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
27	NEW		MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
28	36	6	MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99
29	NEW		TWO FOR THE ROAD	FoxVideo 1084	Audrey Hepburn Albert Finney	1966	NR	19.98
30	RE-ENTRY		OUR FIRST VIDEO	Zoom Express BMG Kidz 4860	Mary Kate & Ashley Olsen	1993	NR	12.98
31	32	33	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
32	NEW		CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19.99
33	30	3	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
34	28	26	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
35	NEW		PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
36	29	5	ALI BABA AND THE FORTY THIEVES	Universal City Studios MCA/Universal Home Video 80641	Jon Hall Turhan Bey	1943	NR	14.98
37	27	10	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
38	34	6	DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98
39	37	3	REBA MCENTIRE: GREATEST HITS	MCA Music Video 10932	Reba McEntire	1993	NR	19.98
40	23	4	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12420	Wesley Snipes	1992	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.



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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Alan Jackson, "Livin', Lovin' And Rockin' That Jukebox," Arista Video, 28 minutes, \$14.98.

Follow-up to Jackson's "Here In The Reel World" video was three years in the making, and demonstrates just how far the country star has traveled. His platinum-plus "A Lot About Livin' (And A Little 'Bout Love)," which remains in the top 10 after a year on the chart, is well-represented with the singles "She's Got The Rhythm (And I Got The Blues)," "Chattahoochee," and current single "Mercury Blues." Clips are peppered with behind-the-scenes footage of Jackson on the road, ready to take the stage, and filming videos. The success of his recently released album "Honky Tonk Christmas" should further spur sales.

which it is aimed. Naomi, who shows viewers a glimpse of her "before" picture, clearly practices what she preaches and demonstrates an interest in the quality of the movements rather than the quantity. Encouraging viewers throughout, she guides them through a series of exercises plus breathing techniques and stretches.

"Hot Country Step," Cabin Fever Entertainment (203-863-5200), 50 minutes, \$14.95.

The subgenre of country exercise videos, made legitimate by the oodles of Nashville-inspired titles that keep rolling off the truck, has a new addition with this easygoing program presented by TNN personality Ruth McGinnis. Her step workout is aimed squarely at beginners, and she immediately endears herself to viewers by taking about 10 minutes at the outset to familiarize them with the step and some of the often-used movements. Video includes such fun extras as a stop-in by country artist Michelle Wright and a violin ditty by McGinnis at the end of the workout. McGinnis-led "Hot Country Buns, Abs & Arms" also is available from Cabin Fever.

"Miles Ahead: The Music Of Miles Davis," BMG Video/Toby Byron Multiprisers, 60 minutes, \$14.98.

Second in the Masters Of American Music series is a look at the artistry and wide-reaching influence of jazz trumpeter Miles Davis that was first presented in 1986. Focusing on Davis' pre-1975 work—before he took a five-year hiatus from performing—"Miles Ahead" includes archival footage dating as far back as 1959, and features Davis performing with the likes of Gil Evans, John Coltrane, Tony Williams, and Herbie Hancock. Performance clips are laced with commentary from such Davis admirers and contemporaries as Bill Cosby, George Benson, and Dizzy Gillespie, although the interview segments with Davis himself speak . . . well . . . miles about his craft. One to watch over and over again.

HEALTH/FITNESS

"Gentle Yoga With Naomi," Naomi Judith Offner & Yonah Offner (San Diego), 60 minutes, \$29.95.

This kinder, gentler fitness regime is oriented toward older people and those who may have let their bodies go but are ready to make a commitment to better health. Soft-hued, artsy video cover should attract the crowd at



the L.A. Lakers and Philadelphia 76ers, where the action became a three-ring circus featuring Kareem Abdul Jabbar, Magic Johnson, and Julius Erving. Baseball coverage offers winning moments in the careers of New York Mets Ron Darling and Daryl Strawberry, and Redskins football fans will get a taste of better days with footage of the Doug Williams-led victory over the Denver Broncos in Super Bowl XXII. There's also nail-biting coverage of NASCAR racing, college hoops, and hockey games. Columbia TriStar is simultaneously releasing "Greatest Moments In American Sports History" and "Sports Greatest Rivalries," each at \$14.95.



artists, including James Cotton, Kenny Neal, William Clarke, the Lonnie Brooks Band, Big Walter Heartsman, and Little Charlie & the Nightcats, plus Steely Dan and a few others. The cars come in all shapes and sizes and range from under-\$10,000 models from Chevrolet, Ford, Hyundai, and others to the over-\$100,000 set from Jaguar, Porsche, Mercedes, and the like. Prices are listed on screen as each car is being shown off, as are various amenities such as airbags and steering options, while intermittent scenes of current and latter-day auto assembly lines, TV commercials, and crash tests add a bit of history. It's about as close to a free ride in a limited-addition Alfa Romeo, for example, as people are ever gonna get. Perfect for car lovers and those in the market for a new automobile.

COMEDY

"George Carlin: Jammin' In New York," Columbia TriStar Home Video, 59 minutes, \$39.95.

Caught on film during a stand-up stint last year at the Paramount, Carlin is brash and even angrier than last time in this, his eighth comedy special, which first aired on HBO. Material-wise, he remains true to his favorite subjects—male sexuality, government, and social structure—but he also launches attacks on the military, stupid aberrations of language, eating disorders, and golfers. Sparingly decorated stage and Carlin's typical black-on-black attire work well in front of the video camera, which focuses squarely on the performer with a few pans into an audience of, what else, those wild and crazy yuppies. One of Carlin's funniest yet.

DOCUMENTARY

"Marching For Freedom: The 1993 March On Washington Video," Project 1993 Productions (800-993-1993), 78 minutes, \$29.95.

The march on Washington for civil rights for gays and lesbians earlier this year attracted quite a crowd, and this video-on-the-street title documenting the occasion is a wonderful tribute as well as an educational tool. Action at the podium is well documented—including snippets of speeches by actresses Cybill Shepherd and Judith Light, tennis star Martina Navratilova, club sensation/supermodel RuPaul, and sundry political figures—but even more interesting are the words of various individuals in the crowd, to which the video devotes most of its space. Particularly moving are the stories related by veteran and recent members of the U.S. Armed Services (including many Vietnam vets proudly wearing their purple heart medals) who have been discharged due to sexual orientation. Sales proceeds benefit National Gay & Lesbian Task Force.

"The New Car Showcase," REM TeleVideo (800-929-9949), 60 minutes, \$19.95.

Boasting a glimpse at 41 makes and 168 models, this pastiche of the newest hot wheels is a feisty ride that rolls to the music of a truckload of Alligator Records

INSTRUCTIONAL

"Bill Martin: Principles Of Painting," Mendocino Artist Videos (214-357-2005), 80 minutes.

This user-friendly guide to the basic principles of painting forms and shapes is presented by congenial California artist Bill Martin, and is the first of six titles from Mendocino. Beginning with basic white shapes, Martin shows viewers how shadowing and varying degrees of hard and soft edges serve to virtually change the design of a particular figure. He then moves on to offer tips about how best to mix colors on a palette and change the intensity without changing the tone. Martin even demonstrates how painters can go back and correct a miscalculation days after the fact. Production values are high, and video includes plenty of closeup shots to encourage those watching to grab a brush and paint along.

SPORTS

"Championship Moments: Basketball, Football, Baseball, Hockey," Columbia TriStar Home Video, approximately 46 minutes, \$14.95.

This video captures defining moments in many headline-grabbing athletes' lives. In the basketball arena, the camera falls on the legendary championship games between

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.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"True Romance" (1993), R and unrated, Warner Home Video, prebooks Dec. 15.

Christian Slater is an idle young man with a serious Elvis fixation who falls hopelessly in love with amateur call girl Patricia Arquette. Urged on by a spectral Presley, Slater kills malevolent pimp Gary Oldman, stumbles on a suitcase full of uncut cocaine, and splits for Hollywood with the cheery Arquette—just ahead of some angry mobsters. What ensues is an enjoyable blend of love story, showbiz satire, and blood-soaked action movie. (It was written by Quentin Tarantino, whose "Reservoir Dogs" was similarly steeped in humor

and violence.) "True Romance" also is notable for a fine supporting cast that includes Dennis Hopper, Christopher Walken, Bronson Pinchot, Chris Penn, and Brad Pitt as an amiable burnout. A sure hit with the "hip" crowd, especially now that Arquette has been declared the hot actress *du jour*.

"John Carpenter Presents Body Bags" (1993), R, Republic Pictures Home Video, prebooks Dec. 8.

Horror director Carpenter introduces three shock-studded stories about 1) a college student (Alex Datcher) whose part-time job includes coping with a serial killer; 2) a balding man (Stacy Keach) who joins a rather unusual hair club; and 3) a minor-
(Continued on next page)

Billboard® FOR WEEK ENDING NOVEMBER 27, 1993

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	7	ALADDIN	Walt Disney Home Video 1662	1992	24.99
2	2	55	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
3	4	212	PINOCCHIO♦	Walt Disney Home Video 239	1940	24.99
4	NEW ▶		TOM AND JERRY: THE MOVIE	Family Home Entertainment 27416	1993	24.98
5	8	5	HAPPILY EVER AFTER	Worldvision Home Video 8045	1993	24.95
6	3	7	ONCE UPON A FOREST	FoxVideo 8501	1993	24.98
7	7	83	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
8	5	9	REN & STIMPY: THE CLASSICS	Nickelodeon/Sony Wonder LV49200	1993	14.98
9	12	7	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Sony Wonder LV49209	1993	14.98
10	9	9	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon/Sony Wonder LV49202	1993	14.98
11	6	11	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	1993	14.95
12	10	9	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon/Sony Wonder LV49201	1993	14.98
13	11	27	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1730	1993	12.99
14	16	11	THOMAS THE TANK ENGINE: DAISY	Strand Home Video 1266	1993	12.99
15	13	23	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	1993	14.95
16	18	79	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	1990	12.99
17	23	3	FIEVEL: VOLUME 2	Amblyn Entertainment/MCA/Universal Home Video 81665	1992	12.98
18	20	37	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
19	22	3	FIEVEL: VOLUME 1	Amblyn Entertainment/MCA/Universal Home Video 81664	1992	12.98
20	17	45	ROCK WITH BARNEY	The Lyons Group 98081	1992	14.95
21	15	39	BARNEY IN CONCERT	The Lyons Group 98071	1992	14.95
22	19	258	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
23	14	31	BARNEY'S BEST MANNERS	The Lyons Group 99021	1993	14.95
24	21	133	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
25	25	3	FIEVEL: VOLUME 3	Amblyn Entertainment/MCA/Universal Home Video 81666	1992	12.98

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Friedman Works Out The Kinks With First Video Compilation

BY JIM BESSMAN

NEW YORK—Lifting a page from Ray Stevens, fringe country star-turned-acclaimed mystery novelist Kinky Friedman, who with his band the Texas Jewboys avoided playlists with immortal fan faves like "Ballad Of Charles Whitman," "Homo Erectus," and "They Ain't Makin' Jews Like Jesus Anymore," has concocted a home video out of these fan favorites and more.

Titled "Kinky Friedman & Friends?" the hour-plus program contains 17 songs, also including a "Willie Nelson trilogy" of "Sold American," "Asshole From El Paso," and "Marilyn And Joe" lensed at an informal concert with Nelson in his office outside Austin. The Echo Standard Productions release was directed by Doug Holloway, head of Nelson's film company, Pedernales Films, and produced by John Grivetti. Grivetti is Fried-

man's partner in Echo Standard Productions; it's named after Friedman's Echo Hill Ranch in Medina, Texas, and Grivetti's base in Standard, Ill.

"It will soon be available on TV, like Ray Stevens and 'Zamfir And His Magic Flute,'" says Friedman, noting that the \$29.95 title initially will be sold via direct mail TV spots prior to retail, à la the hugely successful Stevens videos and Zamfir recordings. Friedman, who sells his books, music, and merchandise via an 800 number, has taken out a second toll-free line for the videos: 1-800-KINKY-TV.

Friedman's own recording heyday was in the '70s, when he led various Texas Jewboy configurations featuring the likes of Billy Swan, Van Dyke Parks, the Glaser Brothers, and John Hartford. He later performed solo and toured with Bob Dylan's Rolling Thunder Revue tour, before turning to writing outrageously funny murder mysteries starring himself as the hero

and his real-life friends in semi-fictionalized roles. "Elvis, Jesus, And Coca-Cola," his sixth book, has nearly sold out its second printing since its publication in August by Simon & Schuster, making it his fastest seller to date.

Last March, an album compiled from live material taped throughout Friedman's music career, "Old Testaments And New Revelations," was released by Fruit Of The Tune Music. Label head and co-producer Chinga Chavin says it has sold 70,000 units, largely through direct marketing.

These sales encouraged production of the video, which Grivetti says is already getting orders from a news feature on The Nashville Network and Friedman's recent guesting on New York air personality Don Imus' show.

Imus, incidentally, appears on "Kinky Friedman & Friends?" as does Chicago jock Kevin Matthews. Other highlights include a version of "Ole Ben Lucas," which Friedman wrote when he was 11 and on which he is backed on the video by a children's violin class; "Get Your Biscuits In The Oven And Your Buns In The Bed," also starring Richard Moll of "Night Court" and Ruth Buzzi as a dysfunctional couple; performance footage from an Austin nitery with Buzzi, Moll, and the Geezinslaw Brothers' Sammy Allred; and recent readings from the new book by "the Kinkster" at in-stores around the country.

"It's a nice cross-section of what he's done, and it's a lot of fun," says Grivetti. "It shows off Kinky's many talents—which have largely been hid-

den all these years."

Meanwhile, a movie deal is "imminent" for Friedman's earlier novel, "A Case Of Lone Star," the author says. He says "Crocodile Dundee" director Peter Faiman likely will helm the story about country singers at New York's Lone Star club who get bumped off by a killer who thinks he's Hank Williams. Friedman likely will star as himself, with the supporting cast including Nelson, Buzzi, Dennis Hopper, Dean Stockwell, John Candy, and Dylan, whose lines may be subtitled, he says.

Also in the works is "Riding Across The Desert On A Horse With No Legs," a two-CD set of music and comedy, and Friedman's next book, "10 Pretty Girls."

'BAMBI,' MUPPETS DUE FROM DISNEY U.K.

(Continued from page 101)

hasn't started yet. We always knew 'Jungle Book' would be a phenomenon, but we didn't think it would do so well so quickly."

While sales have been strong, they are marred by a price war that has seen most high street retailers dropping the 14.99 pound (approximately \$22.50) recommended retail price tag to 12.99 (\$19.50). Two chains, Menzies and W.H. Smith, started it off at 11.99 pounds (\$18) and 12.99 pounds, respectively. The lowest currently is 8.99 (\$13.50), plus value-added tax.

Jackson says Disney research shows people are prepared to pay 14.99 pounds and more. "It's a great pity, because I think people are genuinely surprised to see it for as low as 10.99 (\$16.50). We can't interfere, though. It's to do with retailers grabbing market share."

The sales results allay fears that two such big, animated titles might cancel each other out, as happened two years ago when "Fantasia" stole thunder from "Little Mermaid" in Europe.

"Fantasia" and "Little Mermaid" were released with the same time difference as "Beauty" and "Jungle Book," and it's true we didn't maximize "Mermaid," says Michael Johnson, president of Disney's Buena Vista Home Video International venture. "Fantasia" took sales away from "Mermaid." I think what we missed with "Mermaid" was working with retail."

With "Bambi," the studio is looking to learn from the mistakes made with "Peter Pan" this Easter. "Bambi," with trailers on 1.5 million copies of "The Jungle Book," will be released a full month before Easter, giving it ample time to sell through. The marketing campaign is set to run through March and April.

"The whole weight of our campaign will be bigger than 'Peter Pan,'" Jackson says. "We will be putting it onto the shelves earlier and advertising it for longer. Once again, Disney has shown its commitment to building a year-round business with our retailers."

BVHV's output plans for 1994 are complemented by the international deal with Jim Henson Productions, which so far has reaped \$37.5 million in retail sales in the U.S. Starting with the final quarter's release of "The Muppet Christmas Carol," compilations of Muppet shows and features will be released Jan. 31.

At a trade reception, Jackson told retail chains not to be left out in catering to the family video market, which now accounts for 30% of revenues. "This is the fastest-growing area in the video market, and includes videos parents would watch with their kids, musicals, and preschool kids' videos," he says.

In other news, Gary Dale has been promoted to Far East VP for Buena Vista Home Video. Relocating from London, where he was director of business development for BVHV Europe, Dale will work from Hong Kong, overseeing Asia and Australia. BVHV International has subsidiaries in Australia, Japan, and Korea, as well as licensee agreements in Hong Kong, Malaysia, Singapore, Taiwan, Thailand, and the Philippines.

MARQUEE VALUES

(Continued from preceding page)

league home-run hitter (Mark Hamill) who undergoes a mysterious eye transplant to save his career. As in the "Creepshow" films, the "Body Bag" characters are jovially overplayed, and none more than Carpenter himself as the cadaverous coroner/host who won't spare viewers a single awful ghoulish joke. Its oddball cast is good for a laugh by itself, with John Agar, Twiggy, David Warner, Deborah Harry, Tom Arnold, Sheena Easton, and Kim Alexis—not to mention in-joke cameos by fright-flick directors Roger Corman, Wes Craven, Tobe Hooper, and Sam Raimi. It's just as hokey as it appears, but curiosity will probably get the better of reluctant horror fans.

"Quick" (1993), R, Academy Entertainment, prebooks Dec. 16.

Teri Polo stars as Quick, a professional hit woman with a sensitive side—we see her cry after a rubout—who captures Herschel (Martin Donovan), a mob accountant turned federal witness. When Quick gets double-crossed, she heads for the hills and takes Herschel along as insurance. Naturally, the film details the relationship that develops between captor and captured, but while Donovan is hilarious as the scowling, put-upon Herschel, Polo proves almost completely bereft of personality. (Yet Jeff Fahey and Robert Davi are quite believable as the story's resident nogoodniks.) Aside from a plot hitch or two, "Quick" moves along briskly (if not quickly), and contains the reliable combination of a small amount of sex and a fair amount of violence.

"12:01" (1993), PG-13, New Line Home Video, prebooks Dec. 13.

A lowly personnel clerk at a hi-tech research center, Barry Thomas (Jonathan Silverman) knows that the scientists are up to something weird, since he keeps living the same day over and over again. An engaging SF comedy, "12:01" will no doubt suffer from comparisons to the much funnier "Groundhog Day" (but unlike Bill Murray, who used the time-loop to discover himself, Silverman uses it to solve the very mystery that created it in the first place). The story picks up after a slow start, and is only bogged down when

Silverman—who isn't as charming as we're supposed to think he is—makes gooey love-proclamations to scientist Helen Slater, who doesn't seem interesting enough to be worth the trouble. Still, breaking the time barrier provides good grist for the SF mill, and fans should be alerted to this clever, generally enjoyable effort.

"Bound And Gagged: A Love Story" (1993), R, Triboro Entertainment, prebooks Dec. 15.

There is a strong possibility that someone, somewhere, had a definite idea upon which to base this movie, but something went horribly, horribly awry. The muddled, directionless plot of this action/comedy/software thriller throws together an abusive boyfriend, a killing, a bisexual affair, a kidnapping, and a divorce-obsessed loser who almost commits suicide. The object of everyone's affections is the character played by Ginger Lynn Allen, an actress who seems to have made the leap from adult to "legit" films—although her job here still relies on the frequent removal of her cloth-

ing. Hints that this is a somewhat "naughty" road comedy, coupled with Allen's reputation as a sex siren, could be its best hope.

"Warlock: The Armageddon" (1993), R, Vidmark Entertainment, prebooks Dec. 7.

Julian Sands returns as the coolly cruel Warlock, a chip off Satan's block who's been brought to life for six days to assemble a set of enchanted stones and thus kick off the unpleasant event promised in the title. Squared off against the Warlock are a trio of older men (practicing Druids ever on the lookout for demonic activity) and teenagers Chris Young and Paula Marshall (who must realize their birthrights as Druidic warriors). Although it takes its solemn spell-casting and slimy shape-shifting quite seriously, it also revels in the sort of ghastly humor that made the first "Warlock" an unexpected pleasure. This sequel isn't as amusing as the first, but only the most jaded horror maven could fail to find some redeeming satanic value.

SHELF TALK

(Continued from page 102)

chains that are participating in fundraiser, including Suncoast Motion Picture Co., Warehouse, Strawberries, and Virgin Megastore.

Since it was formed in 1989, VIAAC has raised nearly \$500,000 for AIDS care facilities.

LABEL MOVES: Orion Home Video has picked up distribution of the Fox Lorber Home Video line of eclectic product, which includes controversial documentary "Brother's Keeper" as well as "Claire Of The Moon" and John Woo's "The Killer." Fox Lorber has more than 70 such titles in its catalog. For Orion, it's a chance to tap into retail demand previously exploited by Orion Classics releases. That effort ended when Orion Pictures went through Chapter 11 reorganization.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Three Musketeers (Buena Vista)	10,621,992	2,069 5,134	10,621,992
2	Carlito's Way (Universal)	9,116,675	1,615 5,645	9,196,132
3	My Life (Columbia)	5,536,098	800 6,920	5,536,098
4	Nightmare Before Christmas (Buena Vista)	5,470,410	1,657 3,301	34,527,948
5	Cool Runnings (Buena Vista)	3,387,947	1,647 2,057	48,331,625
6	The Beverly Hillbillies (20th Century Fox)	2,671,778	1,530 1,746	34,438,978
7	Look Who's Talking Now (TriStar)	2,421,624	1,886 1,284	7,475,384
8	RoboCop 3 (Orion)	2,107,902	1,796 1,174	7,653,073
9	Rudy (TriStar)	2,003,668	1,334 1,502	18,374,211
10	Flesh and Bone (Paramount)	1,865,017	1,200 1,554	7,739,938

Unlikely Business Group Takes Interactivity To The 7th Level

BY CHRIS MCGOWAN

LOS ANGELES—It might have been difficult to imagine a few years ago, but a strange force in the time-space continuum has brought together the unlikely combination of a computer visionary, a former Pink Floyd saxophonist, the co-founder of Lorimar, a rock producer, a famous comedian, and financier Michael Milken.

That force is interactive media, and the company is 7th Level Inc., formed by MicroGrafx co-founder George Grayson, tenor saxman Scott Page, and record producer Bob Ezrin. Milken and Lorimar Telepictures co-founder Merv Adelson lead a group of investors who signed a letter of intent with 7th Level Oct. 20. Howie Mandel is the star of the firm's debut CD-ROM release, "Tuneland," an interactive animated musical program for children.

The name 7th Level comes from the fact that "the number 7 has [mystical] references to it throughout all cultures," says Grayson. "To us, the seventh level means the pinnacle, and that's what we want to achieve."

The company's origin can be found in a pot of beans—more precisely the 3rd annual Chili Cook-Off, a charity event staged by Grayson at the 1991 COMDEX computer show in Las Vegas. Proceeds went to the National Center for Missing and Exploited Children. Scott Page, who had played sax

with Pink Floyd and Supertramp and later was president of the Walt Tucker Group, met Grayson at the event and shared his visions of helping children, and of merging entertainment with computer technology.

Together, they collaborated on the Grand Scientific Musical Theater, a live multimedia spectacular for a COMDEX show held Nov. 17, 1992, that brought together leading figures from Hollywood and the Silicon Valley. Bob Ezrin, who had produced albums and performances for Pink Floyd, Peter Gabriel, Rod Stewart, and others, helped with the production.

The Grand Scientific Musical Theater featured several well-known artists performing on stage, working with digital wizards from the computer world and using a remarkable assemblage of hi-tech audio, video, and computer gear. Several thousand people were in the audience.

"It was the most technologically advanced event ever, with real-time animated characters, 3D virtual audio, and all the latest equipment in one room," recalls Page. "We started to see that the two cultures [of the entertainment and computer worlds] could mesh."

The threesome of Grayson, Page, and Ezrin resolved to join forces for a serious multimedia business venture. Last Nov. 24, Grayson resigned from MicroGrafx to better follow his own di-

rection, and immediately called Page and Ezrin.

The team sought to merge its variety of talents to create cutting-edge interactive multimedia. Page says, "We all felt that the [CD-ROM multimedia] software out there was lacking in basic entertainment values... It didn't have the same appeal and quality of production as, say, television. We used television as our benchmark [for production values], and we wanted to push beyond that."

To help achieve this goal, 7th Level hired former MTV on-air promotions director Robert Tercek as creative director, MicroGrafx director of systems development Richard Merrick as VP of research and development, and Coleco and THQ licensing veteran John Bevilacqua as senior VP of marketing and sales. Page will serve as VP of production, and Grayson and Ezrin will co-chair 7th Level.

The company will work on developing high-quality and technically ad-

vanced interactive software for children and adults, in the areas of entertainment, education, and game programming. Milken, who, like Grayson, is involved in philanthropic efforts for children, says he is investing in 7th Level because its "goals are in line with the criteria I have developed for children's education and entertainment products."

Merv Adelson, now CEO of East-West Capital Group and a member of the Time Warner board of directors, adds that his investment was due to his belief in 7th Level's management team, and his belief "that interactive software will take the lead in future communications technology developments."

The company's first CD-ROM release came together remarkably quickly, with the help of 7th Level's own digital inking and painting process and proprietary software. The latter is being developed under the leadership of R&D VP Merrick, whose other cred-

its include heading the team that developed the 32-bit graphics engine for IBM's latest OS/2 operating system.

"Companies like Nintendo, Sega, and Broderbund usually spend 12-18 months developing their titles," says Page. "We were able to do our title from beginning to end in six months."

"Tuneland," a CD-ROM for the MPC format, will launch in January at an equivalent list price of \$49.95. It is the first of three "Desktop Playground" titles that are geared for young children and feature Mandel. The actor/comedian supplies the voice and mannerisms of Lil' Howie, the program's master of ceremonies.

According to Grayson, "Tuneland" is an interactive cartoon with 12,000 hand-drawn animation frames and 42 newly recorded children's songs such as "Three Blind Mice" and "The Itsy Bitsy Spider." Kids will be able to interact with 61 different characters in eight scenarios, singing along with whomever they choose.

Billboard.

