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**Paramount Success
May Spark Wider PPV
Windows Industrywide**

PAGE 6

**Music Publishers Sue
On-Line Service**

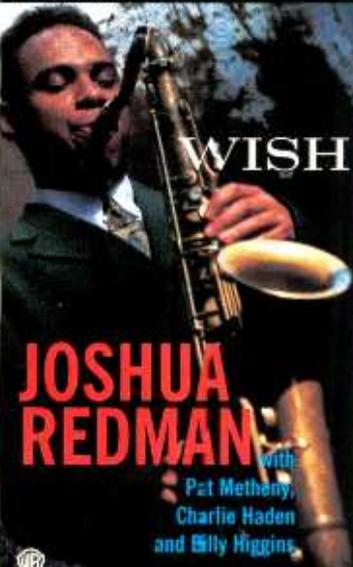
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 11, 1993

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in Billboard, R&R and Gavin.



WISH

JOSHUA REDMAN
with Pat Metheny, Charlie Haden and Billy Higgins

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Full Motion picture courtesy of Colson Records

Johann David Heinichen: A Star Is Born, Posthumously

BY PAUL SEXTON

LONDON—A new star is taking his place in the classical firmament more than 250 years after his death.

Deutsche Grammophon's Archiv Produktion label has collected critical garlands and impressive international sales, most notably in France, for a recording by the baroque performance group Musica Antiqua Köln of the "Dresden Concerti," a rediscovered composition by

the hitherto overlooked Johann David Heinichen (1683-1729).

A contemporary of Bach and court composer in the thriving European art capital of 1720s and 1730s Dresden, during the reign of Augustus The Strong, Heinichen composed works that have since gone neglected. But increased consumer awareness of such baroque "stars" as Vivaldi has paved the way for the sales success of the



MUSICA ANTIQUA KÖLN

(Continued on page 147)

Music, Video Retailers Feast On Thanksgiving Sales Bounty

Shoppers Pack Stores

This story was prepared by Paul Verna and Don Jeffrey in New York, Deborah Russell in Los Angeles, and Ed Morris in Nashville.

NEW YORK—A torrent of blockbuster releases and gains in consumer confidence levels generated an extraordinary Thanksgiving weekend at music retail stores nationwide, say merchants surveyed by Billboard.

New titles by Snoop Doggy Dogg, Guns N' Roses, Beavis And Butt-head, and Metallica—as well as recent hits from Pearl Jam, Mariah

A Whale Of A Weekend

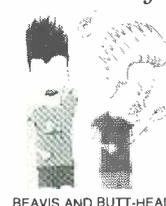
BY SETH GOLDSTEIN

NEW YORK—Retailers had a whale of a tale to tell about Thanksgiving weekend video sales. It involves the success of Warner Home Video's "Free Willy," a direct-to-sell-through title that was no fish story for wholesalers and mass merchants.

"It's absolutely blowing out of the stores," says Mario DeFilippo, senior VP of rackjobber Handleman Co. "It exceeded everyone's expectations."

In fact, a number of industry observers credit the title with invigorating what otherwise would have been a flat market.

And the studio has stayed atop re-orders. "Warner has done a fine job



BEAVIS AND BUTT-HEAD

(Continued on page 130)

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Charity Albums Benefit Labels, Too

BY ERIC BOEHLERT

NEW YORK—Benefit records can aid more than charities. They also heighten exposure for the labels that release them.

Early last spring, the producers of "No Alternative" sent off proposal

After all, "No Alternative," the latest Red Hot Organization release, features a who's who of college radio grads. And Arista, home to high-profile pop stars Whitney Houston and

Kenny G, is not exactly synonymous with modern rock. In fact, the leftward-leaning lineup of "No Alternative" initially had its backers ap-

(Continued on page 140)

Stars Produce 'Philadelphia' Sounds Set Has New Springsteen, Young Tunes

BY CRAIG ROSEN

LOS ANGELES—While TriStar Pictures is betting that the star power of Tom Hanks and Denzel Washington will make the consciousness-raising AIDS drama "Philadelphia" a hit at the box office, Epic Soundtrax is optimistic that songs by Bruce Springsteen and Neil Young will have a similar

effect on its soundtrack.

"Streets Of Philadelphia," the first song Springsteen has written and performed for a film, and Neil Young's "Philadelphia," also written specifically for the movie, are heard in their entirety in the film.

The stark and somber Springsteen cut plays during the opening scene,

(Continued on page 138)



GOO GOO DOLLS



WILLIAMS

letters to several of the major labels on a Monday morning, asking if they would be interested in bankrolling the AIDS benefit record. When they heard back that Wednesday with an emphatic yes from Richard Sweret, Arista's VP of A&R, they were shocked.



SPRINGSTEEN

Explosive Reaction Follows Link Of Video To Toddler's Murder

BY PETER DEAN

LONDON—Universal's top 10 rental video "Child's Play 3" is fast disappearing from shelves in the U.K., after a judge suggested that it and other videos may have contributed to the brutal murder of an infant here. The judge's suggestion, as well as the visceral public response, has taken the video industry here by surprise.

In one of the most sensational and shocking trials in British legal history, schoolboys Robert Thompson and Jon Venables were found guilty Nov. 25 of abducting and murdering 2-year-old James Bulger.

The U.K. government also is facing calls for greater censorship of the

(Continued on page 136)

Mama
CONCERTS
25TH ANNIVERSARY

SEE PAGE 47



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And Not For Kids.**

PARENTAL ADVISORY EXPLICIT LYRICS



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AUSTRALIA	TRIPLE PLATINUM	HONG KONG	GOLD	PORTUGAL	PLATINUM
AUSTRIA	PLATINUM	INDONESIA	PLATINUM	SINGAPORE	PLATINUM
BELGIUM	PLATINUM	IRELAND	PLATINUM	SPAIN	PLATINUM
CANADA	QUINTUPLE PLATINUM	ITALY	GOLD	SWEDEN	PLATINUM
CHILE	GOLD	JAPAN	QUADRUPLE PLATINUM	SWITZERLAND	DOUBLE PLATINUM
CZECH REP.	GOLD	KOREA	DOUBLE PLATINUM	TAIWAN	QUADRUPLE PLATINUM
DENMARK	PLATINUM	MALAYSIA	PLATINUM	THAILAND	PLATINUM
FINLAND	GOLD	MEXICO	PLATINUM	TURKEY	GOLD
FRANCE	GOLD	NEW ZEALAND	GOLD	U.K.	DOUBLE PLATINUM
GERMANY	DOUBLE PLATINUM	NORWAY	PLATINUM	U.S.A.	DOUBLE PLATINUM

AND COUNTING...

TOP ALBUMS

HOT SINGLES

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GN'R Cover Of Manson Song Incites Uproar 'Son Of Sam' Law May Bar Convict's Royalties

■ BY CHRIS MORRIS

LOS ANGELES—The California attorney general's office is exploring the possibility that any profits made by convicted mass murderer Charles Manson from the inclusion of one of his songs on the new Guns N' Roses album are forfeitable under the state's so-called "Son of Sam" statute.

Manson's song "Look At Your Game Girl" appears as an extra track on the L.A. hard-rock band's new album of punk, proto-punk, and metal covers, "The Spaghetti Incident?" The album, released by Geffen Nov. 21, enters The Billboard 200 at No. 4 this week.

According to SoundScan, it sold nearly 190,000 units in its first week in stores. Reports have suggested that publishing royalties for Manson could equal as much as \$62,000 per million units sold.

Mike Van Winkle, information officer with the law enforcement division of the California Department of Justice, says the attorney general's office is considering whether "Look At Your Game Girl" falls under the provisions of the state's Civil Code section 2225.

That section—nicknamed the "Son of Sam" statute, after a similar New York law enacted to prevent murderer David Berkowitz from profiting from his story—puts a convicted felon's proceeds in involuntary trust if the criminal is found to be profiting from his crimes. Van Winkle says that officials also are investigating whether other code sections may be pertinent.

Van Winkle says, "One of the things they have to figure out is if Manson was a legitimate musician ... Would Guns N' Roses be covering this tune right now if it wasn't by Charles Manson?"

Van Winkle adds that a Department of Corrections representative "said that, at the very least, there was an agreement between [Geffen's parent] MCA and Manson ... It spells it all out—what he's gonna get and when he's gonna get it."

Geffen spokesperson Bryn Bridenthal says the company has "indications that Manson will not receive any mechanical royalties, and we are investigating that vigorously. There may have been a judgment against him, and all monies would go against this judgment."

"Look At Your Game Girl" appears as an uncredited 13th track on "The Spaghetti Incident?"; neither the CD booklet nor Geffen publicity materials make reference to its inclusion. Lead singer W. Axl Rose per-

forms the song as an acoustic ballad.

The song first appeared as a track on the 1970 album "Lie," a presumably bootlegged Manson collection originally issued by Awareness Records following the Manson family's 1969 L.A. murder spree, in which actress Sharon Tate and six others were killed in two separate rampages.

The album, comprising '60s demos cut by aspiring musician Manson with an eye to winning a record deal, is in print today. Its distributor, Performance Records of New Brunswick, N.J., contributes proceeds from its sale to the Victims of Violent Crime Fund, an arm of the California attor-

ney general's office.

Guns N' Roses isn't the first big-name rock band to record a Manson song: The Beach Boys, whose late drummer Dennis Wilson hung out with the Manson family in 1968, cut a notorious version of a Manson composition originally called "Cease To Exist." Retitled "Never Learn Not To Love," the song was issued as the B-side of the single "Bluebirds Over The Mountain" in late 1968 and appeared on the 1969 album "20/20." The single rose to No. 61, and the album reached No. 68.

Geffen executives are distancing them-
(Continued on page 136)

Wherehouse Buys Utah Chain, Receives Boost From Parent

■ BY ED CHRISTMAN

NEW YORK—In two separate moves, Wherehouse Entertainment has bolstered its store portfolio and its balance sheet. The California company has agreed to acquire the 15-unit Pegasus chain, which it will pay for through an infusion of \$30 million in new equity from its parent, Merrill Lynch Capital Partners.

The agreement to acquire Pegasus, which is expected to cost less than \$10 million, according to a press release, is scheduled to close in January or February.

Wherehouse chairman and CEO Scott Young says the pending acquisition represents a continuation of the chain's strategy to diversify out of the Southern California market and to gain a higher ratio of mall stores. Wherehouse runs 342 stores, about 80% of them in California. Pegasus has eight free-standing combo stores and seven mall stores, which would bring the Wherehouse total to 357. Pegasus is mainly in Utah, with one store in Helena, Mont.

Wherehouse expansion plans call for acquisitions and new store openings in the western U.S., Young points out. In the past year, the chain has acquired the Rocky Mountain Records and Record Shop chains.

Of the latest move, Young says, "Pegasus is exceptionally well run and respected in that marketplace." He adds that Wherehouse will retain the Pegasus name in those markets and absorb most of that

chain's current store employees.

Kevin Garn, Pegasus' owner, says he decided to sell because of "timing. With consolidation going on, the national chains, like Musicland and Blockbuster, have discovered Utah." For example, Musicland recently opened two Media Play stores in that state.

"Short-term, we would have lost market share; long-term, I believe we could have competed against them," he says. "But Wherehouse made us an offer, and it was acceptable."

Garn says he will continue to run Pegasus' wholesale business, KSG, a rackjobber that numbers among its accounts Pace warehouse stores, the Smith food chain, some small drug chains, and a large number of individual stores, including truck stops. "My intention is to grow the rack business, possibly through acquisitions," he says.

As for the infusion of new equity by Merrill Lynch, which acquired the Wherehouse chain in May 1992 through a leveraged buyout, Young says, "The combination of the acquisitions of Record Shop and Pegasus was beyond our growth plans' expectations, so [we] needed money to handle those acquisitions. Also, the [music retail] industry is consolidating pretty quickly now, and we want to be able to take advantage of opportunities as they happen."

THIS WEEK IN BILLBOARD

BILLBOARD MUSIC AWARDS PREVIEW

The fourth annual Billboard Music Awards telecast, Wednesday (8) at 8 p.m. Eastern on Fox, will honor the year's top artists in a half-dozen genres. A special three-page section profiles the show's host, Phil Collins, and some of the acts that will perform during the broadcast. **Page 39**

CHRISTMAS CHART RETURNS

Tis the season for the annual reappearance of Billboard's Top Christmas Albums chart, a list of best-selling holiday titles compiled using SoundScan data. The chart will run biweekly through the holiday season. **Page 115**

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Paramount Adopts Wider PPV Window

■ BY EILEEN FITZPATRICK

ANAHEIM, Calif.—Paramount's success with an 80-day pay-per-view window on "Indecent Proposal," "The Firm," and "Sliver" has convinced the studio to give hit movies an average of 75 days at rental before going to PPV. Further, the test results may make longer windows standard operating procedure for the entire home video trade, despite continued protests from the PPV industry.

Under the test of its 80-day window, Paramount was able to boost sales \$19 million above its original goal, according to Bob Klingensmith, president of the video division at Paramount Pictures Corp.

The results likely will make it more difficult for PPV executives to convince studios to deliver films to PPV in a more timely fashion.

Klingensmith unveiled the results of the Paramount test at the Cable Television Administration & Marketing Society's 5th annual Western Regional Conference held in Anaheim, Calif., Nov. 29-30.

At the confab, PPV executives appearing on a panel with Klingensmith accused the home video industry of conspiring to curb the growth of PPV by using its economic stronghold over Hollywood to force studios to extend PPV windows to 80-90 days.

"Clearly, the home video industry wants to improve its advantage with the studios," said Jim Heyworth,

president/CEO of PPV supplier Viewer's Choice. "If Blockbuster offers a premium buy of \$5 million per picture with a 90-day window, the studios will take the money."

Klingensmith revealed after the panel that the PPV business is also in for a blow from Blockbuster. He said the retail giant is planning a campaign to let its customers know that PPV channels will get some movies long after their video debuts.

Details of Blockbuster's campaign are expected by the end of December.

"What's really happening is that home video is an enormous client to the studios, and Blockbuster is tired of hearing the hype about PPV," said panelist Hugh Panero, president/CEO of Request Television.

Based on this scenario, Panero concluded that studios would rather stall PPV growth in favor of video.

"I think this a short-term decision, and the studios would like the windows issue to go away in order to build our business," Panero said.

But Paramount's results with the expanded window increased combined unit sales on the three titles by 300,000 units over its goal of 1.2 million, Klingensmith said. Revenues to the supplier rose from a goal of \$73 million to a final tally of \$92 million.

"On 'Sliver' we thought we would sell about 250,000 units, and we sold 377,000 units," Klingensmith said after the session.

Although "Sliver" made only \$35 million at the box office, Klingensmith dismissed the notion that the star power of Sharon Stone in an erotic thriller, or additional distributor incentive programs, boosted sales. "The only thing that was different was the increased window," Klingensmith said.

Had the titles been released to PPV with the traditional 30- to 45-day window for hit titles, combined PPV revenues would have been projected at \$3 million, he said. "And that's being generous."

Total 1993 revenues for the PPV industry are estimated at \$400 million,

Heyworth said.

Bolstered by the results, Klingensmith said Paramount will go to a 60-day average PPV window for all of its releases.

"It's always been our intention to go to 60 days instead of the 50- to 55-day average we have now," he said.

He said bigger hits would have a 75-day average PPV window. The sell-through window would remain at 60 to 90 days, he said.

However, Paramount's policy could change if retailers don't respond to the studio's push to increase their purchases of secondary titles.

Based on trade data, Klingensmith estimated that an additional \$40 million in rental revenues will be pumped into dealers' cash registers as a result of the extended window.

"If they just buy the same on A ti-

les, it's not going to matter," he said. "We want them to help us on the titles like 'The Thing Called Love,'" he said. "Dealers don't buy as much on those kind of titles as they used to."

PPV panelists continued to hammer away at the recent Video Software Dealers Assn. study that concluded rampant PPV theft hurts the rental business (Billboard, Nov. 20).

"The assumptions made in the report were terrible, and the form of research was inappropriate," said Panero, claiming back-to-back home taping and piracy costs the video industry more than PPV theft.

"This report is a red herring," said Michael J. Egan, VP of programming at Cablevision Industries. "PPV is a badly shackled business and this report tied on one more rope."

(Continued on page 136)



"Yesterday" Still Popular Today. At the annual awards dinner of BMI and the British Performing Right Society, BMI president/CEO Frances W. Preston, right, and VP of European writer/publisher relations Phil Graham, left, present Paul McCartney with an award commemorating more than 6 million U.S. broadcasts of "Yesterday," making it the most-performed song in BMI's catalog of more than 2 million works. The Robert Musel Award, honoring BMI's most-performed song of the year written by a PRS writer, went to "Tears In Heaven," written by Eric Clapton (PRS) and Will Jennings (BMI).

MCA Aims For Bull's-Eye With Target Tie-In Retailer Helps Promote Vince Gill, Trisha Yearwood

■ BY EDWARD MORRIS

NASHVILLE—Some Target stores are beginning to look a lot like Vince Gill/Trisha Yearwood boutiques because of a tie-in MCA Records began working on years ago.

Not only are the two MCA artists featured in plentiful point-of-purchase displays, but Target also spotlights (both in store and in print) the special Christmas cassette single the two recorded as part of the promotion. Target gives the cassette free with the purchase of either Gill's "Let There Be Peace On Earth" album or Yearwood's "The Song Remembers When."

The cassette single, which Target calls its "holiday theme song," is Gill and Yearwood's duet of "Another Angel Gets Its Wings."

In addition to this exposure, the two artists and their music are in Target TV and radio spots currently airing, and their images beam out from the television sets advertised in Target circulars.

Target billboards at various locations around Nashville thank Gill and

Yearwood for their association with the chain.

Walt Wilson, MCA's senior VP of marketing and sales, says he has been on Target's trail for "several years," since he noticed the company's tie-in with the Judds and, later, Amy Grant.

"We've just kind of been waiting in line for the right positioning," Wilson says. "They felt that Trisha and Vince would fit their needs, which was extremely fortunate for us, since it meant not one but two artists involved."

In March, Wilson says, MCA and Target completed their agreement for the venture. "That's when we started setting it up: contacting managers, clearances, photo sessions, TV commercials, etc. Then we worked out an arrangement for the cassette single attachment to each of their products." (The cassettes are blister-packed with the albums.)

The Christmas promotion started around the first of November, Wilson says. "You walk in the store, and literally everywhere you look, you see great big pictures of Vince and Tri-

sha," he says.

In spite of the promotion's scope, Wilson says the campaign was not particularly expensive for the label. "We did our normal fourth-quarter advertising with Target—really nothing over and above that. We did make an arrangement for them in terms of the premium cassette single. Really, that was it. We knew what we were going to get into because of our relationship with Ken Stilts and what [Target] had done for the Judds." (Stilts managed the Judds and continues to manage Wynonna Judd, who is now on MCA.)

"Target told me that they represented close to 40% of the total sales on Amy Grant's Christmas album last year because of this campaign," Wilson says. "They can obviously move a tremendous amount of volume."

Although Wilson says he cannot pinpoint Target's sales impact precisely, he says, "Trisha's definitely got the fastest-selling album of her career, and Vince's Christmas album is smokin' right now—and I think Target is the reason."

Evidence Piles Up In Probe Of U.K. Biz

■ BY DOMINIC PRIDE
and THOM DUFFY

LONDON—It has cost every major U.K. record company tens of thousands of pounds and thousands of man hours, but they still have nothing to show for it.

Since May, the Monopolies and Mergers Commission (MMC), an independent government regulator, has been investigating the supply and pricing of recorded music in the U.K. Its goal: to establish whether major record companies operate a monopoly and act against the interests of the public.

The commission is taking oral and written evidence from a wide range of sources inside and outside the music business. Major and independent labels have cooperated with the inquiry and submitted detailed evidence.

EMI Music's submission takes up more than five bound volumes and stacks some three feet from the ground, and is the sum total of months of work by EMI, its parent Thorn EMI, and accountants Coopers & Lybrand.

This year, EMI executives and those from other record companies submitted evidence to another inquiry, the Commons Select Committee on National Heritage, which set out to determine why prices of CDs were significantly higher in the U.K. than the U.S. (Billboard, April 24). That inquiry recommended that major record companies should lower the prices of top-line releases by \$3.

Shortly after the Select Committee delivered its verdict (Billboard, May 22), the newly appointed director general of the Office of Fair Trading (OFT), Sir Bryan Carsberg, referred the music industry to the MMC.

Most in the music industry were relieved that the MMC would conduct its inquiry in a methodical and even-handed manner, as opposed to the Select Committee's apparently single-minded crusade to damage the music industry. While the Select Committee's televised coverage was seen as a public relations disaster for the business, the MMC investigations are being carried out confidentially.

The MMC is seeking to establish whether a monopoly exists and, if it does, in whose favor it operates, whether any uncompetitive practices are used to exploit or maintain a monopoly, whether any actions on the part of the major players can be attributed to the existence of a monopoly, and whether it can be seen as operating against the public interest.

However, the MMC is leaving no stone unturned in its search for evidence of a monopoly. It is taking evidence from major and independent labels, budget distributors outside the British Phonographic Industry, retailers, publishers, performing rights organizations, consumer groups, and concerned members of the public, on as many aspects as possible.

(Continued on page 140)

Hi-Def VCR From JVC Ready For Japanese Debut

TOKYO—Victor Company of Japan (JVC) has launched the world's first home-use, high-definition VCR, the HR-W1.

The first units are due to hit the Japanese market in late December, priced at 620,000 yen (\$5,688). Blank video tapes will go on sale at the same time, priced between 4,900 and 5,900 yen (\$45-\$54).