FOR WEEK ENDING NOVEMBER 27, 1993

Top Special Interest Video Sales™

THIS WEEK				2 WKS. AGO				WKS. ON CHART				TITLE				Compiled from a national sample of retail store sales reports.				Suggested List Price			
THIS WEEK				2 WKS. AGO				WKS. ON CHART				TITLE				Compiled from a national sample of retail store sales reports.				Suggested List Price			
THIS WEEK				2 WKS. AGO				WKS. ON CHART				TITLE				Compiled from a national sample of retail store sales reports.				Suggested List Price			
THIS WEEK				2 WKS. AGO				WKS. ON CHART				TITLE				Compiled from a national sample of retail store sales reports.				Suggested List Price			
RECREATIONAL SPORTS™																							
★★ NO. 1 ★★																							
1	2	73																					
								NBA DREAM TEAM				FoxVideo (CBS/Fox) 5616				9.98							
2	3	27																					
								NBA JAM SESSION				FoxVideo (CBS/Fox) 5559				14.98							
3	5	17																					
								SHAQ ATTACK: IN YOUR FACE				Parade Video 530				19.98							
4	6	19																					
								WHEN IT WAS A GAME 2				HBO Video 90843				14.98							
5	8	37																					
								MICHAEL JORDAN: AIR TIME				FoxVideo (CBS/Fox) 5770				19.98							
6	1	210																					
								MICHAEL JORDAN: COME FLY WITH ME ♦				FoxVideo (CBS/Fox) 2173				19.98							
7	17	139																					
								MICHAEL JORDAN'S PLAYGROUND				FoxVideo (CBS/Fox) 2858				19.98							
8	NEW																						
								THE NFL'S 15 GREATEST COMEBACKS				PolyGram Video 4400876873				14.95							
9	15	72																					
								NBA AWESOME ENDINGS				FoxVideo (CBS/Fox) 2422				9.98							
10	12	98																					
								SUPER SLAMS OF THE NBA				FoxVideo (CBS/Fox) 3244				14.98							
11	20	39																					
								THE SECRET NBA				FoxVideo (CBS/Fox) 5789				14.98							
12	RE-ENTRY																						
								PRO FOOTBALL'S HOTTEST CHEERLEADERS				PolyGram Video 4400854853				19.95							
13	RE-ENTRY																						
								NBA SHOWMEN: THE SPECTACULAR GUARDS				FoxVideo (CBS/Fox) 2383				9.98							
14	NEW																						
								THE STORY OF A GAME: COLLECTOR'S ED.				Strand Home Video 6503				29.99							
15	4	5																					
								NFL ROCKS-EXTREME FOOTBALL				PolyGram Video 4400876853				19.95							
16	13	23																					
								LT				PolyGram Video 4400863893				19.95							
17	10	29																					
								WHEN IT WAS A GAME				HBO Video 90538				19.98							
18	14	103																					
								LARRY BIRD: A BASKETBALL LEGEND				FoxVideo (CBS/Fox) 3191				19.98							
19	NEW																						
								THE JOE MONTANA STORY				PolyGram Video 4400881953				19.95							
20	11	3																					
								THE ALBERT ACHIEVEMENT AWARDS				FoxVideo (CBS/Fox) 4266				14.98							

♦ 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.

SPECIAL-INTEREST BIZ NOTES CHANGES

(Continued from page 101)

direct-response numbers this year, Kelly said, is the success of Time Life Video's campaign for the PBS series, "The Trials Of Life," which Turner Home Entertainment now distributes.

For documentaries, direct response and catalogs remain the best ways to reach consumers, accounting for 70% of sales. On the other hand, 82% of sports revenues are generated at retail.

EXERCISING CONSUMERS' WALLETS

Kelly says exercise and sports programming will continue to grab most of consumers' money. Both categories will account for more than \$500 million in retail sales this year, compared to \$329 million for documentaries and other programming. Consumer spending for instructionals, travel, and hobbyist tapes could jump from \$190 million this year to \$245 million in 1994.

Cassette prices, meanwhile, have declined to less than \$15, compared to \$20 just three years ago.

Special interest, of course, has a ways to go to catch up to the mainstays of the video market: children's and theatrical. The entire special-interest category attracts less than 50% of kid-vid revenues and about one-eighth that of movie business, according to Cambridge.

SIVA tried to have something for everyone at the show. Topics covered at the three-day event included seminars on the nuts and bolts of marketing, merchandising, and promotion; the role of corporate sponsors and celebrities in special-interest programming; and a case study of "Buns Of Steel" presented by Howard Maier, president of New York-based The Maier Group, which distributes the series.

PICTURE THIS

(Continued from page 101)

total of 250,000 units by the time the last of the cut-outs—the disc jackets are notched—reach retail next month.

Not even Disney's "Jungle Book" was immune from a \$12 wholesale price. "It goes without saying we overpressed it rather liberally." After the blowout has blown over, the releases will remain. Linton says, "In the case of Fox and Disney, no titles have been discontinued." Image also has gone to preorder deadlines. "It's something we didn't do in the past, and we got burned for it."

VIDBITS: Sony Wonder has licensed

the PBS preschool series "The Puzzleworks" (formerly "The Puzzle Factory") from Lancit Media and KCET in L.A., but don't look for it at retail before early 1995. The first episode premieres a year from this January, with video to follow... Kino On Video gets a second shot at Sony's Times Square Jumbotron screen, at 7:30 a.m. during Macy's Thanksgiving Day parade. The selection: the 10-minute cyclone sequence from Buster Keaton's "Steamboat Bill Jr." Kino's Laurence Lerman claims some major chain interest after "The Phantom Of The Opera" ran Halloween night.

Seattle Act Helps Teach The Sounds Of Science

■ BY MARILYN A. GILLEN

NEW YORK—A funny thing happened to the members of Soundgarden on their way to recording their upcoming A&M Records album in Bad Animals/Seattle's Studio X.

"Disney Presents Bill Nye The Science Guy," that is.

There's probably a simple story explaining how the rock band came to be featured on the educational children's show in an episode, airing nationwide this weekend (27) in syndication, that offers an in-the-works glimpse of the band's next album. This isn't it.

"We've always said we'd never do television, except for 'Saturday Night Live'—and 'Sesame Street,' of course," says Kim Thayil, guitarist for the Seattle-based Soundgarden. "But this was 'Bill Nye The Science Guy!'"

Furthermore, local celeb, comedian/scientist, and show host Bill Nye (also featured on Seattle's own "SNL," "Almost Live") was

planning an episode on sound, and Soundgarden, besides having the perfect name, happened to be recording its album at Bad Animals, the same facility in which the sound design and posting for "Bill Nye" is done.

Add that Thayil was once himself an "Almost Live" fixture with "the lame list" ("I did that like three years ago, and they keep re-running the clip," he sighs) and it was, well, "a cosmic coincidence," to quote the guitar player again.

The "Science Guy" episode in question focuses on sound in a number of different environments, including the recording studio. "We were trying to show that everybody uses science every day in their jobs, even audio engineers," says Hamilton McCullaugh, a member of the show's production team and a former producer of "Almost Live." "Having a rock band underscores the fun—I'd love to have more popular bands on the show."

During the segment, members

of Soundgarden track a new song called "Kickstand" while second engineer Adam Kasper runs down the ways sound can be altered via the console—doubling vocals, zeroing in on an instrument, etc. (The album's producer and engineer reportedly refused to appear on the kids' show. "They're from New York," Thayil offers by way of explanation.)

The weekly, half-hour show is itself an example of the increasing variety of roles sound plays in what would be considered a traditional studio environment. Bad Animals, owned by Steve Lawson and Ann and Nancy Wilson, is known for the albums that have come out

of it, but, like a growing number of recording studios, it also has found a nice niche doing commercial and postproduction work.

The facility has an audio sweetening staff of four sound designers/engineers who work on the TV show each week, providing sound design, ADR, and some original music (composed by Tom McGurk). The team already had worked on a variety of video, industrial, and commercial projects, but this marks their series debut.

"The basic philosophy with 'Science Guy' is 'anything goes,'" says Jim Wilson, the studio's lead sound designer. "But it's always seeing to it that everything you hear and

whatever is going on in the background relates to the subject at hand—and enhances the level of enjoyment."

Speaking of which, Thayil says the band, which wrapped recording at Bad Animals Nov. 12, is walking away from the studio with a good feeling about their new album, which is due in February. "I don't think there's any real change in direction on this," he says of comparisons to the group's major-label debut. "But there's just an amazing depth to the new record—song by song and collectively, there's variety. I think all of us are real happy about how it turned out."

Does Home Environment Pose Digital-Sound Barrier?

Panel Ponders Audio Issues In Moving From Film To Video

■ BY RUSSELL SHAW

LOS ANGELES—As the first movies with digital sound complete their theatrical runs and enter the home video market, some of the spectral coding systems used to enhance the sound quality of these films in theaters run the risk of creating audio-channel overlap and interference when viewed in the home.

This prediction was made by Terry Beard, founder of DTS Inc. in Westlake Village, Calif., which developed a digital-sound system for the film "Jurassic Park." Beard and several other experts spoke during a panel discussion held here earlier this month at the Academy Of Motion Picture Arts And Sciences, as part of the Society Of Motion Picture And Television Engineers' 1993 conference.

"Distortion components can be eliminated or cleaned up by some of these spectral coders, but something far more subtle is going on with hearing that is being addressed

by some of these methods," Beard said. "Spectral coders are, in effect, very complicated spectral filters, so what happens in the end is [that] some definition is lost. It's decided [in postproduction mixing] that definition is not necessary, because it cannot be perceived in a complex acoustic field like a movie theater. Yet all these digital sound movies are going to be released into the home cinema, which is a near-field environment."

Beard detailed the potential hazards of too much spectral coding in home video versions of movies with digital sound.

"In these home theater, near-field environments, the audio from a single channel—in fact, from all the channels—interfere with one another. This concept of spectral coherence or interchannel coherence becomes very important . . . so the spectral phase differences that occur are very problematic."

Beard noted laboratory tests at DTS determined listeners can per-

ceive differences as tiny as 50-100 microseconds of sound phase dispersion. "In a large theater, these effects are unimportant, because your distance from the speakers [is] many, many wavelengths and the differential differences are many, many wavelengths. In smaller environments, this is something that needs to be looked at very carefully—not just in terms of the post-production methodologies, but, in the least, in format methodologies."

Beard predicted unfortunate technical circumstances for the home video viewer unless this problem is addressed. "I believe there is a serious possibility that we are going to go down the track with some methods of release encoding that have serious spectral phase dispersions," he said. "If you listen to one of those signals and A-B it against itself, and listen to it against itself, it will sound absolutely wonderful. But if you take one of those signals and put one into a stereo speaker and put the other signal into the other stereo speaker, it will become more complicated and more subtle in that near-field environment."

While Beard criticized some movie sound mixers for being insensitive to the acoustic dynamics of sound in the home, another panelist, Dolby Laboratories Inc. VP Ioan Allen, complained that some theaters are ill-equipped to handle showings of movies with digital sound.

"There is so much headroom available on the digital master, and the mixers are tending to use it," he said. "Since digital gives us 20 more db of headroom lurking up there, we now have the capacity of [making] a plane crash [sound] much louder than before. Most dubbing theaters can handle that loud noise or loud music without manifest distortion, but when that soundtrack goes to some little suburban fleapit . . . it makes it very different. They might have some A-7 [speakers] behind the screen that might have been all right in 1962, but the net result is [that] it

(Continued on next page)

Siemens Appoints New Prez; Will Close Connecticut Site

NEW YORK—Siemens Audio Inc. will close its Bethel, Conn., office by year's end, while greatly expanding its New York and Los Angeles offices.

The changes at the company, part of the Siemens AV family that encompasses AMS Neve in the U.K., also include the resignation this month of John Gluck as president of Siemens Audio. Frank Massam, currently sales and marketing director of AMS Neve, has been appointed his successor, effective Dec. 1.

Says Jim James, marketing and communications manager for AMS Neve U.K., "We were just not being as responsive as we wanted to be to the market . . . It was essential to rationalize and get back down to the core business and to the core markets."

James says an attempt was made to retain all the staff at Siemens Audio Inc., but that "unfortunately John Gluck was one who was unable to stay."

In a brief statement released by Siemens Audio, Gluck said, "It is with great sadness that I have taken this decision to leave SAI and Neve. Personal circumstances have made it necessary for me to return to England. Having been responsible for the recent restructuring of the North American company, I am happy that SAI is positioned to take maximum advantage of our products' leading position in the marketplace."

The Siemens Audio restructuring included the regionalization of North American operations under three

VPs: Chris Pelzar, VP of the Eastern region, based in New York; Ray Niznik, VP of the Western region, based in Hollywood; and Joe Naccarato, Canadian VP, based in Toronto.

Massam had been active in that restructuring during the last year. "Each of the major regional offices will be under the control of an experienced vice president, and I will initially be splitting my time between the U.S. and U.K. in order to complete the task of optimizing the company's links with what we consider to be our major market," he says, adding, "With an AMS Neve business volume in excess of \$45 million this year, we know that we must now concentrate on becoming more responsive to our established and potential customer bases. This is my No. 1 priority."

Gluck will maintain a relationship with AMS Neve on a worldwide consulting basis, according to Michael Mayrobnig, commercial VP of Siemens Audio Inc.

The New York office will be expanded by about 50%, and the Hollywood office will be almost doubled in size under the new structure, the company says. Day-to-day operations will continue in Bethel through December, when the emphasis will shift to New York and L.A.

"We are simply trying to scale down the number of levels in between the customer and the company, AMS Neve here in the U.K.," concludes James. "This is a good, strong stage of development for us."

MARILYN A. GILLEN



Visionaries. Engineer David Reitzas, left, and producer David Foster were presented with a 3M Visionary Award for recording the No. 1 soundtrack to "The Bodyguard." The award, established in 1992, recognizes innovative recordings done on 3M audio mastering tape.

AUDIO TRACK

NEW YORK

RAADIOACTIVE/MCA recording artists the Ramones have been at **Chung King** recording studios, recording and mixing tracks for an upcoming release. Among the tracks recorded was a cover of the Who's "I Can't Explain," with Pete Townshend sitting in. Producing the sessions was **Scott Hackwith**, with engineer **Trent Slayton** and assistant engineer **John Wydryca** at the 60-input **Neve VR** console with flying faders and total recall.

Tracking, **ProTools** editing, and mixing for **Jaron Lanier's** first Point Music/PolyGram release is being done at **The Looking Glass Studios**. The sessions were produced by **Peter Scherer** and engineered by **Roger Moutenot**, **Dante DeSole**, and **Anne Pope**.

The **Hit Factory** recently played host to **Geffen** recording artist **Peter Gabriel**, who was in recording vocals and keyboards for his song, "Biko," which will be featured on **Manu Dibangu's** as-yet-untitled new release. **Chris Jergensen** engineered.

Mike Stern has been at **Skyline Studios** laying down tracks for his upcoming project. Producer **Jim Beard** and assistant **Richard Lamb** worked on the **SSL E Series 4064** console.

LOS ANGELES

MCA RECORDING ARTIST **Lyle Lovett** is working on his upcoming record at **Conway Recording Studios**. Lovett is producing the project with **Billy Williams**. **Nathaniel Kunkel** is engineering with the assistance of **Gil Morales**.

At **Brooklyn Recording Studio**, **Chrysalis/EMI** recording artists the **Solsonics** recently mixed their acid-jazz debut with **Bill Dooley** engineering at the vintage **Neve 8078**, which recently was outfitted with **GML** automation.

At **Image Recording**, engineer **Chris Lord-Alge** is overdubbing and mixing tracks for **Peter Frampton's** upcoming **Relativity** release. **Frampton** is producing the sessions with **Kevin Savigar**. **Lord-Alge** worked on the **SSL 4056E** console.

NASHVILLE

COLUMBIA RECORDING artist **Dolly Parton** recently worked on some demos at the **Sound Emporium**. **Parton** co-produced the sessions with **Bruce Watkins**. Behind the **Neve 8128** were engineers **Gary Laney**, **Tim Farmer**, and **Dirk Johnson**.

The recently opened **Secret Sound** had **Lisa Duncan** in cutting tracks with producer **Clyde Brooks**. **Steve Tillsch** engineered on the **SSL 64-input G Series** with automation.

BNA recording artist **Lorrie Morgan** has been cutting tracks at **Loud Recording** with producer **Richard Landis**. **Csaba Petocz** engineered behind the **SSL 64-input** console with the assistance of **Julian King**.

OTHER CITIES

MEMBERS OF **CAPITOL** recording act **Heart** recently did a live performance and interview from the band's own studio, **Bad Animals**, in **Seattle**. The show was recorded for the **Album Network's** syndicated radio program. The program was mixed on the **SSL 4064G** console.

Primal Scream has been working on a new project for **Creation Records** at **Memphis' Ardent Recording**. Producing the project was **Tom Dowd**, with engineer **Jeff Powell** sitting behind the **Neve VR** with flying faders.

Muscle Shoals Sound Studios in **Sheffield, Ala.**, recently played host to **Columbia** recording act **Mother Shine**. Sessions were tracked, mixed, and overdubbed on the classic **Neve 8088** console. Producing the project was **John (Oh-Daddy Daddy) Custer**. **Steve Melton** engineered with assistance from **Kent Bruce**.

Aretha Franklin was recently in **Atlanta's Doppler Studios** cutting a track for an upcoming **Arista** greatest-hits compilation. **Daryl Simmons** produced and **Jim Zumpano** engineered, with assistance from **Jason Shablik**.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV.20, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meatloaf/ J. Steinman (MCA)	GANGSTA LEAN DRS/ C. Jackson (Capitol)	ALMOST GOODBYE Mark Chesnutt/ M.Wright (MCA)	SHOOP Salt-N-Pepa/ Mark Sparks (Next Plateau)	INTO YOUR ARMS The Lemonheads/ Robb Brothers E. Dando (Atlantic)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Steven Rinkoff	ROLL WIT IT (Fremont,CA) Mike Hersh Steve Young	JAVELINA (Nashville) Warren Peterson Robert Charles	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
RECORDING CONSOLE(S)	Neve 8108	Amek Mozart	Calrec	Soundtracs CMX	Cherokee Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Ampex ATR 124	Otari MTR-100	Mitsubishi X-880	Studer A800	Otari MTR-90
STUDIO MONITOR(S)	Custom Oceanway	Westlake Meyer HD-1	Tannoy FSM	EV 802 Yamaha NS10	Custom Cherokee
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	RECORD ONE (Los Angeles) David Thoener	ROLL WIT IT (Fremont,CA) Steve Young	WOODLAND (Nashville) Lynn Peterzell	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
CONSOLE(S)	Neve 8078	Amek Mozart	Neve VR60	Soundtracs CMX	Custom Neve 8108
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Neve 8078	Otari MTR100	Mitsubishi X-880	Studer A800	Otari MTR90
STUDIO MONITOR(S)	Studer A80	Westlake Meyer HD-1	Yamaha NS10	EV 802 Yamaha NS10	Mastering Lab
MASTER TAPE	Ampex 456	3m 996	Ampex 467	Ampex 467	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Greg Calbi	FUTURE DISC Tom Baker	MASTERFONICS Glenn Meadows	HIT FACTORY Herb Powers	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	Uni Manufacturing	Capitol Manufacturing	Uni Manufacturing	DMI	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	Uni Manufacturing	HTM Cinram	WEA Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HOME ENVIRONMENT, DIGITAL-SOUND BARRIER?

(Continued from preceding page)

sounds really distorted on those loud bits, and the audience complains. On the second set of complaints, the projectionist turns the sound down and never turns it back up again."

This can lead to a whole new set of problems, which need to be taken into account by dubbing personnel and theaters owners, **Allen** added.

"If the projectionist then lowers the level by 4 db, it's enough to take the dialog below the level of intelligibility. It is partly the theater's problem, because the equipment is not adequate," he said. "It's partially the dubbing theaters, because the mixers in the dubbing theater are not taking into account what's in the [lower-tech] theaters.

"The answer," **Allen** added, "is that we have to go cautiously into [the] greater dynamic-range capabil-

ities of these digital formats. Also, we have the responsibility of trying to persuade the theater owners to upgrade their 'B' channel audio [so] we don't have this perpetual chicken-and-egg problem of too-loud mixes, turning down playback, and then the 'what did he say?' syndrome."

Panelist **Howard Flemming**, VP of engineering for **Sony Dynamic Digital Sound Inc.**, added, "The theater industry is notoriously conservative in spending money, but I believe that even the incremental improvement that comes from having discrete sound in a theater awash with surround-sound information will encourage theater owners to consider that adding money to the technology of their 'B' chain is worth it. People will go to these theaters that have digital presentations."

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PERFORMANCE CHARITY: The estates of E.Y. Harburg and Jay Gorney, the writers of "Brother, Can You Spare A Dime," have arranged with ASCAP to pay all performance royalties generated by the song for this month and all succeeding Novembers to the **National Coalition For The Homeless**. Nov. 18 has been designated "Brother, Can You Spare A Dime Day," a fundraising effort overseen by the **Harburg Foundation** and NCH and sponsored by a group of music industry and broadcast organizations and companies.

GLORY FOR GLORIA: Gloria Estefan will receive the **MusiCares 1994 Person Of The Year** award from NARAS—the recording academy that sponsors MusiCares—which focuses attention and resources on the human services and welfare issues of concern to music and recording professions. She will accept the honor at a special fundraising dinner March 1 at the Waldorf-Astoria Hotel. For more info, contact **Dana Tomarken** at 310-392-3777.

CURE HELPS RED CROSS: With the release of its new album, "Paris" (Fiction/Elektra), the **Cure** is donating half of its royalties and those of the Fiction label to the **International Red Cross**. "Paris" was recorded in the French capital and features older Cure classics, as well as the group's first top 40 success, "Love Song." For more info, call **Beth Jacobson** at 212-275-4162.

GIBSON 100TH, A CHARITY Affair: The **North American Nordoff Robbins Music Therapy Foundation** will be the beneficiary of a year-long series of events celebrating **Gibson Guitars' 94 Centennial**. They will include a White House concert; an NBC special rock concerts in New York, Nashville, Chicago, and Los Angeles; a lavish history book; a college memorabilia tour; radio specials; a compilation CD; and an interactive global satellite birthday party. Gibson CEO **Henry Juskiewicz** has been a longtime supporter of the New York-based foundation via his **Orville H. Gibson Guitar Awards**. Gibson's 94 support will be announced officially later this month at the Nordoff Robbins Silver Clef Award dinner honoring **Pete Townshend**.

CONCERT OF HOPE: **George Michael**, **k.d. lang**, and **Simply Red** vocalist **Mick Hucknall** are among the performers who will play "Her Royal Highness The Princess Of Wales' Concert Of Hope" Dec. 1 at London's Wembley Arena. The event raises funds for Great Britain's **National AIDS Trust And Crusade**.

SPECIAL GIG: Singer-songwriter **Richard Barone** will appear in Woodstock, N.Y., Nov. 24 to participate in an effort to help needy area residents. The founder and former lead singer for the **Bongos** will appear at the Tinker Street Cafe at 9 p.m., in a concert sponsored by

WDST-FM Woodstock and benefiting two local charities: **Angel Food East**, which assists AIDS patients, and **Family Of Friends**, which helps the homeless and battered women. Those attending the concert are asked to bring clothing and canned food. For more info, call 914-679-2487.

AUCTION AIDS MUSIC Programs: The **Philadelphia Music Alliance Rock'N'Roll Auction And Sale** is readying its sixth annual event Dec. 5 at the Theatre Of The Living Arts in Philadelphia. Proceeds from the sale benefit the PMA's education programs, including "Music In The Schools" and "Music Scholarships" programs. The auction will include many autographed musical instruments, stage clothing, artwork, gold and platinum records, and sports memorabilia. For info, call 215-790-2415.

A SONG FOR POLLY: **Johnny Colla**, singer/songwriter and founding member of **Huey Lewis & The News**, and Marin County singer/songwriter **David Fredericks** have collaborated on a song dedicated to **Polly Klaas**, who was abducted from her Petaluma, Calif., home at knife point Oct. 1 and is still missing. All publishing and other proceeds realized from the song, "Polly's Comin' Home," will be donated to the **Polly Klaas Foundation**. Copies can be obtained from the Polly Klaas Foundation at 800-587-4357.

ALBUM ASSISTS A.I.: **Tom Wasinger**, a performer on **Silver Wave Records**, based in Boulder, Colo., is donating a portion of the proceeds from his new disc, "The World Sings Goodnight," a collection of 33 lullabies, to **Amnesty International**,

which monitors human rights abuses. For more info, contact **Ruth Forbriger** at 719-548-9872.

ANDY'S 70TH: The **Singer's Forum Foundation** will be the beneficiary of "A Superstar Salute To **Andy Aselmo**," in honor of the cabaret/stage singer's 70th birthday, Jan. 17 at the Roundabout Theatre in New York. Among those scheduled to perform are **Liza Minnelli**, **Mandy Patinkin**, **Billy Stritch**, **Maureen O'Sullivan**, and **Maxene Andrews**. The foundation has a scholarship fund and community outreach programs that send shows to nursing homes, shelters for the homeless, hospitals, and senior centers. For more info, contact **Chris Boneau** or **Susanne Tighe** at 212-575-3030.



Good Work! Kevin Copps, VP/GM of Elektra International Classics, left, congratulates baritone Thomas Hampson on the release of his new Teldec recording, Mahler's "Des Knaben Wunderhorn," at a party Nov. 3 at Goethe House in New York.

LIFELINES

BIRTHS

Boy, Samuel Tyler, to **Dave and Libby Herman**, Oct. 25 in New York. He is an air personality on WXRK-FM (K-Rock) New York.

MARRIAGES

Toba Potosky to **Ronni Kanig**, Oct. 3 in South Sterling, Pa. He is a screenwriter. She is director of contracts and accreditation for the Reed MIDEM Organization USA.

DEATHS

Paul Mitchell, 49, of cancer, Sept. 22 in Philadelphia. A broadcast pioneer in the "easy listening" format, Mitchell began his career in the early '60s as program director for WNJH Hammon, N.J., before moving on to the same position at CBS affiliate WRSC State College, Pa. In 1967, under the

name Paul Stevens, he became musical director of WDVR Philadelphia, one of the first stations to spearhead the easy listening format. In 1970, Mitchell became program director at KXYZ and helped bring the station out of a ratings slump. He then returned to Philadelphia as program director for WPBS, where he enjoyed continuing success until a near-fatal automobile accident caused him to leave the business due to physical problems. In the early '80s, Mitchell returned to radio as program director at WPEN Philadelphia. Ill health continued to plague him, however, and he soon retired. He is survived by his wife, Jackie, and stepchildren John, Bobby, and Angel.

Varetta Dillard, 60, of cancer, Oct. 4 in Brooklyn, N.Y. Dillard was an

R&B singer who recorded in the 1950s for such labels as Savoy Records, Groove Records, and RCA Victor. She is best known for her hits "Easy, Easy Baby," "Mercy Mr. Percy," "Promise Mr. Thomas," and "Johnny Has Gone."

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

NEW COMPANIES

Jamm Records, formed by Louis Nordorf, Bill Craig, and Ping Ting. A record company with independent distribution and offices in Los Angeles and Taiwan. First release is "Paradise" by Brandon Paris. 525 N. Sycamore Ave., Suite 314, Los Angeles, Calif. 90036; 213-931-1105.