The hi-def VCR uses a new video format, W-VHS, developed by JVC and based on the Japanese high-definition television broadcast standard known as Hi-Vision, which uses analog signals (Billboard, Sept. 11). W-VHS thus will play existing VHS tapes, unlike the digital VCR format that 10 companies—including Sony, Matsushita and JVC—are jointly developing (Billboard, July 17).

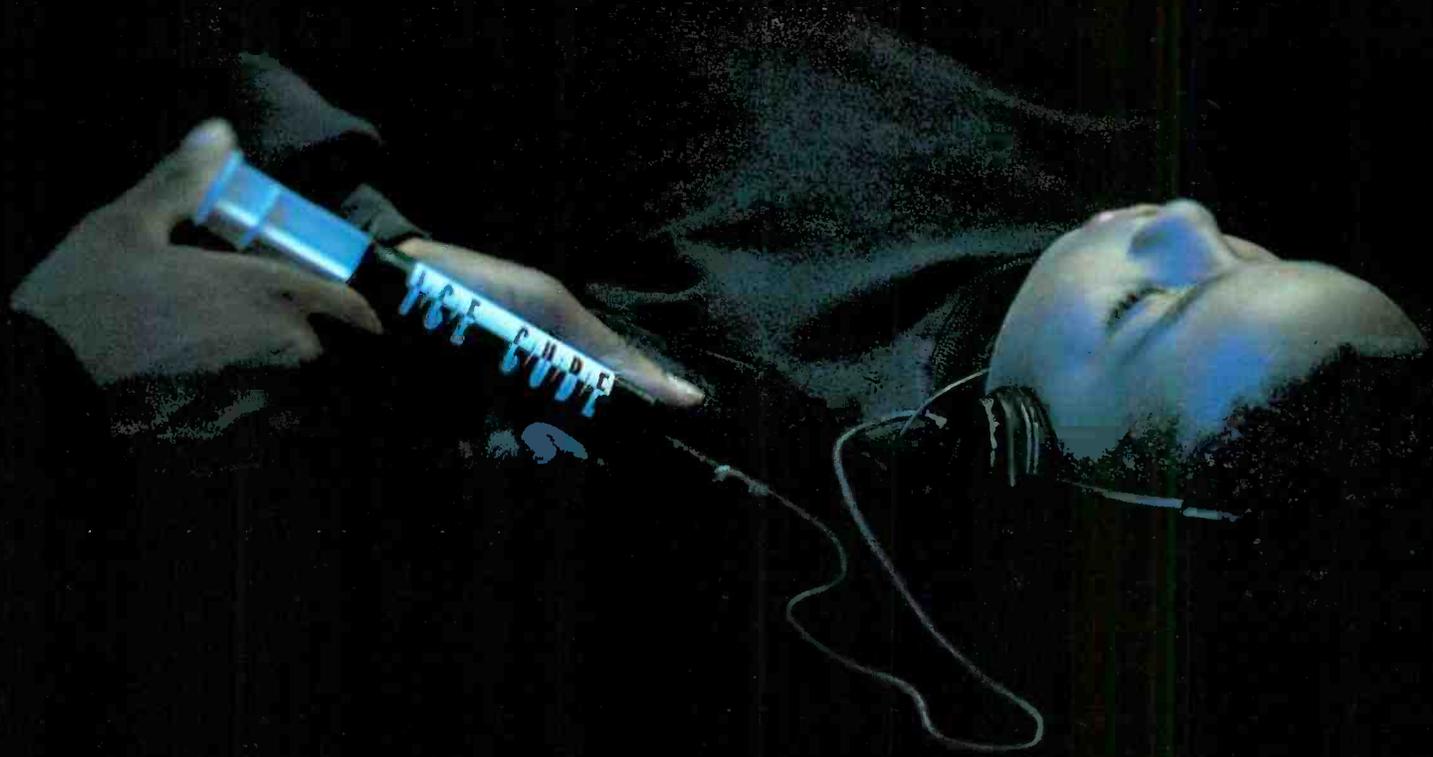
Besides JVC, companies supporting W-VHS are Matsushita, Mitsubishi, Sharp, and Hitachi.

The W-VHS format, according to JVC, "offers a new application for home-use VCRs through dramatic improvements in recording and playback quality, and has the ability to simultaneously record and play back two separate programs."

Other manufacturers are expected to roll out their own W-VHS machines not long after that, since they will be able to use components and production facilities for existing VHS video systems.

STEVE MCCLURE

THE CURE



LETHAL INJECTION

PRIORITY
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Commentary

Concerts Can Promote Responsibility

BY CYNTHIA EMMETS

You've got great seats to a concert for which you've waited five hours in line to buy tickets. You're primed for some great music, but when you get to your seats, you're next to four guys who have been intimately involved over the last several hours with a fifth of Jack Daniels and a couple of six packs of beer. They finished off the last of their preperformance liquid refreshment in the parking lot just two minutes before taking their seats, and they're ready to party. They scream "ROCK AND ROLL, DUDE!" at the tops of their lungs (and right in your ear) throughout the entire performance, so the music you hear is punctuated with slurred outbursts from your rowdy neighbors.

What's wrong with this picture? The promoters and the arena made money because the seats were sold. The performers are happy because the fans are screaming for their music. The record company is happy because it's promoting a new album. The beer sponsor is happy because an entire arena full of kids is seeing its signage, which is draped across the top and bottom of the stage. This is in addition to having the sponsor's name on every ad for the concert and on the 25,000 tickets that were sold, and often having its beer available at the concession stands. No problem, right? Wrong.

The problem in the above scenario goes beyond creating an unpleasant environment for sober attendees. According to the U.S. Dept. of Health & Human Services and the Federal Bureau of Investigations, alcohol is a factor in 66% of fatal automobile crashes; 50% of rapes; 70% of murders; 83% of injuries at a stadium or arena event; 41% of assaults; and 37% of suicides annually. For young adults ages 15-24—the average age of concert-goers—the top three causes of death are automobile crashes, suicides, and fatal assaults or homicides. These three causes account for 78% of this age group's deaths, and, as the statistics above show, often are alcohol-related.

In addition to posing a problem for their own health and the public health and safety, intoxicated concert-goers also pose a problem for the concert arena: potential lawsuits, increased insurance premiums,

property damage due to vandalism, additional security costs, and lost patronage due to fights, arrests, and other inappropriate behavior.

There is a problem, one that affects everyone. Therefore, the solution must include everyone.

One answer is alcohol risk management, which means anticipating problems associated with alcohol use and preventing and



'Prepare for problems before they occur'

Cynthia Emmets is a project director with Public Health Foundation Enterprises Inc., Los Angeles, and director of the Orange County Responsible Hospitality Assn.

reducing them with several techniques: conducting an audit of the facility to determine where alcohol problems originate; having written policies and procedures that control alcohol use in every part of the venue—the parking lots, the ticket takers and sellers, the restrooms, the concession stands; instituting security and law enforcement policies and procedures; training every employee, not just security and alcohol servers, in recognizing and responding appropriately to intoxicated patrons; and erecting signage and broadcasting messages that encourage responsible drinking, and warn against drinking and driving.

These techniques, when implemented by arena and stadium managers, create a team of employees and concert-goers who work together to reduce the risk associated with the use of alcohol. It is everyone's responsibility to participate in the solution.

Concert patrons should find out if the venue has an alcohol risk-management program. If not, they should suggest to the arena management that one be adopted.

If attendees plan on drinking and driving to the concert, they should arrange for a designated driver. Additionally, a concert-goer should be aware of his or her own alcohol consumption patterns. The National Institute Of Alcoholism And Alcohol

Abuse defines problem drinking as the consumption of more than two drinks a day, or more than five drinks at a sitting more than two times a week.

Concert promoters can require that non-alcoholic beer be promoted by a tour or concert's beer sponsor, and that messages about not drinking and driving be exhibited. Promoters also can take care to choose arenas and stadiums that have an alcohol risk-management program in place.

Alcohol sponsors can take part by arranging for training of arena/stadium employees in recognizing and responding to intoxicated patrons, erecting signage that discourages drinking and driving, and providing support for organizations working to reduce drunken driving and other alcohol-related problems.

Record companies can invest in their consumers by sponsoring efforts aimed at reducing alcohol abuse among young adults. Approximately 3.3 million drinking teenagers ages 14 to 17 show signs that they may develop serious alcohol-related problems. For many artists, this is a major target market. Record companies should encourage artists to be aware of their images: Are they promoting the image of "partying" responsibly?

An artist should be responsible about the messages he or she sends about drinking, not only through words but through image. Performers should learn the facts about alcoholism and support the efforts of organizations working to eliminate alcohol abuse.

It is also important for performers to announce messages promoting a designated driver throughout the concert, especially at the beginning and end of the show.

Record companies also can set a positive example internally, and avoid the risk of liability associated with alcohol use at company functions by implementing a corporate alcohol risk-management program.

When it comes to alcohol, the best of defense is a good defense. Prepare for problems before they occur. If everyone works together to solve this public health issue, we can prove the old adage: "An ounce of prevention is worth a pound of cure."

The statistics presented in this commentary are a combination of FBI and U.S. Dept. of Health and Human Services data.

LETTERS

INSIGHTFUL PERSPECTIVE

There are a lot of things about gangsta rap that bother me, but those things are never going to be addressed in any kind of constructive manner when politicians and other media-grabbers take a couple of lines from songs and draw simple-minded conclusions. Steven S. Salem's commentary (Billboard, Nov. 27) was particularly articulate and provided a well-thought-out perspective on what this ongoing debate is really about.

Peter Kapp
Marketing/concert promotion consultant
New York

ART IS MORE THAN A MIRROR

In his commentary, Steven S. Salem writes, "Artists have never been anything more than mirrors of their surroundings." I dis-

agree. Great artists have sought to do more than mirror society; they attempt to transcend it, in a search for the deeper meaning and truth in life.

For example, Marvin Gaye's "What's Going On?" is a song that displays such artistry, and there are countless others. No one would accuse Gaye of simply mirroring his surroundings. Faced with a virulently racist American society torn apart by a senseless war, Gaye sang not only of the way things were but of the way things could, and more importantly, should be. Because his message is timeless, his song endures.

Many of the words found in today's rap music do little to challenge or inspire. Confronted with the violence and despair of life in the inner-city, they surrender to it and capitalize on it. By spending millions of dol-

lars to package these messages in slick videos, CDs, and concerts, the "ugly images of reality" become glorified, romanticized, and are ultimately self-perpetuating.

No man or woman is an island. We do influence each other by the music we make. While offering no real solutions, rappers mirror graphic realities that we, as a society, must face. But even these realities are lost on white, middle-class America. With the exception of teen-agers, the closest middle America gets to rap music is when they stumble across it while channel-surfing late at night. It's a brief encounter with young black male Americans.

Dick Eastman
Songwriter
Park Ridge, Ill.

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Artists & Music

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

Pubs' Suit Is Opening Salvo In War Over Computers, C'rights

■ BY IRV LICHMAN

NEW YORK—U.S. music publishers are mounting their first legal challenge against copyright infringement in the world of interactive computer technology.

In a class-action suit filed Nov. 29 in U.S. District Court here, Frank Music claims that Compuserve, a large on-line information and electronic communication service, has allowed subscribers to make illegal copies of its standard copyright, "Unchained Melody."

The complaint also refers to some 550 other unnamed copyrights owned by 140 publisher members of the Harry Fox Agency, the mechanical royalty collection arm of the

National Music Publishers Assn.

The complaint refers to Ohio-based Compuserve's "MIDI/Music Forum" service, which offers music files that are available for downloading directly to a subscriber's home computer.

The publishers, aware of the so-called information and entertainment "superhighway" of the future, apparently want to act early against alleged unauthorized use of copyrights. While greatly expanded use of musical copyrights is forecast for the new communication age, publishers say that widespread abuse of copyrighted works could defeat this financial promise.

At this point, the charges against
(Continued on page 147)

Sony Execs Respond To Charges Mottola Says Michael Album Was Top Priority

■ BY CHRIS WHITE

LONDON—The tide appeared to be turning in the seventh week of George Michael's restraint of trade case against Sony Music here, as label heavyweights got their chance to reply to accusations leveled at them in previous weeks.

Sony Music Entertainment president/COO Tommy Mottola denied that there had ever been a company decision "not to get behind" Michael's album "Listen Without Prejudice." Mottola also denied that there had been any intention "to teach George Michael a lesson" with the handling of the record.

Mottola asserted, "He was a superstar who needed priority by the entire company . . . and this attitude was shared by others in the organi-

zation."

Questioned by Sony counsel Gordon Pollock about an occasion when he and Columbia Records president Don Ienner were alleged to have left a George Michael concert in Toronto before the show had finished, Mottola said that he and Ienner had arrived several hours early, so that they could both talk to Michael and see the concert. They were told by Rob Kahane, Michael's manager, that the singer would not see them.

Later Michael walked out of his dressing room to go on stage and just nodded to them. "We saw at least 90% of the show, and for the last couple of songs we stood backstage to catch the encore," Mottola said. "We asked Kahane again about seeing Mr. Michael, but he said that [Michael] was going for a

massage and would not see us. We had to catch an 11 p.m. plane back. There was absolutely no intention of insulting Michael."

Mottola also denied that he had ever offered Kahane a consultancy with Sony, or suggested that Kahane's management company should merge with Champion Entertainment, the company formerly owned by Mottola. Under cross-examination, Mottola said he had divested himself of any interest in Champion by 1991. Mottola had made no improper offers, he said. Asked by Pollock whether he had connections with "any unsavory organizations," Mottola replied, "No," and similarly denied that he had ever sought to put Kahane "in fear for himself and his family."

(Continued on page 141)

Nelson's 'Stardust' Sequel To Emerge On Texas Indie

■ BY PETER CRONIN

NASHVILLE—With his recent induction into the Country Music Hall of Fame, Willie Nelson's stature and visibility are at their highest point in several years. So it may come as a surprise that the performer's next album will be released by Justice Records, a Houston-based independent label.

The new album, which will be titled "Moonlight Becomes You" and is scheduled for release in February, will be a kind of sequel to "Stardust," Nelson's multiplatinum Columbia Records collection of pop standards from 1978.

"Willie's agreement with Columbia expired in September of this year, and he's always wanted to work with an independent, and with me specifically, on this particular project," says Justice president and longtime Nelson compadre Randall Jamail. "I don't want to give the misimpression that Willie is signed to Justice Records, because that is not the case. I'm
(Continued on page 138)



You Gotta Have Heart. Capitol recording act Heart socializes after performing an acoustic set at the Los Angeles release party for the group's new album, "Desire Walks On," which includes the single "Black On Black II." Heart began a four-week tour in mid-November, including appearances on "The Late Show With David Letterman" and "The Tonight Show With Jay Leno." Pictured, from left, are Capitol executive VP Ralph Simon; Heart's Ann and Nancy Wilson; Capitol president/CEO Gary Gersh; and Heart's Howard Leese.

Miss. Mass Choir, Franklin Are Tops At Gospel Awards

■ BY LISA COLLINS

CHICAGO—The Mississippi Mass Choir and Kirk Franklin led the field with two awards apiece at the ninth annual Stellar Gospel Music Awards, held here Nov. 27. The black-tie ceremony, before a capacity crowd of 3,000 at Chicago's Auditorium Theater, honored the year's top performances in 14 categories of traditional and contemporary gospel music.

The show was taped for national TV syndication by Chicago-based Central City Productions. It is slated to air between Jan. 13 and Feb. 6, 1994 in more than 100 markets as a two-hour, prime-time special and salute to Dr. Martin Luther

King Jr.

Newcomer Franklin, 23, who surfaced with one of the year's biggest gospel releases, wowed the crowd with a stirring finale of "Why We Sing," which landed him the song of the year award. Franklin and his 17-member backup group, the Family, also were winners in the best new artist category. The awards, coupled with two performances at the ceremony, are sure to boost sales for the group, which released its first album less than five months ago on the Sparrow-distributed Gospo-Centric label.

The sentimental favorite, the Mississippi Mass Choir, took traditional choir of the year honors, while the
(Continued on page 32)

Legendary Blues Guitarist Albert Collins Dead At 61

■ BY CHRIS MORRIS

LOS ANGELES—Friends and associates recall blues guitarist Albert Collins as an innovative stylist, a fiercely competitive player, and a supreme showman whose work inspired a generation of Texas axemen.

Collins succumbed to cancer Nov. 24 at his Las Vegas home. He was 61. Collins' manager John Boncimino says B.B. King, the guitarist's idol and peer, visited him the night before he died.

According to Boncimino, a spot was discovered on the musician's lung in a preliminary examination in Switzerland at the end of a European concert tour in July. A subsequent examination found that the cancer had spread to his liver.

Bruce Iglauer, whose Alligator Records released some of Collins' most acclaimed records, says of the artist: "He had a really incisive rhythm sense. He approached blues guitar like Charlie Parker approached saxophone. His tone was instantly recognizable, and his dynamics were as broad as anyone's in the blues. And his music told a story."

Robert Cray, whose band backed Collins in the '70s and who recorded the seminal "Showdown!" album with him, says, "Everyone who knew Albert would say he had a big heart, a great personality, and was fun to be around. But when it came to playing guitar, he had no mercy on anyone—the guitarist! God bless him."

Collins' famed "cool sound"—a sobriquet that applied more to frigidly-titled compositions like "Frosty," "Sno-Cone," and "Don't Lose Your Cool"—than to his choked, heated playing—was the product of a battery of unorthodox techniques.

He tuned his blonde 1961 Fender to a minor chord and capoed it high on

the neck. He used no picks but rather plucked the strings percussively with his thumb and two fingers. On stage and in the studio, he ran his amps at the highest possible volume.

Iglauer recalls that during recording sessions, "we didn't get him to
(Continued on page 140)

Larry Uttal, Label Chief & Hit Maker, Dies At Age 71

NEW YORK—Larry Uttal, one of the most consistent hit makers of the '60s and '70s as the operator of several independent labels, died here Nov. 25 at the age of 71 as a result of AIDS.

Although he began to hit his stride in the late '50s as the owner of Madison Records, where he released hits by the Viscounts, Dante & the Evergreens, and Nino & Ebbitides, among others, his talent blossomed in the '60s when he ran the Amy, Mala, and Bell labels. He was hired to run the three labels by kiddie-music entrepreneur Al Massler to make rock'n'roll hits. Before this appointment, he spent some time as a staffer at E.B. Marks Music.

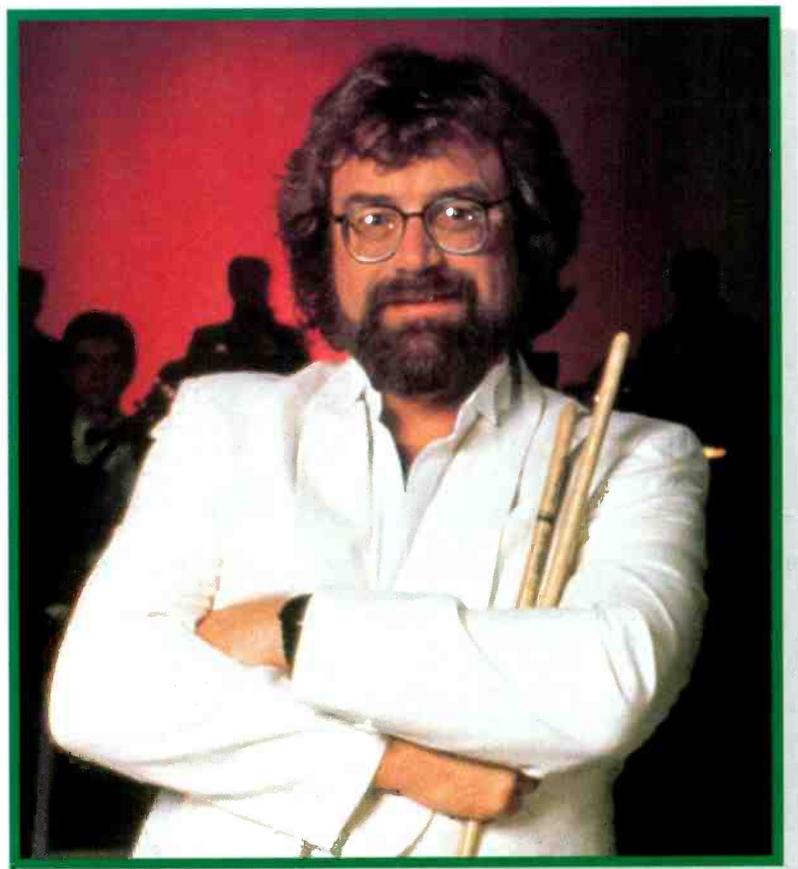
By 1964, the operation fell solely under the Bell banner, under which Uttal had a parade of produced hits by Mitch Ryder & the Detroit Wheels, Tony Orlando & Dawn, the Partridge Family, Barry Manilow, David Cassidy, the Fifth Dimension, and Gary Glitter, among others. Bell was acquired by Columbia Pictures in the late '60s and ended operations in 1974. Some of its key acts were picked up by Arista Records, another label formed with Columbia Pictures.
(Continued on page 141)



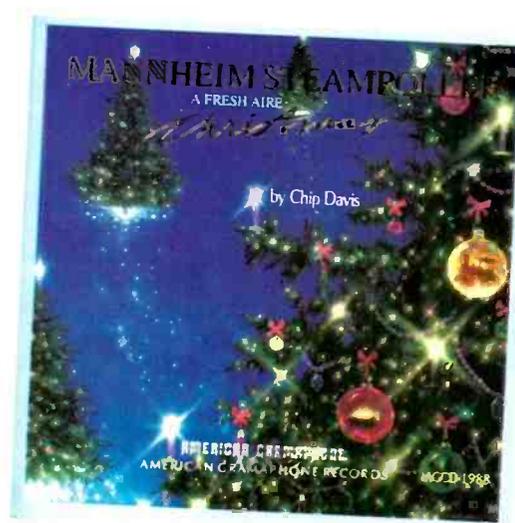
Willie Nelson, right, at Pedernales Recording Studios with studio owner Freddie Fletcher, left, and Randall Jamail, president of Justice Records.



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Kids' Radio Net Eyes Retail Sales For 'Hits'

BY CARRIE BORZILLO

LOS ANGELES—The rapidly expanding Children's Satellite Network, also known as Radio AAHS, is making its most-requested songs commercially available via its new Planet AAHS Recording Company.

The first release, "Playing All Day With Radio AAHS," a 12-song compilation, has been available through the station's toll-free number since Nov. 22.

Chris Dahl, president of Radio AAHS' parent company, Children's Broadcasting Corp., says the company is negotiating with a major retail chain for distribution. That deal is expected to be completed by the first quarter of 1994.

Planet AAHS Recording Company COO Jim Gilbertson says 250 units of the compilation album, which sells for \$12 for CD and \$10 for cassette, were ordered in the first week.

Planet AAHS is donating \$1 for each unit sold to an organization called Kids For Saving Earth.

"We've been doing Radio AAHS-sponsored children's concerts in Minneapolis that have been immensely successful, and we're the only company that keeps track of the songs kids like to hear the most," says Dahl, who will also serve as president of Planet AAHS Recording Company. "We figure this is just a natural extension of what we've been doing."

Radio AAHS compiles a weekly top 30 list of listeners' favorite songs as determined by calls to the 800 request line and letters sent to

(Continued on page 133)



Domino Effect. Executives of RAL/Chaos/Columbia announce a new long-term agreement to distribute, market, and promote the Outburst Records label. The first release under the new agreement will be an album by rap artist Domino. Shown in back row, from left, are Steve Shapiro, RAL/Def Jam; Tony Anderson, Columbia; David Harleston, RAL/Def Jam; "Greedy" Greg Jesse, Outburst; Lyor Cohen, RAL/Def Jam; Anthony "Anti" Lewis, Outburst; "Big Bass" Brian Walker, Outburst; Fut, Impact Record Pool; and Paul Stewart, DJ West. In front row, from left, are Don Jenner, Columbia; Domino; and Russell Simmons, RAL/Def Jam.

Labels Fire New Legal Shot At Conn. Pirates

BY BILL HOLLAND

WASHINGTON, D.C.—If there were any doubt that counterfeiters are getting the hardball treatment from the anti-piracy unit of the Recording Industry Assn. Of America, a combination-punch legal action on the part of several RIAA plaintiff labels should serve as a chilling revelation.

Not satisfied with a successful criminal lawsuit against Connecticut pirates, the plaintiffs in the case, RIAA-member labels Fantasy, Song, Capitol, and K-Tel, have filed a follow-up civil lawsuit seeking \$1.9 million in statutory damages to recoup a portion of the lost sales.

The action also is designed to force long-time counterfeiters out of business by making them sell off assets that include the manufacturing plant and equipment.

In September 1992, FBI agents, assisted by RIAA reps, raided the large and sophisticated tape manufacturing facility Tapecom, Inc. and its connected distribution company, Golden Circle Inc., owned by Gene Tornatore, in Bridgeport, Conn.

Approximately 104,000 counterfeit cassettes, along with master tapes, artwork, negatives, and insert cards were confiscated.

Some of the many alleged bogus back catalog titles seized included Earth, Wind and Fire's "Let's Groove," the Electric Light Orchestra's "ELO Classics," Creedence Clearwater Revival's "Rollin' On The River," and the Chipmunks' "Christmas With The Chipmunks."

Both Tornatore and an employee, Edwin Harm, were arrested and charged with criminal copyright infringement and conspiracy to commit copyright infringement in the criminal lawsuit.

"The facility was the size of an aircraft carrier," says Frank Creighton, coordinator of RIAA investigative operations. "This wasn't just a little" (Continued on page 130)

Luke Records Inks National Distrib Deal With INDI

BY ED CHRISTMAN

NEW YORK—In a move continuing the trend away from regional independent distribution, Luke Records has signed an exclusive national distribution agreement with Independent National Distribution Inc.

Terms of the deal were not released, although executives at Luke and INDI say the contract runs until January 1996. According to Joe Weinberger, CFO, general counsel, and head of distribution at Luke, the new deal is an extension of an existing deal with INDI for regional distribution.

Luke already uses INDI in (Continued on page 17)

Whitney, Meat Loaf Lead November Certs Barney, Cream Among Platinum First-Timers

BY CHRIS MORRIS

LOS ANGELES—November brought an avalanche of fresh multiplatinum, platinum, and gold certifications from the Recording Industry Assn. Of America.

The soundtrack album for "The Bodyguard" (Arista), featuring Whitney Houston, arrived at the 10 million sales peak last month. That total equals the sales of the "Dirty Dancing" soundtrack; only one movie album, "Saturday Night Fever," certified for sales of 11 million, now exceeds the "Bodyguard" total.

Meat Loaf's "Bat Out Of Hell II" (MCA) became the mock-operatic rock singer's second multiplatinum set, hitting the 2 million mark. At the same time, the original 1977 "Bat" flapped to 8 million in the sales column.

November was a glittering month for Eric Clapton: His 1977 solo album "Slowhand" reached the 3 million mark, while two albums by

bands he was featured in—Cream's 1967 sophomore effort "Disraeli Gears" and Blind Faith's self-titled 1969 release—both hit platinum. All three records are now available through PolyGram.

Smashing Pumpkins' "Siamese Dream," the Chicago modern rock band's first for Virgin, and Manhattan Transfer's collection of jazz vocal hits on Atlantic became the groups' first platinum albums. Rounding out the first-time million-sellers was kiddie dinosaur idol Barney, with the SBK/ERG release "Barney's Favorites Volume I."

Elvis Presley notched his 45th gold album title with the five-CD boxed set "From Nashville To Memphis," cited for sales of 100,000 units. Presley, whose gold albums and EPs total 61, is the top artist in this certification category.

With gold certifications for his recent "Up On The Roof/Songs From The Brill Building" (Columbia) and the 1981 release "Love Songs"

(MCA), Neil Diamond became No. 2 on the list of gold album performers, with 28 to his credit; Diamond passes Elton John, who has 26 gold awards.

Two other notable boxed sets climbed to gold in November. Led Zeppelin's 10-CD Atlantic package "The Complete Studio Recordings" became the group's 13th gold-certified entry with sales of 50,000 units, and the five-CD Capitol collection "Good Vibrations: 30 Years Of The Beach Boys" topped sales of 100,000 units to earn the California band its 18th gold award.

Gangsta rapper Spice 1 signed onto the certification rolls with not one but two gold albums, the current "187 He Wrote" and the 1992 release "Spice 1," both on Jive.

Logging their first gold albums were Irish modern rock unit the Cranberries (on Island); Jamaican reggae group Inner Circle (Big Beat/Atlantic); R&B act Intro (At (Continued on page 138)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Urban is appointed senior VP of Sony Music in New York. He was senior VP of operations for RCA.

Larry Jenkins is named VP of media for Columbia Records in New York. He was VP of media and artist relations at Capitol.

Mark Wright is appointed senior VP and head of A&R for Decca Records, the new MCA Records/Nashville label. He was an independent producer.

Knox Millar is promoted to senior VP of human resources for EMI Music worldwide, based in New York. EMI Music comprises EMI Recorded Music and EMI Music Publishing. He was director of human resources for EMI Records Group U.K. and Eire.

Peter Brooks is named VP of re-engineering for EMI Records Group North America in New York. He was director of re-engineering with American Express.



URBAN



JENKINS



WRIGHT



BROOKS



VELASQUEZ



TAYLOR



CATHAY



ELLMAN

Atlantic Records in New York promotes Lisa Velasquez to VP of cross-over/pop promotion. She was VP of pop/special projects. Atlantic Jazz in New York names Michelle Taylor senior director and Eulis Cathay national director of promotion. They were, respectively, director of artist development/black music for the RCA-Novus label and president of Equinox Productions Inc. (a title he retains). Atlantic's black music division appoints Chrissy Murray senior director of black music media relations and Darryl Lindsey national di-

rector of rap music. They were, respectively, director of black music publicity for Columbia and broadcast editor/Jams page editor of Hits.

Matt Levy is promoted to director of national secondaries at Elektra Entertainment in New York. He was marketing coordinator in Boston.

Paul Kremen is named director of A&R soundtracks at Hollywood Records in Los Angeles. He was VP of A&R, West Coast for MCA.

Adam Kaplan is named product manager for Arista Records in New York. He was director of sales and

marketing for Mute Records.

Philicia Gilbert is named manager of press and promotion for London Records in New York. She was a publicist at Shuman Associates.

Dave Barbis is appointed local promotion manager for the PolyGram Label Group in Los Angeles. He was PLG's local promotion manager for the Denver market.

Bobby Judge (known as Bobby J) is named promotion and media coordinator for Next Plateau Records in New York. He was record pool editor for the magazine DMR.

Beth Krakower is appointed director of alternative radio promotion for the Mechanic and Futurist labels in New York. She was director of promotion for Pipeline Records.

PUBLISHING. David Eilman is promoted to VP/GM at Chrysalis Music Group in London. He was director of finance.

Sheri Rubin is promoted to manager of music publishing for Private Music's publishing companies in Los Angeles. She was coordinator of music publishing.



Going His Way. Virgin Records executives congratulate Lenny Kravitz following his sold-out show at New York's Radio City Music Hall. Standing, from left, are Virgin execs BJ Lobermann and Bob Frymire, Kravitz, and Virgin staffers Tracy Ryan, Jeffrey Naumann, Paul Brown, and Bridget Hollenbeck. Front row, from left, are Chuck Slomovitz, John Boulos, Lori Feldman, and Susie Steiner, all from Virgin.

For Bolton, It's A Love 'Thing' Label Banks On Singer's Staying Power

■ BY CRAIG ROSEN

LOS ANGELES—Michael Bolton isn't overly concerned that his new Columbia Records album, "The One Thing," released Nov. 16, came in at No. 3 instead of the top spot on The Billboard 200.

Both singer and record company are more interested in the album's staying power, and, judging from the early response at retail and radio, "The One Thing," like Bolton's previous efforts, will be around for a while.

Bolton's 1991 album "Time, Love & Tenderness" recently re-entered The Billboard 200, logging its 128th week on the chart; 1989's "Soul Provider," which never hit No. 1, stayed on The Billboard 200 for a remarkable 202 weeks. Bolton's last album, 1992's "Timeless (The Classics)," be-

came his second consecutive No. 1 and spent 47 weeks on The Billboard 200.

Steve Walker, VP of store operations, buying, and distribution for the 170-store, Philadelphia-based The Wall Music Inc., says "The One Thing" has "done quite well out of the box. It's a good album, and I'm sure it will continue to do so. I'll be surprised if it doesn't stay in the top 10 through Christmas."

At top 40/adult WMTX (Mix 96) Tampa, Fla., MD Rico Blanco says Bolton remains a core artist at the station and continues to perform well in its call-out research. "This album will last another year," he says. "There will be a lot of singles off it,

as there have been on his previous albums."

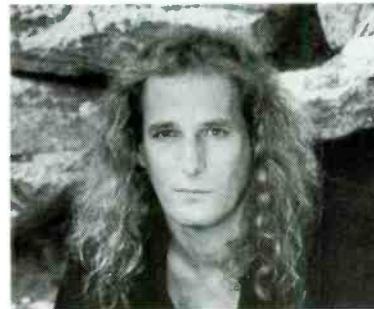
Columbia's East Coast VP of marketing, Jay Krugman, says the label expects more from "The One Thing" than "Timeless," which has sold more than 3 million to date, according to SoundScan data. "We look at this album more like 'Soul Provider,'" he says. "It's all original material, with the exception of one cover [Bill Withers' "Lean On Me"], and we think it will have a longer life."

Bolton describes "Timeless (The Classics)" as "a bridge album" and "a labor of love." He says he was already working on new material for what turned out to be "The One Thing" when he opted to take a break to record the album of classics.

The success of "Timeless" took Bolton a bit by surprise. "It was not meant to be the next major project, but I'm thankful for the success, and I enjoyed working on it," he says.

The diversion of "Timeless" made Bolton anxious to record his own material once again, and he says he sees "The One Thing" as "a natural progression. I didn't sit down and try to write about different subject

(Continued on next page)



MICHAEL BOLTON

Kirsty MacColl Follows Her 'Titanic Days' With (Relatively) Blissful Nights Of Touring

BRITISH SINGER Kirsty MacColl never has gotten the acclaim in the U.S. that she's received in her homeland, but that could be changing. "Can't Stop Killing You," the deceptively peppy first single from her I.R.S. debut, "Titanic Days," climbed into the upper portions of Billboard's Modern Rock Tracks chart, and her label is solidly committed to making the project a hit.

Although two of her records have been released in the States (on Charisma/Virgin), MacColl remains best known as the writer of Tracey Ullman's hit, "They Don't Know."

On "Titanic Days," MacColl's crystalline vocals, thick with her British accent, deliver lyrics full of irony and longing, with the often jaunty melodies belying the dark desperation expressed in many of the songs. The bitter-sweet longing so evident in the lushly orchestrated "Soho Square" is juxtaposed with the jangly, guitar-driven, sneering condescension of "Big Boy On A Saturday Night."

Much of the album was written between the time MacColl was dropped by Virgin Records and when she was picked up by I.R.S., a period that was characterized by rapidly changing world events. "There was just a lot of heavy shit going on, and there were big things happening in my life, and then every time you turned on the TV, there was a war going on and maps are changing and countries are changing," she says. "It was such a strange period, it was so huge, that's why we called the album 'Titanic Days.'"

The break with Virgin came as a surprise to the singer. "They dropped me right after I had a hit in England. I thought they dropped you when you didn't have a hit," she muses. "First they tell you there's a recession, then they give Janet Jackson \$40 million. Well, I'm sorry, but it confused the hell out of me."

Her signing with I.R.S. was just as sudden. MacColl was playing a lone date in Los Angeles and had invited a childhood friend. "I put her on the [guest list] plus one, and she brought her husband, and that was [I.R.S. head] Jay Boberg, and he liked me so he signed me. I knew she was married to someone who worked at I.R.S., but I didn't really know anything about I.R.S. anyway, so it didn't really matter. He was really keen

on the music. It was really nice, I don't think they're faking it."

Looking on the bright side of things, MacColl, who has just completed a five-week North American tour, credits getting dropped by Virgin with helping her overcome her almost paralyzing bouts with stage fright.

"Virgin pulled out their tour support the night before my tour was supposed to start," she says. "It was a real kick in the teeth, but it was good in a way, because it made me get off my ass. And I said, 'Well, I'll show you,' and the next thing you know I'm out on the road, and before that I'd been too scared to do it for 10 years. It was kind of good... I had no self-confidence when it came to performing alone. I couldn't imagine doing it. I'd tried it a few times, and I was just so paralyzed by the fear that I couldn't even sing. When the Kinks invited me to get up and

sing 'Days' [which she covered on 1989's album 'Kite'] with them, I was in tears at the soundcheck because I was so scared."

After touring for more than a year, MacColl says the stage fright is diminishing. "I can't talk to anyone before I do a show and I can't eat, and I retch a lot, but other than that it's great," she says with a laugh. "It doesn't keep me awake so much the night before, and I've learned not to get so cross with the audience when I don't think they're behaving properly. I've been recording since I was 17. The performance thing was the last thing to come around, and I thought, I'm never going to be a whole person until I do this as well."

"And now, it's like 'This can be fun.' On a good night, there's nothing better than those waves of love. All those people singing along, bobbing up and down, having a good time," she says. "It's nice that they bothered to stay. They could have left, they could have gone home."

The second single, coming soon, will be "Angel." The track, backed with a soothing house beat, is one of the few on the album that displays any real optimism. "It's a euphoric song. It's kind of a feeling of being protected," MacColl says. "It makes me feel better when I hear that one."



by Melinda Newman

SBK Bets On Blur To Clear Way For Brit Bands In U.S.

■ BY DAVID SPRAGUE

NEW YORK—While recent months have seen Seattle, rather than Britania, rule the alternative rock airwaves, SBK/ERG is counting on Blur to stoke the embers of Anglophilia with its striking sophomore effort, "Modern Life Is Rubbish."

In contrast to the quartet's sleek 1991 debut, "Leisure," which spawned the top 10 Modern Rock Tracks hit "There's No Other Way," the highly conceptual set—as its title implies—harks back to the crisp, mod-oriented sound of the Jam and early Who. "Modern Life" hit the U.K. top 10 shortly after its release this summer, but sources close to the band say the "provincial" material was cause for concern at Blur's American label, which delayed its release until late November, requesting additional songs.

"It's a very consciously British rec-



BLUR: Dave Rowntree, Graham Coxon, Alex James, and Damon Albarn.

ord, but no more than the Kinks or the Yardbirds, who were at one time considered 'too British,'" says Mike Mena, SBK A&R manager. "This is a tremendously mature record, where the last one was a bit patchy in spots. It's very much their record."

Lead singer Damon Albarn says the album's Anglocentrism sprang from a grueling eight months spent on the

(Continued on next page)

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Mike Edwards of
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MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Like a lot of today's country stars, Billy Dean was heavily influenced by the many introspective singer/songwriters that found a home on the pop charts in the '70s, several of whom would be classified as country artists today. "We Just Disagree," Dave Mason's '70s radio classic, written by Jim Krueger, is the latest hit single from Dean's "Fire In The Dark" album.

Edited By Peter Cronin

WE JUST DISAGREE
Published by EMI Blackwood Music, Inc./Bruiser Music (BMI)

"Everybody has that first woman that breaks their heart, and it's usually attached to a song, so every time you hear it you think of that time and place. That's what 'We Just Disagree' does for me," says Dean. "It came out at a time when it was my story at that moment. There's a million songs about breaking up, but not many offer a reason. This one does. It says, 'Hey, let's separate because we can't get along,' and that's rare. I'm kind of a product of the '70s, and I'm heavily influenced by James Taylor, Dan Fogelberg, and people like that. I thought it would be nice to put this song on the album, even though it's as scary as hell to cover something that's a classic, especially when I really love the original. I put it on as an album cut, and I got this enormous response from radio and from people who are in country music today that used to be in rock'n'roll and pop when 'We Just Disagree' was out. The teen-agers and college kids I play for don't remember the original version, but it still has an impact like it did on me. That tells me a hit song will always be a hit song."



DEAN

ARTIST DEVELOPMENTS

WAITING TO INHALE

Idaho has long been famed for its potatoes. But until TAD—fronted by 300-pound growler/guitarist Tad Doyle—steamrolled onto the scene several years back, there was very little meat to its rock scene. The band's J. Mascis-produced major-label howl, "Inhaler" (recently released on Giant/Mechanic), showcases the quartet's blunt-instrument rock at its most malevolent, but with enough textural variation to separate the band from the grunge pack.

"We've always been able to do more than pound away," says Doyle, who raised his mainstream profile with a hilarious cameo in the movie "Singles." "Maybe our earliest records didn't seem like it, but I always thought there was more to the band than heaviness." Sub Pop, TAD's original label, used typical guerrilla tactics in marketing the band by weaving outrageous, if believable, tales of a brutality-prone backwoods butcher's apprentice with a savant's grasp of thug-metal. Doyle's legitimate past—as drummer for the Boise-based new wave band H-Hour—was never mentioned, thus accelerating the evolution that turned Tad into TAD.

"I didn't really mind all that," Doyle concedes. "But after a while, it seemed like a lot of people weren't interested in even hearing what the band sounded like, so we made sure it was toned



TAD: Gary Thorstensen, Kurt Danielson, Josh Sinder, and Tad Doyle.

down."

Three full-length releases on the Seattle-based indie—including 1991's "8-Way Santa"—built a foundation for the quartet's remarkably sludgy, foreboding sound. But while the band's peers were quickly snapped up, it took time for the majors to show interest in this unlikely-looking rock hero.

"I've read reviews that said this hand would be huge if Tad didn't look the way he did," says Steve Backer, Giant's head of marketing. "That's a completely unfair way to look at things. This is about musicianship, and at the end of the day, people will see that."

TAD's Mechanic deal, signed early last year, evinced a change in fortunes, but the label's legal wrangling with its distributors put the project in limbo. "Obviously, we were frustrated," says Doyle, noting that the downtime cost the band its drummer as well as considerable momentum. "But we thought sticking with [Mechanic president] Steve Sinclair was only fair after all the help he'd given us."

Since bowing with the first Mechanic/Giant joint logo, "Inhaler" has made inroads at commercial metal radio (with the emphasis track "Grease Box") while retaining TAD's traditionally strong college-radio base. Giant's Backer, who envisions breaking the band as a long-term project, says the key is to "get past the idea of six-week club tours and keep them on the road forever to take advantage of the name recognition factor"—a strategy that has led to dates with acts like Alice In Chains and Therapy?, with whom Tad will tour through December.

DAVID SPRAGUE

GRIFFIN COMMITS

Clive Griffin has finally arrived—sort of.

After enduring the frustrating process of recording two solid albums for PolyGram International that were never widely released in the U.S., the British pop/soul singer is getting a long-overdue shot at success here. His eponymous 550 Music/Epic debut is a top-shelf priority at the label, thanks in part to the success of his duet with label mate Celine Dion on the classic "When I Fall In Love." That single, lifted from the soundtrack to "Sleepless In Seattle," generated enough top 40 and AC radio interest to pave the way for his own first single, "Commitment Of The Heart."