JFK Entertainment Productions Inc., formed by John F. Kilgore. A management/promotion company representing singers and rap artists. Clients include Cold Chillin recording artist Big Scoob and new rap group Nasty Young Criminals (NYC). Lincoln Station, 2266 Fifth Ave., P.O. Box 77, New York, N.Y. 10035; 212-905-9049.

Women In Music Business Assn., formed by Marcia Shein and Catherine Masters. A global networking organization with local branches. 710 Lake View Ave. N.E., Atlanta, Ga. 30308.

Serpico Enterprises, formed by Jim Serpico, former VP of Full Circle Management. Company specializes in personal management and tour production for all types of entertainers. Clients include actor/comedians Anthony Clark, Reno, and Denis Leary. 333 Cherry Place, East Meadow, N.Y. 11554-2914; 516-794-2156.

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. 20, 10th 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.

Nov. 22, **Assn. For Women In Entertainment Monthly Meeting**, Dino De Laurentiis Building, Los Angeles. Michele Stroman-McGuire, 818-794-2715.

Nov. 29-Dec. 2, **Four Business Of Jazz Seminars** (one per day, covering various topics), presented by ASCAP, ASCAP office, New York. Sharon Saltzman, 212-621-6329.

Nov. 29-Dec. 2, **East Coast Virtual Reality Expo, including Virtual Reality Video Festival**, New York Hilton Hotel, New York. 800-632-5537.

Nov. 30, "Let's Make A Deal: Publishers Help That Dream Come True," panel presented by the Assn. Of Independent Music Publishers, Lone Star Roadhouse, New York. 212-758-6157.

Nov. 30, Sixth annual **Silver Clef Award Din-**

ner and Auction, to benefit the Nordoff-Robbins Music Therapy Foundation, honoring Pete Townshend, Roseland, New York. Sunny Ralfini, 212-541-7948.

DECEMBER

Dec. 1, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Dec. 2, **Twelfth Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Dec. 3, eighth annual **Salute To The American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 3-6, **The Reggae International Seminar and Exposition**, Jamaica Conference Center, Kingston. 809-929-8030.

Dec. 4, "How To Start And Run Your Own Record Label," presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 6-10, **Video Expo/Image World Orlando**, Orange County Convention Center, Orlando, Fla. Janet Vargas, 914-328-9157.

Dec. 7, "Copyrights And Trademarks—How To Protect Your Creative Work," presented by

entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

Dec. 11, **Seminar On Opportunities In Broadcasting**, presented by On The Air Studios, Sobelsohn School, New York. Richard Bianco, 212-362-0830.

Dec. 13-14, "Hollywood 2000: Video, Video-On-Demand, And The Multimedia Future," BelAge Hotel, West Hollywood, Calif. 503-343-7024.

JANUARY

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Convention Center, Las Vegas. 202-457-8700.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subbatch, 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.

Cajun/Zydeco Shows Let The Good Times Roll

BY JIM BESSMAN

EUNICE, La.—Kids in Eunice, La., “the Cajun Prairie Capital,” listen to grunge and rap like they do anywhere else. But Todd Ortego, who sells it to them along with seasonal snow cones at his Music Machine & Video store,

works overtime to ensure that the region’s rich music traditions are passed on.



ORTEGO

Ortego hosts a pair of weekly radio shows focusing on South Louisiana’s indigenous Cajun and Zydeco music strains. “Swamp-N-Roll,” which has run eight years on Eunice oldies station KJJB, offers what Ortego terms “South Louisiana party music”—a mix of Cajun, zydeco, New Orleans music, R&B, and swamp pop. The 3-year-old “Front Porch Zydeco,” heard on crosstown country station KBAZ, focuses on the strains of zydeco popular in Eunice and the adjacent Mamou, Basile, and Opelousas areas.

“We don’t mess with the R&B-style zydeco—not Buckwheat Zydeco or Nathan Williams [leader of the Zy-

deco Cha-Chas], but Beau Jocque, Boozoo Chavis, and a lot of old Clifton [Chenier],” says Ortego in his easygoing Cajun accent.

Ortego’s shows stand apart from other segmented Cajun/zydeco programming usually heard on stations throughout the Lafayette-centered Cajun triangle known as Adamiana. Those mostly weekend or early-morning weekday shows are strictly French-speaking and targeted to older listeners. While Ortego’s playlists may overlap these other shows a bit, they’re geared more toward younger demos.

On “Front Porch Zydeco,” which

airs Sundays from 4-6 p.m., “I like to play [influential black Creole musicians] Amede Ardoin and Canray Fontenot, because the younger zydeco generation doesn’t appreciate the roots,” Ortego says. The Wednesday night, 7-10 p.m. “Swamp-N-Roll,” “famous for 180-degree turns, like from Percy Sledge to [Cajun legend] Nathan Abshire,” also features young Cajun stars like Steve Riley, and on the zydeco side, Chavis and newcomer Jocque.

“It gets whites more interested in zydeco,” says Ortego, who gauges call-ins and retail activity. “There’s definitely an effect on sales, especial-

ly with the zydeco show, [since] the station only broadcasts country and the holdover country listeners come in and buy Boozoo and Beau Jocque.”

Of course, Ortego promotes Music Machine on the air, and also sells spots to local businesses including car dealers, furniture stores, beer distributors, and grocery stores including Gene’s Food Store in nearby Basile, which is owned by his “Swamp-N-Roll” partner Joe Burge, a former oil field bulldozer operator whose on-air handle is Dr. Feelgood.

A warm and naturally witty personality whose sense of humor “still (Continued on page 117)

Top 40, Modern Rock Gain In Arbitron Format Ratings

(Continued from page 1)

cobs says research he has seen for the format is similar to what he saw for the then-fledgling classic rock format 10 years ago. “It’s bubbling under,” he says.

The acceptance of modern rock music into the mainstream (e.g. Pearl Jam’s recent appearance on the cover of Time magazine) has been a significant factor in its growth. “Take one look at the top 40 charts, and you’ll see how many [records] have crossed over,” Jacobs says, citing artists like Blind Melon, Ace Of Base, Spin Doctors, and Stone Temple Pilots as examples.

Modern rock/top 40 crossovers also have been a factor in the latter’s early signs of a comeback (Billboard, Nov. 6). “The music is cooler, it’s hip,” says top 40 consultant Bill Richards, citing Soul Asylum, the Cranberries, and the Proclaimers as examples. “I think we see a resurgence of that kind of

music being part of top 40.”

With no-rap policies instituted at so many mainstream top 40 stations, Richards says programmers “had to look for other ways to increase our ratings. As programmers, we said, ‘how else can we get this active audience that comes to top 40?’” One solution has been the increased reliance on “hipper” music.

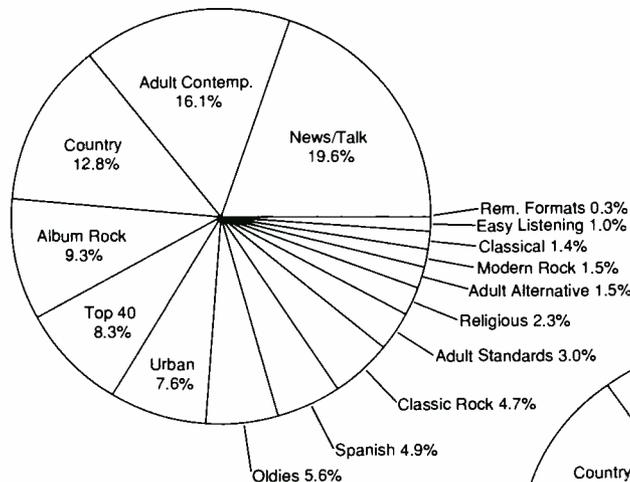
N/T not only posted its best share ever in the summer, it also is up dramatically from its 11.4% share in the spring of 1990. N/T consultant Valerie Geller attributes the format’s meteoric rise to several factors.

“Number one, we’re in a very information-hungry time, and number two, we have a president who loves to go on talk shows . . . It’s that trickle-down thing, it starts at the top,” she says.

In addition, Geller says syndicated talent like Rush Limbaugh and even Howard Stern, who hosts

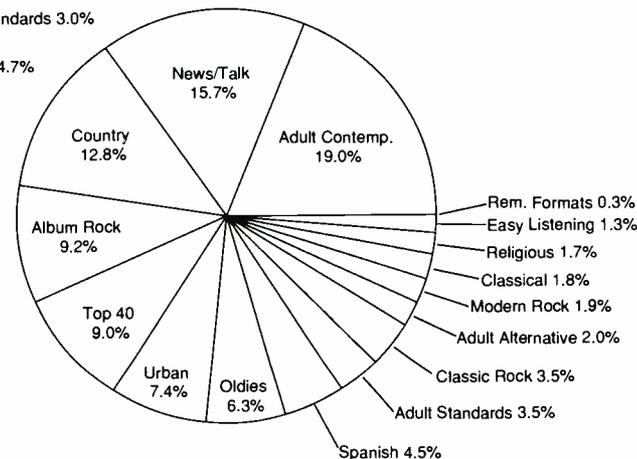
(Continued on page 115)

Persons 12+ Monday-Friday 6-10 a.m.

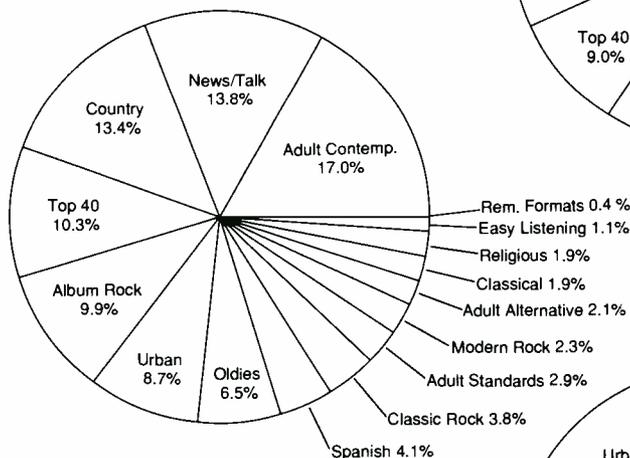


FORMAT SHARE BY DAYPART SUMMER '93 ARBITRONS

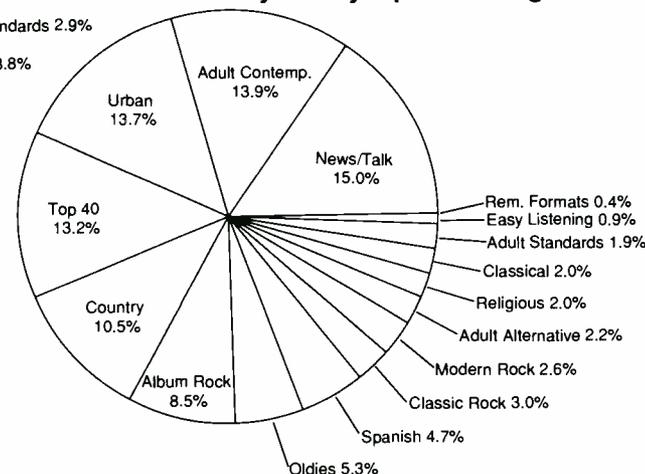
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.

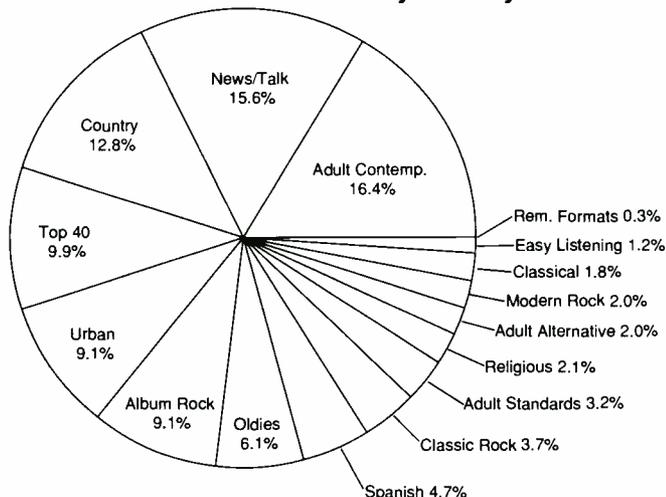


Persons 12+ Monday-Friday 7 p.m.-Midnight



ARBITRON FORMAT SHARE SUMMER '93

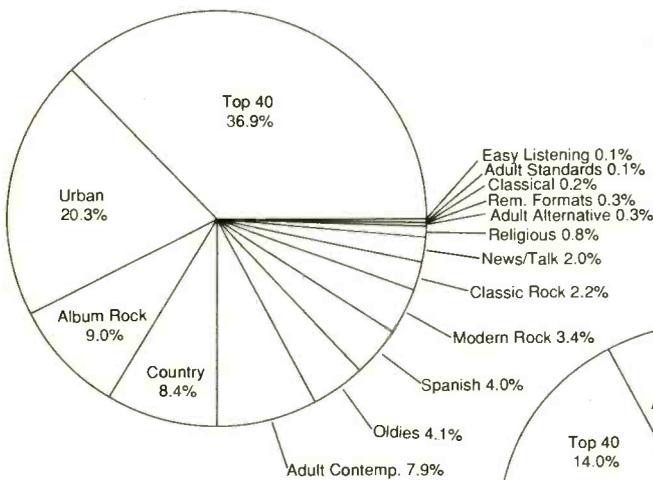
Persons 12+ Monday-Sunday 6 a.m.-Midnight



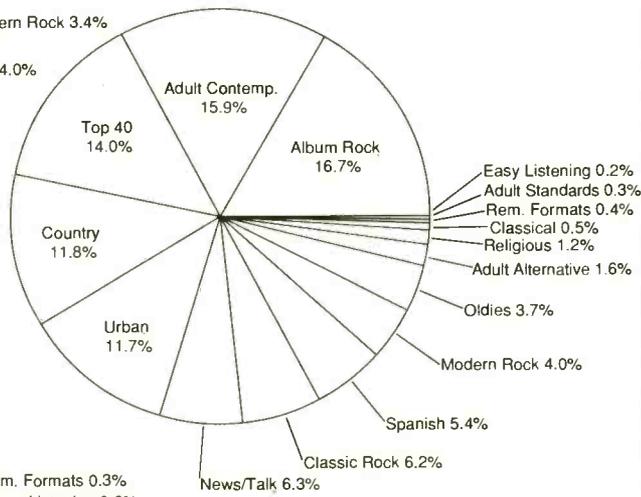
Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

FORMAT SHARE SUMMER '93 ARBITRONS

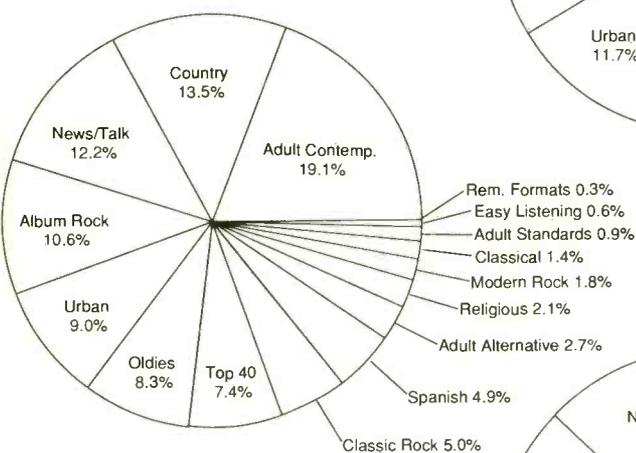
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



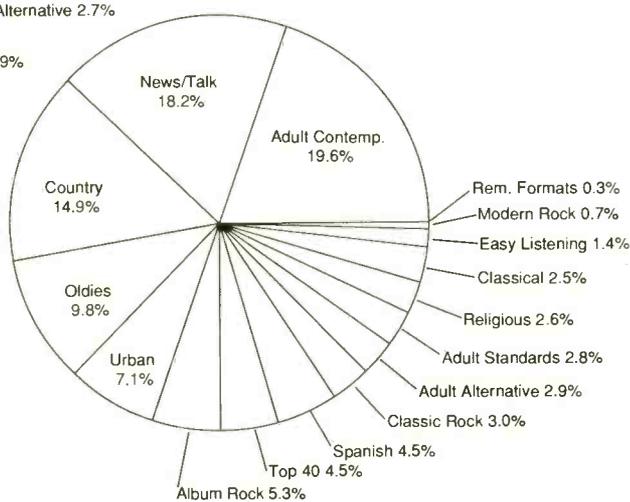
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



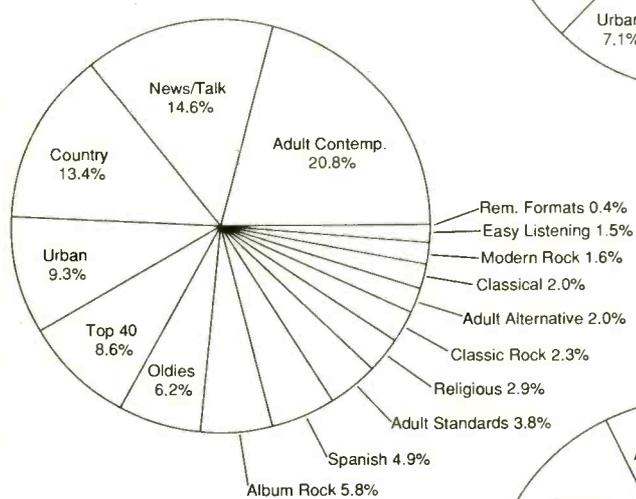
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



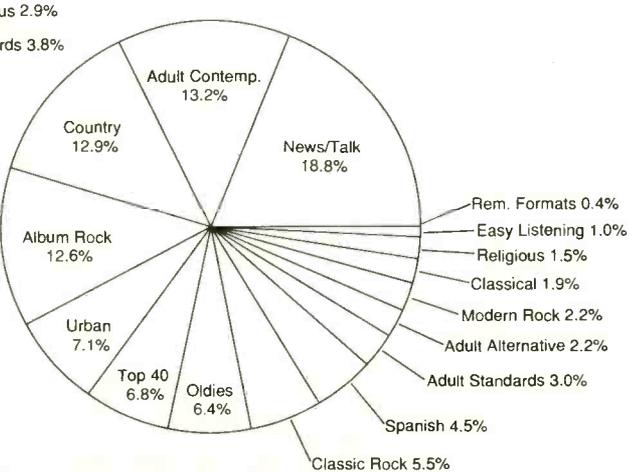
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1993, the Arbitron Co.,
Billboard magazine.

FORMAT RATINGS

(Continued from page 113)

a talk show on music stations, are attracting more people to talk radio because of the media attention they generate, including yet another Time cover. "[Limbaugh and Stern] are so creative in their respective areas, they bring in new listeners," she says. "They're attracting attention, so people are checking it out."

15 FORMATS TRACKED

The exclusive survey, based on summer 1993 Arbitron ratings in 96 continuously measured markets, also tracks listening shares for album and classic rock, urban, oldies, adult standards, religious, adult alternative, classical, and easy listening. Following is a format-by-format breakdown of the highlights, listed in order of 12-plus audience share.

• **AC** was off 16.9%-16.4% 12-plus from the spring. The format was down in every demographic group and daypart by an average of .5 shares, which is considered a significant loss in an area measured by tenths of shares. Most significant were losses among 35- to 64-year-olds (off .9 shares), women 18-plus (.7 shares), and teens (.6 shares). The losses came in spite of the fact that the format added 13 new stations since the spring, and now counts 351 outlets in the 96 continuously measured Arbitron markets.

• **N/T** was up 15.4%-15.6% 12-plus. The format also gained the most outlets, adding 23 stations for a total of 285, making it the third-most-programmed format behind AC and country.

• **Country** was off three-tenths of a share from the spring, as noted above. It also was down in every demo and daypart, with the exception of nights, where it remained flat. The most dramatic losses came among teens and 35- to 64-year-olds, where country lost .6 shares each. The format also lost seven stations since the spring, but remained the second-most-programmed format, with 336 outlets.

• **Top 40** was up 9.8%-9.9% 12-plus and lost four outlets (159-155), dipping from sixth- to seventh-most-programmed format.

• **Album rock** was up 8.9%-9.1% 12-plus. The format was up in every demo and daypart but nights, where it was off .2 shares. With the addition of one station, album rock's 183 outlets keep it in the fourth-most-programmed format position.

• **Urban** remained flat at 9.1% 12-plus, despite a loss of .6 shares of teens. The format added nine outlets (149-158), boosting it from eighth- to sixth-most-programmed format.

• **Oldies** remained flat at 6.1% 12-plus. Its most significant loss came in the demo that is considered least important to the format—teens—where it lost .8 shares. A loss of nine outlets (158-149) pushes the format down from seventh- to eighth-most-programmed.

• **Spanish** was up 4.4%-4.7% 12-
(Continued on page 117)



Hits! in Tokio

- Week of November 7, 1993
- 1 Dreamlover Mariah Carey
 - 2 Boom! Shake The Room Jazzy Jeff & Fresh Prince
 - 3 Go West Pet Shop Boys
 - 4 More Fire Than Flame Basia
 - 5 Sunday Morning Earth, Wind & Fire
 - 6 Take 5 XL
 - 7 Come With Me Ronny Jordan
 - 8 Your Love Keeps Working On Me Jody Watley
 - 9 Someone To Watch Over Me Sheena Easton
 - 10 Get A Little Freaky With Me Aaron Hall
 - 11 Can We Talk Tevin Campbell
 - 12 Once Upon A Time Bobby Caldwell
 - 13 So Natural Lisa Stansfield
 - 14 Better Than You Lisa Keith
 - 15 I'm In A Philly Mood Daryl Hall
 - 16 Let It Snow Boyz II Men
 - 17 Wild World Mr. Big
 - 18 Under Your Spell Ronny Jordan
 - 19 Someday Gota & The Heart Of Gold
 - 20 Our Love Matt Bianco
 - 21 Stay In My Corner Keith Washington
 - 22 Jungle Swing Tatsuro Yamashita
 - 23 Koi Wo Shita Chara
 - 24 Rubberband Girl Kate Bush
 - 25 Dreamer Coldcut
 - 26 Right Here/Human Nature SWV
 - 27 Runaway Love En Vogue
 - 28 (I Can't Help) Falling In Love With You UB40
 - 29 Daughter Pearl Jam
 - 30 When I Fall In Love Celine Dion & Clive Griffin
 - 31 Voo Doo Teddy Pendergrass
 - 32 It's Too Real Belinda Carlisle
 - 33 Coming To Life Michael Franks
 - 34 Love Has Put A Spell On Me Kiss Of Life
 - 35 Sunflower Paul Weller
 - 36 Please Forgive Me Bryan Adams
 - 37 Still A Friend Of Mine Incognito
 - 38 That's The Way Love Goes Janet Jackson
 - 39 Now I Know What Made Otis Blue Paul Young
 - 40 Rivers Run Dry Heaven West XI
 - 41 Another Sad Love Song Toni Braxton
 - 42 You & I Matt Bianco
 - 43 When You Look In My Eyes Jay Graydon
 - 44 Movin' In On You Julee Cruise
 - 45 Without You Mariah Carey
 - 46 Pink Cashmere Prince
 - 47 Songbird Kenny G
 - 48 Hopelessly Rick Astley
 - 49 Never Be Mine Eric Russel
 - 50 Moonlight Montreal Peter White

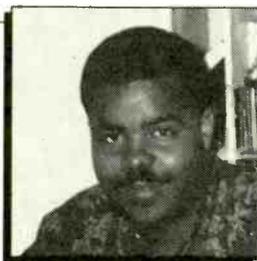


J-WAVE 81.3FM

Billboard's

PD of the week™

Gerod Stevens
WQUE-FM New Orleans



BECAUSE NEW ORLEANS LIVES up to its reputation as a laid-back town, it's no wonder the market can support two urban AC stations. But New Orleans has another reputation, too: that of a party town. It's not surprising, therefore, that the No. 1 station in town is the uptempo, mainstream urban dance station, WQUE-FM (Q93).

In the past two Arbitron books, PD Gerod Stevens has taken the station to new heights (9.2-10.3-12.2). In the summer book, Q93 regained the No. 1 position that had eluded it for a year.

Stevens started his radio career 17 years ago at non-commercial WVSP Warrenton, N.C. His first PD job was across town at WARR. After morning drive stints at Raleigh, N.C., stations WFXC and WQOK, as well as a stint as national PD for Pinnacle Broadcasting, he joined WQUE-FM three years ago as APD/production director. In June 1991 he was upped to his current PD/afternoon host positions at the Clear Channel Communications outlet.

Although the company owns sister sports outlet WQUE-AM and controls black gospel WYLD-AM and urban AC WYLD-FM through a local marketing agreement, Stevens' responsibilities are limited to Q93, which he says amount to more than a full-time job. But having a competitor like WYLD-FM as part of the same team helps Stevens and WYLD-FM PD Skip Dillard target specific audience segments to cut down competition.

"Our main focus demographics are 12-17 and 18-34," Stevens says. "We are No. 1 18-34 and teens, but there is not enough bubblegum to go around. The 34-plus is targeted by WYLD, but there is some overlapping."

The only other real format rivals in the market are satellite-delivered urban AC KMEZ (5.7-3.9) and top 40 WEZB (7.1-6.4).

Stevens says his most valuable programming tool is an emphasis on personality. "I guess basically I'm real big on personality," he says. "I call my announcers the politicians of the airwaves, because I really believe in getting them out shaking hands and kissing babies and letting [the audience] know that they are real people."

Another element of the station's success has been an increased street presence and emphasis on community events, including the successful teen forum held Sept. 11 and promoted all summer. The summit focused on teaching teens how to relate to adults, according to Stevens, who says 3,000 people attended and another 2,000 were turned away at the door due to lack of space. A repeat planned for next year will be held at a bigger venue.

The station's other main promotion is an ongoing bumper-sticker-spotting contest with cash prizes.

The station is marketed with an outdoor campaign of billboards and transit ads on 60 public buses promoting Q93 and its morning show. Stevens planned a television campaign for the summer, even going as far as to produce the spot, but decided to save the money when Arbitrends indicated just how well the station was doing in the ratings.

He also places great value on promoting his jocks, which he believes will be one of the keys to urban radio's long-term success. "I have to promote my jocks to let them know they are as important as the music," he says. "It used to be, several years ago, the personality was the important thing in urban radio. Now it's more music sweeps and fewer seconds to talk . . . and [urban programmers] wonder why the 'churbans' are kicking their butts. It's because they're putting personality back."