"Clive has a great attitude about getting out there and working hard," says Polly Anthony, GM of 550 Music. "We're looking at this album as a developing story, in which we will establish him as a versatile, broad-reaching artist."

Griffin's musical history stems from his childhood in London, where he entered the Corona Academy of the Arts at age 9. "Though I studied piano and drums, it became apparent that my voice would be my premier instrument," he says. An assortment of bands during his teen-age years led to recording sessions where he sang backup vocals for acts like Tears For Fears and Bobby Womack.

In 1989, he landed a deal with PolyGram, which issued the critically lauded "Step By Step." Two years later came "Inside Out," which yielded the international club smash "I'll Be Waiting," as well as opening slots for Chaka Khan and Eric Clapton. "It was an exciting time," Griffin says. "But it was also frustrating. It's natural for an artist to want his work to reach as many people as possible. It was a restrictive situation."

Happily attached to 550 Music, Griffin's new album has a balanced lineup of his own well-conceived pop compositions, like the shuffling, funk-injected "Slow Motion" and the lyrically clever "Sexual." Produced in large part by Steve Anderson, the set also includes several Diane Warren tunes and a soulful reading of the Teddy Pendergrass evergreen "Love T.K.O."

"What I tried to do with this record is create music that I could perform well on a live basis," Griffin says. "Getting on stage and feeling comfortable about how it will sound is extremely important to me."

Having just completed an extensive radio promotion trek across the U.S., Griffin is eyeing the possibility of doing some live showcases. The label, meanwhile, is contemplating choices for the next single, among them the contagious pop/R&B track "I Count The Minutes."

LARRY FLICK

IT'S A LOVE 'THING' FOR MICHAEL BOLTON

(Continued from preceding page)

matter. My audience is quite content with what I do."

Bolton continues to sing about relationships, but on "The One Thing" he looks at situations besides male-female affairs. "Soul Of My Soul" is about a parent-child relationship, he says. On "I'm Not Made Of Steel," Bolton shows off the sensitive side that has made him one of the most popular male vocalists with a largely female fan base.

"I'm embraced by women because I deal with emotional subject matter that most men are fearful of," he says. "Most men are really not at home with it."

For much of "The One Thing," Bolton turned to a new collaborator, Robert John "Mutt" Lange, best known for his work with hard rockers AC/DC and Def Leppard. Lange co-wrote and co-produced three of the album's songs. "It was one of the greatest experiences I have ever had writing and producing," Bolton says. "We started writing first, just to see how things would progress, and we found we had a lot in common. There wasn't a lot of second-guessing."

On "The One Thing," Bolton also worked with some frequent collaborators: songwriters Diane Warren and Desmond Child, producer David Foster, and producer/songwriter Walter Afanasieff.

The first single from "The One Thing," "Said I Love You . . . But I Lied" (which has climbed to the top of Billboard's Hot Adult Contemporary chart), may initially have shocked some Bolton loyalists who had not listened to the song's cho-

rus, in which Bolton sings he is feeling "more than love." Bolton says, "I didn't worry about the title. At first, people probably thought I was bitter, but it's not nasty or cruel—[it's] a much deeper expression of love. It has twice the positive effect. It's like a curve ball, and the plate is the heart."

It's no surprise that Bolton uses a baseball analogy, since he speaks as passionately about softball as he does of his music. In fact, Sony recently released a new Bolton home video that's not a performance, but a softball instructional video.

The tape, titled "Michael Bolton's Winning Softball: Hit Harder, Play Smarter," features Bolton and Dave Carroll, who coaches the Bolton-led softball team Bolton's Bombers.

SBK/ERG BETS ON BLUR

(Continued from preceding page)

road in America last year. "By the end of that, things were like a huge open sore that had to heal," he says. "We came back and reassessed things . . . decided whether we wanted to be music or a commodity. We chose the former."

That sense of disillusionment is evident in songs like "Pop Scene," "Advert," and "Commercial Break," which rail lustily against the soullessness of modern popular culture. "There was a point, sometime in the last few years, when culture stopped looking forward," Albarn says. "I come from a generation that spends most of its time looking backwards. It's legislated nostalgia—you have to take part, whether

"It's something that has become a big part of touring," Bolton says of the Bombers' softball games, which raise money for children's charities. "If we do 60 shows, we'll play 60 games," he says. "We'll even play a doubleheader the day of a show."

Bolton's next U.S. tour is set for May, to coincide with baseball season, so the Bombers can hit the stadiums as a warm-up for Major League Baseball games in cities where the tour stops.

Before the U.S. swing, Bolton has tentative plans to hit Australia in February and Southeast Asia in March and April. "Those are two areas that I have never been to," he says. "We sold more than 3 million albums there, but I haven't been to Japan yet. I'm very overdue."

you remember it or not."

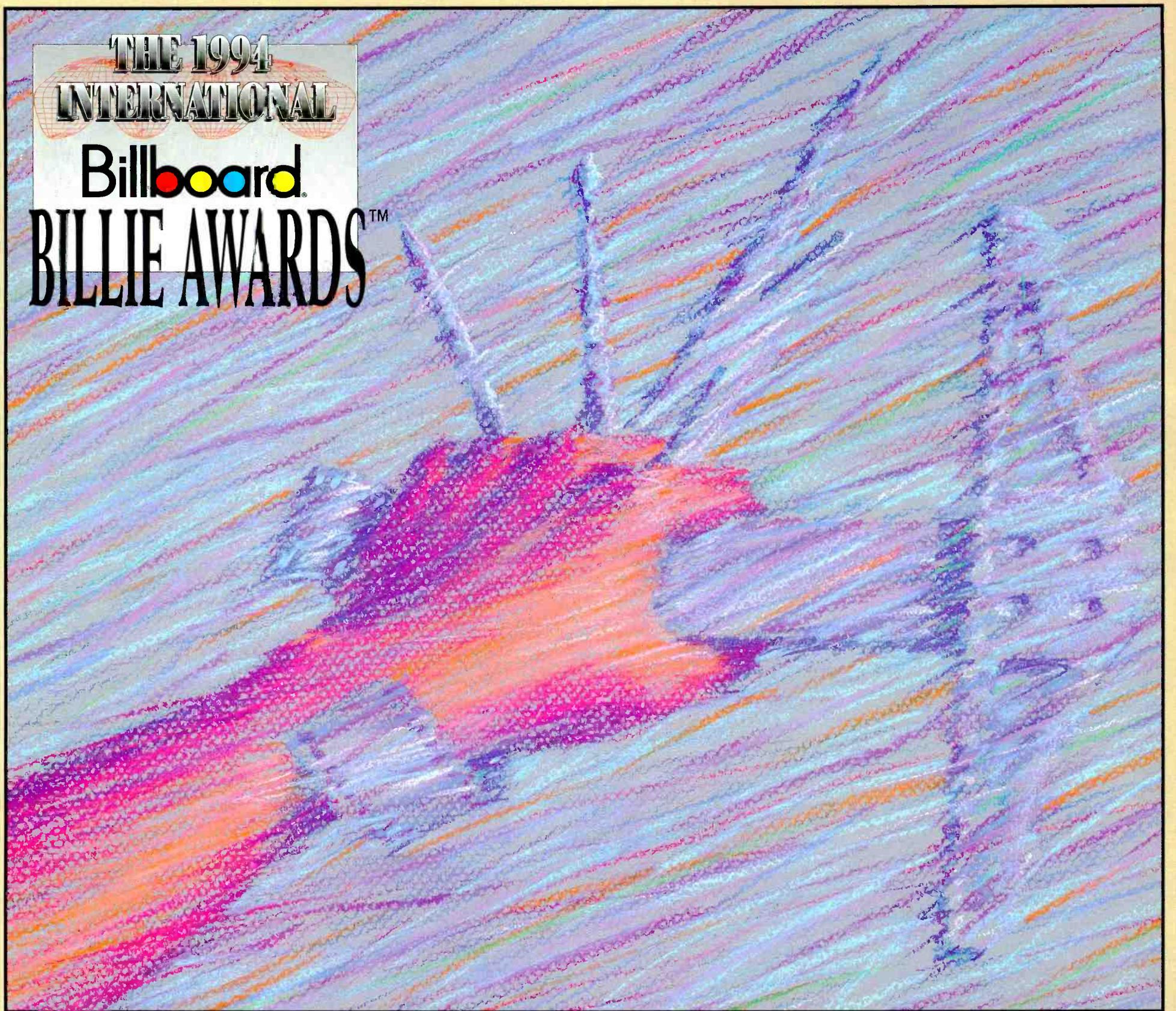
The 19-song collection (largely produced by Stephen Street, the band having scrapped initial sessions helmed by XTC's Andy Partridge) has its share of backward glances, most palpably the spare pop melodies. "That's why we included chord progressions as well as lyrics on the lyric sheet," says Albarn. "We want people to know that, old-fashioned as it might seem, we write songs."

The label anticipates that its use of a developing-artist list price (some three dollars less than standard) will introduce the band to an audience above and beyond the base of 100,000 reached by "Leisure." Mena says that

effort, combined with another intensive tour next year (the band just completed a brief, eight-market jaunt) and alternative radio play of the first single "Chemical World," will open up album rock, and eventually top 40 radio. "We're taking this very slowly," says Mena. "We want it to be a carefully marketing-driven project; to give people reasons to get into this, rather than just give them a pitch."

Albarn says he appreciates the sense of purpose, but insists he chooses not to invest all his faith in any plan. "We're a marketing man's nightmare, in that we never do anything that's free of contradictions," he says with a chuckle. "I quite like contradictions."

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Billboard

Artists & Music

ARTISTS IN ACTION

THE HEALTH & HAPPINESS SHOW COWBOY MOUTH

Tramps Cafe, New York City

WHAT'S THAT JOKE about sex and pizza? Even when they're bad, they're still pretty good. Well, the same goes for The Health & Happiness Show; even when the band's just fair—as it was this night—it's still really good.

Marrying the rural, carefree sounds of mandolin, fiddle, and harmonica with the tight punch of pop/rock, the five-man band from Hoboken, N.J., has created a can't-miss barroom sound that helps it overcome unexpected hurdles.

This night, the bar-band stars clearly were not aligned in Health & Happiness's favor, as it battled an opening act's overextended stay, some early technical woes, and a crowd of skeptical attendees—the type who tend to lose interest at the first hint of a melody.

Those sorts of misfortunes certainly are not uncommon in the hard-knocks world of up-and-coming bands. And the truth is, TH&HS handled its travails with class and skill. That's because the band owns a fistful of winning songs (found on its Bar/None debut "Tonic"), and because its members are all pros. (Lead singer James Mastro honed his skills with the old power-pop band The Bongos, and drummer St. Vincent DeNunzio once slapped skins for the Feelies.)

Contagious, Celtic-flavored songs such as "We Are Here" and "Ghost Of Love" spotlighted the band's nimble touch and smart phrasing ("She had a spirit always with her, how you'd imagine Jesus' sister").

And despite the snags, by set's end the band had created an unapologetically upbeat world where lonely men can marry the moon, and lovers fall into in a river of stars.

Cowboy Mouth was the guilty party, in terms of its too-long, 80-minute opening set. The four-man band from New Orleans has lots of pent-up energy, led by roving drummer Fred LeBlanc, who climbed onto the bar more than once during the show. The problem was that Cowboy Mouth's brand of big-drum, helter-skelter rock seemed better digested in smaller, more manageable doses.

ERIC BOEHLERT

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delight. The South Africa-bred rock act's driving force and melody are powered by skinsman Chris Frazier's mesmerizing, primal poundings.

The power trio, which includes lead vocalist/guitarist Robbi Robb and bassist Robbie Whitelaw, wailed through a set of tightly performed rock with African connotations, dubbed "African Acid Rock," in an intimate setting of candles and tables for two.

Although an audience doesn't exactly go away humming the tunes (it usually takes a few listens to really get them), songs such as "Proud & Beautiful," "Delight," and "Ice Below," from the band's powerful sophomore effort "Love Under Will," are worth more of a listen than they have received.

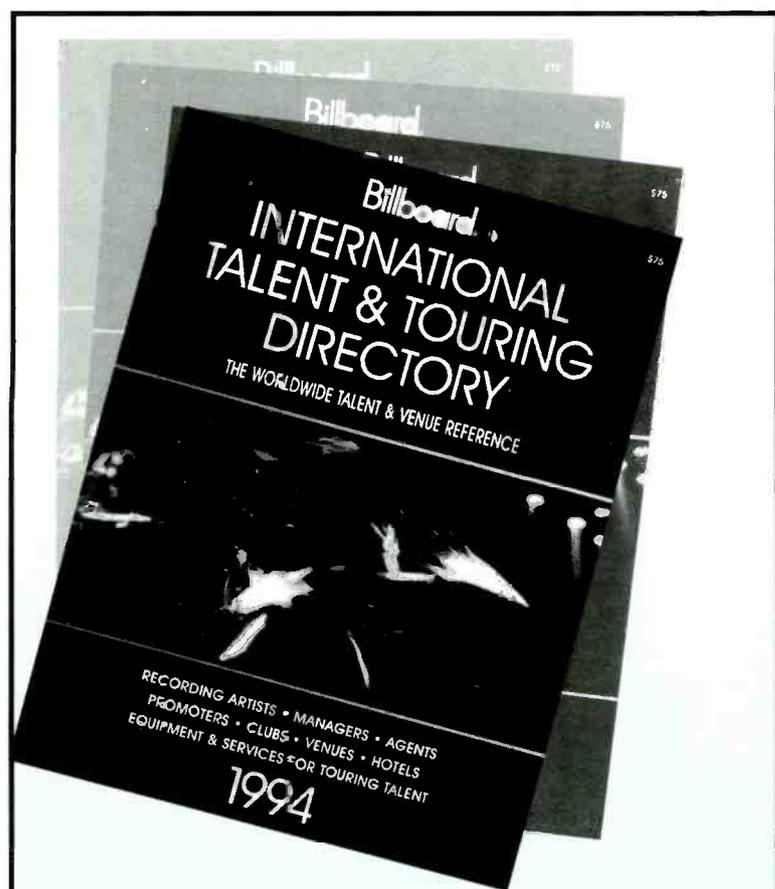
Many of the songs were in a tribal-rock vein, with melodic gui-

tars mixed with some chanting and almost hypnotizing drums. However, "Hold On," another track off the new disc, was peppered with a more folksy vocal style, and showed the range of Robb's voice.

"Hold On" and "Ice Below" should be embraced by adventurous album rock outlets, and even world music specialty shows (though the band resides in the U.S. now).

As an opening act, Tribe After Tribe brought along South African guests the Shaluzza Gumboot Dancers, who—decked out in workers' uniforms and hard hats—performed a few chants while using their boots and bodies for percussion. The unusual warm-up act made the evening not only an eye-opening musical experience, but a cultural spectacle as well.

CARRIE BORZILLO



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		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS STEPHANIE DAVIS	Orlando Arena Orlando Centroplex, Orlando, Fla.	Nov. 19-21	\$830,376 \$18	46,785 three sellouts	Varnell Enterprises
ROD STEWART	Reunion Arena Dallas	Nov. 28	\$564,493 \$35/ \$28.50	17,701 sellout	Beaver Prods.
BILLY JOEL	Cincinnati Riverfront Coliseum Cincinnati, Ohio	Nov. 18	\$452,552 \$28.50	15,879 sellout	Cellar Door
BETTE MIDLER	Rosemont Horizon Rosemont, Ill.	Nov. 28	\$444,075 \$75/ \$37.50	9,596 sellout	Jam Prods.
BETTE MIDLER	St. Louis Arena St. Louis	Nov. 24	\$433,050 \$50/ \$35/ \$22	11,420 sellout	Contemporary Prods.
MANHEIM STEAMROLLER 'CHRISTMAS'	Fox Theatre St. Louis	Nov. 26-28	\$374,318 \$26.50/ \$17.50	15,979 17,112, four shows	Steve Litman Prods. Fox Concerts
REBA MCENTIRE JOHN MICHAEL MONTGOMERY TRACY BYRD	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Nov. 27	\$261,114 \$21	12,434 sellout	Starstruck Promotions
ALAN JACKSON JOHN ANDERSON	Anaheim Arena Anaheim, Calif.	Nov. 18	\$257,288 \$22.50	12,007 sellout	Varnell Enterprises
MEAT LOAF	Convocation Centre, Cleveland State Univ. Cleveland	Nov. 21	\$231,410 \$35/ \$20	10,834 11,120	Belkin Prods. Agora Prods.
'THE YOUNG MESSIAH' TOUR: SANDI PATTI CARMAN, STEVEN CURTIS CHAPMAN, MICHAEL ENGLISH BEBE & CECE WINIAMS, TWILA PARIS, LARNELLE HARRIS 4HIM, WAYNE WATSON, STEVE GREEN, FIRST CALL RALPH CARMICHAEL	Market Square Arena Indianapolis	Nov. 27	\$229,638 \$16.50/ \$14.50	15,463 17,988	Holt Entertainment Mid-South Concerts Sunshine Promotions

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ATV Deal A Coup For EMI; Sampling The Pubs' Samplers

WHETHER OR NOT the deal that brings **Michael Jackson's ATV Music** into the administration orbit of **EMI Music Publishing** is, as touted, "the largest music publishing deal in history," it is certainly far from run-of-the-mill. It is, firstly, an important coup for EMI Music, with ATV Music's rich load of the best of the Beatles copyrights and other goodies by **Little Richard**, **Elvis Presley**, **Kenny Rogers**, the **Pointers Sisters**, and **UB40**, among others (Jackson's own publishing firm, **Mijac Music**, is not part of the deal).

But the arrangement also adds a rare wrinkle in catalog management, in that EMI Music is giving Jackson money to make investments in other catalogs. Among these, it is said, is the elusive **Jobete Music** holdings, which a few years ago owner **Berry Gordy** wouldn't give up for the \$175 million said to be offered by EMI Music. EMI Music originally administered the ATV Music catalog when Jackson bought it for \$47 million in 1985. EMI Music now has retrieved the catalog from its most recent administrator, **MCA Music**, whose deal ends Dec. 31.

ATV Music is said to generate \$25 million annually in net publisher share; EMI Music is said to have advanced Jackson \$70 million in the five-year deal.

"The investment on EMI Music's part to be a partner with ATV Music on future catalog deals is certainly interesting," says a publishing source. "It seems to suggest that the ultimate motive is to become a partner with Jackson in overall music publishing activities. Even without that element, I would want to get a hook into the relationship just on the basis of the value of long-term administration ties. There is intrinsic value in associating oneself with music that's irreplaceable."

As EMI Music chairman/CEO **Martin Bandier** puts it, "We are delighted to be working with Michael Jackson again on what may be the world's greatest collection of contemporary songs. We believe these priceless treasures will last forever."

DEALS: **Dean Kay** has made a co-publishing arrangement with **Larry Rogers Paducah (ASCAP)** and **St. Pat's Publishing (BMI)**. First writers under the deal are **Nikki Nelson** of **Highway 101** and **Eric Horner**, former band member and backup vocalist for **Lee Greenwood**. In addition, Kay will administer the catalogs through his companies, **Lichelle Music (ASCAP)** and **Yak Yak Music (BMI)**. Kay and Rogers had associations when Kay

managed the late **Lawrence Welk's** music publishing companies.

ONCE MORE returning to the rewarding area of music publisher catalog promotion CDs, there are two newcomers. The biggie in terms of scope is **Famous Music's** "Professional Song Guide," which contains 12 CDs worth of complete renditions of songs from a catalog that goes back more than 60 years, often trading in its parent **Paramount Pictures'** movie songs and themes. Set in a loose-leaf binder,

the recordings are accompanied by extensive source and discography annotation (in order to obtain an overview, notes

Mary Beth Roberts, creative director of standard catalog) . . . At **MPL Communications Inc.**, **GM Helene Blue** has sent along "Treasury Of Songs—The Rock'n'Roll Classics," containing hits in its catalog from the '50s, '60s, and '70s. The artists include **Jerry Lee Lewis**, **Buddy Holly**, **Freddy Cannon**, the **Righteous Brothers**, **Bobby Darin**, **Linda Ronstadt**, the **4 Seasons**, and **Sugarloaf**.

WHEN "SANTA BABY" gets its usual Holiday season pop spins this year, it'll mark the 40th anniversary of its smash debut by **Eartha Kitt**. **Phil Springer**, co-writer of the song with **Joan Javits**—the niece of the late U.S. Senator from New York **Jacob Javits**—and **Tony Springer**, says there have been some 50 recordings of the song, with one or two added each year. Recent covers include **Madonna** and a newcomer, **JP (Pride)**. Kitt performed it in the film version of "New Faces Of 1952," in which she also performed the song, "Monotonous," that brought her recording fame. Springer owns the publishing rights through **Tamir Music (ASCAP)**.

MORE R&H GOODIES: **Sony Broadway** has released the last of a series of eight discs paying tribute to this year's 50th anniversary of the opening of **Rodgers & Hammerstein's** first Broadway collaboration, "Oklahoma!" The titles are "The Sound Of Music," "The Flower Drum Song," and the 1965 TV production of "Cinderella."

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications:**

1. **Neil Young, Unplugged**
2. **Soul Asylum, Grave Dancers Union**
3. **Rod Stewart, Unplugged . . . And Seated**
4. **Pure Country Soundtrack**
5. **Free Willy Soundtrack.**



by Irv Lichtman

Abkco Wins Battle Over Stones Sync Rights Jury: Westminster Must Pay More Than \$1.36 Million

■ BY FRED KIRBY

NEW YORK—Allen Klein's **Abkco Music** won its Federal District Court fight here against **Howard Richmond's Westminster Music** over the synchronization rights to some 200 **Rolling Stones** songs.