In addition to Stevens in afternoons, the lineup includes morning man C.J. Morgan, midday host LeBron Joseph, night team Mic Fox and Wild Wayne, late-night jock A.D. Berry, and overnight host Uptown Angela.

Musically, Stevens says he now puts more emphasis on music sweeps and "letting the jock be creative."

"My main objective with the music is to keep us uptempo," Stevens says. "If you sound too downtempo, you start to lose focus of your 18-34 active audience."

Stevens is struggling with what he perceives as a lack of available uptempo currents. "It's like you're fighting for uptempo songs now because . . . you have to balance. If you're not careful, you sound like an urban AC station."

Here's a recent afternoon hour: Xscape, "Just Kickin' It"; H-Town, "Keepin' My Composure"; Hi-Five, "Unconditional Love"; Jody Watley, "Your Love Keeps Working On Me"; Toni Braxton, "Breathe Again"; Prince, "Pink Cashmere"; Tag Team, "Whoomp! (There It Is)"; Chris Walker, "Love Tonight"; Coming Of Age, "Coming Home To Love"; 2Pac, "Keep Ya Head Up"; and Tevin Campbell, "Goodbye."

At night, it's easy to hear the difference between Q93 and other mainstream urban outlets because of its heavy rotation on a type of regional rap music known as New Orleans bounce music. "Some of it I have to run at night in heavy rotation [because it's so popular], but it probably wouldn't work anywhere else," says Stevens, who notes that the music is locally outselling national rap music by a margin of three to one.

PHYLLIS STARK

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	18	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 12 weeks at No. 1
2	4	6	4	SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
3	2	3	15	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	3	2	16	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
5	6	10	5	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
6	5	4	13	HOPELESSLY RCA 62597	◆ RICK ASTLEY
7	11	16	5	HERO COLUMBIA 77224	◆ MARIAH CAREY
8	7	5	26	FIELDS OF GOLD A&M 0258	◆ STING
9	8	8	13	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
10	12	14	4	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
11	9	9	9	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
12	10	7	29	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
13	13	12	7	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
14	16	23	4	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
15	18	25	5	AGAIN VIRGIN 38404	◆ JANET JACKSON
16	15	13	12	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
17	14	11	24	I'M FREE SBK 50434/ERG	◆ JON SECADA
18	17	17	9	NOTHING 'BOUT ME A&M 0350	◆ STING
19	19	22	8	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
20	20	15	18	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
21	21	18	20	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
22	22	20	20	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
23	23	27	6	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
24	24	24	18	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
25	25	28	18	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
26	28	29	6	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
27	36	—	2	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
28	29	31	22	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
29	27	21	18	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
30	38	39	3	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
31	32	37	3	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
32	26	26	14	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
33	30	30	17	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
34	NEW ▶	1	1	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
35	34	35	11	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
36	31	32	5	THIS IS IT COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
37	33	34	21	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
38	35	38	3	PAYING THE PRICE OF LOVE POLYDOR 859 164/PLG	◆ BEE GEES
39	NEW ▶	1	1	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
40	37	33	14	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH

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

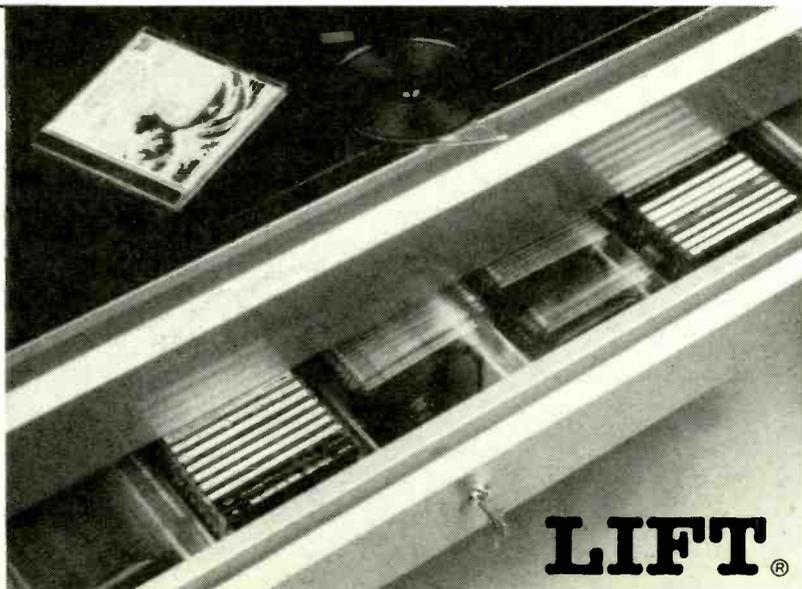
1	2	1	3	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
2	1	—	2	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
3	3	2	4	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
4	4	3	20	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	6	5	4	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
6	8	7	20	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
7	5	4	6	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
8	7	8	11	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
9	9	6	6	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
10	—	—	18	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

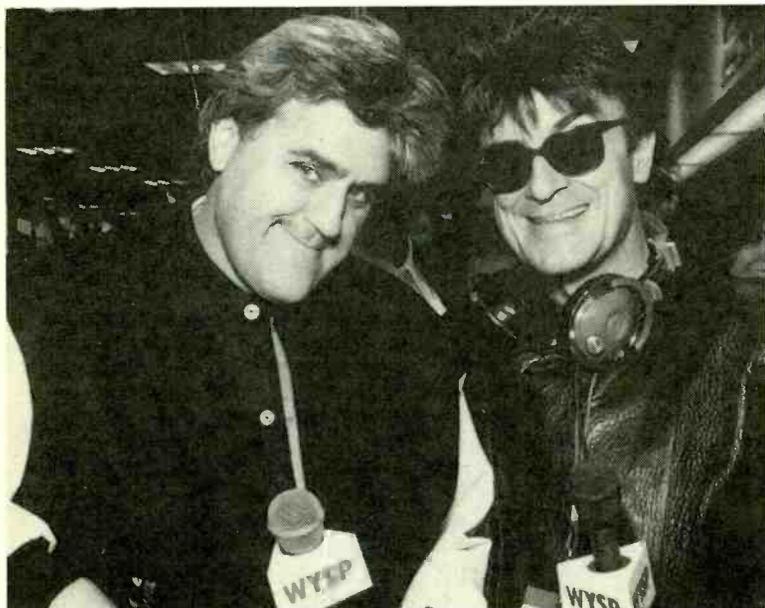
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From Night To Day. Jay Leno, left, temporarily trades in the late-night slot for an afternoon visit with WYSP Philadelphia jock Cerphe at a live remote from a local book store, where morning man Howard Stern was autographing his best-seller.

Tokyo's J-WAVE Is Making Big Splash New Concept, PR Push, CD Series Mark 5th Anniv.

■ BY STEVE McCLURE

TOKYO—The No. 1 FM station in the capital, J-WAVE, recently marked its fifth anniversary with a new programming concept, a major public relations blitz, and a series of CDs based on its "AZ-WAVE" program.

The station's new "Radio Eyes" concept features more talk interspersed amid the music, which encompasses AC, adult alternative, album rock, jazz fusion, and new age selections. It includes new "corners," or program segments, which "supply information regarding the urban lifestyle," according to J-WAVE spokesman Katsumi Nishimura.

He says such information could be about new Tokyo restaurants or nightclubs, for example, or new trends overseas. The idea is to pro-

ject the image of sophisticated city living to young style-conscious Tokyoites.

J-WAVE also boosted its public profile with a major outdoor ad campaign featuring graphics by Los Angeles' Jay Vigon and by its sponsorship of Eric Clapton's tour of Japan in October.

The CD series, titled "Love Notes," is unusual in that it comprises seven albums on seven different labels, featuring romantic ballad material mainly by foreign artists.

Nishimura says the project took a year and a half to put together. It involved record companies BMG Victor, Epic/Sony, MCA Victor, Polydor K.K., Toshiba-EMI, Victor Entertainment, and Warner Music Japan along with J-WAVE and affiliated music publisher J-WAVE Music as well as "AZ-WAVE" program producer Frank Cody of the Princeton, N.J.-based Broadcast Architecture.

Initial selection of songs for the compilations was made by the record firms in Japan, who then sought the approval of foreign master rights holders, leaving Cody to make the final selection.

"Love Notes" follows J-WAVE's recent "Pazz And Jops From Europe" eight-CD series, which also tied in a group of Japanese labels to work with J-WAVE in putting the series together.

The station has also introduced "virtual acoustic sound technology," a recording process J-WAVE now uses when producing commercials and jingles.

"It's like 'virtual reality' sound," says Nishimura, adding that J-WAVE is the first Japanese broadcaster to use VAST.

Meanwhile, J-WAVE has become the first broadcast outlet in Japan to be simulcast by satellite, meaning the station can now be picked up nationwide.

J-WAVE recently signed a deal with Nippon Music Congress, which operates three communications satellite-relayed stations using the on-air name Radiosky. The new J-WAVE channel is known as Sound Mind Sky-2 Digital J-WAVE, and features about 90% of J-WAVE's regular programs. Service began Nov. 1.

Listeners are charged a monthly fee of 650 yen (\$6.15), but before they can pick up Radiosky's signals they must invest in a satellite dish and a decoder, which together can cost anywhere from 150,000-200,000 yen (\$1,415-\$1,885). This has kept the number of subscribers low.

The Radiosky deal is the latest move by J-WAVE to expand beyond its Tokyo base. The station set up a national five-station network, Japan FM League, in August to compete with Tokyo FM's 32-station Japan FM Network.

FCC To Take Up Delayed Infinity Approvals NAB Gets Revisions In Campaign Reform, Leasing Bills

■ BY BILL HOLLAND

WASHINGTON, D.C.—Infinity Broadcasting soon will be in the FCC spotlight again when the commission decides whether or not it will approve the sales of two major-market stations to Infinity. Those sales are being held up by petitions to deny.

The petitioners say the deals should be turned down because Infinity broadcasts indecent and racist programming on its syndicated Howard Stern show.

"The time is ripe for a decision" on the sales of Beasley Broadcasting's KRTH Los Angeles and Cook Inlet Radio Partners' WPGC-AM-FM Washington, D.C., to Infinity, a commission spokesperson says. "It's the next thing that's going to happen before any new action on new indecency complaints or the outstanding fines."

Infinity faces two petitions to deny approval of the station transfers. The first petition, lodged by Americans For Responsible Television, says Infinity should not be granted approval because it broadcasts indecent programming on the Stern show.

The most recent petition, filed by the 800-member, D.C.-based African American Business Assn., alleges that Infinity's Stern programs are "virulently racist," and harm children who listen.

The company is up to its corporate neck in FCC activity, including finishing an analysis of the FCC's order to pay its initial \$6,000 fine for alleged indecency.

"Nothing we can say yet," says an insider about a soon-to-be-announced decision to either pay or delay paying the first fine the commission has imposed. (The group also has been hit with fines of \$500,000 and \$600,000.)

Infinity has until Dec. 10 to let the commission know its decision.

Said the FCC in the dismissal: "If the licensee chooses to contest our collection action in District Court, they will have an opportunity for the

court to review their arguments on this point."

The point of contention is whether or not the program, which airs outside the protected "safe harbor" hours when there are few children listening, is heard by children.

A stay of further enforcement ac-

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tion (\$2,000 fines against Infinity outlets WYSP Philadelphia, WJFK-FM Washington, D.C., and WXRK New York) also has been dismissed by the commission as "moot."

NAB GETS CAMPAIGN REFORM BREAK

The National Assn. of Broadcasters has successfully convinced House lawmakers to revise their Campaign Reform Bill, now awaiting almost-sure full House passage, dumping the controversial provision calling for free air time for candidates, tightening the time window for making stations provide air time for candidates at the lowest unit ad rate, and offering broadcasters an immediately redeemable voucher from candidates who agree to spending limits.

The House bill also will shorten the time during which the lowest unit rate provision applies, from 60 days before a general election and 45 before a primary, to 45 and 30 days, respectively.

NAB President Eddie Fritts calls the compromise "a huge step forward," and hopes to convince the Senate, which has already passed a version that is rougher on broadcasters, to adopt the "more reasonable" version of the bill.

NAB PIGGYBACKS LEASING BILL

Broadcasters also have been successful in having lawmakers attach their leasing disclosure bill to a larger House measure that has a better

chance of passage.

The bill, which would allow radio stations to air car leasing ads without on-air disclosure copy (there's no fine print in radio), has been attached to a community banking bill already approved by the House Banking Committee.

The bill still must gain the attention of Senate lawmakers, but should the measure become law, leasing disclosure reform could pave the way for other lease-oriented ads from banks and local retailers. This could open up a potential goldmine of \$40 million or more in estimated annual ad revenue (Billboard, Sept. 25).

The lease ad bill is the result of cooperation between NAB and the Radio Advertising Bureau, and would amend the Consumer Leasing Act, the Truth in Lending Act, and the Truth in Savings Act.

The auto industry currently shuns radio because it says that lengthy spoken disclaimers take the wind out of ads.

ARBITRON FORMAT RATINGS

(Continued from page 115)

plus, with gains in every demo and daypart. Spanish lost just one outlet (124-123) and remains the ninth-most-programmed format.

- **Classic rock** was off 4.0%-3.7% 12-plus, and is down in every demo and daypart but mornings, where it remained flat. Classic rock lost two outlets (68-66) and remains the 11th-most-programmed format.

- **Adult standards** remained flat at 3.2% 12-plus. A loss of two outlets (112-110) keeps the format as the 10th-most-programmed.

- **Religious** remained flat at 2.1% 12-plus. It lost more outlets than any other format this quarter (180-170), but remains the fifth-most-programmed.

- **Adult alternative** was up 1.9%-2.0% 12-plus. The format remained steady with 34 outlets, the least-

CAJUN/ZYDECO SHOWS LET GOOD TIMES ROLL

(Continued from page 113)

cracks me up," according to wife "Miss" Debbie, Ortego has fun with radio. He once bought a beat-up '69 Chevy Impala for \$200, dubbed it "the Swamp Ride," and during a live remote from a local club, gave it away to the listener who impressed him the most. Another promotion had him serving barbecued sausage sandwiches, sodas, and snack cakes to some 200 people who tuned in and drove by.

"What makes it work is the downhomeness, the feeling that anybody

off the street can do it," says Ortego, who also consults the L.A.-based cable audio service Digital Music Express (DMX) in its Cajun and zydeco programming, and produces zydeco artists including John Delafosse and Willis Prudhomme.

Ortego's latest outside activity involves the cassette single "Le Saints a Gagnes" ("The Saints Won"), which he cut cheaply with a group of friends called the Pas Bons—also the name of the ragtag bunch who run the traditional Cajun Mardi Gras together in Eunice. "It means 'no-goods,' as in 'Y'all don't sound too good,'" Ortego explains.

Plied with "a lot of beer, a bottle of Lord Calvert, and Miss Debbie's beef tips-and-sausage sauce picante," the Pas Bons—with Swallow Records recording artist Cory McCauley—came up with credibly Cajun lyrics like "My wife left me/My dog died/My life is wasted/But it's okay/Le Saints a gagnes!"

The song was inspired by the fact that "Front Porch Zydeco" regularly conflicts with New Orleans Saints football game telecasts. "We keep the TV on with the volume off, and acknowledge that most of our listeners are doing the same," says Ortego, who actually prefers the blues B side, "Le Saints a Perdu" ("The Saints Lost"), "except it's not a celebration song."

The cassette may be the hottest seller in Basile, where Dr. Feelgood, arm-twisting his vendors, sold 20 units the first week at his grocery store.

Those Group Mergers Just Keep On Comin'; Arbitron Narrows Scope Of Sample Increases

GROUP MERGERS are running fast and furious now, averaging about one a week. Jumping into a deal this week are **Booth American** and **Broadcast Alchemy**, which have agreed to merge some of their stations into a new, as yet unnamed broadcast group.

Booth American contributes nine stations to the new group, while Broadcast Alchemy provides an additional five stations. Each company will own 50% of the new venture, whose assets are valued at \$160 million.

Booth's contributions are **WJLB** Detroit, **WWWE/WLTF** Cleveland, **WSAI/WWNK** Cincinnati, **KSMJ/KSFM** Sacramento, Calif., and **KRZN/KMJI** Denver. Broadcast Alchemy's five are **WDVE** Pittsburgh and Indianapolis stations **WNDE/WFBQ** and **WCKN/WRZX**. The remaining Booth American stations will continue to be operated by that company.

Broadcast Alchemy's **William Lane** will be chairman of the new company. Booth president **John Booth** will be vice chairman and chairman of the executive committee. Broadcast Alchemy CEO **Frank Wood** will be president/CEO.

In other news, the **FCC** sent notices of apparent liability totalling \$143,675 to 25 radio stations across the country Nov. 15, for on-site violations of FCC rules. The stations were fined for such violations as nonfunctional Emergency Broadcast System equipment and beacon lights, missing public files, excessive power, and untuned directional antennas.

The fines ranged from \$300 (**WNCN** New York) to \$20,000 (**WASO** New Orleans). Ten of the fines were in the \$5,000-and-up category. An FCC spokesperson says that **WASO** got hit with the big fine for "a little bit of everything: EBS, [non]working beacon tower flashing lights, and so on."

The FCC also has issued notices to two stations that have been illegally dark since June 1991: **WNNQ** Ashburn, Ga., and **WDIX** Yadkinville, N.C. Both stations have 30 days to respond to the FCC before their licenses are revoked.

ARBITRON NEWS

Arbitron has decided to implement its survey sample size-increase program (*Billboard*, Aug. 21, Oct. 30, Nov. 6) for the winter survey period only in the 32 markets from which the ratings company has received what it considers "a sufficient number" of signed contract addenda from subscribers.

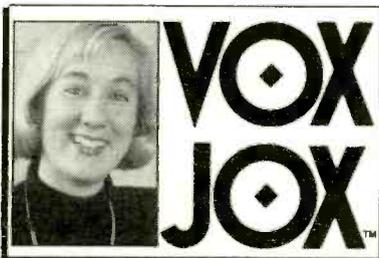
The plan calls for a 70% increase in sample size, at a cost to subscribers of just 4% more than they pay now. Arbitron has set a new deadline of Dec. 31 for subscribers in the remaining markets to return the addenda. After that, Arbitron plans to withdraw the offer from those markets.

Arbitron also will be adding six counties to the Cincinnati market for the fall book, upping the market ranking from No. 32 to the mid-20s, according to local press reports. The final ranking will be based on the most recent population estimates, but is expected to be either No. 24 or No. 25.

PROGRAMMING: MICHAELS TO Y100

WLAN-FM Lancaster, Pa., **PD Garrett Michaels** exits for the PD post at **WPLY** (Y100) Philadelphia. Current **WPLY** PD **Eric Johnson** shifts to the promotion director job, replacing **Lori Valentine**, who moves into sales. Johnson will continue hosting the afternoon shift until the end of the year. **WLAN MD Chad Brueske** is holding down the fort there for now.

KHKS Dallas PD **J.J. McKay**, who began a 30-day leave of absence for health reasons last week, will not be re-



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

turning to the station. **MD Sean Phillips** remains acting PD ... When **KAAM** Dallas flips to sports next month (*Billboard*, Nov. 20), the new calls will be **KTCK**, and the station will be known as "the Ticket."

KBXX (the Box) Houston PD/afternoon host **Robert Scorpio** will come off the air and add the OM duties previously held by **Quincy McCoy**, now at **WBL** New York. Former staffer **Jimmy Olsen** returns to radio and the station for afternoons.

Former adult standards **KBOB** Los Angeles, which recently returned to the air as a Spanish outlet operated by **El Dorado Communications** (*Billboard*, Oct. 23), changes calls to **KMQA** (La Maquina). Former **Caballero Spanish Media** West Coast GM **Chris Nevil** joins as VP/GM. Former **KNSE** Riverside, Calif., GM **Humberto Hernandez** joins as VP/station manager. **WTAQ** Chicago morning man **Christian Ramos** joins for mornings, and **Andrea Sevilla-Michel**, who was a producer/host at Trident Entertainment, comes aboard for nights.

Progressive Media Group is operating **KQBR** Sacramento under a local marketing agreement, pending the finalization of its purchase of the station from **EZ Communications**. The station flips from country to adult alternative as "the Breeze." This will be Progressive's first acquisition. Its principals include former **KAJZ/KBJZ** (Jazz FM) Los Angeles PD **Lawrence Tanter**, who is VP/director of programming; former **KACE** Los Angeles VP/GM **Ricky Tatum**, who is president/GM; and former **KACE** GSM **Mary White**, who is VP/director of sales. Tanter is looking for talent for all shifts, and wants T&Rs.

KXRK Salt Lake City PD **Mike Summers** is upped to VP/operations and programming ... **Anne Kelly** moves up from APD to PD at **WAQQ** Charlotte, N.C., replacing **Mike Easterlin**. No new APD has been named.

NewCity Communications is buying **Nationwide Communications'**

Orlando, Fla., outlet, **WOMX-AM**, for approximately \$500,000. The station, which currently is simulcasting **AC WOMX-FM**, will flip to children's programming via satellite network **Radio AAHS** sometime next winter, according to **Rich Reiss**, GM at **NewCity's** crosstown **WDBO/WWKA** and **LMA** partner **WCFB** Daytona Beach, Fla. Reiss will hire a station manager for **WOMX-AM**.

Classical **KCMA** Tulsa, Okla., adds a modern rock show called "Edge Of Insanity" in overnights, as part of a time brokerage agreement ... **WGTR** Myrtle Beach, S.C., OM **Doug Montgomery** joins **WBCT** Grand Rapids, Mich., as PD, replacing **Lee Cory**, now at **WSM-FM** Nashville.

Don "Double D" Davis joins **WTCY** (formerly **WNNK-AM**) Harrisburg, Pa., as PD. He previously was production/continuity director and air personality at sister **WBLX** Mobile, Ala. ... Sister stations **N/T WCMB** and **AC WIMX** Harrisburg add **Unistar's** syndicated **Don Imus** morning show. **WCMB** also adds **Unistar's** **G. Gordon Liddy** and **Don Geronimo & Mike O'Meara** shows.

KBOP-FM suburban San Antonio flips from a simulcast of country **KBOP-AM** to classic country and picks up the calls, logo, and some of the jocks from the old **KBUC**.

Former **WYNF** Tampa, Fla., PD **Steve Downes** is the new host of **Global Satellite Network's** "Rockline." He replaces **KLSX** Los Angeles afternoon-drive jock **Bo Rials**.

ABC/Satellite Music Network has made a few changes in the lineup for its "Urban Gold" format. **Stephen Hill** shifts from evenings to middays, replacing OM **Steve Harris**, who comes off the air. Also, **Hollywood Hernandez** moves from overnights to nights. No new overnight host has been named.

PEOPLE: GARDNER TO WXRK

WYSP Philadelphia late-night jock **Andre Gardner** joins sister **WXRK** (K-Rock) New York as APD, replacing **Steve Kosbau**, now at **WCXR** Washington, D.C. Gardner has not been replaced in Philly.

KLOL Houston MD **Patty Martin** has accepted the MD post at **WXRT** Chicago, replacing **Paul Marszalek**, now at **KFOG** San Francisco ... **WLUP-FM** Chicago veteran **Terry Gibson** lands the overnight shift at crosstown **WWBZ**, according to the *Sun-Times*.

Former **KBLX** San Francisco midday jock **Josefa Salinas** joins **KPWR** (Power 106) Los Angeles as morning sidekick ... Former **KEGL** Dallas afternoon driver **Fast Eddie Coyle** joins crosstown **KPLX** for evenings, replacing **Mac Daniels**, now at **WMZQ** Washington, D.C.

Former **WZPL** Indianapolis afternoon host **John Trout** joins **WNVZ** Norfolk, Va., for mornings. Also, former **WMXV** (Mix 105) New York night jock **John Cushman** joins **WNVZ** for late nights.

Bo Michaels, formerly with **WYSS** Sault Ste. Marie, Mich. (where he was known as **T.J. Ross**), joins **WAHT/WWHT** Columbus, Ohio, for after-

newslines...

MICK ANSELMO has been named corporate VP at Shamrock Broadcasting. He is currently GM of Shamrock's **KFAN/KEEY** Minneapolis.

STATION SALES: **KKHI-AM-FM** San Francisco from **Buckley Broadcasting** to **Group W Radio** for an undisclosed price (reportedly \$14.2 million); **WRIF** Detroit from **Great American Broadcasting** to **Greater Media**, owner of crosstown **WHND/WCSX**, for \$11.5 million (Greater Media will operate the station under a local marketing agreement pending FCC approval of the sale); **WBEN/WMJQ** Buffalo, N.Y., from **Algonquin Broadcasting Corp.** to **Keymarket Communications** for approximately \$10.2 million (Algonquin president/CEO **Laurence Levite** will continue to manage the stations); **WBBO** Greenville, S.C., from the **Trapp** family to **AmCom's** **George Francis**, owner of crosstown **WJMZ**, for \$2.6 million.

MATHEW CHASE has been upped from **GSM** to **VP/GM** at **WWBB** Providence, R.I., which has just been sold to **George Sosson's** **Radio Equity Partners**, L.P. This is **Radio Equity's** first acquisition, though it also has contracted to purchase **WHYN-AM-FM** Springfield, Mass. The stations will be managed by another **Sosson** company, **Fairfield Communications**, formerly known as **Win Communications**.

BERNIE GERSHON has been named GM, news operations, at **ABC News Radio**, replacing **John Lyons**, who is now senior correspondent for **ABC News Radio**. **Gershon** was associate director, news and programming at **WCBS-AM** New York.

GREG JESSEN has been named GM of **Superior Media Group's** Central Upper Michigan stations **WMIQ/WIMK/WUPK**. He is morning man at simulcast rock stations **WIMK/WUPK**.

GRAHAM KEENAN has been upped from radio marketing specialist to VP of sales at the **Interep Radio Store**.

noons, replacing **Geronimo**. Also, former **WVIC** Lansing, Mich., jock **Joe Bahama** joins as marketing director/night jock. Midday host **Pete Dylan** adds production director duties.

Bill Reed moves from midday host/production director duties at **KEBC** Oklahoma City to the MD job at crosstown **KXXY**. Reed replaces **Wade Carter**, who exited. **KEBC's** **Jamie Lee** has extended her shift to cover **Reed's** old slot.

Former **KKDJ** Fresno, Calif., overnigher **Fil Slash** joins **KPOI** Honolulu for nights, replacing **Shannon Green**. Overnights are still open; send T&Rs to PD **Kerry Gray** ... **KGMZ** (formerly **KGUY**) Honolulu's new lineup includes PD **Kimo Akane** from 10 a.m.-noon and production director **Derek Dakine** from noon-2 p.m. Former **WRBQ-FM** Tampa morning jock **Alicia Kay** is handling afternoons, and former crosstown **KQMQ** morning show producer/overnight host **Chris Chang** is handling nights.

WTLQ Scranton, Pa., PD **Tommy Frank** has hired an entirely new airstaff to replace the jocks who exited last week. The new staff is made up of morning man/production director **Jeff Knight**, from **WAYV** Atlantic City, N.J., and morning co-host **Uncle Bob** from **XTRA-FM** (91X) San Diego; midday host **Bridget Morgan** from crosstown **WYOS**; afternoon jock **Jo-Jo Steele** from **WNVZ**; night host **Kidd Kelly**; and overnight jock **Bobby D.** from **WNNK-FM** Harrisburg. They replace former morning man **Pete McRae**, midday host **Candee Jaye**, afternoon jock **Tommy Gunn**, night jock **Davey Jones**, and overnigher **Ceri Lane**, who is now P/T. **Frank** also is handling MD duties for now, and says the station will remain top 40 even after the call letters change to **WSKS**.

Cleveland Wheeler, who joined **WQYK-FM** Tampa for mornings last

week (*Billboard*, Nov. 20), will remain affiliated with the radio consultancy he co-founded, **Air Support**. He will head the company's new Tampa office ... **Dan Binder** joins **WXPS** (X107) White Plains, N.Y., for nights from weekends at **WDRE** Long Island, N.Y.

Longtime public affairs talk show host **Mary Liz Cortese** has been upped to director of promotions and public affairs at **KDON** and sister **KBOQ** Monterey, Calif. ... **Jimmy Buff**, former co-host of "Radio Free New York" on **WNWK**, takes the production director/weekender position at **WDST** Poughkeepsie, N.Y.

Former **WWWM** Toledo, Ohio, PD **Mark Roberts** joins **WLTJ** Detroit for P/T ... **Eric Ochs** joins **WMJI** Cleveland for P/T. He arrives from **WQMX** Akron, Ohio ... **KKBT** (the Beat) Los Angeles hires **Dominique DiPrima** as community action consultant. Previously, she hosted a local video show on **KRON-TV**.

Michele Skettino has been upped from research analyst to research director at the **Interep Radio Store** ... **WQOK** Raleigh, N.C., P/T jock **Van Jay Washington** adds research associate duties at **Radio Computing Services**.

WKSE Buffalo, N.Y., is looking for weekend talent; send T&Rs to PD **Brian Burns** ... **WHP** Harrisburg has an immediate opening for a morning news anchor/reporter. Send T&Rs/writing samples to ND **Bill Richardson**.

Ken Michaels, who hosted a weekend Beatles show on **WDHA** Morristown, N.J., for the past 10 years, has left the station and is looking to move the show to another outlet. Reach him during the day at 212-581-3962.

Assistance in preparing this column was provided by Washington, D.C., bureau chief **Bill Holland**.

ACADEMY'S FATE LIES IN ARTEC'S RUINS

(Continued from page 3)

calls.

Provided Gold is allowed to retain control, "that's the deal on the table," says one executive, who thinks the studios are "between the rock and the hard place." They would stand to recover considerably less, he adds, if Artec is forced into bankruptcy. Academy operates as a separate entity, but was drawn into the debacle after suppliers agreed to extend Artec credit on the basis of Academy profits.

The independent supplier had been a steady money maker until this past year, when Artec's aggressive expansion and pricing tactics angered other distributors, who began ignoring Academy titles. "We haven't boycotted Academy, but we didn't urgently solicit the product," says one wholesaler. "I'd say we've sold half the amount of Academy product since this started."

Unit sales of features like "Gun Crazy" and "Fatal Charm" are down 50% compared to such 1992 titles as "Prayer Of The Rollerboys" and "Iron Maze."

Compounding the problem, Academy added significantly to its overhead by hiring field reps and a telemarketing staff whose task is to compensate for distributor lassitude, and it also began offering discounts to retailers, sources claim.

Thus, says one executive, "for the first time, Academy is not making a profit." Suppliers have to judge whether they will be better off with Gold remaining in charge, he adds.

Academy has some asset value if Gold is forced to sell, this executive

Studio Resolves 'Cliffhanger' Title Turns In Solid Performance

NEW YORK—Artec's collapse created unexpected demand for Columbia TriStar's "Cliffhanger," as Artec retail customers had to hustle to find other sources for the title, which reached stores the week of Nov. 15.

Normally, there would have been plenty of copies to go around at competitive prices, since wholesalers often order far more than they need to qualify for rebates of perhaps \$2 per cassette. The excess units are usually sold at paper-thin margins. Artec, in particular, was known for aggressive discounting in its quest for new accounts.

But, in an industry first for a rental title of this magnitude, no rebates were attached to "Cliffhanger." Columbia, trying to combat price erosion, succeeded in reining in orders—and still managed to deliver an estimated 425,000-450,000 cassettes, impressive for any A-title

release. The studio, taking the same approach with next month's "Sleepless In Seattle," is said to have turned down requests for another duplication run to handle demand. Executives were unavailable for comment.

Distributors contacted by Billboard seem happy with the results on "Cliffhanger." "We outperformed our market share," says Sight & Sound's J.D. Mandelker. "When you balance the lost rebate against lost business, it may not be as big a loss as we thought." He worries, though, about "the shock to the distribution system" if all titles were affected at once.

Ingram Entertainment president John Taylor agrees, but prefers the approach he says Paramount has taken on its fall A titles. Under Paramount's arrangement, distributors get rebates from a fund established for a national quota.

notes, but could do considerably better for itself and the studios by staying alive. "We really don't know what's going to happen," says an Academy staffer.

As of 4-6 weeks ago, says a source familiar with Artec's financials, WEA and Columbia led the creditor list at \$6 million-\$6.5 million each. FoxVideo was owed more

than \$3 million, but apparently had a prior agreement with Artec that would ensure payment ahead of the bank. Disney's \$1.5 million is said to be secured; the remaining studios have unsecured receivables of less than \$2 million each, sources say.

Overall, "it's the biggest bath the studios have taken," according to Ingram Entertainment president

John Taylor.

Wholesalers have spent the past several weeks picking up the pieces. Most of those contacted, including East Texas Distributing, Star Video, and WaxWorks/VideoWorks, say they've garnered new customers without expanding into Artec's Northeast territory.

Two distributors have moved into Artec's turf, however. Ingram Entertainment is opening a telemarketing center in Burlington, Vt., staffed with "a handful" of former Artec staffers; Sacramento, Calif.-based Video Products Distributors, which just launched a distribution center in Albany, N.Y., has taken on 12 former Artec employees to run a Burlington, Vt., sales office.

On the music side, Lou DeSignore, president of Northeast One Stop in Latham, N.Y., says he will hire Artec's specialist and open a Burlington office.

Major Video Concepts, meanwhile, is holding on to several Artec executives, including Ken Miller and Dan Beaton, says Peter Balner, president of Union, N.J.-based Palmer Video. Balner, who divides his purchases among several distributors, including Star, claims to have been Artec's biggest customer at \$3 million-\$4 million a year and will continue buying from Major.

One Artec staffer who's gone elsewhere is Norman Burrington, now Turner Home Entertainment's Northeast regional sales manager.

Assistance in preparing this story provided by Ed Christman.

Blockbuster Promo Goes Home For The Holidays

BY SETH GOLDSTEIN

NEW YORK—Blockbuster Entertainment is taking its third annual holiday sell-through campaign to the public, but this time without newspapers.

Confident it can get to potential customers on its own, the chain will mail millions of copies of a 12-page insert direct to homes. The 120-150 video selections are in place in Blockbuster stores, according to senior VP of retail operations VP Gerald Weber, as are more inserts. "It's probably the smoothest year yet," he adds, in a program previously vulnerable to overstocking.

One reason for that vulnerability has been what Blockbuster considers the ineffectiveness of the free-standing inserts bundled in weekend and Sunday newspapers reaching 30 million-40 million homes. Direct-response sources generally figure response rates

from such inserts at 2%—not nearly good enough for Weber. "We feel 80% of those inserts never get into the consumers' hands," he says. "Our net coverage will be significantly better."

Blockbuster is willing to trade the blanket coverage of newspapers in all key markets for a more precise approach. Weber says the inserts are headed to Blockbuster customers in "a substantial number of markets" via several "delivery vehicles"; he would not comment further.

"The approach is unusual," says an FSI specialist, who was un-

aware of other such efforts. While he doesn't know the details, one home video executive thinks "Blockbuster knows best" how to use his co-op contribution. As before, suppliers with titles in the insert are paying the cost.

Blockbuster does have customers to rival the newspaper route Weber wants to avoid. The chain claims a database of 40 million names, which grows at the rate of about 300,000 a week, president/COO Steve Berrard told a meeting of securities analysts in New York earlier this fall. Information includes addresses and an indication

of purchasing habits.

Weber, who says the insert is "getting ready to roll," describes it as having "magazine quality." The title list includes the 1951 "Christmas Carol," the third public-domain feature to carry the Blockbuster Classic label.

Like last year's "It's A Wonderful Life" and this fall's "Night Of The Living Dead," the cassette is priced at \$4.95. West Coast Video duplicated the tape in the six-hour, extended-play mode based on a "pristine print," says Weber. "The quality is exceptional."

PARAMOUNT DROPS PRICES TO PACIFY ANGRY RETAILERS

(Continued from page 4)

When Paramount announced the deal, Kanne says the company specifically didn't tell retailers about its plans to lower the wholesale cost of the titles. But retailers and distributors were given 100% return allowances on the title, and most have shipped back their excess inventories.

"There was a lot of material to absorb, and we wanted to give retailers a chance to gauge its overall effect," Kanne says.

Under the new pricing structure, each title will carry a retail price of \$14.95. Both "Charlotte's Web" and "Wayne's World" had been available at that price prior to the moratorium. "The Addams Family" and "Ghost" had been priced at \$19.95.

Kanne says the discount also will enable retailers to "aggressively" price the product to "drive custom-

ers in [the] store."

Nevertheless, retailers remain skeptical about this so-called "halo" effect.

"Paramount expects to sell 2.5 million of each title through McDonald's," says John Thrasher, VP of video retail at Tower Video. "I don't think there's going to be a whole lot of interest [in] them two months later."

Although Kanne says the move isn't damage control, Thrasher isn't totally convinced.

"To some extent it is, because they're offering an incentive for items they believe are going to be dead," he says. But the low price will help, Thrasher says, and Tower most likely will buy more units than originally planned.

Sacramento, Calif.-based Tower has not yet determined its pricing

on the "Paramount Four."

"This affords us the opportunity to sell [them] at \$5.99 or \$6.99, but we haven't figured out what we'll price them at," Thrasher says.

Bob Pollack, divisional merchandise manager of Target Stores, is more positive. "We still need to talk through our strategy," he says. "If we can't carry [a promotion] at a similar price, we won't. This will shed new light on the situation. It's a positive move... There can be a demand if it's offered at a competitive price."

Earlier this month, Best Film & Video announced it has repriced three "X-Men" cartoon cassettes at \$4.99 from Nov. 15 to Jan. 15 to compete against a PolyGram Video promotion with Pizza Hut (Billboard, Nov. 6).

Blockbuster To Sponsor Leeza's AC Radio Venture

BY CARRIE BORZILLO

LOS ANGELES—Blockbuster Video has signed a one-year agreement to sponsor Leeza Gibbons' newest syndicated radio show for Malibu, Calif.-based Entertainment Radio Networks.

The three-hour adult contemporary countdown show, titled "Blockbuster's Top 25 With Leeza Gibbons," will bow by the end of November.

"We've bet the farm on Leeza," says ERN VP/affiliate relations Andrew Peruzzi. "She's the ideal host for this because she is in the demo of AC radio, which is 25-54 [year-old] women. As far as I'm concerned, she's also one of the best jocks in America. We've established her as a music expert with 'The Leeza Gibbons Music Specials' and other shows she does with us."

The other shows include radio versions of the popular television show she co-hosts, "Entertainment Tonight With Leeza Gibbons" and "Entertainment This Week With Leeza Gibbons."

Gibbons says she's happy to be among the ranks of her "pals" Casey Kasem and Dick Clark, who also host AC countdown shows.

"I have respect for what they have done. There's definitely a place for [Blockbuster's Top 25 With Leeza Gibbons] because I'm right in the target for an AC show," says Gibbons. "I've really become enamored with the medium and find it very free in comparison to doing TV, and Blockbuster fits nicely because of the incredible name and identity they have in the entertainment business."

Peruzzi says that as title sponsor, Blockbuster has signed an advertising schedule. Discussions about cross-promotions are also in the works, according to Peruzzi.

Peruzzi says "Blockbuster's Top 25 With Leeza Gibbons" will differ from other AC countdown shows in that it has no-talk music sweeps and only three breaks, instead of four, per hour.

"We're only doing 25 songs to remain true to the format and play more gold and recurrents, which is what AC is all about," says Peruzzi. "It's also a fast-paced show. This has been the easiest sell I've ever had to deal with."

Other features of the show will include artist profiles and gossip from the "Entertainment Tonight" desk.

With the credibility of the Blockbuster name, Peruzzi hopes stations will get the message that the countdown show will be around for a while. Peruzzi says 27 stations—including WZMX Hartford, Conn., WBMX Boston, and KVRI Salt Lake City—are already on board without even hearing a demo. He expects to launch the show on 150 stations.

The top 25 AC songs are compiled by consultant Guy Zapoleon from affiliate playlists and Gallup. Peruzzi says the chart eventually will be compiled from listener requests.

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VIDEO DUPLICATORS EXPAND INTO NEW MARKETS

(Continued from page 1)

sette output, which, after almost two decades on the U.S. market, is estimated at about 500 million units shipped in 1993. Each has a new plant that attests to the degree to which VHS dominates their thinking and planning. Still, the realities of the theatrical videocassette marketplace—in which rentals should bring about \$2.4 billion in wholesale revenues this

year, and price-driven theatrical releases require big volume to be profitable—have prompted both duplicators to broaden their focus.

Duplication of rental cassettes has stagnated in recent years at about 50 million units annually, with demand now expected to decline gradually. Trade sources estimate 1994 rental output at 47 million units, while sell-

through output will rise from about 400 million units in 1993 to an estimated 455 million units next year.

Multimedia is also in Technicolor's plans (Billboard, Nov. 6) and is under scrutiny at Rank.

But despite the well-publicized multimedia and video-on-demand developments, half-inch cassettes are "a certainty for a long time to come," says Rank president David Cuyler.

Both duplicators are devoting most of their energies to finding new users of tape. Chief among them are corporate and institutional clients who want to pitch products and services to consumers by means other than print.

"Anybody that does a monthly catalog should consider doing a video," says Technicolor sales VP Jeff Pietrzyk. Technicolor has lagged in this quarter, he admits. "We ought to be the market leader, but we're not. [Competitors] have all done more than we have."

Technicolor, which he says has more than a 40% share of theatrical duplication, dubs only 15 million of the 60 million premium and promotional cassettes thought to be distributed in the U.S. this year. However, that's about to change, in what Pietrzyk considers the fastest-growing segment of the industry.

Technicolor had been dubbing 400,000 copies per month of Hot Pix, an in-store promotional tape for Blockbuster, which cancelled the program as of its November release.

For the first time, the duplicator is running ads in magazines like Advertising Age and Media Week, read by the consumer-product brand managers who make those decisions. "There's a lot of marketing to be targeted for video," Pietrzyk adds. "What you're going to see is Technicolor doing a lot of advertising. We're going after 10 specific industries in fiscal 1994."

Pietrzyk won't identify the candidates. Cassettes ordered through infomercials, and those accompanying new products such as personal computers, are among the types of premium product that Technicolor is investigating.

Technicolor recently entered the toy business via a cassette that, when played, cues an electronic circuit in

Toby Terrier, made by Tiger Electronics; the stuffed animal then moves its body parts in response to over-the-air signals. "Potentially, [Tiger] is a very nice customer," says Pietrzyk, who is counting on strong Christmas demand. He expects Technicolor's nontheatrical output to jump to 20 million by the end of fiscal 1994.

A big chunk of its premium business—5 million-6 million cassettes—employs Technicolor's Delta shell. It has fewer parts and costs less, but originally was limited to a dozen plays, perhaps curtailing applications. However, Pietrzyk notes, "We're in the fourth life of Delta," which he says will now survive 40-50 plays.

Rank also has high hopes for premiums, expected to jump to 20% of output in 1994, nearly double the present figure. The total could double again in 2-3 years, Cuyler says.

DIRECT DELIVERY

Both duplicators are speeding up their delivery capabilities for direct sales of premium product to retailers and consumers. Most studio output is sold through wholesalers.

Rank shipped about 5 million non-theatrical tapes directly to consumers this year, Cuyler notes, including a sales pitch from a mutual-fund newsletter publisher that went to more than 1 million households.

At the same time, Rank is expanding its electronic data interchange (EDI) capabilities, which allow its computers to swap up-to-the minute data on orders, sales, and returns with studio mainframes. Rank has pushed the EDI envelope to include various distributor branches, although Cuyler emphasizes that there is no intent to go the next step and wire in retailers. Program suppliers are comfortable with the current wholesaler network.

Technicolor, also strong in EDI, developed ties with mass merchants when it began helping Disney rack direct accounts in spring 1991. For the second consecutive year, Technicolor also is shipping direct a "Charlie Brown" cassette to Shell Oil service stations across the U.S. The order, Pietrzyk says, is in excess of 1 million units.

All this activity reinforces the mutual feeling that home video, as currently experienced in 77% of television households, isn't going to disappear in this century. Cuyler figures the format is good for another 5-7 years.

DOUBLE-SPEED DUPLICATION

Technicolor and Rank are putting money where their confidence is. In recent weeks, each has unwrapped investments of \$30 million-\$35 million, largely to enhance VHS output, although a portion of Technicolor's outlay at its new Camarillo, Calif., plant is being spent on optical media, including various CD formats.

Rank, which opened its expanded Northbrook, Ill., plant to customers and the trade press earlier this month, is agreeable to change, but gradually and on its terms. The plant's studio business has been converted to double-speed duplication in Northbrook, which can turn out 175,000 "2X" cassettes a day, accelerating the move away from the real-time output that has dominated theatrical releases.

However, that's about as fast as things will get, at least for now, because Rank suspects that quality will deteriorate at higher speeds. While Northbrook does crank out budget-priced tapes using high-speed, thermal magnetic duplication, TMD is not a candidate for regular sell-through and rental cassettes, even though Cuyler says once-suspect quality has improved significantly. Rank has room to add four high-speed TMD machines to the 16 already installed at Northbrook.

GROWTH POTENTIAL

Despite an economy still recovering from the last recession and a maturing home video market, Cuyler projects 9%-per-year growth through 1996 for Rank, with firmer controls on plant and raw material costs.

Pietrzyk adds that the fiscal year that ended Sept. 30 was "the biggest we ever had" at Technicolor. The studios and budget specialists such as Video Treasures prospered, as did direct-response customers like Time Life Video & TV, Reader's Digest, and Avon. All had "tremendous years," and Pietrzyk doesn't see an end in sight.

Monitor™

NOV. 8—NOV. 14, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 74 top 40/mainstream and 33 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	THIS WEEK	LAST WEEK	WEEKS ON
1	1	9	1	1	10
★★ NO. 1 ★★			★★ NO. 1 ★★		
ALL THAT SHE WANTS ACE OF BASE (ARISTA) 5 weeks at No. 1			JUST KICKIN' IT XSCAPE (SO SO DEF) 5 weeks at No. 1		
2	2	9	2	3	6
AGAIN JANET JACKSON (VIRGIN)			SHOOP SALT-N-PEPA (NEXT PLATEAU/PLG)		
3	3	9	3	5	6
I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)			GANGSTA LEAN DRS (CAPITOL)		
4	4	5	4	2	11
PLEASE FORGIVE ME BRYAN ADAMS (A&M)			HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)		
5	5	12	5	4	8
WHAT IS LOVE HADDAWAY (ARISTA)			ALL THAT SHE WANTS ACE OF BASE (ARISTA)		
6	6	11	6	7	7
NO RAIN BLIND MELON (CAPITOL)			CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)		
7	8	5	7	6	17
HERO MARIAH CAREY (COLUMBIA)			AGAIN JANET JACKSON (VIRGIN)		
8	7	16	8	8	11
DREAMLOVER MARIAH CAREY (COLUMBIA)			BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)		
9	11	14	9	11	5
ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)			KEEP YA HEAD UP 2PAC (INTERSCOPE)		
10	10	14	10	9	12
TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)			ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)		
11	15	4	11	12	4
BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)			WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)		
12	9	17	12	13	4
THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)			UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)		
13	12	8	13	10	16
WILD WORLD MR. BIG (ATLANTIC)			DREAMLOVER MARIAH CAREY (COLUMBIA)		
14	14	16	14	14	5
SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)			HERO MARIAH CAREY (COLUMBIA)		
15	22	3	15	15	7
SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)			NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)		
16	13	9	16	19	4
EVERYBODY HURTS R.E.M. (WARNER BROS.)			SLOW & EASY ZAPP & ROGER (REPRISE)		
17	30	3	17	18	8
I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)			COME BABY COME K7 (TOMMY BOY)		
18	16	12	18	24	4
BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)			TIME AND CHANCE COLOR ME BADD (GIANT)		
19	35	2	19	23	6
SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)			NEVER KEEPING SECRETS BABYFACE (EPIC)		
20	24	4	20	22	3
HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)			MR. VAIN CULTURE BEAT (550 MUSIC)		
21	17	15	21	17	18
CRYIN' AEROSMITH (GEFFEN)			I GET AROUND 2PAC (INTERSCOPE)		
22	19	23	22	21	20
RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)			RIGHT HERE/HUMAN NATURE SWV (RCA)		
23	23	4	23	36	3
CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)			SEX ME (PARTS I & II) R. KELLY (JIVE)		
24	20	6	24	20	19
ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)			IF JANET JACKSON (VIRGIN)		
25	36	3	25	16	26
MR. VAIN CULTURE BEAT (550 MUSIC)			BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)		
26	29	3	26	35	3
ALL ABOUT SOUL BILLY JOEL (COLUMBIA)			I'LL BE LOVING YOU COLLAGE (VIPER 7/METROPOLITAN)		
27	32	4	27	26	21
JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)			VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)		
28	18	18	28	27	4
IF JANET JACKSON (VIRGIN)			YOLANDA REALITY (STRICTLY RHYTHM)		
29	38	2	29	31	26
BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)			WHOOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)		
30	34	2	30	25	20
LINGER THE CRANBERRIES (ISLAND/PLG)			ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)		
31	33	2	31	NEW	▶
BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)			SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)		
32	21	16	32	28	16
RIGHT HERE/HUMAN NATURE SWV (RCA)			COME INSIDE INTRO (ATLANTIC)		
33	27	26	33	29	11
CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)			WHAT IS LOVE HADDAWAY (ARISTA)		
34	25	13	34	NEW	▶
HEY JEALOUSY GIN BLOSSOMS (A&M)			I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)		
35	26	22	35	33	7
BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)			WHATTA MAN SALT-N-PEPA/EN VOUE (NEXT PLATEAU)		
36	31	6	36	37	25
HUMAN WHEELS JOHN MELLENCAMP (MERCURY)			LATELY JOJECI (UPTOWN/MCA)		
37	28	20	37	32	11
OOH CHILD DINO (EASTWEST)			DOWNTOWN SWV (RCA)		
38	NEW	▶	38	30	14
DREAMS GABRIELLE (GODISCS/LONDON/PLG)			SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)		
39	37	23	39	40	2
IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)			SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)		
40	NEW	▶	40	38	2
ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)			DREAMS GABRIELLE (GODISCS/LONDON/PLG)		

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.

GROUPS RACE TO PAVE INFO SUPERHIGHWAY

(Continued from page 4)

that a merger would hurt cable programming distribution competition for consumers and the national market for cable premium movies.

The decision is not final until after public comment. Under the agreement, TCI and Liberty must have a hands-off relationship with QVC, unless QVC abandons its ongoing attempt to acquire Paramount.

A day after the FTC's QVC decision, Mary Lou Steptoe, FTC Bureau Of Competition acting director, told a congressional panel that the commission is committed to "vigorously challenging" any merger that threatens to limit consumers' options, including mergers "between companies at different levels in the distribution chain in the communications industry."

And, in an update adding legal muscle to the possible hostile takeover of Paramount, QVC—in a civil trial that began Nov. 16 in a Wil-

mington, Del., courtroom,—is going after rival Viacom, seeking an injunction that will block that possible merger. By press time, that District Court had not decided whether to grant an injunction.

Paramount's board of directors has urged its shareholders to reject the new QVC bid (now bankrolled by a Bell-South investment that replaces TCI and Liberty money) of \$90 per share and stock, higher than the earlier Viacom bid.

Viacom filed its own suit Sept. 23, charging QVC and Liberty with conspiracy "to monopolize the U.S. cable industry" (Billboard, Oct. 2).

Other unprecedented communications webs between companies interested in the "superhighway" have sprung up this fall, in a flurry of activity:

- Bell Atlantic Corp. bid to merge with TCI to provide competition for Time Warner Inc.'s proposed digital interactive services.

- CUC International made a deal with Time Warner to share its home shopping ventures (the channels will be able to use Time Warner's entertainment properties, including the vast catalog of the Warner music Group). CUC also has forged a separate alliance with Viacom and AT&T.

- Blockbuster Entertainment, seeking to open another supply line, entered a long-term strategic partnership with Viacom. Should Viacom win the quest for Paramount, Blockbuster's \$600 million investment in the company would give it access to the studio's theatrical and TV library.

- Warner Bros. announced it was throwing its hat in the fifth-network ring, then decided to roll out its programming and cable elements more cautiously following surprising TV station sign-ups by earlier fifth-network entrant Paramount.

Intellectual Property Issues Surrounding GATT Yet To Be Resolved

BY BILL HOLLAND

WASHINGTON, D.C.—Pressing international trade deadlines, and their impact on intellectual property rights, will cut short the time the Clinton administration can savor its victory in winning Congressional approval of the NAFTA trade treaty with Mexico.

With Congress' Dec. 15 deadline to conclude U.S. negotiations for the global GATT treaty, the administration must turn its attention from trade problems in this hemisphere to the international arena.

The removal of important international trade barriers and antiquated protections pose grave implications for the role of the U.S. as a leader in world trade in the 21st century.

For several weeks, European Community members of GATT have complained that the U.S. was too busy with NAFTA to focus on GATT issues.

However, David Kurakane, a spokesman for the U.S. Trade Representative's office, denies that the U.S. put GATT on hold during the NAFTA debate. "That's not the case," he says. "We have a day-to-

day negotiating team in Geneva. We are not distracted, and we have an aggressive policy. We can talk and chew gum at the same time."