The jury deliberated less than two hours Nov. 30 before finding that Westminster owed Abkco \$1,365,075 in damages for "wrongfully" exercising rights that Abkco had retained in its 1966 contract for the Stones' songs. The contract gave Westminster rights for the songs throughout

the world except for the U.S., Canada, and the U.K.; in a later pact, Westminster also obtained rights for England.

Westminster argued that it had synchronization rights for all media in its territory, while Abkco claimed the contract only allowed for film sync rights (**Billboard**, Nov. 27).

Among claims rejected by the jury was that **Essex Music**, Westminster's predecessor, had gained synchronization rights for video and commercials in television, radio, and films in its \$280,000 deal with **Gideon Music**, Abkco's predecessor.

The only point won by the defendant was the right to issue synch licenses for television programs originating in its territory. However, distribution of any subsequent videos was limited only to that territory.

Film synchronization rights were specifically granted to **Essex** in a contract clause, as were performing and mechanical rights.

In his closing argument, **Donald S. Zakarin**, Abkco's attorney, cited actions by Westminster in its dealings with Abkco up to 1990 that substantiated Abkco's position. Westminster's policy apparently changed after that period, and Abkco filed the suit in 1991.

Zakarin argued that "errors" in the wording of the contract cited by Westminster's witnesses—including **Richmond**; his son, **Frank Richmond**, Westminster's managing director; and **Alan Shulman**, the **Essex** attorney who finalized the pact's wording—were not errors at all.

Jurors failed to accept the claims made by **Robert L. Osterberg**, Westminster's attorney, in his summation that Abkco's arguments were "smokescreens" for actual facts in the case.

Judge **Leonard B. Sand**, in his instructions to the jury on the 10th trial day, said that the apparently conflicting sections of the contract were "ambiguous," thereby causing the dispute. He said that "which party owns which rights" was the main point at issue.

The jurors answered that question, finding that Abkco owned most of the rights for the Stones' songs through 1971, including "You Can't Always Get What You Want," "Satisfaction," and "Gimme Shelter."

LUKE INKS DEAL WITH INDI

(Continued from page 12)

about 70% of the U.S. For instance, it counts **INDI** subsidiaries **Malverne**, **Big State**, and **California Record Distributors** among its regional line-up, which also included, up until now, **Bassin Distributors**, **Select-O-Hits**, **JFL Distributors Inc.**, and **Nova Distributing Inc.** in the South and Southeast. The latter distributors were dropped Nov. 29.

Until three years ago, most independent labels preferred the benefits of regional distribution, including the ability to have companies working records in their back yards, while offsetting financial risk by having many streams of income from different distributors. On the downside, regional distribution can result in excess inventory in the marketplace.

"We felt that we needed to control our product a little bit better when it's released," which is why the label decided to look at national distribution, says **Weinberger**. "And we feel **INDI** is the only true [independent] national distributor."

Although he declined to give revenues, **Weinberger** says that 1992 was by far **Luke's** biggest year. Sales were up 150% over the label's previous best year, he says.

Luke Records is expected to have two hot records in the first quarter: an album from **2 Live Crew** and the sophomore effort from **H-Town**, which hit platinum this year with "Knockin' Da Boots."

Chris Joyce, **INDI** executive VP

and general counsel, says the **Luke** deal will help the distributor achieve another record year in 1994. In calendar 1993, **INDI** expects to do about \$120 million, he says. In addition to current hit records from **Luke**, **Joyce** says the label has enjoyed a resurgence in catalog sales during the last six months.

A key to **Luke's** signing with **INDI** is the distributor's plan to make sales information available on an as-needed basis, according to **Weinberger**. "It's important to us to know where our records are selling quickly," he says. "The deal with **INDI** will enable us to focus into the hot area when a record comes out. **INDI** is the only one who can do it."

Joyce explains, "In January, we will start to integrate our vendors into our computer. They will be able to dial in by modem and pick up real-time information with regard to stock levels, product movement at the store level, and customer reorder patterns."

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Times Two. "Full House" stars Mary-Kate & Ashley Olsen have twice interrupted Ray Stevens' 28-week ride atop Billboard's Top Music Video chart with "Our First Video." The twins recently drew 10,000 young fans to a Pittsburgh-area store, where they made a stop promoting that double-platinum video and their Zoom Express albums.



Traveling Light. Fans of the jazz fusion sounds popularized in the late '70s by acts like Stuff and Eric Gale will embrace Spirit Traveler, a star-studded guitar assembly recorded by JVC. The band—which features Gale, Phil Upchurch, David T. Walker, Wah Wah Watson, and James Gadson—offers a free CD single of "Merry Christmas Baby" with the purchase of its Motown-slanted "Playing The Hits From Motor City" album.



Giving Thanks. The Thanksgiving holiday found John Rutter making his 23rd appearance conducting choral groups at New York's Carnegie Hall. The former American Gramophone artist got a five-star review from CD Review for "Christmas Day In The Morning," his new Collegium album with Cambridge Singers and City of London Sinfonia.

DOMINO EFFECT: The Chaos label is stoked about the sales potential of Outburst/RAL rapper Domino, whose self-titled debut album hits stores Tuesday (7). At press time, pre-orders exceeded 200,000 units, according to Chaos manager Jim Cawley.

Cawley says that in its first three weeks, lead single "Getto Jam" racked up 30 million gross impressions on Broadcast Data Systems-monitored stations. BDS reports that more than 50 R&B stations and more than 20 top 40 stations are on the track. A video of that song is in active rotation at MTV and is Box Top clip at pay-to-see cable channel The Box.

Chaos delayed the release of a cassette single, but, on the strength of just a maxi-cassette single and a 12-inch vinyl version, the Los Angeles rapper's title reached a No. 2 SoundScan ranking among singles sold in the Washington, D.C. market, says Cawley. He adds that it made the top 20 in Los Angeles, San Francisco, Houston, and Boston, and the top 40 in New York, Philadelphia, Detroit, Dallas, and Cleveland.

"So often, if a rap artist comes from the West Coast, people will expect to see a strong sales pattern in the West, but not in the major Eastern markets," says Cawley. "It's also true the other way around, where East Coast rappers sell strong in the East, but not in the West. But Domino has an absolutely dazzling geographic spread."

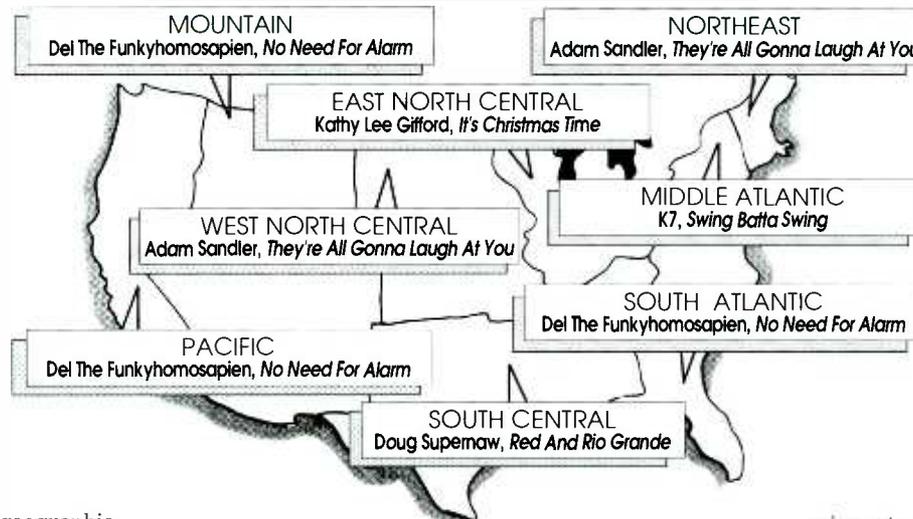
DRIVING BASS, PART ONE: Miami Beach-based indie Pandisc is taking to the road—literally—to promote the bass-friendly sounds of *Beat Dominator* (aka Neil Case). The one-man act released his sophomore effort, "Bass Station Zero (Techno-Bass 2)" Oct. 26. The label linked with Car Audio magazine to co-sponsor the United States Automobile Competition Nationals, held Dec. 4-5 in Memphis. Model Heidi Marks, who poses as "the Beat Dominatrix" on the album's cover, signed autographs and handed out promotional discs and T-shirts at the event, the first in a series of planned auto show tie-ins.

Pandisc is stocking the album, along with other bass titles, in car audio specialty stores nationwide, most of which are independently owned and operated. "A kid who spends a thousand dollars on expensive car audio equipment will want to play something that booms," says president Bo Crane. "It only makes

sense to stock these stores."

Retail marketing rep Melissa Metzcus adds, "We sell a lot of records without radio airplay. It's really just word on the street, though the mix shows have always been supportive. The first Beat Dominator album still is one of our top sellers."

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Del The Funkyhomosapien, <i>No Need...</i>	1. Doug Supernaw, <i>Red And Rio Grande</i>
2. Dead Can Dance, <i>Into The Labyrinth</i>	2. Mazz, <i>Nadie Como Tu</i>
3. David Foster, <i>Christams Album</i>	3. Eightball & MJG, <i>Comin' Out Hard</i>
4. Candlebox, <i>Candlebox</i>	4. Big Head Todd/Monsters, <i>Sister Sweetly</i>
5. US3, <i>Hand On The Torch</i>	5. Del The Funkyhomosapien, <i>No Need...</i>
6. Cracker, <i>Kerosene Hat</i>	6. Jeff Foxworthy, <i>You Might Be A Redneck...</i>
7. Counting Crows, <i>August And Everything...</i>	7. Coming Of Age, <i>Coming Of Age</i>
8. Kathie Lee Gifford, <i>It's Christmas Time</i>	8. Emilio Navaira, <i>Southern Exposure</i>
9. Coming Of Age, <i>Coming Of Age</i>	9. Kathie Lee Gifford, <i>It's Christmas Time</i>
10. Bob Rivers/Twisted Radio, <i>I Am Santa...</i>	10. Martina McBride, <i>Way That I Am</i>

DRIVING BASS, PART TWO: Another Florida indie label, Neurodisc, also has made the bass-and-car link, advertising its *Bass Connection* album, "Drivin' Bass," in the pages of Car Audio.

"I've received letters from teen-agers who spend their entire earnings on car audio equipment," says Neurodisc president Thomas O'Keefe. "The bass audience is very digitally minded."

He says Bass Connection, which consists of husband/wife production team Jamie Swartz and Debbie Deneese, shipped 20,000 units of the title. "Every bass record we release outsells the last," says O'Keefe.

SCREEN PLAYS: Did a Nov. 11 appearance on "Late Night With Conan O'Brien" help Elektra's *Afghan Whigs* realize a 13% sales gain? If not, MTV's pick-up of "Debonair" should help with future sales. Developing acts on O'Brien's schedule during the past two weeks included Mammoth's Joe Henry, Warner Bros. act Bela Fleck & the Flecktones, Slash's Tribe, TVT's the Connells, and SBK acts Black 47 and Blur...

Twin kid stars Mary-Kate and Ashley Olsen, who have two Zoom Express/BMG Kidz albums and a double-platinum music video offering, see their 1992 TV movie, "To Grandmother's House We Go," return to ABC's prime time schedule Saturday (11). The pair made October radio appearances on New York's WPLJ and, of all places, on Howard Stern's morning show.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	DEL THE FUNKYHOMOSAPIEN	NO NEED FOR ALARM
2	4	4	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME
3	12	3	DAVID FOSTER	THE CHRISTMAS ALBUM
4	8	6	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
5	2	40	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
6	7	7	MARY KATE & ASHLEY OLSEN	I AM THE CUTE ONE
7	1	11	DEAD CAN DANCE	INTO THE LABYRINTH
8	3	27	DOUG SUPERNAW	RED AND RIO GRANDE
9	5	14	CRACKER	KEROSENE HAT
10	—	1	HADDAWAY	HADDAWAY
11	6	18	CANDLEBOX	CANDLEBOX
12	9	3	K7	SWING BATTASWING
13	10	7	BLACK MOON	ENTA DA STAGE
14	14	11	MARTINA MCBRIDE	THE WAY THAT I AM
15	11	7	COMING OF AGE	COMING OF AGE
16	18	9	JOSHUA KADISON	PAINTED DESERT SERENADE
17	17	7	COUNTING CROWS	AUGUST & EVERYTHING AFTER
18	16	2	US3	HAND ON THE TORCH
19	15	17	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
20	—	1	BOB RIVERS & TWISTED RADIO	I AM SANTA CLAUS

21	13	15	CRY OF LOVE	BROTHER
22	19	19	URGE OVERKILL	SATURATION
23	24	24	DEEP FOREST	DEEP FOREST
24	25	3	FAITH HILL	TAKE ME AS I AM
25	28	2	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...
26	32	5	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET
27	26	8	JAMES	LAID
28	20	21	ROBIN S.	SHOW ME LOVE
29	31	2	CULTURE BEAT	SERENITY
30	22	17	BUJU BANTON	VOICE OF JAMAICA
31	21	17	BROTHER CANE	BROTHER CANE
32	34	6	JERRY GARCIA & DAVID GRISMAN	NOT FOR KIDS ONLY
33	23	5	LEE ROY PARNELL	ON THE ROAD
34	—	1	THE SAMPLES	THE SAMPLES
35	27	13	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
36	30	5	SHAWN CAMP	SHAWN CAMP
37	29	17	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
38	35	12	EIGHTBALL & MJG	COMIN' OUT HARD
39	—	3	THE AFGHAN WHIGS	GENTLEMEN
40	—	8	GARY HOEY	ANIMAL INSTINCT

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	CAN WE TALK	TEVIN CAMPBELL (QWEST) 3 weeks at No. 1
2	2	14	NEVER KEEPING SECRETS	BABYFACE (EPIC)
3	4	16	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
4	3	13	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
5	5	10	GANGSTA LEAN	DRS (CAPITOL)
6	10	3	CRY FOR YOU	JOJECI (UPTOWN/MCA)
7	8	12	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
8	6	20	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
9	7	23	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
10	9	17	COME INSIDE	INTRO (ATLANTIC)
11	11	10	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
12	23	5	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
13	14	8	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
14	12	8	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
15	15	20	AGAIN	JANET JACKSON (VIRGIN)
16	13	21	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
17	18	9	HERO	MARIAH CAREY (COLUMBIA)
18	19	7	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
19	17	7	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
20	24	7	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
21	16	18	DREAMLOVER	MARIAH CAREY (COLUMBIA)
22	33	8	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
23	20	7	SEX ME	R. KELLY (JIVE)
24	21	8	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
25	30	25	IF	JANET JACKSON (VIRGIN)
26	22	21	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
27	28	8	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
28	26	15	RUNAWAY LOVE	EN VOUE (EASTWEST)
29	25	7	SLOW AND EASY	ZAPP & ROGER (REPRISE)
30	27	29	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
31	40	5	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
32	35	25	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
33	36	5	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
34	44	3	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
35	32	26	RIBBON IN THE SKY	INTRO (ATLANTIC)
36	31	33	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
37	42	4	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	38	5	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
39	34	4	WHO'S THE MACK	RALPH TRESVANT (MCA)
40	29	22	DOWNTOWN	SWV (RCA)
41	37	11	FOREPLAY	RAAB (RIP-IT/ILC)
42	39	6	NEVER LET ME GO	LUTHER VANDROSS (LV/EPIC)
43	48	9	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
44	57	6	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
45	43	25	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
46	—	1	LET IT SNOW	BOYZ II MEN (MOTOWN)
47	41	7	KEEPIN' MY COMPOSURE	H-TOWN (LUKE)
48	64	2	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
49	45	8	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
50	53	8	SO HIGH	7669 (MOTOWN)
51	52	43	LOSE CONTROL	SILK (KE1A/ELEKTRA)
52	54	7	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)
53	49	19	FOR THE COOL IN YOU	BABYFACE (EPIC)
54	51	20	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)
55	58	8	HOW DEEP IS YOUR LOVE	LUTHER VANDROSS (LV/EPIC)
56	46	12	STAY IN MY CORNER	KEITH WASHINGTON (QWEST/WB)
57	60	3	THE ONE FOR ME	JOE (MERCURY)
58	—	8	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
59	—	1	SADIE	R. KELLY (JIVE)
60	55	11	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
61	47	3	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
62	63	3	I'M A PLAYER	TOO SHORT (JIVE)
63	59	11	COMING HOME TO LOVE	COMING OF AGE (ZOO)
64	62	2	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
65	73	4	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
66	65	10	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
67	67	3	FREAKIT	DAS EFX (EASTWEST)
68	71	3	LOVE TONIGHT	CHRIS WALKER (PENDULUM/ERG)
69	74	2	LONG WAY FROM HOME	JOHNNY GILL (MOTOWN)
70	—	2	I'M LOOKING FOR THE ONE	JAZZY JEFF & FRESH PRINCE (JIVE)
71	68	20	HEAVEN KNOWS	LUTHER VANDROSS (LV/EPIC)
72	—	15	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE/WB)
73	66	14	VOODOO	TEDDY PENDERGRASS (ELEKTRA)
74	—	1	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
75	—	26	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)

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

HOT R&B RECURRENT AIRPLAY

1	2	6	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
2	1	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
3	—	1	I'M IN LUV	JOE (MERCURY)
4	3	2	IT'S FOR YOU	SHANICE (MOTOWN)
5	5	3	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
6	7	18	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
7	—	1	TRUST ME	GURU (CHRYSALIS/ERG)
8	8	3	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
9	6	6	LATELY	JOJECI (UPTOWN/MCA)
10	14	16	I'M SO INTO YOU	SWV (RCA)
11	12	9	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
12	9	6	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
13	—	1	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)

14	13	22	DON'T WALK AWAY	JADE (GIANT/REPRISE)
15	11	10	WEAK	SWV (RCA)
16	15	3	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
17	4	8	ONE WOMAN	JADE (GIANT/REPRISE)
18	20	45	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
19	19	10	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
20	17	9	ABC-123	LEVERT (ATLANTIC)
21	21	32	LOVE SHOULD BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
22	16	7	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
23	10	8	LET ME BE THE ONE	INTRO (ATLANTIC)
24	24	31	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
25	23	25	KISS OF LIFE	SADE (EPIC)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
69 Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM	
93 'TIL INFINITY (Souls Of Mischief, BMI)	
AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)	
AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)	
ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL	
AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
BABY I'M BACK (Sula, BMI/Kinsman, BMI/Kharana, BMI)	
BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)	
BOOM SHAK A-TACK (Chized Out, BMI/Mudslide, BMI)	
BORN IN THE GHETTO (Euparis, ASCAP/Sony Tunes, ASCAP/Warner-Tamerlane, BMI/Nuff Loot, BMI/Nomad-Noman, BMI/EMI April, ASCAP/B-Boy, ASCAP)	
BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL	
BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okedoke, BMI)	
CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)	
COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM	
CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	
DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM	
DUNKIE BUTT (AMI, BMI)	
FOREPLAY (Drop Science, ASCAP)	
FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Cellers To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM	
GANGSTA LEAN (Rap & More, BMI)	
GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
HEARTBREAKER (WE, BMI/Lyrica, BMI)	
HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelne, BMI) WBM/HL	
HERE COME THE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)	
HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM	
HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)	
HUMP WIT IT (Pottsburg, BMI/Koke, Moke & Noke, BMI)	
IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM	
I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI) CPP	
I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP)	
I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM	
JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM	
KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
LAI D BACK GIRL (Amazement, BMI)	
LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI)	
LET ME RIDE (Sony Tunes, ASCAP) HL	
LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)	
LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
LOSE CONTROL/GIRL U FOR ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM	
LOVE TONIGHT (CCW, ASCAP/Rogii, ASCAP/EMI Blackwood, BMI)	
MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)	
METHOD MAN (Wu-Tang, BMI)	
THE MORNING AFTER (Amazement, BMI)	
NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL	
NEVER LET ME GO (Duchess, BMI)	
NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/AMW, ASCAP) CPP	
NOBODY DOES IT BETTA (New Perspective, ASCAP)	
NOW I FEEL YA (N-The Water, ASCAP)	
THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)	
PINK CASHMERE (Controversy, ASCAP/WB, ASCAP) WBM	
PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP)	
REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lighthouse, ASCAP)	
REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP)	
RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB,	

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	9	GANGSTA LEAN	DRS (CAPITOL) 6 weeks at No. 1
2	2	10	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
3	6	5	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
4	4	9	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
5	5	7	SEX ME	R. KELLY (JIVE)
6	3	14	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
7	7	8	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
8	—	1	CRY FOR YOU	JOJECI (UPTOWN/MCA)
9	12	6	HERO	MARIAH CAREY (COLUMBIA)
10	8	6	AGAIN	JANET JACKSON (VIRGIN)
11	9	6	NEVER KEEPING SECRETS	BABYFACE (EPIC)
12	—	1	REALLY DOE	ICE CUBE (PRIORITY)
13	14	5	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
14	11	30	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
15	10	8	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
16	23	3	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
17	13	5	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
18	15	13	COME INSIDE	INTRO (ATLANTIC)
19	21	3	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
20	20	8	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
21	16	11	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
22	22	9	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
23	19	6	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
24	18	5	FREAKIT	DAS EFX (EASTWEST)
25	17	16	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
26	26	14	COME BABY COME	K7 (TOMMY BOY)
27	27	9	FOREPLAY	RAAB (RIP-IT/ILC)
28	25	6	SLOW AND EASY	ZAPP & ROGER (REPRISE)
29	29	4	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
30	28	3	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
31	24	17	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
32	30	7	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
33	31	6	69	FATHER (UPTOWN/MCA)
34	34	7	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
35	36	11	COMING HOME TO LOVE	COMING OF AGE (ZOO)
36	47	4	DUNKIE BUTT	12 GAUGE (SCOTTI BROS.)
37	49	5	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	45	3	COME CLEAN	JERU THE DAMAJA (LONDON/PLG)
39	32	25	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
40	56	2	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE (JIVE)
41	44	11	'93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
42	35	18	DREAMLOVER	MARIAH CAREY (COLUMBIA)
43	33	25	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
44	58	4	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
45	53	2	HERE COME THE LORDS	LORDS OF UNDERGROUND (PENDULUM)
46	59	15	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
47	43	4	NOW I FEEL YA	SCARFACE (RAP-A-LOT/PRIORITY)

"WE AIN'T GOIN' OUT LIKE THAT"

WE JUST AIN'T GOIN' OUT.