The final Uruguay round of the GATT negotiations has been delayed by seemingly intransigent wrangles over agricultural issues, according to those familiar with the negotiations. If those issues are resolved, members could "show their hand" on important trade-related intellectual property issues, says Neil Turkewitz, VP international of the Recording Industry Assn. Of America.

"Of course, one of the administration's main objectives is to reopen the TRIPS agreement to secure national treatment [for intellectual property]," says Turkewitz. "If the other issues are resolved, then this can move forward."

Turkewitz and other close observers feel that final positions on TRIPS issues may not be put on the table "until maybe a week before the [GATT] deadline."

Also of concern is the separate but related forging of updated intellectual property rules governing the conduct of members of the Berne

International Copyright Convention in handling copyright market access, protection, and performance rights, especially as they relate to digital technology.

Private-sector invitees in attendance at the World Intellectual Property Organization in Geneva earlier this month, which was called to discuss Berne protocol proposals, characterized the talks as desultory and rife with conflicting views.

"You can either look at the (WIPO) discussions as profoundly depressing right now, if you're talking about a quick solution," says Turkewitz, "or [as] not so depressing if you're talking about the evolution of viewpoints, such as the belief that at least performers and rights owners should be paid for their work. That has changed."

RECORD EXECS UPBEAT AFTER MEETING CHINESE OFFICIALS

(Continued from page 1)

bels plan to join the IFPI, and an informal agreement has been reached to stop the construction of any new CD plants in China.

The Nov. 1-3 meetings, held in the capital's Palace Hotel, brought officials of the Chinese Culture Ministry and the Ministry of Radio, Film, and Television together with the western executives. Among the latter were Recording Industry Assn. of America president Jay Berman, Bertelsmann Music Group chairman/CEO Michael Dornemann, BMG International president/CEO Rudi Gassner, Sony Music Entertainment European Community Affairs president Bob Summer, MCA Music Entertainment Group chairman Al Teller, and Chrysalis Group chairman Chris Wright. In addition, IFPI board chairman David Fine and director general Nic Garnett were part of the contingent.

"Standing alone [the meetings] are not a landmark event, but it's a stage in sensitizing officials to take action," says Neil Turkewitz, RIAA VP international, who attended the meetings.

The multinational record companies have battled China's bureaucracy over market entry for years, only to come away with a few licensing and import deals; more recently, the focus has been on the volume of pirate merchandise emanating from the mainland. But this month's Beijing conclave was an acknowledgment of the single most important rule of doing business in China: To be taken seriously, the bosses must meet face-to-face.

China's music industry is state-owned and run. It is disorganized and extremely inefficient from years of neglect by the communist government. But by the end of this year, it will be worth about half a billion dollars in legitimate sales, with growth forecast between 30%-60% per year.

There are now more than 200 million Chinese with the purchasing

power equal to many in European countries. Indulgent parents in this one-child society are buying enough records to make the international record companies jittery with anticipation.

Ironically, about three-quarters of the albums sold in China are by foreign artists, primarily from Taiwan and Hong Kong. But the laws governing licensing and distribution are jealously and strictly controlled by Beijing. This is why the foreign contingent camped out in the Palace Hotel, looking for a better deal.

The Palace is itself a symbol of China's economic miracle. It has grown to take over an entire city block and now rules the avenue leading to Tiananmen Square and adjacent government offices, giving visitors a sense that size is China's real currency. Though a billion-plus consumers have become a sort of Holy Grail for almost every consumer goods manufacturer in the world, the Chinese market remains more a deceptive maze than anything else. Record companies have often found themselves lost in the labyrinth.

"Everyone wants to be the first in, but no one wants to take on China's [monolithic] system by themselves," says the IFPI's Asia/Pacific director, J.C. Giouw, who arranged the Beijing meetings. Getting in means setting up an official office and being recognized with the right to sell your products directly.

Until Warner Music International applied for—and was verbally refused—a license, there was no law that said foreigners were excluded. While there is still the hassle of getting rules down on paper, at least now there is room for negotiation.

Solutions to problems in China take longer than anyone cares to admit. The multinational labels understand this, according to knowledgeable sources, but it won't stop them from

using any means possible to speed up discussions—spurred by Chinese music executives who whine that the government is too preoccupied elsewhere to worry about their small industry.

Things may be changing. Two mainland record companies are about to join the IFPI (the first, China Records, came on board last year), and there is an informal agreement between the Chinese government and IFPI to prohibit the construction of new CD plants. Though this is not on paper, it is an acknowledgment that the 26 existing plants and their 70 million-unit capacity may actually be more than enough for the country's needs—about three million CDs annually.

Still, some feel that this step is only the beginning of what needs to be done. "The fact that the Chinese may not permit future construction is not exactly a breakthrough," says Turkewitz. "There was that understanding reached, and I think it's helpful in a symbolic sense to recognize there's a problem that needs to be addressed, but that understanding alone is inconsequential."

Whether due to yet another round of "economic openness" decrees at the most recent communist party meetings or the constant implied threat of trade sanctions that every western industry seems to have at its disposal, reports from foreign executives at the Beijing meetings were more upbeat than usual.

"I think it's the first time I have seen such a genuine reaction [by government officials] to try to understand our position as an industry that can co-exist with locals in China," says Norman Cheng, president of PolyGram Far East. Paul Ewing, Warner Music International's VP for Southeast Asia, also was impressed by the first real attempts at "building relationships with the senior people that can actually have an effect."

The multinationals have not entirely been shut out of the mainland; sales have been growing quite nicely. But part-time status leaves them exposed to the unpredictable whims of an industry that doesn't even know what its own rules are. They are also unable to develop local talent, which will inevitably become the country's biggest revenue generator.

GAINING LEGITIMATE ACCESS

With enough maneuvering, enough bribes, there are always ways into China. But the IFPI knows that legitimacy is the only way to gain credibility. "We want them to tell us the way to come in," says IFPI's Garnett.

China's foreign-repertoire quota

system—another unwritten rule—has severely limited market access and is one of the main reasons domestic piracy has reached about 80% of all sales. Pirated product, like other easy money-makers, is spilling into the region, especially into Hong Kong, home to the majors' Asian headquarters.

"It's scaring everyone here, not just because of lost revenues, but because it shows China has no conception of how a music industry works. Without some understanding, there is little hope for foreigners over there," says a Chinese music executive in Hong Kong who asked to remain anonymous, continuing the Asian trait of never criticizing China in public.

The IFPI has convinced local government to stage raids on pirates—so far only the south has been targeted but the raids will soon be extended to other areas. The problem will take time to solve because China's real entrepreneurs are virtually autonomous from Beijing's edicts.

For now, the federation's Giouw and Garnett spend their nights working on plans to relax the quota system and gain entry for foreign companies. The emphasis is so great that Giouw will relocate from Singapore to Hong Kong, to be closer to the fight.

Convincing government officials that foreign input will add some much-needed structure to their music business, as well as create profits, is no longer just the domain of foreign businesses. Singer/songwriter Cui Jian, the lone voice of originality in Chinese music, says, "Somewhere, we've lost our creative talent. All we do is import pop music and copy others."

"I don't want to say we need western influence. But we need something to regain the freshness we've lost. I hope Chinese music can be controlled by local people, but that's a long way away. Our [music] system could use a little help."

STONES' SYNCHRONIZATION BATTLE GOES TO COURT

(Continued from page 10)

Robert C. Osterberg, Westminster's attorney, called the language of the contract clear. He said his client purchased rights to the Rolling Stones songs for \$280,000 in 1966, and fully believed that Westminster had synchronization rights for video, television, and commercials.

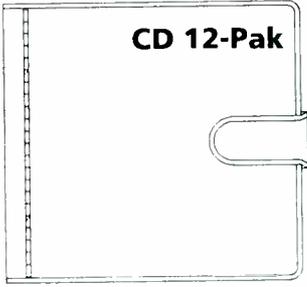
In addition to Howard and Frank Richmond, Osterberg said he would call Alan Shulman, the attorney who then represented Richmond and actually wrote the contract under the direction of Klein and David Platz, and Stanley Rothenberg, an expert on copyright law. Shulman is currently a

counsel to the Harry Fox Agency, the mechanical collection group. Platz, who is ill, will testify via deposition.

Although Abkco's 1991 complaint only mentions "You Can't Always Get What You Want," "Satisfaction," and "Gimme Shelter," all Rolling Stones songs written before 1971 are included.

Klein, who began direct testimony the afternoon of Nov. 15, was cross-examined by Osterberg beginning Nov. 17.

The jury trial, before Judge Leonard B. Sand, is expected to run two to three weeks.



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MAJOR LABELS ARE AT BECK'S CALL

(Continued from page 1)

Sources close to Beck say a deal with Geffen is imminent, but his attorney, Bill Berrol, says it's not done. "There's a difference between serious discussions and a concluded legal document."

While the offers for Beck are rumored to be in the \$1 million range, Berrol, who put together the Afghan Whigs' deal with Elektra, says "the focus is not the on the financial aspect, but long-term artist development and personal freedom."

While Bongload co-owners Rob Schnapf and Tom Rothrock sit in meetings with Berrol and various label representatives, 22-year-old Beck Hansen has been concentrating on the music rather than on the bidding war.

"He isn't really reacting to it," says Beck acquaintance Bennett Rogers, a clerk at Aron's Records and member of local band Charles Brown Superstar. "He's a folk singer. He's doing his own thing. That's what he always does."

What Beck does is write and record—a lot. Although the "Loser" 12-inch and "MTV Makes Me Want To Smoke Crack," one side of a split 7-inch single released in May on Flipside, are his only releases to date, three Beck albums are slated to be released in the next year on three different independent labels.

Under his unique agreement with Bongload—which will act as a production company for Beck when his major-label deal is signed—the artist is free to record for other indies.

In early November, Beck spent a few days in Olympia, Wash., recording material with Calvin Johnson of Beat Happening that will be released on Johnson's K records. Flipside plans to put out an album of pre-"Loser" Beck recordings, while Bongload has an album that was to be released on the heels of the single, but has been shelved while Rothrock and Schnapf deal with the major-label feeding frenzy.

EARLY STIR

More than two years ago, Rothrock and Schnapf were at a show at an L.A. coffeehouse called Jabberjaw when Beck jumped on stage between acts with an acoustic guitar. The duo liked what they saw and invited him to their homes to record material.

It was at a January 1991 session in Karl Stephenson's living room studio that Beck recorded "Loser" and its B side, "Steal My Body Home."

However, "Loser" was not released until last July. By that time, Beck's live shows and demo tapes had already created a stir among local A&R types, and he had secured a deal with BMG Music Publishing. "We put out the 12-inch with a song from the forthcoming LP, and then all the fervor started," Rothrock says. "And we never got to put out the LP."

According to Rothrock, "Loser" was designed to appeal to college radio and the clubs, and that is where much of the buzz originated.

Bongload sent a limited mailing to college stations on the West Coast, including KXLU and KCRW in Los Angeles. Both stations added the record.

Chris Douridas, music director and host of "Morning Becomes Eclectic" on public radio station KCRW, also works as a consultant for Geffen. He recalls the first time

he heard the record. "[A&R executive] Tony Berg played it for me at Geffen, and I flipped," he says.

Upon returning to the station, Douridas discovered a copy of "Loser" in that day's mail and immediately added the title.

"I remember saying to Tony, 'When KCRW starts playing this record, all hell is going to break loose,'" Douridas says.

His prediction wasn't too far off the mark. "Immediately I started getting calls from people wanting to know who this guy was," Douridas says.

Douridas was so enthused by the record and listener response, he tracked Beck down for a live-in-the-studio session, which also served to promote the singer's gig that July night at a downtown L.A. coffeehouse.

Douridas says of the radio appearance, "He went through a variety of songs, from the Woody Guthrie urban folk stuff to the quasi-rap, hip-hop stuff to the demented cabaret like 'MTV Makes Me Want to Smoke Crack.'"

With airplay on KCRW and KXLU, the "Loser" 12-inch started to move at local independent retailers such as Aron's in Hollywood and the Rhino Records stores in Westwood and Santa Monica.

Says Rhino independent buyer Brady Rifkin, "It was slow at first. Then the airplay on KCRW started,

and now it's selling like crazy. I can't think of any self-produced indie record that has sold like this."

Stephanie Payne, domestic buyer at Aron's, reports, "We've sold 100, if not more—at least 10 or so a week."

After the first pressing of 1,000 was exhausted, Bongload issued 5,000 additional units; that pressing, too, has almost run dry. However, the label has no plans for additional pressings. Notes Berrol, "There's nothing like a demand that goes unsatisfied."

SEQUEL TO 'CREEP'

In September, KNND MD Collins, a former L.A. resident, was speaking on the phone to a friend about music. "He told me I have to check out this song," he says. "He said it was the ultimate sequel to Radiohead's 'Creep.'"

Yet Collins was not able to find "Loser" in Seattle. "Finally, I called up my friend and told him to go to Aron's and buy it and send it to me."

Collins took the record to PD Rick Lambert, who at first was a bit hesitant—not only was the artist an unknown signed to an independent called Bongload, but it was only available on vinyl.

"Neither of us have turntables in our offices, so I had to go to the production room to listen to it," Lambert says.

Taken with Collins' enthusiasm and the record's unique sound, Lambert agreed to test the record at nights. "It wasn't like an automatic add, but it sounded so different, and we were looking for stuff like that at nights," he says.

HARD TO FIND

The fact that the record wasn't available in stores in the Seattle area was also a consideration. "When we decided to plug it in full rotation we knew it wasn't available, but we thought that was cool," Collins says. "It's something you can only hear on this station, and kids will stay home with their tape decks trying to tape it off the air."

"A song like this makes my job worthwhile," he adds. "His songwriting doesn't reflect his age. It seems like he has been around a lot longer than 22 years. He reminds me of Tom Waits, and his warped and twisted juxtaposition of words is reminiscent of [William] Burroughs' 'Naked Lunch.' And he looks 15, that's what kills me."

After KNND added the track Sept. 28, it became the station's most-requested song. In mid-November it was voted the top song by 2-to-1 over the No. 2 request, Pearl Jam's "Daughter," on the station's nightly "People's Choice Countdown."

Aside from listeners, KNND has also been flooded with phone calls

from other stations, both college and commercial, asking where they can get the record.

Creighton Burke, MCA Concerts Northwest director of marketing and promotions, also called the station. He wants to promote a Beck gig in Seattle, but so far hasn't been able to locate the singer. "Everyone in this office loves the song," he says.

Commercial modern rock pioneer KROQ Los Angeles also has added "Loser" and is promoting the track in its "New Music Revolution" spots, juxtaposed with a cut by R.E.M. with Natalie Merchant.

"We know very little about him," says KROQ MD Gene Sandbloom. "There's a huge buzz on the record, and it has got one of the biggest, brightest hooks I've heard in a long time. We wanted to be a part of it while it was still on the indie level."

Meanwhile, Beck is said to be in the studio working on more new material, and is unwilling to take any breaks for interviews. Bongload may release the full album in the coming weeks, "before a major can get around to it, and to keep the momentum going," Rothrock says. And Beck remains unfazed by the frenzy. Says Schnapf, "He's great, he's smart. He knows bullshit when he sees it."

Assistance in preparing this story was provided by Chris Morris.

SONY STANDING BY MICHAEL JACKSON

(Continued from page 8)

tion of the releases and efforts behind the 'Dangerous' album. Basically, we're continuing the [marketing] plan just as it was expected to unfold from the beginning."

Beck anticipates initial shipments of "well over 100,000 units" of the video package, which contains Jackson's music videos from the past two years, plus clips from the ill-fated tour and behind-the-scenes footage.

In addition, Sony will begin working the eighth single and video from "Dangerous," for the track "Gone Too Soon," tying into national AIDS awareness activities scheduled for the first week of December. The song is a tribute to Ryan White, the Indianapolis boy who died of AIDS.

Beck says no further singles are planned from "Dangerous." He adds that a greatest-hits package had been tentatively slated for release next year, but that discussions of that project are on hold pending the outcome of the artist's current crisis.

Asked whether Epic reserves the authority to compile a hits compilation without consulting Jackson, Beck says, "Everything we've done with Michael has been an interaction, as far as discussions of how we approach singles, albums, home videos, etc. That's the relationship."

Jackson recently admitted to being addicted to painkillers, which he says he took to relieve the stress induced by accusations that he sexually abused a 13-year-old Los Angeles boy. At press time, the megastar's whereabouts were not known.

Early rumors suggested the star was with his friend Elizabeth Taylor in either France or Switzerland, but prevailing reports later placed Jackson at an exclusive drug-treatment clinic in London.

The artist's attorney, Bertram Fields, says Jackson is at an undisclosed medical facility to overcome his "addiction to painkillers," which Fields says is the sole reason for the cancellation of the tour.

It is not clear at press time exactly how many tour dates were called off. Fields puts the number at "seven to 10," but a representative at Jackson's publicity firm, the Lee Solters Co., says only two dates were canceled: Nov. 14 and Nov. 16 in Puerto Rico.

Jackson's announcement that he was canceling the "Dangerous" tour came two days prior to the first of those scheduled Puerto Rican dates. Larry Stein, promoter for the concerts, says he was not notified of

the cancellation until one day after it was reported on CNN's "Show Biz Today" program.

Stein says Jackson had sold out two dates at the 25,000-capacity Loubriel Stadium, with ticket prices ranging from \$40-\$125. He adds that his losses from the cancellations are in the millions of dollars, but he declines to specify an amount.

"I'm giving the Jackson camp the benefit of the doubt, and hope they do the right thing," says Stein. "This was a major show for me. I hope they will completely compensate me for the losses I incurred."

It is believed the star also scrapped dates in India, Thailand, Indonesia, Malaysia, South Africa,

FORMER YES, ASIA MANAGER LAUNCHES NEW FRAGILE LABEL

(Continued from page 8)

Bruford, Wakeman, Howe. The CD, coupled with a two-and-a-half-hour video of the act's 1989 San Francisco concert, will retail at about 23-24 pounds in keeping with the label's low-price "value for money" policy.

This will be followed by a 22-track studio album of Wakeman's greatest hits and a rerecording by Blue Oyster Cult of its greatest hits. The latter will include a new version of the band's classic song "(Don't Fear) The Reaper," which also will be the lead cut of the soundtrack to Stephen King's new movie, "The Stand."

Lane, who has agreed to a manufacturing and distribution deal with Caroline Records for the U.S. market, says that Blue Oyster Cult provides a good example of the Fragile philosophy. "I want to concentrate on rerecording the greatest hits of cult artists or put together interesting packages, which are good value for

money," he explains. "I'm not just taking old versions, repackaging the things, and putting them into pretty new covers in order to dupe the public. Blue Oyster Cult have never released a greatest hits album because of contractual wrangles. They're still a touring band doing fairly well, especially in the U.S., so I approached their manager Steven Schenk to rerecord their greatest hits. They were delighted to do it."

"What I'm doing is creating a new catalog," he says. "If you've got a new version of an artist's greatest hits, a retailer can order it with safety, knowing that it's not going to go out of fashion in two weeks time."

Lane, who also will release two Wakeman-produced CDs by Serbian-exile classical pianist Marina Milic in 1994, says the idea behind Fragile is to deal with classic pieces of music and classic artists, making the defini-

tion of classic as broad as possible. That means trying all sorts of different things.

"I'm experimenting with the Stylistics at the moment," he says. "They're out of their record deal and have got all their catalogs back. They've had some real big records, but don't sell that many records at the moment. I've had a couple of rave dance producers experimenting with things like 'I'm Stone In Love With You' to see if they can take a great basic soul melody and turn it into a 1994-type of record."

Lane stresses that he only wants artists to make one-record commitments to Fragile. "That way, I'll never have a George Michael case on my hands."

Fragile will be distributed by Pinacle in the U.K. and Video Arts in Japan. Negotiations are under way for other territories.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

HOLDING PATTERN: "I'd Do Anything For Love (But I Won't Do That)" by **Meat Loaf** (MCA) holds at No. 1 for a fourth week. It's beginning to decline, however, in sales and monitored airplay points. "Again" by **Janet Jackson** (Virgin) and "All That She Wants" by **Ace Of Base** (Arista) are too close together in overall points to safely predict which one might unseat "Anything" for the top slot either next week or the week after. "Hero" by **Mariah Carey** (Columbia) is the biggest overall point-gainer on the Hot 100 and flips positions at No. 7 with "Please Forgive Me" by **Bryan Adams** (A&M), which gains points to earn a bullet but slips backward to No. 8.

SINGLES UPDATE: "What's My Name?" by **Snoop Doggy Dogg** (Death Row/Interscope) leads a handful of titles on the Hot 100 airplay chart that are either not yet available or never will be commercial singles. "What's My Name" hits stores next week, and is likely to be the week's highest Hot 100 debut because it already is No. 20 in monitored airplay. It's No. 1 in airplay at Power 106 Los Angeles, No. 5 at KUBE Seattle, and No. 8 at WHYT Detroit. "Understanding" by **Xscape** (So So Def/Columbia) climbs 31-26 on the airplay chart, but a release date for the single has yet to be announced. "Something In Common" by **Bobby Brown and Whitney Houston** (MCA) leaps 49-32, with no plans yet for a commercial single. Similarly, **Pearl Jam's** "Daughter" (Epic), which jumps 62-50 on the airplay chart, has no single release planned. "Daughter" is top 10 in airplay at several of the monitored top 40/modern rock stations, including KROQ Los Angeles, 99X Atlanta, and The End (WENZ) Cleveland. And "Seven Whole Days" by **Toni Braxton** (LaFace/Arista) enters the airplay chart at No. 72, with no plan yet for a single release.

TEN PLACES: "Never Keeping Secrets" by **Babyface** (Epic) is the biggest point-gainer among titles outside the top 20, and wins the Power Pick/Sales at No. 32. "Secrets" is No. 3 in airplay at Q102 Philadelphia, No. 5 at Hot 101.5 (WHJX) Jacksonville, Fla., and No. 9 at WJMH Greensboro, N.C. "Linger" by the **Cranberries** (Island/PLG) is the second-biggest gainer, at No. 30. "I Can See Clearly Now" by **Jimmy Cliff** (Chaos) is the third-biggest gainer, and wins the Power Pick/Airplay at No. 42. "Clearly" is top five in airplay at Q106 San Diego and KRQ Tucson, Ariz.

ADAMS' FAMILY: Bryan Adams, **Rod Stewart**, and **Sting** lead the 10 new entries with "All For Love" (A&M), the first single from the soundtrack to "The Three Musketeers." It debuts on the Hot 100 Airplay chart at No. 30. Other new entries include "Getto Jam" by Los Angeles rapper **Domino** (Outburst/RAL/Chaos), which bows at No. 68. "Getto" is No. 5 in airplay at WPGC Washington, D.C. Male singer **Collage**, from Philadelphia, debuts at No. 82 with "I'll Be Loving You" (Viper/Metropolitan). It's breaking out of the Bay Area, with top five airplay at Wild 107 (KSOL) San Francisco and Hot 97.7 San Jose, Calif. "Give It Up" by the **Goodmen** (ffrr), a top 10 U.K. hit, enters at No. 91. It recently hit No. 1 on Billboard's Dance Club Play chart. "Give It Up" is No. 10 in airplay at B96 Chicago and No. 12 at Power 96 Miami.

MOSAIC LABEL BRINGS BACK HEAVY VINYL LPs

(Continued from page 8)

why [the originals] are still sought after. They were about 160 grams. The thinner, flexible LPs that came after were about 120 grams. So when we heard about this new, heavier-weight disc from the plant we use, Record Technology in Camarillo, Calif., we investigated and did a comparison between the two and discovered a huge difference, a distinct improvement in the sound. It captures the sound of those originals like nothing else since."

Cuscuna says the percentage of customers asking for vinyl has been "crawling up to about 23%," and that buyers cross age barriers.

According to Lourie, the new discs cost twice as much to manufacture as lighter-weight vinyl. The Q-Discs will have a suggested list price of \$13, a jump from the label's going rate of \$10 for LPs, and are already in use on the latest offerings: the Blue Note recordings of Don Cherry, Blue Note's 1964-1966 Jackie McLean sessions, and Charles Mingus' 1959 CBS sessions (not available on CD under the lease terms).

Q-LPs are also offered on the CBS Buck Clayton jam sessions, Serge Chaloff sessions, Decca studio recordings of Louis Armstrong & the All Stars, Capitol small-group recordings of Benny Goodman, and Roulette studio recordings of Count Basie.

Cuscuna says that previously introduced sets, most of them available on CD and LP, will not have a Q-LP press run. "This will apply only to new and future releases," he says.



Charlie Lourie, left, and Michael Cuscuna are co-owners of Mosaic Records.

As far as using analog masters instead of digital masters for vinyl releases, Cuscuna admits that "to be truthful, when I 'A-B' the analog and digital in the studio, I can't hear much of a difference. But then, I don't have a \$10,000 home stereo system either. There's apparently more detail than on a 16-bit CD. You know, the industry settled for 16-bit when the CD rush hit. The next wave will be 20-bit."

Mosaic has been nominated for four Grammys, and won a best historical album Grammy for its "Complete Capitol Nat Cole Trio Sessions." The label has had nearly 50 limited-pressing offerings over the last decade; 17 are already out of print and have become collectors' items.

The 30 still-available sets, meticulously annotated, include those by Cherry, McLean, Mingus, Clayton, Chaloff, Armstrong, Goodman, Basie, and Charlie Parker (the complete legendary live club recordings by

Dean Benedetti), as well as Blue Note classics by Art Blakey, Grant Green, and Tina Brooks, and the Candid recordings of Charles Mingus, Cecil Taylor, and Buell Neidlinger.

Most of Mosaic's sets are limited to 10,000 copies worldwide (usually totaling 2,500 to 7,500 copies) under the dictates of licensing agreements.

Usually, sets contain 4-6 CDs or 6-8 LPs, but that number can swell—the complete Capitol recordings of the Nat Cole Trio include 18 CDs or 27 LPs.

Prices vary from \$30 for a two-CD set (\$39 in the new Q-LP format) to \$270 for multi-disc CD and LP sets. Most releases sell for \$50-\$60.

Once a Mosaic set sells out, it is not reprinted. Barring future license agreements for the material by other companies—always a chancey prospect with jazz recordings—the sets can become necessary purchases for dedicated fans.

Mosaic so far has drawn the meritorious material for its sets from original source material on Blue Note, Roulette, Capitol, Candid, Commodore, Columbia, Decca, Master Jazz, Pacific Jazz, Atlantic, Verve, Black Lion, Vogue, and RCA, through leases with current owner labels.

Several releases are planned for 1994, including a set by tenorman Illinois Jacquet, a "Complete Recordings" set of piano giant Lennie Tristano, and the complete Alladin recordings of the influential late-'40s singer/pianist Charles Brown.