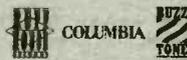
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R&B

FREDDIE JACKSON

(Continued from page 19)

to have a younger, harder edge to Freddie's music," she says. "But the sound is still very much Freddie."

The RCA exec reports the uptempo second single, "Was It Something," is being released Dec. 12 to clubs and will go to radio for adds Feb. 14. "Our strategy is to build up steam as we approach the end of the year so that we'll be at full speed when the album drops in January."

As part of the label's plan to generate a buzz on the project, Ball-Gabriel says RCA is offering gift certificates for the album at retail throughout the holidays. The certificate will be redeemable for the album when it is released in January.

SKIRTING 'SAMENESS'

On the subject of performing, Jackson thinks a lot of "sameness" exists with many of the younger recording acts. He says a lot of music is out there, and many groups will be lost in the shuffle because they look and sound alike.

"In the past, you could go to a show and see the Dramatics, the Four Tops, Blue Magic, and the Temptations and still come away feeling like you saw four different acts because they all had their own unique personality. You can't do that today," he says.

"I've always felt that when you go to a concert, you want to see a show," says Jackson. "You want to hear quality music, superior singing, and an artist who looks like a showbiz performer; not like someone you might see right off the street."

Jackson is adamant on this point, suggesting an ingrained showbiz ideal that has its roots set in the old Motown artist development era. "Labels are not grooming new artists like they used to. The glamour is gone from the business."

RHYTHM & THE BLUES

(Continued from page 19)

IN TIME FOR CHRISTMAS: Singer Deniece Williams has released a companion book to her 1991 children's album, "Lullabies To Dreamland." The book features lyrics to 14 lullabies, with illustrations by artist Matt Hall of "Beauty & The Beast" fame.

Also available, but more on the grown-up tip, is "The Billboard Book of Number One Rhythm & Blues Hits." It's a useful reference book that includes inside information concerning artists and acts. The book spans the years 1965-90, listing the No. 1 acts on Billboard's Hot R&B Singles chart.

INDEPENDENT ISSUES: The Independent Label Coalition recently held its first business summit in Universal City, Calif. Slated to become an annual affair, the event included a luncheon that featured ILC founder Jay King. The organization also hosted a workshop on how to start an independent label.

SOFT LANDING: Jean Riggins taxis into Arista as senior VP, black music. She'll be based in New York.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	8	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON 857314/PLG	◆ SALT-N-PEPA 4 weeks at No. 1
2	2	2	4	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
3	NEW ▶		1	REALLY DOE (C) (T) PRIORITY 53876	◆ ICE CUBE
4	4	3	14	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
5	3	4	6	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
6	9	15	2	GETTO JAM (M) (T) OUTBURST/RAL 77297/CHAOS	◆ DOMINO
7	5	6	4	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
8	8	9	2	U.N.I.T.Y. (C) (D) (T) MOTOWN 3225	◆ QUEEN LATIFAH
9	7	7	5	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
10	6	5	4	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	◆ DAS EFX
11	10	10	2	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
12	11	8	2	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
13	12	12	6	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
14	13	21	4	69 (M) (T) (X) UPTOWN 54751/MCA	◆ FATHER
15	23	31	2	DUNKIE BUTT (C) (M) (T) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
16	21	33	2	COME CLEAN (C) (T) PAYDAY/FFRR 127 000/PLG	◆ JERU THE DAMAJA
17	14	11	20	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
18	27	—	2	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	◆ JAZZY JEFF/FRESH PRINCE
19	20	20	9	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
20	15	14	18	RUFFNECK ● (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
21	28	28	2	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139*/AG	◆ BORN JAMERICANS
22	25	38	2	HERE COME THE LORDS (C) (M) (T) (X) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
23	29	23	16	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
24	19	24	3	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY	◆ SCARFACE
25	22	18	13	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
26	17	19	4	I'M A PLAYER (C) (M) (T) JIVE 45152	◆ TOO SHORT
27	16	16	10	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
28	18	17	10	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
29	24	22	2	HEAT IT UP (C) (T) MCA 54743	◆ RAKIM
30	33	41	2	HUMP WIT' IT (C) (T) WRAP 187/CHIBAN	◆ 95 SOUTH
31	34	30	20	WHOOT, THERE IT IS (M) (T) WRAP 0150*/CHIBAN	◆ 95 SOUTH
32	31	26	13	CHECK YO SELF ▲ (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
33	26	27	2	MANY CLOUDS OF SMOKE (C) (M) (T) (X) ARISTA 1-2624	◆ TOTAL DEVASTATION
34	37	36	2	KHADIJAH (C) (T) 200 14105	◆ DIRT NATION
35	36	40	3	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	◆ PATRA
36	35	29	7	BOOM! SHAKE THE ROOM ● (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
37	30	25	5	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
38	32	13	4	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583*	◆ NAUGHTY BY NATURE
39	41	35	23	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
40	38	34	15	ALRIGHT ● (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
41	48	—	2	SHOOTIN' DEUCES (C) (T) HOT 12469	◆ ICE DOG
42	40	32	9	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL
43	46	42	2	OH CAROLINA (C) (T) VIRGIN 12672	◆ SHAGGY
44	45	—	2	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
45	42	43	3	DAZZEY DUKS ▲ (C) (T) TMR 3089/BELLMARK	◆ DUICE
46	47	37	15	INSANE IN THE BRAIN ● (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
47	43	39	10	DRE DAY ● (C) (M) (T) DEATH ROW/INTERSCOPE 53827/AG	◆ DR. DRE
48	NEW ▶		1	WATCH THE SOUND (C) (T) RELATIVITY 1205	◆ FAT JOE
49	NEW ▶		1	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064*/NERVOUS	◆ BLACK MOON
50	NEW ▶		1	CANTALOOP (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 11, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/HOT SHOT DEBUT ***						
1	NEW		1	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGYSTYLE	1
2	2	2	20	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
3	5	6	5	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
4	3	3	3	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	3
GREATEST GAINER						
5	11	10	13	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
6	4	1	3	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
7	1	44	3	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
8	9	7	7	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
9	7	4	5	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
10	6	—	2	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
11	10	8	15	BABYFACE ● EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
12	8	5	7	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
13	15	17	28	JANET JACKSON ▲ ⁴ VIRGIN 87825 (10.98/16.98)	JANET.	1
PACESSETTER						
14	30	31	8	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	14
15	14	13	5	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
16	16	16	23	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
17	24	21	14	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
18	17	12	5	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
19	12	11	4	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
20	22	—	2	COLOR ME BADD GIANT 24524/REPRIS (10.98/15.98)	TIME AND CHANCE	20
21	13	9	3	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
22	21	19	7	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	13
23	18	—	2	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	18
24	20	18	41	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
25	25	20	34	INTRO ● ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
26	23	15	10	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
27	NEW		1	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM	27
28	26	23	16	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
29	27	22	3	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
30	36	37	54	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
31	19	14	6	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
32	29	24	10	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10
33	37	33	54	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
34	35	40	56	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
35	34	27	8	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
36	31	26	19	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
37	32	28	50	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
38	28	25	9	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
39	43	41	15	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
40	39	32	57	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
41	40	30	26	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
42	38	42	7	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE	34
43	44	35	10	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
44	47	46	15	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	16
45	33	29	9	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
46	52	51	73	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
47	50	48	25	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4

48	46	36	9	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
49	41	34	11	EARTH, WIND & FIRE REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
50	45	47	9	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
51	48	39	17	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
52	59	57	11	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
53	49	43	5	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
54	53	49	9	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	43
55	61	52	15	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
56	42	38	3	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
57	57	60	8	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
58	64	73	30	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
59	62	59	17	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
60	51	45	10	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
61	60	53	35	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
62	77	67	18	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
63	58	54	11	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
64	NEW		1	BEBE & CECE WINANS CAPITOL 89757 (10.98/15.98)	FIRST CHRISTMAS	64
65	63	65	17	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
66	65	56	11	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
67	67	68	54	JADE ● GIANT/REPRIS 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
68	71	58	54	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
69	RE-ENTRY		13	SOUNDTRACK M.J.J./EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
70	73	79	103	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
71	68	64	11	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
72	54	50	7	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	15
73	NEW		1	BOBBY BROWN MCA 10974* (9.98/15.98)	REMIXES N THE KEY OF B	73
74	66	66	14	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
75	56	63	7	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	39
76	85	81	19	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
77	55	55	10	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
78	80	99	3	K7 TOMMY BOY 1071 (10.98/16.98)	SWING BATTAS	78
79	76	91	34	LORDS OF THE UNDERGROUND PENDULUM 2775*/ERG (10.98/15.98)	HERE COME THE LORDS	13
80	70	69	17	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
81	79	76	31	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
82	86	84	49	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
83	88	71	7	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
84	97	94	74	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
85	75	—	2	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS	75
86	99	82	36	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
87	72	61	38	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
88	82	74	27	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
89	RE-ENTRY		39	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	16
90	92	100	23	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
91	89	90	13	JADE GIANT 24520/WARNER BROS. (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
92	95	88	24	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
93	69	62	27	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
94	96	93	55	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
95	NEW		1	LAFACE ARTISTS LAFACE 2-6011/ARISTA (9.98/15.98)	A LAFACE FAMILY CHRISTMAS	95
96	100	89	60	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
97	83	75	23	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
98	98	85	14	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
99	RE-ENTRY		55	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
100	74	70	5	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98)	QUIET REVOLUTION	70

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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I CAN SEE CLEARLY NOW: Now that the data used in compiling the R&B sales charts use point-of-purchase information instead of a ranking system, we can see the actual margin that stands between one title and another. "Doggy Style" by **Snoop Doggy Dogg** (Interscope) enters the Top R&B Albums chart at No. 1, and its total sales points are more than twice the sales of any previous No. 1 (see story, page 130, and Between The Bullets, page 147).

HOLIDAY JAMMIN': Here's another first. "Let It Snow" by **Boyz II Men** (Motown) wins the Power Pick/Airplay award. On the Hot R&B Singles chart, the single moves 88-44, and it enters the Hot R&B Airplay chart at No. 46. "Snow" receives top 20 airplay rank at four stations: WGCI Chicago, WUSL Philadelphia, WEDR Miami, and WVEE Atlanta. It ranks No. 6 at KIPR Little Rock, Ark. "Christmas Interpretations" earns the Pacesetter award on the Hot R&B Albums chart, and it sprints 30-14. The Pacesetter designation goes to the charted album with the largest percentage increase in sales points.

In past years, even newly recorded Christmas songs were not promoted and reported in the same manner as regular new music. In recent years, two holiday albums fared well on the R&B chart. Last year, "Handel's Messiah: A Soulful Celebration" on Qwest reached No. 11 on the R&B albums chart. In 1992, "The Night Before Christmas" by **Sounds Of Blackness** (Perspective) rose to No. 19. (Christmas albums are eligible to chart on current charts only in the year that they are released.) A few weeks ago, I overlooked a very special Christmas album, "The Stylistics Christmas" on Amhearst Records. You could be overjoyed!

ACTION AT THE TOP: Three records make strong moves in the top 20 of the Hot R&B Singles chart. "U.N.I.T.Y." by **Queen Latifah** (Motown) surges 28-20. Sales and airplay points increase 29% and 27%, respectively. "U.N.I.T.Y." garners top 10 airplay rank at WQOK Nashville, WMYK Norfolk, Va., and WKYS Washington, D.C. At WOWI in Norfolk, it ranks No. 5. "Getto Jam" by **Domino** (Outburst) grooves 21-16. Radio points increase 15% and it ranks No. 2 in airplay at four stations: KMJQ Houston, WJHM Orlando, WPLZ Richmond, Va., and WMYK Norfolk. Sales explode, and the single jumps 23-16 on the Hot R&B Singles Sales chart from a 78% increase in sales points.

IT'S A NATURAL: "Cry For You" by **Jodeci** (Uptown) is panning out to be a typical Jodeci record. Radio play is strong, and it ranks No. 1 at six stations: KKDA-FM Dallas, WKKV Milwaukee, WQMG Greensboro, N.C., and WPLZ and WCDX, both in Richmond, Va. It enters the singles sales chart at No. 8.

R&B AIRPLAY MONITOR UPDATE: This week, both charts in the Monitor reflect an active week at radio. The No. 1 song on both the R&B/mainstream and R&B/adult charts is "Can We Talk" by **Tevin Campbell** (Qwest) Yeah! "Seven Whole Days" by **Toni Braxton** (LaFace) earns Airpower on both charts. On the R&B/adult chart, there are two other Airpower songs: "Understanding" by **Xscape** (So So Def) and "Getto Jam" by **Domino** (Outburst). On the R&B/adult chart, "Time And Chance" by **Color Me Badd** (Giant) and "Slow And Easy" by **Zapp & Roger** (Reprise) earn the distinction.

R&B

ARTISTS & MUSIC

ARTIST DEVELOPMENTS

JUST THE FOX, MA'AM

Red Fox sees himself as one of the true originals of dancehall, and "As A Matter Of Fox," his debut long-player on Elektra Entertainment, supports that claim. Reggae and hip-hop coexist on the ruffneck-sounding first single, "Dem A Murderer." Passion for both styles lives in the performer's heart.

"The album is half and half," Fox says. "I did six hip-hop tracks, not because I'm trying to just please a crowd but because I love it. It's African music as well. But the majority of the album is reggae, 'cause reggae is my thing."

Now 22 years old, Red Fox was born in St. Catherine, Jamaica, and began performing when he was 13. By 16 he was recording "specials."

The albino toaster Yellowman played an important role in Fox's development. "Because I'm light-complexioned, people used to call me Yellowman," he recalls. "So I started covering his songs at parties and sound systems around Jamaica."

At 16, Fox moved to Brooklyn, N.Y., and began doing club dates. "I did a lot of big stage shows with Shabba Ranks, Buju Banton, and some American artists," he says. One year later, he paired with producer Peter McKenzie and recorded "Come Boogie Down" on



RED FOX

FM Records. The song became an underground hit in Jamaica and Brooklyn, where he still lives.

Last year, assisted by a mutual friend, Fox hooked up with Brand Nubian to record "Black Star Liner," a cut on the crew's "In God We Trust" album. The group returned the favor by guesting on "Hey Mr. Rude Boy" from "As A Matter Of Fox." Fox says of the Nubians' lyrics and social commitment, "They're dealing with reality and fighting for black people—just like I am."

"Some of the songs on my album are attempting to get young juveniles coming up not to stray away from certain things," he adds.

In "Dem A Murderer," which hit retail racks Oct. 10, his lyrics discuss people trying to turn kids into gangsters and "working to see us killed off." An accompanying video clip was lensed by director Ralph McDaniels.

"Born Again Black Man," a cut chosen to attract hardcore reggae and dancehall listeners, is also in the marketplace with a supporting promotional video. According to Fred Jackson, Elektra's manager of urban marketing, both clips were featured by BET and several local shows. To date, the label has not gone for adds on "Dem A Murderer." Jackson says, "We're waiting to build up on the BDS story," and "we don't want to present it to radio in the wrong way." Elektra had Fox on a two-week

promotional tour that ended Nov. 12. He visited retail, radio, and video outlets; conducted interviews with members of the press; and "made a lot of friends with promoters," says Jackson. Fox is signed to Famous Artists Agency, and is scheduled to play several dates across the world. From Monday (6) through Dec. 12, he'll perform in Jamaica with crooner Beres Hammond (who recently signed with Elektra) and Silk; Dec. 20-26, he'll play Japan with Shinehead, Sreechy Dan, and new Qwest signing Ian "Mr. Easy" Dyer. And he'll go back to Jamaica Dec. 27 to play the annual Sting concert there. In January and February, he'll hit stages in the States. By then he'll have another single, "Ghetto Gospel."

HAVELOCK NELSON

GET READY, GET SET

Get Set VOP consists of brothers (in skin as well as blood) Mark Batson (Infinite Kundalini) and Scott Batson (Kwabena The Triumphant).

With "Voice Of The Projects," its debut disc on Polydor, the duo mixes jazz, classical, hip-hop, and rap. As they blend musical styles, the keymen/rappers (who grew up in the Bushwick section of Brooklyn) also are attempting to shatter some of the stereotypes about where they're from: an inner-city housing project.

"A lot of people think of just one thing when it comes to the projects," says Kwabena. "But [the residents there] aren't all teen-age males. There are working people, families, and older people in the projects, too."

And what should listeners expect from "Voice Of The Projects," which shipped Sept. 21? Not grungy darkcore or more grim reefer tales. "This is the other voice of the projects," says Infinite. "It's the voice that's been dying to be heard; the voice of civilized people standing up and saying, 'Hey, we're not all killers and murderers. We're good people.'" The first single is "Pretty Brown Babies (Pro Seed)."

Get Set was signed to Polydor by Leotis Clyburn, the company's director of A&R. Clyburn was introduced to the group when it performed with future Maverick recording artist Me'Shell Ndege'Ocello during the Washington Area Music Assn.'s annual convention in 1990. He was ASCAP's associate director of member relations at the time. "When they played, I felt something I hadn't in a long time," he

recalls. "They were so fly."

After hearing them, Clyburn arranged an industry showcase for the combo, but was subsequently disappointed. Ndege'Ocello had arrived with a different band. "I love Me'Shell dearly," says Clyburn, "but it wasn't the same, 'cause the brothers weren't involved."



GET SET V.O.P.

Clyburn lost touch with the pair until, one day last year, he was thumbing through a monthly newsletter from the Brooklyn Academy Of Music. "I freaked when I saw them listed in the upcoming events," he says. "I immediately started making phone calls to people I thought would know them. [Artist manager] Bill Toles is the one who finally gave me their numbers. A few days later, I arranged a meeting. Two weeks later they were signed."

Polydor's strategy for marketing Get Set involves bringing the duo to the people. "I think the primary thrust is getting people in a position to have a one-on-one experience with them," says Davitt Sigerson, president of Polydor. "Touring is a big part of our plans, because it gives such a great sense of what they're about."

The band has already played several dates at clubs and colleges in the Northeast, including dates with Maceo Parker and Guru's Jazzmatazz. The pair will begin a full-fledged college tour in January.

In addition to promoting the act from a live perspective, Polydor also has been working the press angle. They also aren't ignoring radio. "It is a component of what we're dealing with," says Sigerson, "but we're really taking the same approach towards them as with one of our new rock bands—put them out there and let people see them. Then work press off of the show and build their presence in the marketplace."

HAVELOCK NELSON



Tuff Text. U.S. Congresswoman Maxine Waters congratulates Tuff Break Records/A&M artist Dred Scott on his generous donation of books to needy schools and libraries in the South Central Los Angeles area.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	7	ONE ON ONE TO BE CONTINUED... (EASTWEST)	
2	19	2	ANGEL COMPANY (GIANT/REPRISE)	
3	8	2	DO YOU STILL LOVE ME WILL DOWNING (MERCURY)	
4	4	5	BLOWIN' MY MIND ART MADISON (JVK)	
5	—	2	CANTALOOP US3 (CAPITOL)	
6	6	6	KHADIJAH DIRT NATION (ZOO)	
7	—	1	WHAT CHA MISSIN III FRUM THA SOUL (BROWN STREET/ILC)	
8	9	3	COUNTY LINE COOLIO (TOMMY BOY)	
9	22	2	NOTHING COMPARES 2 U PRINCE (PAISLEY PARK/WARNER BROS.)	
10	—	1	PHONKIE MELODIA THA MEXAKINZ (MAD SOUNDS/MOTOWN)	
11	11	3	HIGHT (ALRIGHT) DOUG E. FRESH (GEÉ STREET/ISLAND/PLG)	
12	15	2	FEMALE MAC SMOOTH (JIVE)	
13	10	4	CARHOPPERS POSITIVE K (ISLAND/PLG)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	THE DEEPER I LOVE REGINA BELLE (COLUMBIA)	
15	—	1	TASTIN' LOVE AGAIN HERE AND NOW (THIRD STONE/ATLANTIC)	
16	18	2	SHOOTIN DEUCES ICE DOG (HOT)	
17	16	3	I DON'T WANNA BE GROWN UP ANOTHER BAD CREATION (MOTOWN)	
18	7	14	STOP LOOK & LISTEN U-MYND (LUKE)	
19	24	3	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	
20	—	1	LIKWIT THA ALKAHOLIKS (LOUD/RCA)	
21	13	6	TURNING ME ON KONCRETE LEVEL (POCKETTOWN)	
22	17	4	WATCH THE SOUND FAT JOE (VIOLATOR/RELATIVITY)	
23	12	3	I GO ON MC LYTE (FIRST PRIORITY/ATLANTIC)	
24	—	1	THE HOP LUKE (LUKE)	
25	—	1	MAGNUM OPUS TOP QUALITY (RCA)	

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

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- Billboard Dance Charts -
- Country Music Remixes + Nightclubs -
- Where is Techno Going? -
- Face-off: Major Label Promoters vs. Indie Promoters -
- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
- House Music...Where it is + Where is it Going -
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Lydon's What You Want? Dance Is What You Get

HIT THAT BEAT: How odd is it for notorious punk icon **Johnny Lydon** to unleash his distinctive caterwaul on a bona fide disco record?

While initially it may seem a creative or philosophical conflict of sorts, the idea actually makes a whole lot of sense—especially given the aggressive, rambunctious nature of “Open Up” (**Hard Hands**, U.K.), his smashing duet with production team **Leftfield**. The record, which is one of the hottest import items to hit the U.S. in recent weeks, is a jolting combo of rave therapy, butt-shaking percussion, and pop energy. A nifty trade-



Jay's In The House. Columbia Records recently hosted a bash in honor of British jazz/dance act **Jamiroquai** at Nell's in New York. The party celebrated the band's concert tour in support of its critically acclaimed debut album, “Emergency On Planet Earth.” The trek is slated to run through the remainder of the year. Pictured, from left, are David Jurman, senior director of dance music, Columbia Records; Jay Kay, Jamiroquai; and Jeannie Hopper, DJ, WBAI-FM New York.

off of hard techno synths and guitar samples provides a buzzing undercurrent to Lydon's incantations, while softer, almost ominous string pads lend a haunting quality to the arrangement.

More than anything else, “Open Up” supports the theory that the dance genre is one of music's few remaining areas of experimentation. With the rebellious, in-your-face attitude that emanates from various sec-



by Larry Flick

tors of clubland, it's little wonder that Lydon was enticed to make a visit.

The ex-PiL/Sex Pistols front man has just inked a solo deal with **Atlantic Records**. While we understand that this cut likely will not turn up on his next album, sources tell us that one of the label's street-oriented subsidiaries may wind up working it. Keep your fingers crossed. A record like this must be heard by everyone; it's that good.

DeConstruction Records edges closer to its status as the best U.K. indie of 1993 with the release of the appropriately titled “I Am The Music, Hear Me!” by the **Millionaire Hippies**. Produced by the rightfully exalted **Danny Rampling**, the track has a throbbing pop/house demeanor, framed with playful rhymes by **Des Strachen** and hypnotic chorus mantras by **Gwen Dupree**. Rampling displays considerable growth as a tunesmith, underlining the groove with a memorable melody. His dub is a shimmering peak-hour journey, and is complemented by frothy “Fire Island” remixes by **Pete Heller** and **Terry Heller**. In all, a record deserving of a shot in the U.S. Major labels, please take note.

Sticking with Farley and Heller for another hot second, the two drop several ferocious trance/house beats on “Selfish,” the debut single by the **Other Two** (Qwest/WB), a New Order offshoot led by band members **Gillian Gilbert** and **Stephen Morris**. A giddy modern-popper is transformed into a trippy, plausible anthem, replete with whooshing synths and dreamy lead vocals by Gilbert. An added bonus is **Moby's** dark and brooding rendering of “Movin' On,” which is featured on the flipside. Could become a sleeper hit with pro-

motional commitment from the label.

Taking a turn onto a more pop-oriented lane, we encourage you to indulge in the bright and sunny charms of “I'm In Love” by **Lisa Keith** (**Perspective/A&M**). Goosed by a hearty, house-inflected bassline originally concocted by **Jimmy Jam** and **Terry Lewis**, as well as sugary backing vocals, Keith exudes a toothy exuberance and warmth. **Darryl James** and **David Anthony** toughen the track for clubs without tarnishing its glistening melody, while **Epitome Of Scratch** brings the requisite hip-hop sensibility to his “Street” remix. An adorable, irresistible gem loaded with multiformat potential.

Sibling duo **Truce** strolls down a plush deep-house path with “Let Me Take You There” (**Perfect Pair**, New Jersey), a romantic jam co-produced by the act with **Ken Johnston**. Upon casual listening, some initially may mistake this record for a **Ten City** entry, given its sweet and soulful falsetto vocals and R&B musical subtext. However, the pair's own noteworthy vocal delivery eventually takes hold of more discerning minds, shifting attention toward the overall strength of the song. **Roc & Kato**, as well as **Cousin It** and **Danny “Buddah” Morales**, contribute credible remixes that should help generate the desired (and deserved) turntable activity.

With the chunky, retro-spiced anthem “Gotcha Feeling Good” (**Dance Baby!**, New York), relatively unknown producers **Dean Landrew** and **Andre Bagley** pique our interest by crafting an insinuating track that is not cast from the same dub/house mold as jillions of other records. Sure, it has a groove compatible with several hits of the moment. But it also exhibits more imagination with its keyboard patterns and use of vocal passages; instead of samples of verbal syllables and synth blips, you get fully sung and played phrases. You will be surprised how different it sounds from totally machine-generated tracks.

RAVIN' WITH NRG: The international success of “Mr. Vain” by **Culture Beat** and **2 Unlimited's** “No Limits” album has sparked a renewed mainstream interest in rave-happy pop/NRG records. Mostly coming from various parts of the U.K. and Europe, these cuts use a recipe that is simple to follow: match exhausting, frenetic party beats with prominent synths that are aggressive and electro-hip without being too harsh. Vocals almost always are female and full of fist-clenched drama, while raps usually are less interesting to the ear, and are primarily male.

Needless to say, a rush of sound-alike records is hardly cause for praise or celebration. At the same time, however, we don't want to dine on the hands that are bringing some much-needed commercial and radio action to dance music. While we hang on to the belief that more original, individual club fare will win out in the end, we also want to acknowledge the

stronger records rising out of this trend:

“Miracles” by **Mix Factory With Gill Jackson** (**All Around The World**, U.K.) actually bears a striking resemblance to rave-era **Rozalla**, with its crystalline, belted vocals laid over frenzied instrumentation. Eight solid remixes smartly dip toes in a few non-rave ponds for diversity... “Never Alone” by **2 Brothers On The 4th Floor** (**Bounce**, Holland) is a pure, unabashed hi-NRG anthem, pumpin' with a throaty vamp by **Des'Ray** and a perfunctory rap by **D-Rock**. This one is scant seconds away from exploding worldwide—and it is still available for U.S. picking. Act fast... “Seize The Day” by **FKW** (**PWL**, U.K.) effectively combines militaristic beats and parade whistles with a pop melody. Produced by **Tony King** and **Pete Waterman**, this track is bolstered by a rare male vocal (and a strong one at that), with chirpy female chants at the chorus. A festive, butt-wigglin' good time... “Show Me” by **Kim Sanders** (**Abfahrt**, Germany) clearly derives influence from **Patrick Cowley** and **Giorgio Moroder** with its hypnotic keyboard patterns and percolating beats. This one is blowing out of Germany and is starting to woo punters throughout much of Europe. We cannot help feeling melancholy listening to the tight mixes by **Torsten Fenslau**, who was recently killed in a car accident. The loss of his talent is still too painful to comprehend.

TID-BEATS: We recently got to peek into **Mercury Records'** hotly touted, wildly elaborate **Casablanca** boxed retrospective, which is slated for release in March. Lovingly assembled by label executives **Harry Weinger** and **Bruce Carbone**, with assistance from former Casablanca principle **Cecil Holmes**, the four-CD package delves into the rich and diverse history of the currently inactive



Dancing For Life. Nona Hendryx, pictured, was among the acts that performed at this year's AIDS Dance-A-Thon benefiting Gay Men's Health Crisis. Held at the Javitz Center in New York, the event also featured **CeCe Peniston**, **Vanessa Williams**, and **Gloria Gaynor**, among others. Nearly 10,000 people participated, raising an estimated \$1.8 million for the cause. (Photo: Tina Paul)

label, and is a feast for disciples of the disco era. Besides the expected yummy bits from **Donna Summer** and the **Village People**, there are rarities like “My Baby's Baby” by **Liquid Gold**, “Walk The Night” by the **Skatt Bros.**, and, a personal fave, “Like An Eagle” by the late **Dennis Parker**. An extensive marketing plan is in the works, with lots of fun stuff aimed at the club community. Watch this space for details as they develop... It's so nice to see one of our fave divas, **Shawn Christopher**, back in action with new material. “Make My Love” is a **Stonebridge** production that has just begun to circulate in the U.K. on a promo-only test pressing via indie **B&B Records**. The track is quite fierce, and it's fast becoming the source of heavy-duty major-label interest. Christopher has also just finished recording “Mercy” with longtime collaborator **Mike “Hitman” Wilson**. Meanwhile, she is trekking around the U.S. with wacky alternative act **My Life With The Thrill Kill Kult**... Fans of **Juliet Roberts'** underrated disco bauble “Free Love” should be thrilled by **David Morales'** flawless new remixes of the track, which have just shipped in the U.K. on **Slam Jam/Cooltempo Records**. Her bold, gospel-inflected performance remains a focal point, though she is now surrounded by harder beats and lots of keyboard-generated goodies. **Danny D's** fab original versions also are included, making this an essential double-record set. It appears that Roberts' debut album (which has been sitting in the can for more than a moment) will finally be released on **Warner Bros.** in the U.S. sometime early next year... Remember **Nick Heyward?** The onetime lead singer of '80s British dance act **Haircut 100** breaks a lengthy silence early next month with “From Monday To Sunday” (**Epic**), a sweet li'l set of pop-splashed ditties that should connect

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Billboard. Dance Breakouts
 FOR WEEK ENDING DEC. 5, 1993
CLUB PLAY
 1. HOUSE OF LOVE EAST 17 LONDON
 2. JUST KEEP ME MOVING K.D. LANG SIRE
 3. AWARD TOUR A TRIBE CALLED QUEST JIVE
 4. ALL OF ME TY BRUNSON FEATURING CHANELLE NOTT-US
 5. SHINE ON HUGH K. ZYX
MAXI-SINGLES SALES
 1. DON'T WASTE MY TIME NYASIA MICMAC
 2. ON THE ROAD AGAIN JUNGLE BROTHERS WARNER BROS.
 3. PUT YOUR HANDZ UP THE WHOOLIGANZ TOMMY BOY
 4. GO BAH! (LOS AFRICANOS) THE UNTOUCHABLES STRICTLY RHYTHM
 5. SHINE ON HUGH K. ZYX
 Breakouts: Titles with future chart potential, based on club play or sales reported this week.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	4	11	5	LEMON ISLAND 862 957/PLG 1 week at No. 1	U2
2	2	4	9	MR. VAIN 550 MUSIC 77214/EPIC	CULTURE BEAT
3	3	5	8	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
4	5	13	6	GO WEST EMI 58084/ERG	PET SHOP BOYS
5	6	8	7	L'ESPERANZA WARNER BROS. 41054	SVEN VATH
6	8	10	6	TRADICION EPIC 77192	GLORIA ESTEFAN
7	7	7	9	FIESTA FATAL ATLANTIC 85721/AG	B-TRIBE
8	11	18	5	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
9	1	3	10	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
10	14	19	6	SHOW ME WARNER BROS. 41207	ULTRA NATE
11	12	15	6	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
12	18	30	4	YOUR LOVE KEEPS WORKING ON ME MCA 54785	JODY WATLEY
13	20	31	4	LOVE CHANGES VIRGIN 38413	MK FEATURING ALANA
14	10	1	11	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
15	9	2	10	THROB VIRGIN ALBUM CUT	JANET JACKSON
16	15	6	12	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
17	19	24	6	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	THRILL KILL KULT
18	22	39	3	I'M BEAUTIFUL DAMMIT! A&M 0411	UNCANNY ALLIANCE
19	26	47	3	I LOVE MUSIC EPIC 77285	ROZALLA
20	21	32	4	CONGA TE SIRE 41038/WARNER BROS.	DOUBLEPLUSGOOD
21	23	35	3	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
22	28	42	3	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
23	13	9	12	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	LONNIE GORDON
24	29	34	5	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
25	30	36	4	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	D-REAM
26	34	38	5	U KNOCK ME ANGEL EYES 5412	WARNING
*** POWER PICK ***					
27	37	—	2	QUEEN OF THE NIGHT ARISTA PROMO	WHITNEY HOUSTON
28	17	14	9	IF I CAN'T HAVE YOU MCA 54737	KIM WILDE
29	27	28	7	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
30	36	45	4	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	URBAN COOKIE COLLECTIVE
31	39	—	2	I WILL BE FREE SOLID PLEASURE IMPORT	BABY JUNE
32	16	12	11	GIVE IT UP FFRR 350 039	THE GOODMEN
33	32	17	8	TOO MUCH INFORMATION CAPITOL 16489	DURAN DURAN
34	33	27	7	SONG OF LIFE MEDICINE/GIANT PROMO/WARNER BROS.	LEFTFIELD
35	24	12	12	LUV 4-2 EASTWEST 96005/AG	MICHAEL WATFORD
36	45	—	2	GROOVE YOUR MIND COLUMBIA 77182	FREEDOM WILLIAMS
37	35	21	9	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
38	38	26	9	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
*** HOT SHOT DEBUT ***					
39	NEW ▶	1	1	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
40	NEW ▶	1	1	ALL I WANT IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
41	NEW ▶	1	1	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
42	41	46	5	WHERE DO WE GO? FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
43	NEW ▶	1	1	69 UPTOWN 54751/MCA	FATHER
44	42	37	7	RAPTURE INSTINCT 4104	X-STATIK
45	NEW ▶	1	1	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
46	NEW ▶	1	1	WHITE LOVE FFRR 120 003	ONE DOVE
47	31	23	14	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
48	47	48	6	LET ME RIDE OEAH ROW/INTERSCOPE 53840/PRIORITY	DR. DRE
49	25	20	14	I'M IN LUV MERCURY 862 463	JOE
50	46	49	10	SPACE TIME DISCO RCA 62488	DEFINITION FX

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	MAXI-SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	4	31	3	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO
2	6	—	2	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	2PAC
3	2	2	14	GIVE IT UP (M) (T) (X) FFRR 350 039	THE GOODMEN
4	10	12	3	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
5	9	7	8	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
6	5	5	11	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
7	8	14	11	DREAMS (T) (X) GODISCS/LONDON 857 141/PLG	GABRIELLE
8	1	3	10	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	SALT-N-PEPA
9	15	10	8	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
10	20	—	3	SHOOTIN' DEUCES (M) (T) 4X4 12469/HOT	ICE DOG
11	3	4	6	AWARD TOUR (T) (X) JIVE 42186	A TRIBE CALLED QUEST
12	12	9	9	GANGSTA LEAN (M) (T) CAPITOL 58045	DRS
13	7	1	5	FREAKIT (M) (T) (X) EASTWEST 95984/AG	DAS EFX
*** HOT SHOT DEBUT ***					
14	NEW ▶	1	1	BREATHE AGAIN (M) (T) (X) LAFACE 24056/ARISTA	TONI BRAXTON
15	36	—	5	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	EVOLUTION
16	14	13	6	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
17	26	50	3	FUK DAT (M) (T) MAXI 2014	SAGAT
18	22	20	14	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
19	24	—	2	BETCHA'LL NEVER FIND (T) RCA 62651	CHANTAY SAVAGE
20	13	8	23	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
21	11	6	16	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
22	18	15	6	69 (M) (T) (X) UPTOWN 54751/MCA	FATHER
*** POWER PICK ***					
23	32	—	2	ALL I WANT (T) (X) IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
24	27	24	10	HOW MANY EMCEE'S (MUST GET DISSSED) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
25	28	33	6	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPLATAN	COLLAGE
26	16	23	4	LEMON (T) ISLAND 862 957/PLG	U2
27	37	40	6	SHOOT TO KILL (M) (T) WEDEED 20072/NERVOUS	MAD LION
28	19	18	15	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
29	30	22	12	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
30	25	47	4	GO WEST (T) (X) EMI 58084/ERG	PET SHOP BOYS
31	NEW ▶	1	1	I LOVE MUSIC (T) (X) EPIC 77285	ROZALLA
32	17	11	11	JUST KICKIN' IT (T) SO 50 DEF 77120/COLUMBIA	XSCAPE
33	RE-ENTRY	17	17	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
34	21	17	4	WHAT IS LOVE/RUNAWAY LOVE (T) EASTWEST 95981/AG	EN VOGUE
35	RE-ENTRY	3	3	HEAT IT UP (T) MCA 54742	RAKIM
36	NEW ▶	1	1	LIKWIT/ONLY WHEN I'M DRUNK (T) LOUD 62727/RCA	THA ALKAHOLIKS
37	42	—	2	I-I-GHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND	DOUG E. FRESH
38	49	26	9	I'M A PLAYER (M) (T) JIVE 42152	TOO SHORT
39	RE-ENTRY	2	2	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	LISSETTE MELENDEZ
40	RE-ENTRY	17	17	CHECK YO SELF (M) (T) (X) PRIORITY 53830	ICE CUBE FEATURING DAS EFX
41	50	—	18	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
42	46	—	8	HAPPENIN' ALL OVER AGAIN (T) (X) SBK 58010/ERG	LONNIE GORDON
43	39	29	11	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	NAUGHTY BY NATURE
44	23	19	23	WHOOOM! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
45	35	21	4	REAL MUTHAPHUCKKIN' G'S (T) RUTHLESS 5508/RELATIVITY	EAZY-E
46	RE-ENTRY	6	6	I'M REAL (M) (T) (X) RUFFHOUSE 77237/COLUMBIA	KRIS KROSS
47	RE-ENTRY	6	6	METHOD MAN (M) (T) LOUD 62530/RCA	WU-TANG CLAN
48	RE-ENTRY	5	5	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3
49	45	34	7	SEX ME (T) (X) JIVE 42185	R. KELLY
50	31	32	12	STAY REAL (M) (T) RAU/CHAOS 77141/COLUMBIA	ERICK SERMON

○ 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.

Billboard DANCE MUSIC SUMMIT 1994 SPOTLIGHT

To coincide with the Billboard Dance Music Summit 1994, our January 22 issue turns its spotlight to the upcoming conference, to take place in San Francisco, January 19-21. Included will be a review of the schedule of events, a look at the speakers, the showcases and the fundraiser, benefiting LifeBeat and The Red Hot Organization.

ISSUE DATE: JANUARY 22
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Garth Goes Global With Euro Tour Star Leads Country's Surging Acceptance

BY EDWARD MORRIS

NASHVILLE—Garth Brooks invades Europe March 30. And it looks as though he'll be making his usual American-size waves.

Promoted on the European swing by pop promoters and supported heavily by EMI branches along the way, Brooks already has sold out eight shows in Dublin (a total of 68,000 seats). The sales pictures are also bright for Frankfurt, Rotterdam, Barcelona, and Madrid.

Contrary to the economically cautious practice of most American country artists who go abroad, Brooks is taking his entire band and will perform essentially the same kind of high-intensity shows he does in the U.S. He is being booked into venues in the 8,000- to 10,000-seat range.

RCA Records' Martina McBride, Brooks' opening act in 1992, will again open for him on the European tour.

Initially, Brooks was scheduled to do only four shows in Dublin. But according to local estimates, about 130,000 people turned out to buy the 34,000 tickets available for the April 4-8 run at The Point. Consequently, Brooks' management added four more dates, beginning March 30. They sold out within an hour.

Crucial to Brooks' acceptance in Europe has been the shuttle diplomacy of Cindy Wilson, Liberty Records' VP of international activity. She says a lot of planning and preparation has gone into making the tour work.

The Dublin successes, she says, came from a joint effort. "This is truly not a political comment, but I've got to give EMI Ireland a lot of credit," she adds. "What they did in the very beginning was take the NBC-TV special ["This Is Garth Brooks"] and get it on national television over there. That ran, I think, three, if not four, times. That made all the difference in the world."

In addition to the repeated broadcasts of the special, Wilson notes, a regional country music video show also aired a Brooks profile.

Wilson says she has seen footage of

the people who turned out in Dublin to buy tickets. "It's all young kids," she says. "The image that you have of country audiences in Europe is that of a lot of old or middle-age people, the traditional country buyer. It really sends a message that the demographic is so young, and that it's actually hip to go to a country music concert."

"In Pieces," Brooks' latest album, went to No. 1 on the Irish pop charts as soon as it was released last August, Wilson says. The album will be released in England Jan. 31. "The decision was made to sort of hold it off," Wilson says, "so that they could build it up and have a really good setup."

While in New York recently, Brooks taped the "Des O'Connor Show," which Wilson describes as "kind of like the 'Tonight Show' of the U.K." It will be broadcast Jan. 12 to an estimated 15 million viewers.

The first single from the album to be released in England will be "The Red Strokes." It is due out Jan. 10.

Brooks has never been to Ireland, but he did do a short media tour of London in late 1990.

"All the promoters we're using," Wilson says, "are rock'n'roll promoters. They are the same people who promote Paul McCartney, the Pet Shop Boys, and everyone else. I think that's a real step forward for country."

Instead of enticing these promoters with American statistics, Liberty invited several of them to the U.S., to attend Brooks' concerts and to witness the kinds of audiences he was attracting.

"[Promoter] Jim Aiken, from Ireland, came over six months ago, spent time in Nashville, and went out to two or three of Garth's dates," Wilson says. "Leon Ramakers [of Mojo Concerts], who is promoting in Holland, just came last week to [a show in] Orlando."

From Ireland, Brooks will go to a concert date in Birmingham, England. Tickets for that show probably will go on sale before Christmas, Wilson says.

The remainder of the tour tenta-

tively includes stops in Zurich April 14; Frankfurt, April 15; Rotterdam, April 17; Copenhagen, April 21; Oslo, April 22; Stockholm, April 23; and Barcelona and Madrid during the week of April 24. After the Spain dates, Brooks will return to the U.S.

Since he began headlining in the U.S., Brooks has insisted that ticket prices be kept at the lowest end of the scale. He will continue that practice in Europe, Wilson says. "Garth is trying to keep [ticket prices] on par with what he charges in the States. They're not at the high end."