CHAMELEON IS EXTINCT FOLLOWING ELEKTRA MOVE

(Continued from page 8)

scribed Pritzker's involvement with Sonia Dada as "a rock'n'roll fantasy camp," and added that Pritzker was angry that the group's sole success came in Australia, where the album is not distributed through WEA.

Sources say Elektra's displeasure with its huge losses on Chameleon, and Pritzker's disillusionment over Sonia Dada's failure, led to a blow-up that resulted in the label's folding.

Elektra acknowledged the shutdown with a brief statement, issued through a label spokesperson: "The

Chameleon Music Group has been dissolved... Elektra will shortly determine its future involvement with the artists currently under contract to the Chameleon Music Group."

One knowledgeable source says that Elektra has the right of first refusal on Chameleon's acts. At least one of them, hard rock act Kyuss, has an album completed; the record had been scheduled for release in January.

Chameleon Label Group president Bill Berger, who reportedly will re-

main on board with a skeleton staff until at least the end of November, declined to comment on the end of the company.

The pulling of the plug on Chameleon came as a startling blow to Dali, which just released an album by Detroit alternative act Majesty Crush, and had a compilation of material from the English label Dorado Records and an album by the group Beatnik Film Stars on tap. Waagner, who came to Dali from Chameleon's Chicago-based production company, Big Noise, says the label was also in negotiations with three other acts.

At present, Dali is "completely in limbo," Waagner says. He says the label has approached Elektra to see if it can continue to operate, and is also looking for other potential funding, possibly within the WEA family.

Waagner says that in a conversation with Pritzker following the closing of the label, he was never given a reason for the sudden action. "What he told me didn't give me an answer," he adds.

Pritzker is on tour with Sonia Dada in Australia and was unavailable for comment.

'COMMON THREAD' DIVIDED?

(Continued from page 10)

business affairs Doug Mark. "Some of the people had thought that all of the proceeds were going to Walden, but we cleared that up with everybody by the end of June."

Giant Records president Irving Azoff outlined exactly how the profits from "Common Thread" would be divided, with 60% of the artist/label royalties designated for the artists/labels and the remaining 40% slated to go to the Walden Woods project (Billboard, Jul. 10). Those figures have not changed, according to Giant.

Trisha Yearwood, Vince Gill, Laurie Morgan, Clint Black, Travis Tritt, and John Anderson have agreed to donate their portions of the royalties to the Walden Woods project. Little Texas' management reports that the band "has talked with Henley and are still undecided." Alan Jackson, Brooks & Dunn, Diamond Rio, Billy Dean, Suzy Bogguss, and Tanya Tucker were unavailable at press time.

Reached for comment in Washing-

ton D.C., where he was working on the Walden Woods project, Henley expressed his hope that the charity, which has already raised more than \$8 million to buy the land and stop further development around Walden Pond, can escape the shadow of this controversy.

"What has sprung up around this project is a corporate turf war between Giant and other record companies in Nashville," Henley says. "Unfortunately, my charity is caught in the crossfire. It's very disappointing to me personally, but I hope that it doesn't cast a chill upon civic mindedness in the record industry in the future. In spite of all the trouble and cynicism from the press and other quarters, I would do it all again."

It appears that the controversy has had little impact on sales of the album, which is No. 1 on the Billboard Top Country Albums Chart and No. 4 on The Billboard 200.

PETER CRONIN

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)	14	—	1	WHAT I DO BEST	ROBIN S. (BIG BEAT/ATLANTIC)
2	9	6	CANNONBALL	THE BREEDERS (A.A.D./ELEKTRA)	15	15	6	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
3	3	13	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (PGA/ARISTA)	16	24	2	SENTIMENTAL	KENNY G (ARISTA)
4	13	3	FAST AS YOU	DWIGHT YOAKAM (REPRISE/WB)	17	10	3	LEMON	U2 (ISLAND/PLG)
5	5	8	COMING HOME TO LOVE	COMING OF AGE (ZOO)	18	20	2	HEAT IT UP	RAKIM (MCA)
6	7	8	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)	19	14	3	ENDLESSLY	DINO (EASTWEST)
7	23	4	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)	20	—	1	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
8	16	3	DON'T GO	AWESOME 3 (AMERICAN/WARNER BROS.)	21	—	1	SOMEBODY NEW	BILLY RAY CYRUS (MERCURY)
9	21	2	GO WEST	PET SHOP BOYS (EMI/ERG)	22	25	8	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)
10	—	1	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE (JIVE)	23	—	1	RECKLESS	ALABAMA (RCA)
11	22	4	LET IT SNOW	BOYZ II MEN (MOTOWN)	24	—	2	69	FATHER (UPTOWN/MCA)
12	—	1	NOW I FEEL YA	SCARFACE (RAP-A-LOT/PRIORITY)	25	—	12	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
13	17	2	GEPETTO	BELLY (SIRE/REPRISE)					

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

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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 27, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	4	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	VS.	1	
2	2	—	2	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	DUETS	2	
3	3	2	9	MEAT LOAF ▲ ² MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1	
4	4	3	5	VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3	
				GREATEST GAINER			
5	5	5	11	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2	
6	6	8	26	JANET JACKSON ▲ ⁴ VIRGIN 87825 (10.98/16.98)	JANET.	1	
7	7	6	14	BILLY JOEL ▲ ² COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1	
				HOT SHOT DEBUT			
8	NEW ►	—	1	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8	
9	NEW ►	—	1	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	9	
10	12	9	7	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5	
11	10	12	18	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10	
12	13	11	11	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
13	NEW ►	—	1	PHIL COLLINS ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13	
14	8	7	4	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5	
15	11	10	8	NIRVANA DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1	
16	14	13	3	10,000 MANIACS ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13	
17	9	4	3	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4	
18	22	19	58	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	
19	16	16	19	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3	
20	15	20	16	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10	
21	26	26	21	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1	
22	19	17	25	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2	
23	NEW ►	—	1	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	23	
24	27	27	52	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
25	18	25	20	THE CRANBERRIES ● ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	
26	17	23	5	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17	
27	21	15	7	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5	
28	NEW ►	—	1	VARIOUS ARTISTS REPRISE 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28	
29	20	18	3	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18	
30	25	30	3	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25	
31	31	29	30	AEROSMITH ▲ ² GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
32	24	22	17	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
33	30	24	47	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82418/AG (9.98/15.98)	CORE	3	
34	35	36	52	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
35	33	28	100	PEARL JAM ▲ ⁵ EPIC 47857 (10.98 EQ/16.98)	TEN	2	
36	29	32	20	WHITE ZOMBIE ● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26	
37	40	37	11	BARNEY ▲ SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9	
38	36	35	13	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16	
39	32	21	6	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9	
40	37	38	5	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	37	
41	NEW ►	—	1	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41	
42	23	14	4	RUSH ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2	
43	34	—	2	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34	
44	44	51	3	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	44	
45	67	88	8	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	45	
46	38	31	10	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7	
47	43	42	21	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24	
48	57	48	6	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46	
49	47	56	11	THE BREEDERS 4.A.D. 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46	
50	41	41	39	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24	
51	49	43	45	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
52	52	46	8	MELISSA ETHERIDGE ISLAND 848660/PLG (10.98/15.98)	YES I AM	16	
53	54	45	63	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10	
54	70	93	6	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	54	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
55	28	—	2	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28	
56	NEW ►	—	1	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56	
57	56	47	16	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6	
58	77	146	3	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	58	
59	45	39	3	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39	
60	39	33	9	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17	
61	60	67	34	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25	
62	55	49	54	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11	
63	42	—	2	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42	
64	59	59	31	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32	
65	58	53	27	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
66	64	55	30	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37	
67	66	71	20	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1	
68	48	50	48	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
69	50	40	3	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40	
70	65	58	17	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39	
71	63	54	21	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43	
72	75	69	53	SOUNDTRACK ▲ ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6	
73	62	52	19	U2 ▲ ² ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1	
74	61	60	36	STING ▲ ² A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
75	68	57	38	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
76	71	61	52	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53	
77	74	63	21	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3	
78	51	44	7	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	10	
79	79	74	7	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39	
80	80	68	13	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	68	
81	46	34	4	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	16	
82	72	62	35	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/15.98)	BIGGER, BETTER, FASTER, MORE!	13	
83	88	90	61	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
84	69	65	20	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	50	
85	97	83	7	NEIL DIAMOND COLUMBIA 57529 (10.98 EQ/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28	
86	81	75	118	METALLICA ▲ ⁷ ELEKTRA 61113* (10.98/15.98)	METALLICA	1	
87	93	89	4	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87	
88	NEW ►	—	1	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	88	
89	76	66	36	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
90	92	73	18	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14	
91	94	106	4	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	91	
92	73	64	6	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20	
93	90	86	64	ERIC CLAPTON ▲ ² DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
94	83	84	56	R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2	
95	89	80	74	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3	
96	53	—	2	INXS ATLANTIC 82541/AG (10.98/15.98)	FULL MOON, DIRTY HEARTS	53	
97	85	87	8	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63	
98	95	107	26	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84	
99	87	72	15	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13	
100	82	—	2	K.D. LANG SIRE 45433/WARNER BROS. (10.98/16.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82	
101	101	100	35	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57	
102	100	109	195	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46	
103	84	77	32	INTRO ● ATLANTIC 82463/AG (9.98/15.98)	INTRO	65	
104	91	108	5	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56	
105	103	112	103	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
				PACESSETTER			
106	175	—	2	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	106	
107	109	119	104	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17	
108	96	78	5	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	64	
109	126	117	167	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
110	104	76	5	ALABAMA	CHEAP SEATS	76
111	115	94	45	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
112	123	114	103	BROOKS & DUNN	BRAND NEW MAN	10
113	99	92	54	SADE	LOVE DELUXE	3
114	116	122	40	COLLIN RAYE	IN THIS LIFE	42
115	NEW	1	1	II D EXTREME	II D EXTREME	115
116	110	96	72	MARY-CHAPIN CARPENTER	COME ON COME ON	31
117	125	115	21	GLORIA ESTEFAN	MI TIERRA	27
118	86	85	13	SCARFACE	THE WORLD IS YOURS	7
119	129	121	78	BILLY RAY CYRUS	SOME GAVE ALL	1
120	105	98	12	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	37
121	102	91	9	PRINCE	THE HITS 1	46
122	114	103	28	INNER CIRCLE	BAD BOYS	64
123	120	116	24	LUTHER VANDROSS	NEVER LET ME GO	6
124	98	102	4	SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	98
125	118	123	59	ALICE IN CHAINS	DIRT	6
126	124	149	5	SOUNDTRACK	COOL RUNNINGS	124
127	147	151	14	SAWYER BROWN	OUTSKIRTS OF TOWN	81
128	141	148	18	SOUNDTRACK	FREE WILLY	47
129	107	81	8	EN VOGUE	RUNAWAY LOVE	49
130	135	126	21	BETTE MIDLER	EXPERIENCE THE DIVINE: GREATEST HITS	50
131	134	124	14	AARON TIPPIN	CALL OF THE WILD	53
132	121	113	14	JAMES TAYLOR	LIVE	20
133	108	99	33	ONYX	BACDAFUCUP	17
134	139	130	61	QUEEN	GREATEST HITS	11
135	128	110	9	PRINCE	THE HITS 2	54
136	122	125	3	ALAN PARSONS	TRY ANYTHING ONCE	122
137	138	135	144	ENIGMA	MCMXC A.D.	6
138	112	97	8	MARTIN LAWRENCE	TALKIN' SHIT	76
139	156	127	9	EARTH, WIND & FIRE	MILLENNIUM	39
140	133	128	78	JON SECADA	JON SECADA	15
141	145	138	27	JOE DIFFIE	HONKY TONK ATTITUDE	83
142	151	137	18	TAYLOR DAYNE	SOUL DANCING	51
143	106	95	3	JOE SATRIANI	TIME MACHINE	95
144	78	—	2	COCTEAU TWINS	FOUR-CALENDAR CAFE	78
145	113	79	4	SEPULTURA	CHAOS A.D.	32
146	111	82	7	AARON HALL	THE TRUTH	47
147	142	136	57	LORRIE MORGAN	WATCH ME	65
148	143	133	47	SHAI	IF I EVER FALL IN LOVE	6
149	117	105	3	HI-FIVE	FAITHFUL	105
150	158	162	29	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
151	136	101	8	SCORPIONS	FACE THE HEAT	24
152	167	167	54	GLORIA ESTEFAN	GREATEST HITS	15
153	169	165	186	GARTH BROOKS	GARTH BROOKS	13
154	154	132	48	REBA MCENTIRE	IT'S YOUR CALL	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
155	146	140	38	DURAN DURAN	DURAN DURAN	7
156	149	131	29	TOBY KEITH	TOBY KEITH	99
157	168	186	11	THE REN & STIMPY SHOW	YOU EEDIOT!	156
158	127	111	4	CONCRETE BLONDE	MEXICAN MOON	67
159	132	157	30	PRIMUS	PORK SODA	7
160	152	141	60	JACKYL	JACKYL	76
161	161	160	32	THE JERKY BOYS	THE JERKY BOYS	80
162	NEW	1	1	VARIOUS ARTISTS	A WINTER'S SOLSTICE IV	162
163	144	134	13	FOURPLAY	BETWEEN THE SHEETS	70
164	NEW	1	1	JODY WATLEY	INTIMACY	164
165	131	104	7	KRS-ONE	RETURN OF THE BOOM BAP	37
166	137	120	9	PRINCE	THE HITS/THE B-SIDES	19
167	155	129	10	JOHN HIATT	PERFECTLY GOOD GUITAR	47
168	179	179	32	YANNI	IN MY TIME	24
169	174	161	36	TRACY LAWRENCE	ALIBIS	25
170	162	152	22	TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
171	148	147	6	TEDDY PENDERGRASS	A LITTLE MORE MAGIC	92
172	171	170	183	VAN MORRISON	THE BEST OF VAN MORRISON	41
173	160	143	51	SOUNDTRACK	THE LAST OF THE MOHICANS	42
174	159	—	2	ASLEEP AT THE WHEEL	A TRIBUTE TO THE MUSIC OF BOB WILLS	159
175	176	150	21	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	29
176	130	—	2	TOM WAITS	THE BLACK RIDER	130
177	199	181	114	GARTH BROOKS	ROPIN' THE WIND	1
178	150	163	26	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	70
179	119	70	3	BOB DYLAN	WORLD GONE WRONG	70
180	RE-ENTRY	102	102	NATALIE COLE	UNFORGETTABLE	1
181	186	154	13	KENNY LOGGINS	OUTSIDE: FROM THE REDWOODS	60
182	190	172	47	SILK	LOSE CONTROL	7
183	184	—	2	BOY GEORGE AND CULTURE CLUB	AT WORST...THE BEST OF	183
184	188	191	9	DEAD CAN DANCE	INTO THE LABYRINTH	122
185	180	175	36	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118
186	194	189	106	NIRVANA	NEVERMIND	1
187	163	153	68	SOUNDTRACK	SINGLES	6
188	164	156	7	SOULS OF MISCHIEF	93 'TIL INFINITY	85
189	RE-ENTRY	128	128	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
190	195	184	17	DOUG SUPERNOW	RED AND RIO GRANDE	150
191	RE-ENTRY	2	2	THE LONDON PHILHARMONIC ORCHESTRA (PALMER)	SYMPHONIC MUSIC OF YES	164
192	173	145	27	BRIAN MCKNIGHT	BRIAN MCKNIGHT	58
193	165	158	52	ICE CUBE	THE PREDATOR	1
194	RE-ENTRY	22	22	BELLY	STAR	59
195	172	142	21	TEARS FOR FEARS	ELEMENTAL	45
196	200	168	21	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 4	35
197	197	182	37	THE PROCLAIMERS	SUNSHINE ON LEITH	31
198	153	—	2	BEE GEES	SIZE ISN'T EVERYTHING	153
199	RE-ENTRY	85	85	EN VOGUE	FUNKY DIVAS	8
200	NEW	1	1	AARON NEVILLE	AARON NEVILLE'S SOULFUL CHRISTMAS	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 50	Mariah Carey 5	Eazy-E 14	Jackyl 160	John Michael Montgomery 111	Sade 113	Christmas 124	Eagles 4
4 Non Blondes 82	Mary-Chapin Carpenter 116	Jazzy Jeff & Fresh Prince 108	Jazzy Jeff & Fresh Prince 108	Lorrie Morgan 147	Salt-N-Pepa 40	Spice 1 78	MTV Party To Go Volume 3 175
Abba 97	Mark Chesnut 71	Enigma 137	The Jerky Boys 161	Van Morrison 172	Joe Satriani 143	Spin Doctors 95	MTV Party To Go Volume 4 196
Bryan Adams 9	Eric Clapton 93	Enya 107	Billy Joel 7	Aaron Neville 66, 200	Sawyer Brown 127	Rod Stewart 22	No Alternative 56
Aerosmith 31	Cocteau Twins 144	Erick Sermon 81	Toby Keith 156	Nirvana 15, 186	Scarface 118	Sting 74	Stone Free: A Tribute To Jimi Hendrix 28
Alabama 110	Natalie Cole 180	Gloria Estefan 106, 117, 152	R. Kelly 23	Onyx 133	Scorpions 151	Stone Temple Pilots 33	A Winter's Solstice IV 162
Alice In Chains 125	Phil Collins 13	Melissa Etheridge 52	Sammy Kershaw 101	ORIGINAL LONDON CAST	Jon Secada 140	George Strait 27, 83	Tom Waits 176
Asleep At The Wheel 174	Concrete Blonde 158	Fourplay 163	Lenny Kravitz 89	Phantom Of The Opera	Sepultura 145	Barbra Streisand 67	Clay Walker 80
Babyface 38	Confederate Railroad 76	Kenny G 34	Kris Kross 99	Highlights 102	Shai 148	Doug Supernow 190	Jody Watley 164
Barney 37	Harry Connick, Jr. 58	Vince Gill 45, 53	KRS-One 165	Alban Parsons 136	Shaquille O'Neal 30	SWV 51	White Zombie 36
Bee Gees 198	The Cranberries 25	Gin Blossoms 64	k.d. lang 100	Dolly Parton, Loretta Lynn, Tammy Wynette 63	Siouxie & The Banshees 30	Tag Team 70	Wu-Tang Clan 41
Belly 194	Michael Crawford 79	Aaron Hall 146	Martin Lawrence 138	Pearl Jam 1, 35	Souls of Mischief 188	James Taylor 132	Wynonna 65
Big Head Todd & The Monsters 185	Cypress Hill 32	Jimi Hendrix 150	Tracy Lawrence 169	Teddy Pendergrass 171	SOUNDTRACK	Tears For Fears 195	xscape 26
Blind Melon 19	Billy Ray Cyrus 77, 119	John Hiatt 167	The Lemonheads 104	Pet Shop Boys 92	Aladdin 72	10,000 Maniacs 16	"Weird Al" Yankovic 48
Clint Black 90	Taylor Dayne 142	Hi-Five 149	Little Texas 98	Prinns 159	The Bodyguard 24	Aaron Tippin 131	Yanni 168
Blondie 189	Dead Can Dance 184	Ice Cube 193	Kenny Loggins 181	Prince 121, 135, 166	Cool Runnings 126	Tony! Toni! Tone! 47	Trisha Yearwood 44
Boy George And Culture Club 183	Def Leppard 39	II D Extreme 115	The London Philharmonic Orchestra (Palmer) 191	The Proclaimers 197	Free Willy 128	Too Short 17	Dwight Yoakam 61
Boyz II Men 54	Neil Diamond 85	Inner Circle 122	Maze Featuring Frankie Beverly 120	Queen 134	Judgment Night 60	Tool 84	Zapp & Roger 59
Boyz n the Breders 49	Joe Diffie 141	Intro 103	Reba McEntire 10, 154	R.E.M. 94	Pet Shop Boys 92	A Tribe Called Quest 8	
Brooks & Dunn 75, 112	Celine Dion 88	INXS 96	Brian McKnight 192	The Last Of The Mohicans 173	Primus 159	Tanya Tucker 87	
Garth Brooks 12, 109, 153, 177	Dr. Dre 68	Janet Jackson 6	Meat Loaf 3	Singles 187	Prince 121, 135, 166	Tina Turner 170	
Jackson Browne 69	DRS 43	John Mellencamp 46	John Mellencamp 46	Sleepless In Seattle 21	The Proclaimers 197	U2 73	
Kate Bush 55	Duran Duran 155	Metallica 86	John Mellencamp 46	Tim Burton's The Nightmare Before Christmas 123	Rush 42	UB40 57	
Tevin Campbell 29	Bob Dylan 179	Bette Midler 130	Alan Jackson 18, 91	Luther Vandross 123		Various Artists	
	Earth, Wind & Fire 139			Common Thread: The Songs Of The			

NEW ARTISTS, STRATEGIES LEAD WARNER BROS.' RAP RENAISSANCE

(Continued from page 1)

Texas artist affiliated with Marley Marl Productions; and Bush Babies, a Brooklyn, N.Y., crew now in the studio with a number of producers, including Skeff Anslem and Speech from Arrested Development, Nikke Nicole, Mark Batson of Get Set VOP, Jermaine Dupri (Kris Kross), Salaam Gibbs, and Joe "Prince" Matteus.

Geoffrey Weiss, a product manager at Warner Bros., says the YG'z release will benefit from the label's stepped-up efforts to plan in advance. The label, he notes, helped stir awareness of the group on the streets, in clubs, and at retail.

DE'1 debuted last June with the single "16 With A Bullet." Peter Edge, director of A&R at Warner Bros., says, "It percolated a little bit, and got good reviews." Like Bush Babies and YG'z (short for Young Gunz), DE'1 will drop a full album early next year; it will contain contributions from producers Rock and Eddie F.

Except for Monie Love and the Jungle Brothers, the rap acts affiliated with Warner Bros. in the past have not been signed directly to the label, but were connected to imprints like Cold Chillin' and Rhyme Syndicate. The Cold Chillin' roster includes Big Daddy Kane, Kool G. Rap & DJ Polo, and Biz Markie.

In those arrangements, many records were made "outside of the fold," says Troy Shelton, national director of rap promotion at Warner Bros. The label financed the sides, but didn't supervise the record-making process. "Things weren't always the way we they were supposed to be, but after laying out the money, we had to put [the records] out."

Shelton says the label's rap roster was perceived as being "somewhat antiquated," and that the artists' material was regarded as being "not the soup of the day." This, he says, contributed to several of them not making it to the top in recent years.

"The groups didn't grow with their audiences, or they tried to stay in step with what was going on when their true fans wanted to reminisce," says Shelton. "New audiences who came onto the set didn't have to check for these groups because there were so many other things to choose from—and they didn't."

Although Kane received widespread airplay for singles like "Very Special," which reached No. 9 on Billboard's Hot Rap Singles chart in September, Shelton says the rapper's newer material "wasn't as crisp as before, and seemed sort of contrived."

Meanwhile, Edge says Monie Love was mostly ignored because she was being to feminine "when every other female was trying to be hard, a ruffneck." According to SoundScan data, her album "In A Word Or 2" sold 23,000 units.

Edge says the Jungle Brothers' critically acclaimed "J Beez With The Remedy" album is "probably too different for a lot of people," but adds, "it could develop like the Pharcyde's album, which was out for months before anyone got it." The album is on neither The Billboard 200 nor the Top R&B Albums chart; it has sold 27,000 units, according to SoundScan.

But "Miuzi Weighs A Ton," a second single from the set, has been

radically remixed by Q-Tip from A Tribe Called Quest; he is also a guest on the sonic revision. "It's not over for the Jungle Brothers," Edge says. "We're moving ahead with them and the rest of our rap roster."

Problematic repertoire is not the only reason Warner rap artists are not gaining acceptance. The label has had a reputation for being slow in scheduling single releases and releasing video clips. The perception is that because of the company's size, things often fell through the cracks. "We have been working at slowing the machine down," says Shelton. "We're doing longer setups, communicating between departments and tying in A&R with retail and video campaigns."

Last April, the label hired a street-promotions team with representatives in New York, Los Angeles, Chicago, Detroit, Raleigh-Durham, N.C., Atlanta, Philadelphia, San Francisco, Baltimore, and Washington, D.C. "We're regionalizing our promotional efforts to affect the national picture," says Shelton. "Every city is its own little world, and certain techniques only work in certain markets." Weiss adds, "The main difference between now and then is that instead of reacting to the market, we're seeding it."

Edge adds, "Over the past 12 months, we've been much more aggressive and in search of more youth-oriented artists who better reflect what's going on out there." Besides DE'1, YG'z, and Bush Babies, Edge says Warner Bros. plans to sign four or five more rap acts for 1994.

FULL-COURT PROMOTIONS

Shelton says these acts will be supported with campaigns that will extend from the bottom up as well as from the top down. "I'll go after the underground first, giving our [titles] to the DJs who make mixed tapes," he says. "I'll hit off record shops and street jocks, but also programmers at pop stations. These days, they want things first, just like [New York tapemaster] Ron G."

Besides full-court promotions, Shelton says several innovative marketing strategies will benefit Warner rap acts. For the YG'z, debuting with an EP is one of those strategies. "The guys have a different flavor," says Shelton. "We just wanted to break everybody off a little piece before serving up the main course. This will give people time to understand what the group is about, and it will give the group a chance to expand their influence while they're

working on new stuff."

The EP is available in regular and "amended" (clean) versions. Warner started an awareness-raising campaign among branch offices, radio, and retailers as far back as August, when it shipped the first single, "Do Or Die," to clubs, as well as rap and college radio.

In mid-October, the label mailed copies of the YG'z bio, video, and single to WEA branch offices, one-stops, and mom-and-pop retailers. In addition, they've taken out ads in Rapmasters, Black Beat, Beatdown, One Nut Network, The Source, and other rap publications. And the YG'z have been doing interviews in New York.

"We've been creating advance publicity, making sure people know this record is coming," says Weiss. A clip for "Do Or Die" has been shipped to local and national outlets, and there are plans for retail walk-throughs and club visits in markets where airplay or sales activities start. "The key to what we're doing now is planning," Weiss adds.

Shelton, who supervises a national street promotions staff of 10, has a few plans of his own for the YG'z. He envisions doing something called a "video snipe." "There will be a line of letters," he says, "and the Y and the G will take on the per-

sonalities of Kenny and Tommy, the members of the group. They'll just beat their way through the line before grabbing the 'z.' Then—bam!—there'll be the words 'Coming Soon.'" There are no concrete plans yet for how the snipe will be used.

Another idea Shelton plans to institute is the distribution of a computer-generated sticker that resembles a graffiti tag. "Whatever we do will capture the spirit of a young gun," he says. "A young gun is somebody who is about going for theirs, and doesn't care how they get it. Their attitude is all about determination and winning. And that's our attitude toward the whole rap roster, too. It's a whole new day as far as that's concerned."

The controversy surrounding Ice-T's band, Body Count (Billboard, July 11), and the artist's subsequent departure from the label, may have had a dampening effect on the label's rap reputation. Shelton says the move shouldn't be viewed as censorship, but as a responsible action. "It's like the company's a father saying, 'This is my house and there's only certain shit I want up in my crib.' You've got to respect that, and I think other companies in the WEA structure, like Interscope, are doing a fine job putting out [very hard-edged rap titles]."

COMPETITORS SHOCKED BY PATENT GIVEN TO COMPTON'S TECHNOLOGY

(Continued from page 4)

as the owner of a "multimedia search system" that uses a "database consisting of text, picture, audio, and animated data" that is "searched through multiple graphical and textual entry paths."

Reactions to the patent ranged from disbelief to anger. Many skeptics were quick to point out multimedia works that predate the patent. At Compton's press conference at COMDEX, "I hadn't seen so much vitriol since the days of Dan Rather and Richard Nixon," says Peter Black, president of Xiphias, a multimedia developer based in Santa Monica, Calif., and distributed by Compton's. "Most people didn't like it, and think these guys are unlikely to prove they have the oldest art [invention]. There is a lot of history to this, and there were many people in the room who felt that they had pioneered multimedia. They were upset about how Compton's was presenting itself."

According to Strauss Zelnick, president and CEO of Crystal Dynamics, based in Palo Alto, Calif., "Virtually every software developer is also [an authoring] tool developer, and there are many ways to get from here to there technically. So I'm skeptical that Compton's has cornered the market in any significant way. If people have already been doing it, then Compton's can't get a patent on it. It has to be an innovation."

Bernard Luskin, president/CEO of Philips Media Electronic Publishing, says, "Frankly, the fact of patent law is that 'the large print giveth, and the small print taketh away.' I have been using database systems to manipulate multimedia information all of my adult life. I am not yet losing sleep over the announcement." Philips is the creator of the CD-I format.

Spokespersons for Microsoft and Broderbund, both of which have a wide range of successful multimedia titles on CD-ROM, declined to comment, saying their firms were

"studying the patent."

Black sees the stakes as high and wide-ranging, potentially affecting companies like Time Warner and Paramount.

"Because of the scope of the patent, anyone who delivers intellectual property, either as a hard good like a CD-ROM or via a pipeline service like interactive TV or cable, is going to be paying some sort of tax to Compton's."

Tom McGrew, Compton's VP of market development and product planning, confirms that the patent will "also affect interactive TV using large databases of information," and adds, "We think the market has grown up, and these things are going to happen. And if we don't take these positions now, then there are bigger companies who will take similar positions in the future."

McGrew, who stresses that Compton's is not trying to limit the growth of the marketplace, says he thinks "it will take two to three months for people to figure out how it affects them and what it means. Not everybody in the world will have to pay, but my assumption is that most titles with text will be affected."

TIERED STRUCTURE

In terms of royalties, he says, "We're talking basically about 1% of the net receipts right now."

Although exact rates are still being worked out, Compton's will offer a licensing program that consists of a tiered structure. Developers can enter a joint-venture relationship or distribution agreement with Compton's, develop products using Compton's SmartTrieve authoring tool, or comply with a royalty structure that Compton's will set forth.

In terms of Compton's affiliated labels, Black says, "They've made it clear they expect to maintain their relationship with them. But whether or not they lose them depends on wheth-

er they're thuggish or gentlemanly about [enforcing the patent]."

Compton's is a multimedia publisher and distributor that began as a division of Encyclopedia Britannica Inc. It grew into a leading CD-ROM firm, has been at the vanguard of taking multimedia into new retail channels, and was purchased by the Tribune Co. earlier this year. Compton's has 22 affiliate labels and distributes more than 150 CD-ROM titles. The firm applied for the patent Oct. 26, 1989, shortly after releasing "Compton's Multimedia Encyclopedia." The search and retrieval software Compton's developed to create that title forms the basis of its patent, the firm says.

"We decided to patent a system to search and display multiple databases that would include graphics, sound, and video, in addition to text. It just happened that the first product we developed was an encyclopedia that would set the standard for educational and entertainment multimedia for years to come," says Stanley Frank, Compton's president/CEO.

That first title, "Compton's Multimedia Encyclopedia," has since been updated and renamed "Compton's Interactive Encyclopedia." It is one of the CD-ROM industry's most heavily bundled titles.

Compton's waited more than two months to announce the patent, since "the company was sold to Tribune around the same time," says McGrew. "The new owners had to hire their own patent attorneys and have them look it over."

It is a matter of contention as to whether "Compton's Multimedia Encyclopedia," which debuted in fall 1989, was indeed the first multimedia title. Another industry pioneer was Voyager Co., now based in New York, which released "Ludwig Van Beethoven: Symphony No. 9" in late 1989. The interactive work, which required

a Macintosh computer and CD-ROM drive, was widely acknowledged as a ground-breaking effort that combined music, text, and images. "We were already on the market when the patent was filed," says Todd Wade, Voyager's co-director of marketing.

Other companies that published multimedia titles in 1989 or earlier include Grolier's Electronic Publishing, Warner New Media, and Xiphias.

Xiphias' Black says, "We published our first CD-ROM, 'The Timetable Of Science And Innovation,' in 1988, the same time that Apple's CD-ROM drive was announced."

Warner New Media (now Time Warner Interactive Group) released its first CD+Graphics titles in 1985, and bowed "The Magic Flute" CD-ROM in March 1989.

"What was there before 1989 is going to be critical to anyone making a legal challenge," notes Geoffrey Tully, a multimedia consultant. "There were a lot of database products using GUIs [Graphical User Interfaces] to access text and graphics before that."

Adds Black, "No big company that knows that patent is on the book is going to risk its livelihood by letting it stand unchallenged."

CIC MEMO

(Continued from page 4)

come about [because]... we have an internal audit team. It is coincidental that they are in the U.K. company at the moment. Within that internal audit, we have the right to audit suppliers as part of the contract. That process has confused and exacerbated the situation."

Senior executives at Universal and Paramount offices in Los Angeles, aware of the situation, referred inquiries to CIC International's London headquarters. **PETER DEAN**

SONY EXECS DETAIL PROMOTION OF MICHAEL SET

(Continued from page 8)

the company to downgrade George's position. If there had been any pressure, I would have been aware of it." Asked how Michael rated as a priority act within the company, Ehrlich replied, "A major, major priority."

Ehrlich added that radio promotion for an artist like Michael would be the main priority, followed by in-store promotion and consumer advertising. When asked by Pollock whether Sony had any particular rule controlling the amount of money spent on advertising, Ehrlich replied, "There's no rule. We spend money according to what needs to be done."

Questioned by Michael's counsel, Mark Cran, about an awareness campaign for Mariah Carey, and whether one existed for "Listen Without Prej-

udice," Ehrlich said, "The [Mariah Carey] campaign was for the industry, not for the consumers... An awareness campaign ensures that everyone in TV, radio, retail, and the press are aware of an artist... It's to generate excitement, and is generally done before a first album. Once an artist is established, you don't need that industry awareness. We actually spent more money on George Michael than Mariah Carey, in terms of consumer advertising."

Questioned about the lack of general promotion for Michael's album, Ehrlich added, "With someone like George Michael, releasing a record is an event that everyone understands... the biggest portion of a campaign is going to be radio."

Cran quizzed Ehrlich about Columbia's decision to release the single "Freedom '90" just eight weeks after its predecessor, "Praying For Time," had entered the charts, and while "Praying" was still at the top of the charts. Cran claimed Sony had not been happy with the decision to release "Praying For Time" as a single. Ehrlich admitted, "Don Jenner loved the song, but he didn't think that it should be the first single from the album. It is often the custom and practice in the industry—and Columbia—to release another single when the first is number one."

Ehrlich was asked by Cran about the promotional costs for "Listen Without Prejudice." He admitted that the company spent only \$23,000 on its promotion during the first quarter of 1991, and that the total television and print budget had been less than the \$650,000 spent to advertise the "Faith" album.

Cran asked why sales of "Listen Without Prejudice" were "less than a quarter of the sales that 'Faith' had in the U.S., while its worldwide sales were roughly half of the previous al-

bum." Ehrlich replied, "The 8 million units that 'Faith' sold were an extraordinary amount... it wasn't a typical record. It went eight times platinum, and there are not many artists who do that, and can do it consistently."

Cran volleyed, "Something went wrong in the marketing operation in the U.S., didn't it?" Ehrlich responded, "I totally disagree with you. The public just did not buy it." He rejected charges by Cran that Sony had effectively "pulled the plug on this record."

Cran also cross-examined Ehrlich about the \$188,000 budget for advertising the album on MTV and for test-marketing it in the San Francisco area, claiming, "That's not much for an album where you expect to sell a million copies... it was a derisory sum to spend on this album for its launch."

Questioned by Pollock, Krugman said that the label had no formal policy for prioritizing releases, and that every record was marketed on its own merits.

Krugman admitted that when he

was appointed to his present position, there were changes in the company's approach to the marketplace. "There was a greater sense of efficiency, which became obvious through a greater focus on targeting," he said. "In some cases there was a reduced spend on projects, and in others an increased one."

He rejected Cran's charges that Sony had decided not to spend any more money on "Listen Without Prejudice." "There were continuing discussions about an ongoing advertising spend throughout the life of the project," said Krugman.

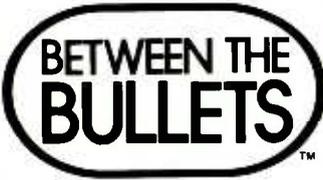
Asked by Cran why a cooperative television campaign with the Rainbow retail chain in San Francisco had ended in December 1990, Krugman replied, "Because the marketplace and the project were not responding in a fashion where it would have been appropriate, but we had not given up on the project or the artist."

Under questioning by Pollock, Baumgartner denied that releasing "Freedom '90" had killed off Michael's previous single, "Praying For Time." "It's simply not true," he said. "Radio stations were already playing ['Freedom'], so we went ahead and released it. Most artists beg us to have two singles out at the same time. It doubles your exposure."

In cross-examining Baumgartner, Cran debated that statement. "It has never been the practice to release a record so quickly," the attorney said. "It was a unique example in Sony's history."

Baumgartner replied, "Radio was telling us that 'Praying For Time' wasn't performing like a typical number one record. Previous George Michael hit records had lasted 14 or 15 weeks before people started getting bored with them. 'Freedom' was more in the tradition of an uptempo George Michael record."

Asked about the decision to release "Mother's Pride" as a single, Baumgartner said, "Some stations started playing it and got a big reaction—they all started jumping on the bandwagon. Don Jenner had nothing to do with its release. It was forced on us by radio, to a certain extent."



by Geoff Mayfield

HERE COMES THE TRAFFIC: In the past eight years, Christmas usually has come late for music retailers. The critical fourth-quarter increases did not show up in force until the last week or two before Christmas. But the increase in business reflected by this week's point-of-sale charts, combined with the strong crop of albums that hit stores on Tuesday (23), seem to promise a steadier flow of increases during this year's gift-shopping season. Volume of business on The Billboard 200 shows a 9.5% gain over last week, while the Top Country Albums chart posts a 12% increase and the Top Pop Catalog Albums list sees a 16% sales jump.

THIS WEEK'S ROSY PICTURE stands in stark contrast to the one our charts painted a year ago. A soft week prompted us to drastically lower bullet criteria for the Nov. 27, 1992, edition of The Billboard 200, and even with those adjustments the chart showed only 34 bullets. This week's sales rush leads us to raise the criteria, and even with the higher standards the chart yields 54 bullets... Want an idea how competitive this week's field is? There are 48 albums on The Billboard 200 that drop to lower ranks despite sales increases, including those earning bullets at Nos. 11, 66, and 67. Go back just two weeks, to the Nov. 11 issue, when there were only 18 titles showing increases over the previous week. On that soft chart, 19 albums managed to rise to higher chart positions despite sales declines.

FASTEN YOUR SEAT BELTS: Thanksgiving weekend traffic always boosts music dealers' sales, but 1993's should be even more explosive than usual, thanks to new arrivals from **Guns N' Roses** and **Elton John**, a pricey box set from steady-selling **Metallica**, and the much-anticipated debut of **Snoop Doggy Dog**, which will ship more than 1 million units. Icing on the cake comes from new **Linda Ronstadt**, **Eurythmics**, **George Jones**, and **Michael W. Smith** titles, a **Janis Joplin** retrospective, a **Bobby Brown** remix package, and the audio debut of MTV's **Beavis And Butt-head**. Those debuts will be reflected by charts in the Dec. 11 issue, while next week's Billboard 200 will reveal whether the new **Michael Bolton** can end **Pearl Jam's** four-week run at No. 1.

ON A ROLL: The first time you heard "Hero," didn't you just know it would be a big anthem for **Mariah Carey**? The song, which bullets at No. 7 on Hot 100 Singles, and her first-ever tour boost her "Music Box" set, making it the winner of this week's Greatest Gainer award (No. 5). Momentum should continue when she appears on "The Tonight Show" Monday (22) and her own prime-time NBC special on Thanksgiving (25).

POP QUIZ: If you haven't looked at The Billboard 200 yet, see if you can guess which of these artists—**Bryan Adams**, **Phil Collins**, or **A Tribe Called Quest**—scores the highest debut. Considering the multi-platinum track records of Adams (No. 9) and Billboard Music Awards host Collins (No. 13), it might surprise you that rap act Tribe wins the Hot Shot Debut, bowing at No. 8 in the same week that it tops Top R&B Albums. Tribe's previous peak on The Billboard 200 had been No. 45.

ORNAMENTS: Christmas music got off to an early start last year, when **Garth Brooks' "Beyond The Season"** debuted in the Sept. 12, 1992, issue. This year, **Vince Gill's "Let There Be Peace On Earth"** didn't hit the big chart until Oct. 2, but sales of catalog Christmas titles seem to be happening earlier. There are 12 seasonal titles on this week's 50-position Top Pop Catalog chart, compared to eight this time a year ago. The Top Christmas Albums chart returns in the Dec. 11 Billboard.

This column was prepared with assistance from Brett Atwood.

DEEMS TAYLOR AWARDS

(Continued from page 3)

Phoenix, Arthur Groos for an article in 19th Century Music, Michael Lipscomb for an article in Transition, Olivia Mattis for an article in The Music Quarterly, and Richard Taruskin for pieces in Opera News.

The authors and book publishers to be honored are Eric T. Chafe for "Monteverdi's Tonal Language" from Schirmer Books; Gary Giddins for "Faces In The Crowd—Players And Writers" from Oxford Univ. Press; Lewis Lockwood for "Beethoven—Studies In The Creative Process" from Harvard Univ. Press; Robert Philip for "Early Recordings And Musical Style: Changing Tastes In Instrumental Performance, 1900-1950" from Cambridge Univ. Press; Jules Scherin for "Got To Tell It—Mahalia Jackson, Queen Of Gospel" from Oxford Univ. Press; and Charles Wolfe and Kip Lornell for "The Life & Legend Of Leadbelly" from Harper Collins.

The ASCAP-Deems Taylor Broadcast Award in radio will be

presented to Peter Schickele and Tom Voegeli, the host and producer, respectively, of American Public Radio's "Schickele Mix."

The Broadcast Award in television will be presented the NBC-TV show "Saturday Night Live" in recognition of its role in showcasing cutting-edge popular music.

The ASCAP-Deems Taylor Awards are given in honor of Deems Taylor, a composer, music critic, and editor who served as ASCAP's president from 1942-48. The awards recognize outstanding print and media coverage of music. To be eligible, books and articles must have been published in the U.S. for the first time in 1992 and had to be nonfiction prose about music and/or its creators (not a textbook or instructional guide). The winners were chosen by a panel of ASCAP members. A total of \$6,000 in cash prizes will be distributed among the winners.

TRUDI MILLER ROSENBLUM

NRM TO PURCHASE SMITH CHAIN

(Continued from page 3)

operate under the logos Music For You, One Stop Entertainment Center, and Merle's Record Rack. Leonard Smith executives didn't return phone calls by presstime. The nine stores are in Rhode Island, New York, Connecticut, and Vermont, with the latter two states representing new markets for National Record Mart.

The deal marks the Pittsburgh-based chain's continuing vigorous standing, when 18 months ago it was on the verge of bankruptcy. At that time, it sidestepped the predicament by selling 20 stores to W.H. Smith for about \$10 million.

That infusion of cash allowed the chain to strengthen inventory and begin opening new stores again. NRM subsequently was nominated as large retailer of the year by the National Assn. Of Recording Merchandisers in March, though it didn't win.

In August the company did an ini-

tial public offering, selling 1.7 million shares and raising about \$10 million, which further bolstered NRM's health.

In other developments, National Record Mart Inc. reports that sales from stores open at least one year jumped in the second fiscal quarter, up 9.3% from the same period last year.

That impressive increase in comp sales fueled the retailer's 11% rise in revenues for the three months that ended Sept. 25, to \$16.5 million from \$14.8 million a year earlier.

Profits for the 109-store music and video chain also rose. Net profit was \$74,235 in the quarter, compared with a loss of \$74,725 a year ago.

Selling, general, and administrative expenses, meanwhile, decreased to 35.2% for the current quarter, compared to the 35.9% that SG&A comprised in the same period last year.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

MAMA CONCERTS

ISSUE DATE: DECEMBER 11
CLOSED

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
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

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CLIFF RICHARD'S TRIBUTE

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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

IMAGO IN STAFF CUTBACK

In a Nov. 9 restructuring move, **Imago Records** A&R VP **Kate Hyman**, A&R staffer **Bob Bortnick**, and publicity VP **Sandy Sawotka** were let go. **Terry Ellis'** BMG-distributed label has been cold commercially; sources say the company is in discussions with an unnamed but well-known industry player regarding a production deal designed to revitalize its A&R sector.

NEW CHIEF AT P'GRAM CLASSICS/JAZZ

In the wake of the surprise exit of **David Weyner** as president of **PolyGram Classics & Jazz** Nov. 12, PolyGram VP of international marketing **Christopher Roberts** will take the post officially Jan. 1. Weyner, who ran the U.S. company for four years, left the organization after a 14-year tenure there.

EMI PUB TO ADMINISTER ATV MUSIC

Although deemed a done deal, the formal announcement of **EMI Music Publishing's** administration deal with **Michael Jackson's** publishing company, **ATV Music**, which controls many top Beatles copyrights, is said to be on hold pending the clarification of Jackson's personal difficulties. The deal with **ATV Music**, currently administered by **MCA Music**, includes funding for **ATV Music** that enables the company to seek out more catalog deals.

MCA U.K. NAMES NICK PHILLIPS NEW MD

Nick Phillips will become managing director of **MCA Records U.K.**,

effective Dec. 1. **Phillips**, who has been running **MCA Music** there since 1991, replaces **Tony Powell**, who is leaving the label after six years. **Phillips** will report to **Jorgen Larsen**, president of **MCA Music Entertainment Int'l**.

KAZ, BROOKS TO VIRGIN LABEL A&R

Kaz Utsunomiya, former president of **EMI-Virgin Music Publishing**, is joining **Virgin Records** as head of the label's A&R department. Former **Priority Records** director of promotion **Eric Brooks** also is moving to the label to head up his own street-oriented imprint. Sources say **Brooks** has been brought on board to heighten the label's profile in the hip-hop community. In addition to running the yet-to-be-named imprint, **Brooks** also will aid in the marketing and promotion of **Virgin's** existing R&B roster.

RED SLIMMING LABEL ROSTER?

Bulletin hears that **Relativity Entertainment Distribution** is in the process of pruning its portfolio of distributed labels, with about 10 expected to be dropped. Executives at **RED** were unavailable for comment.

HARRIS EXITS WILLIAM MORRIS AGENCY

Joe Harris resigned his new post at the **William Morris Agency** after **Nashville Chancellor Irving Kilcrease** refused Nov. 12 to lift an injunction against the agency, barring it from doing business with acts represented by **Harris** when he was an

employee of **Buddy Lee Attractions**, where he was responsible for **Garth Brooks** and **Trisha Yearwood**, among others. **Buddy Lee** sued **Harris** for allegedly violating a 1987 noncompete agreement.

SUPER GARTH AT SUPER BOWL?

The **National Football League** is in negotiations with **Garth Brooks**



BROOKS

that could lead to the singer providing halftime entertainment during the 1994 Super Bowl. "We are negotiating, but nothing has been signed yet," confirms **Brooks' co-manager,**

Pam Lewis. The game is slated for Jan. 30 at Atlanta's new Georgia Dome.

RUNNING THE GOOD RACE

Bulletin can report on at least four music executives who ran the 26.2-mile **New York Marathon** Nov. 13: **Danny Glass**, president of **EMI Records Group**, did his second run in 3 hours, 58 minutes; **Candace Masengale**, VP of sales at **Zoo Entertainment**, made her second run in 4:50; **Alan Marker**, VP of marketing at **New York-based distributor Twinbrook Music**, came in at 3:30 in his second race; and **Rich Aznavoorian**, director of administration at **Columbia Records**, hit the finish line at 4:03 in his second marathon.

'River' Runs Rampant On AC Chart

LET THE RIVER RUN. **Billy Joel** may be tired of seeing his name in **Chart Beat** every week, but that's what he gets for holding on so tenaciously to the No. 1 position on the **Hot Adult Contemporary** chart. By fighting off a strong challenge from **Michael Bolton's** "Said I Loved You . . . But I Lied," Joel's "The River Of Dreams" racks up its 12th week on top of the AC chart. That's an all-time record, dating back to the very first "Easy Listening" chart on July 17, 1961.

Because the AC chart switched to information supplied by **BDS**, we may be in for more long runs at No. 1—the chart reflects real airplay instead of reported airplay. That probably doesn't matter to **Joel**, who is the undisputed chart champ for now.

With "The River Of Dreams" leading the pack, here are the other singles that comprise the top 10 AC hits of all time: 2) "Love Is Blue" by **Paul Mauriat**, 3) "Big Bad John" by **Jimmy Dean**, 4) "Time Passages" by **Al Stewart**, 5) "This Guy's In Love With You" by **Herb Alpert**, 6) "King Of The Road" by **Roger Miller**, 7) "Hello, Dolly!" by **Louis Armstrong**, 8) "Somethin' Stupid" by **Frank Sinatra & Nancy Sinatra**, 9) "(Everything I Do) I Do It For You" by **Bryan Adams**, and 10) "Love Theme From Romeo & Juliet" by **Henry Mancini**.

HE DOES IT FOR YOU: **Bryan Adams** has one song in the all-time top 10 AC chart; would he like to go for two more? He's bulleted at No. 5 with "Please Forgive Me" and debuts at No. 34 with "All For Love," the song he recorded with **Rod Stewart** and **Sting** for **Walt Disney Pictures'** "The Three Musketeers." On the **Hot 100**, "Please Forgive Me" has a backwards bullet at No. 8 and "All For Love" is the **Hot Shot** Debut at No. 51.

That could give **Adams** two songs in the top 10 on both charts if "All For Love" duplicates the success of "(Everything I Do) I Do It For You" from "Robin Hood: Prince Of Thieves."

SHE'S GOT THE POWER: The lead single from **Celine Dion's** "The Colour Of My Love" album (new on **The Billboard 200** at No. 88) is a song that will not die. "The Power Of Love" debuts at No. 90 on the **Hot 100**; it's the fourth time in less than 10 years that this song has charted. **Air Supply** took it to No. 68 in 1985. That same year, **Jennifer Rush** of **Queens, N.Y.**, had a five-week run at No. 1 in the U.K. with the tune. Her single peaked at No. 57 in the U.S. in 1986. The most successful version to date belongs to **Laura Branigan**, who had a No. 26 hit with the song in 1988. **Dion's** partner on the "Sleepless In Seattle" hit "When I Fall In Love" also is on the **Hot 100** this week. **Clive Griffin** moves up to No. 96 with a **Diane Warren** song, "Commitment Of The Heart."



by Fred Bronson

JIVIN' AROUND: **Jive Records** solidifies its hold on the **Top R&B Albums** chart with "Midnight Marauders" by **A Tribe Called Quest** and "12 Play" by **R. Kelly** debuting at No. 1 and No. 3, respectively. "Marauders" is **Jive's** fourth No. 1 R&B album this year. Another **Jive** artist, **Too Short**, is No. 4 with "Get In Where You Fit In." **Jive** is doing well on **The Billboard 200** as well, where **A Tribe Called Quest** has the week's highest debut (No. 8), one place ahead of **Bryan Adams'** "So Far So Good." **R. Kelly** enters at No. 23 on **The Billboard 200**. And on the **Hot 100**, **Jive** has bulleting singles from **R. Kelly**, **Hi-Five**, **Shaquille O'Neal**, and **A Tribe Called Quest**.

AN UDO ARTISTS PRESENTATION 1993

おめでとう ボン・ジョヴィ

CONGRATULATIONS BON JOVI

IN ANY LANGUAGE BON JOVI MEANS SUCCESS

JUNE 3.4. TOKYO BUDOKAN SOLD OUT JUNE 6.7. TOKYO YOYOGI

JUNE 16 MAEBASHI GREEN DOME SOLD OUT

JUNE 17 YOKOHAMA GYM SOLD OUT

JUNE 12 HIROSHIMA



OLYMPIC POOL SOLD OUT

JUNE 9.10. OSAKA CASTLE HALL SOLD OUT

JUNE 12 HIROSHIMA

華麗に君臨し続ける最高のスーパー・グループ

BON JOVI

ボン・ジョヴィ

(東京公演)
6月2日水 3日木 4日金 **SOLD OUT**
武道館大ホール 6:30PM

6月6日日 **SOLD OUT**
代々木オリンピックプール

(横浜公演)
6月17日木 横浜文化体育館 6:30PM

再追加公演 6月7日 日 6:30PM

代々木オリンピックプール

S:¥6,500 A:¥6,000 (税別)

主催・企画・制作 株式会社 UDO ARTISTS PRESENTATION

お問い合わせ 03(3402)7201 (トニー音楽事務所)
★チケットは、山下チケット・エージェンシー 03(6401)9999、トニー横浜 045(664)6969、
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From out of nowhere he came – this time last year, he was

playing gigs at the Neon Armadillo in his hometown of

IN 1993, WE TURNED CLAY

Beaumont, Texas – and now Clay Walker is *the* new artist

INTO GOLD.

success story of 1993. From his out-of-the-box No. 1 single,

“What’s It To You.” to the latest smash (which went breaker

its first week), “Live Until I Die,” audiences all over

America have been tuning in and dialing up

to hear country’s hottest young star. And if

you thought ‘93 was awesome... just wait ‘til

next year.

Clay Walker

THE DEBUT ALBUM (4/2-24511)

Produced by
James Stroud

Management:

Music Matters

Management

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