The Frankfurt date hasn't sold out
(Continued on page 30)



Balled Appeal. Some of Nashville's top country and gospel artists endured a real gutter existence for the sake of charity, via the recent celebrity bowling tournament for the T.J. Martell Foundation. Beaming here, in grand disproportion to their scores, from left, are CeCe Winans, BeBe Winans, Billy Dean, Steven Curtis Chapman, and Susan Ashton.

Taking The Wheel And Taking Charge Country Artists Always Know When To Hit The Road

ANOTHER DAY, ANOTHER THEORY: Explanations abound as to why country music is so popular today. It tells engaging stories, some say. You can understand the words, others point out. Some contend it's a reaction to the harshness and aggressiveness of rap. Or that it represents a simpler time that the nation craves. Or that it is performed by people who don't look the least bit menacing.

Well, maybe it's all of these things. But surely its biggest appeal is its implied or stated message that there's no problem too big to drive away from. It's frontier music. Just look at the vehicle-laden videos or glance at the song titles: "On The Road," "Mercury Blues," "Kiss Me In The Car," "Mama Knows The Highway," "Drive South," "Drivin' And Cryin'," "Nothin' But The Wheel." If it don't work, the songs purr, don't stay. That's an irresistible pull in turbulent times. Forty years ago, the car was the teen-ager's symbol of freedom. Now it's almost everyone's. And country music knows it.

MAKING THE ROUNDS: Liberty Records has amended the roster list that ran in last week's issue of Billboard, noting that Lisa Brokop remains on the label and has just completed her first album . . . Billy Thomas and Ray

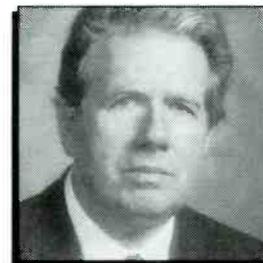
Herndon have left the MCA Records trio McBride & the Ride. A new group will be formed around lead singer Terry McBride and will begin recording a new album in January . . . Now in the bookstores: the Country Music Foundation's "Country On Compact Disc: The Essential Guide To The Music" (Grove Press) and Bill Anderson's "I Hope You're Living As High On The Hog As The Pig You Turned Out To Be" (Longstreet Press). Anderson's new book (he also wrote "Whisperin' Bill, An Autobiography" a few years back) is a delightful collection of reminiscences about show biz, primarily during country music's "golden age" of the '50s and '60s. Interspersed with his tales are dozens of funny vignettes and music-related jokes which, taken alone, would make the book a bargain for fans. One gem has Roger Sovine, now BMI's Nashville VP, boasting that his father Red has been able to score a hit without pandering to the sexual innuendo common to country music at the time. The hit is a tender recitation about a truck driver and a child. But the man to whom Sovine is boasting insists that the song does have a sexual component—because, he observes, "That company he records for is gonna screw him out of all his royalties."

Dollywood will open its 2,000-seat Music Mansion The-

ater in April. It will be located on the strip of highway called "Music Road" that runs through Pigeon Forge, Tenn. . . . Laredo Western Boots is sponsoring the second phase of Nashville's New Country tour, which started Nov. 20 and will conclude Dec. 23. Featured on the tour are Evangeline (Margaritaville Records), Wylie & the Wild West Show (Cross Three), and Becky Williams (Mercury). The acts will perform at clubs in Kansas, Missouri, Minnesota, Illinois, Kentucky, Georgia, Arizona, California, Colorado, Oklahoma, Texas, and Washington, D.C. A radio station in each market will promote the tour. The first phase of the New Country tour featured Dude Mowrey, Rhonda Vincent, and Darryl & Don Ellis . . . Music vet Jim Foglesong again will teach the "Business Of Music" survey course at Vanderbilt Univ.'s Blair School Of Music. The former Nashville chief of MCA and Capitol Records will conduct the

17-week series starting Jan. 12. Recently, the Nashville Entertainment Assn. conferred on Foglesong its Master Award.

Nashville's famed Gruhn Guitar store has moved to a more spacious location at 400 Broadway . . . Warner Western artist Michael Martin Murphy is conducting his annual Cowboy Christmas Ball tour. It started Dec. 3



by Edward Morris



Cabin Fever Launches Film Division Focusing On Country Music, Westerns

NASHVILLE—Cabin Fever Entertainment—which has already made its entry into country music publishing, records, and video—has formed Cabin Fever Films "to finance, develop, and produce movie projects for the global marketplace."

Based in Greenwich, Conn., Cabin Fever is a subsidiary of UST Inc.

According to an announcement from Cabin Fever president Tom Molito, the new company's films will draw on Nashville's "creative, business, and marketing resources."

The first of seven films currently in various planning stages is "Sioux City." It will be directed by Lou Diamond Phillips, who is also the main

star.

Two of the seven proposed films have country music themes: "Cowboy Christmas," which involves a former actor in Westerns who "discovers a penchant for country music singing," and "Saturday Night For Sears," which features a country band facing "the trials and tribulations" of doing live national television in the '50s.

The other films have Western or Civil War themes.

Cabin Fever intends to do approximately four films a year.

Jeff Lawenda is senior VP for Cabin Fever Films, and Dan Gross is the company's director of production and development.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 11, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	7	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
(2)	2	3	13	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
3	3	2	9	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
				★★★ GREATEST GAINER ★★★		
(4)	6	7	11	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	4
(5)	4	4	60	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
6	5	5	9	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
(7)	7	6	5	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
(8)	13	20	7	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	8
(9)	8	9	36	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
(10)	11	10	4	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
11	9	11	29	WYONONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
12	10	8	65	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
13	12	12	23	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
14	15	16	17	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	13
15	14	15	23	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
16	18	17	63	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
17	16	13	40	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
(18)	20	19	20	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
19	17	14	83	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
20	19	21	29	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
21	21	22	38	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
(22)	24	23	168	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
23	22	18	6	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
(24)	23	25	55	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
(25)	25	26	120	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
(26)	28	29	80	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
27	26	24	7	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
28	27	27	66	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
(29)	32	32	32	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
30	30	28	74	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
31	29	—	2	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	29
				★★★ PACESETTER ★★★		
(32)	42	56	4	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	32
33	33	30	16	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	31	31	16	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
35	34	33	60	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
(36)	37	34	239	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	35	50	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
38	36	36	32	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
(39)	39	39	116	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
40	35	38	4	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
41	41	40	26	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
42	40	37	38	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
(43)	44	43	133	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
44	43	42	62	GARTH BROOKS ▲ ⁹ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
45	46	44	87	WYONONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYONONNA	1
46	45	41	10	SUZU BOGGUSS LIBERTY B9261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
47	47	46	67	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
(48)	50	49	5	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	48
49	48	45	94	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
50	49	47	61	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
(51)	53	55	11	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
(52)	57	58	142	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
53	52	53	65	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
54	51	50	23	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
55	56	54	32	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
56	58	52	32	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
57	61	64	125	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
58	60	57	68	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
59	54	48	9	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
60	55	59	13	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
61	65	63	185	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
(62)	68	73	3	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	62
63	62	51	14	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
64	59	60	6	SOUNDTRACK FOX 66313/RCA (10.98/16.98)	THE BEVERLY HILLBILLIES	51
65	64	62	104	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
66	69	72	14	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
67	75	70	136	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
68	73	65	15	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
69	72	—	57	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
70	63	61	23	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
71	70	66	31	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
72	66	67	35	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
(73)	RE-ENTRY	—	3	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	66
74	71	68	90	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
75	67	71	4	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD	67

○ 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 DECEMBER 11, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98) 3 weeks at No. 1	BEYOND THE SEASON	6
2	5	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	17
3	2	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	16
4	9	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	18
5	6	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	17
6	7	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	16
7	4	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	12
8	11	DOLLY PARTON COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	14
9	3	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	134
10	8	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	132
11	15	RICKY VAN SHELTON COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	12
12	12	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	134
13	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	134

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	119
15	—	TRAVIS TRITT WARNER BROS. x (10.98/15.98) TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR		1
16	23	RANDY TRAVIS ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	13
17	18	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	133
18	14	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	25
19	20	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	132
20	17	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	132
21	19	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	17
22	21	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	91
23	16	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	14
24	22	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	9
25	—	VARIOUS ARTISTS HALO 1008 (3.98/7.98)	COUNTRY CHRISTMAS	1

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



by Lynn Shults

REGISTERING HIS FOURTH NO. 1 in less than two years is **Tracy Lawrence** with "My Second Home" (7-1). The song was co-written by Lawrence, **Kenny Beard**, and **Paul Nelson**, and produced by **James Stroud**. Lawrence's debut release, "Sticks And Stones," hit No. 1 on Billboard's Hot Country Singles & Tracks chart of Jan. 25, 1992. All seven Lawrence singles released by Atlantic Records have charted inside the top 10 on the singles chart. Lawrence has two albums to his credit. "My Second Home" is the third consecutive No. 1 single from the current "Alibis" album (40-42).

THE MOST ACTIVE TRACK of the week is "I'd Like To Have That One Back" (60-45) by **George Strait**, followed by "State Of Mind" (26-19) by **Clint Black**; "I Don't Call Him Daddy" (14-7) by **Doug Supernaw**; "The Song Remembers When" (13-9) by **Trisha Yearwood**; "You Will" (38-29) by **Patty Loveless**; "Hey Cinderella" (69-53) by **Suzy Bogguss**; "John Deere Green" (32-25) by **Joe Diffie**; "Sawmill Road" (61-52) by **Diamond Rio**; "She'd Give Anything" (35-30) by **Boy Howdy**; and "I Never Knew Love" (17-12) by **Doug Stone**.

THIS IS THE SEASON TO BE JOLLY. Yes, it is that time of year. Not too long ago, radio would start programming a heavy slate of Christmas tunes beginning with the Thanksgiving holiday. The trend now is to work selected cuts into rotation without too much interruption of the existing format. Consumers, on the other hand, have proven that they continue to have a healthy appetite for the songs of Christmas. The album with the greatest sales gain on the Top Country Albums chart is "Let There Be Peace On Earth" (6-4) by **Vince Gill**. Retail sales of the album were just shy of 70,000 units for the week, an increase of 110% from the previous week. The Pacesetter album is "Merry Christmas From London" (42-32) by **Lorrie Morgan**. Morgan's sales for the week were more than 10,000 units, an increase of 77% over the previous week.

THERE IS A GREAT DEAL of variety for those interested in Christmas albums. Eight of the top 10 sellers on the Top Country Catalog Albums chart are Christmas albums, including the No. 1 title, "Beyond The Season" by **Garth Brooks** (with retail sales of more than 20,000 units for the week). Four of the top 10 catalog albums doubled in sales over the previous week. Two others came within an eyelash of doubling their sales. Clearly, Christmas music fans are buying country albums at a feverish pace. And now they have a greater choice of Christmas albums than ever before. The shelf space country artists have gained at retail accounts continues to be a big winner for everyone.

THE NASHVILLE ENTERTAINMENT ASSN. presented its eighth Master Award to **Jim Foglesong** Nov. 30 at Nashville's Maxwell House Hotel. A festive ballroom was packed with friends and admirers who have worked alongside Foglesong in the music industry and Nashville's civic circles. The evening was hosted by **Roy Clark**. Among the many highlights were a performance by the **W.O. Smith Children's Choir** and an **Ed Ames** vocal rendition of "Try To Remember." Foglesong was roasted and toasted by such industry notables as **Tom Collins**, **Barbara Mandrell**, **Thom Schuyler**, and **Don Williams**. Videotaped kudos came from **Garth Brooks**, the **Oak Ridge Boys**, and others.

GARTH GOES GLOBAL WITH EUROPEAN TOUR

(Continued from page 28)

yet, according to Wilson. But she says it is near a sellout, even though it has yet to be promoted to the U.S. troops stationed in Germany. Once that potential audience is tapped, she adds, a second show may have to be arranged. The Frankfurt date is being co-promoted by one of Germany's largest daily newspapers, Wilson says.

Rotterdam, with 9,500 seats available, also has not sold out, Wilson reports, but it is close to doing so.

Brooks' music is already popular in Spain, Wilson says. "He's done extremely well in Spain. His singles continue to get pop airplay on SER, which is the national pop radio network. Once Nashville digests that, we'll be seeing everybody go to Spain. It's a fun country to tour in, because the audiences are so open."

Wilson says that Brooks' enormous sales and wide appeal in the U.S. forced EMI in Europe to look at the

artist as someone with great pop potential. This, she adds, overcame "the inherent bias [toward country acts] within the record company," and convinced its reps to work Brooks at radio and elsewhere as ardently as they would a pop act.

"We're hoping to get MTV Europe involved in covering [the tour] from a news point of view," Wilson says. "A lot of its executives came to the show in New York and were real excited about seeing Garth."

Liberty already has introduced **Suzy Bogguss** to the European market, and hopes to do the same soon with **Billy Dean**. The label plans to showcase Dean at MIDEM.

"Suzy's tour in September was very successful," Wilson says. "She played Manchester, Glasgow, London, the Morecambe Festival, and sold out all those dates. We had a concert date scheduled in Dublin, but it

was on the same day as the football finals. So we elected to just do some promotion instead of the concert. The promoter was ready to do it, but it was a matter of timing."

Liberty has signed a number of new acts, in whom Wilson says she sees a lot of European potential. And, she adds, things are looking good for country generally. "With all the groundwork that's been laid over the last several years, I think it's all going to start happening."

Wilson praises CMT Europe for doing away with outdated and destructive country music stereotypes, and the Country Music Assn. for hiring a Nashville-based international director.

Travel between Nashville and Europe will be streamlined considerably, Wilson notes, when American Airlines launches its direct-to-London flights in May.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
41 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	63 HURRY SUNDOWN (Warner-Tamerlane, BMI/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP
13 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	42 I CAN'T TELL YOU WHY (Ueddrath, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
3 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	45 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Kate Walker, BMI/O-Tex, BMI)
15 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	7 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
55 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	49 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
24 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	57 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI)
54 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	70 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP)
59 CRYIN' TIME (Sony Tree, BMI/Beachaven, ASCAP/Jarest, ASCAP)	12 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
58 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	16 IS IT OVER YET (Nocturnal Eclipse, BMI) HL
33 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	69 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI)
39 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	20 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL
74 DREAM YOU (WB, ASCAP/Bamatuck, ASCAP/Almo, ASCAP) WBM/CPP	25 JOHN O'EREE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
46 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI)	47 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP
32 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	40 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP
66 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM	26 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
8 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	31 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
4 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	18 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
51 GOODYBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	2 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)
64 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP	6 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
35 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP	1 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
56 HAMMER AND NAILS (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL	50 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI)
68 HE FEELS GUILTY (EMI April, ASCAP/Ideas Of March, ASCAP/Warner-Tamerlane, BMI) WBM	61 NOTHING IN COMMON BUT LOVE (Almo, ASCAP/Micropterus, ASCAP) CPP
53 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI)	38 NO TIME TO KILL (Blackened, BMI) CPP
43 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL	34 ONE MORE LAST (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
	21 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
	75 PEACEFUL EASY FEELING (Jazzbird, ASCAP/WB, ASCAP)
	10 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	11 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
	73 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI)
	52 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI)
	30 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)
	71 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
	62 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI)
	22 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
	17 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
	28 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)
	27 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
	9 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
	5 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himowself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	19 STATE OF MIND (Red Barzo, BMI)
	60 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
	67 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
	72 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwards, BMI)
	23 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
	65 WE CAN LOVE (EMI April, ASCAP/Hartland Express, ASCAP) WBM
	37 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL
	48 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)
	44 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
	14 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynson, BMI) WBM/HL
	36 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
	29 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

HOT COUNTRY RECURRENTS

1	2	3	4	5	6	7	8	9	10	11	12	13
1	1	1	3	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER GIANT							
2	2	2	4	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY							
3	3	3	6	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD MCA							
4	—	—	1	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	◆ JOE DIFFIE EPIC							
5	4	4	11	CHATTANOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA							
6	5	5	4	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB							
7	7	9	9	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER GIANT							
8	6	6	5	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE							
9	9	8	8	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE ATLANTIC							
10	8	7	6	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	◆ DOUG STONE EPIC							
11	—	—	1	TRASHY WOMEN B. BECKETT (C. WALL)	◆ CONFEDERATE RAILROAD ATLANTIC							
12	12	12	21	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY							
13	13	10	10	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT MCA							

14	15	16	17	18	19	20	21	22	23	24	25
14	11	14	17	BLAME IT ON YOUR HEART E. GORDY JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS EPIC						
15	14	13	4	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	◆ STEVE WARINER ARISTA						
16	21	22	11	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	◆ BROOKS & DUNN ARISTA						
17	10	11	4	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	◆ BROTHER PHELPS ASYLUM						
18	17	—	2	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	◆ WYNONNA CURB						
19	15	15	20	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC						
20	18	17	10	RENO R. LANDIS (SUPERNOW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNOW BNA						
21	20	20	9	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.						
22	16	19	13	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON BNA						
23	22	21	24	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW MERCURY						
24	25	23	17	TELL ME WHY T. BROWN (K. BONOFF)	◆ WYNONNA CURB						
25	19	16	4	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	◆ BILLY RAY CYRUS MERCURY						

◆ 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.

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	7	9	15	*** No. 1 *** MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
2	4	3	13	MERCURY BLUES K. STEGALL (R. GEDDINS, K.C. DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
3	1	5	14	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
4	5	10	21	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
5	10	12	10	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
6	2	6	20	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
7	14	14	11	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
8	11	11	13	FAST AS YOU P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
9	13	13	9	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
10	12	15	15	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 600
11	3	1	14	RECKLESS J. LEO, L.M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
12	17	17	8	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
13	6	2	15	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
14	18	22	9	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
15	16	19	9	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
16	20	23	7	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNONNA (V) CURB 54754/MCA
17	19	18	8	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
*** AIRPOWER ***					
18	21	25	7	LIVE UNTIL I DIE J. STROUD (C. WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
19	26	40	4	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
20	23	28	10	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
21	8	7	17	ON THE ROAD S. HENDRICKS (B. MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
22	15	8	15	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
23	9	4	19	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	◆ COLLIN RAYE (V) EPIC 77118
24	28	32	8	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M.P. HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
25	32	37	5	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
26	27	33	12	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
27	24	26	13	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
28	30	35	10	SOMEPHACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
29	38	48	4	YOU WILL E. GORDY, JR. (P. ROSE, M.A. KENNEDY, R. SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
30	35	43	6	SHE'D GIVE ANYTHING C. FARREN (J. STEELE, C. FARREN, V. MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
31	34	42	5	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
32	25	21	17	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
33	29	20	16	DOES HE LOVE YOU T. BROWN, R. MCBENTIRE (S. KNOX, B. STRITCH)	◆ REBA MCBENTIRE WITH LINDA DAVIS (V) MCA 54719
34	33	29	20	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL (V) MCA 54715
35	31	24	20	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
36	39	41	7	WORTH EVERY MILE G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
37	44	50	5	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
38	36	34	18	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
39	22	16	16	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	37	31	19	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
41	43	39	19	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
42	50	46	7	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
43	51	52	5	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	◆ GEORGE JONES (V) MCA 54749
44	46	49	7	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. QUILLLEN, R. HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
45	60	—	2	I'D LIKE TO HAVE THAT ONE BACK T. BROWN, G. STRAIT (B. SHORE, R. WEST, A. BARKER)	GEORGE STRAIT (C) (V) MCA 54767
46	49	51	5	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	◆ STEVE WARINER (V) LIBERTY 17499
47	45	45	13	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
48	52	53	5	WERE YOU REALLY LYIN' R.L. PHELPS, D. PHELPS (R.L. PHELPS, D. PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
49	41	27	16	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
50	55	69	3	NO MORE CRYIN' J. LEO (T. MCBRIDE, J. LEO)	◆ MCBRIDE & THE RIDE (V) MCA 54761
51	53	60	4	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
52	61	75	3	SAWMILL ROAD M. POWELL, T. DUBOIS (S. HOGIN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
53	69	—	2	HEY CINDERELLA J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
54	56	66	4	CONFESSION MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
55	48	30	17	THE BUG J. JENNINGS, M.C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
56	40	36	10	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
57	59	72	3	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
58	54	54	7	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
59	62	73	3	CRYIN' TIME R. LANDIS (B. OWENS)	LORRIE MORGAN (V) FOX 62707/BNA
60	58	58	7	TAKE IT EASY J. STROUD (J. BROWNE, G. FREY)	TRAVIS TRITT GIANT ALBUM CUT
61	66	68	6	NOTHING IN COMMON BUT LOVE M. LAWLER, H. SHEDO (C. WISEMAN, D. LOWERY)	◆ TWISTER ALLEY (C) (V) MERCURY 862 846
*** HOT SHOT DEBUT ***					
62	NEW	1	1	SHE NEVER CRIED B. BECKETT (D. MAYO, F. WELLS, D. RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
63	64	59	20	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
64	63	57	20	THE GRAND TOUR S. LINDEY (G. RICHIE, C. TAYLOR, N. WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY
65	65	62	6	WE CAN LOVE S. HENDRICKS, L. STEWART (M. BEESON, J. COLUCCI)	◆ LARRY STEWART (V) RCA 62695
66	68	67	20	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
67	67	64	7	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON GIANT ALBUM CUT
68	70	74	4	HE FEELS GUILTY D. JOHNSON, C. JACKSON (V. THOMPSON, T. FOLK)	◆ BOBBIE CRYNER (C) (V) EPIC 77195
69	NEW	1	1	I'VE GOT IT MADE J. STROUD, J. ANDERSON (M. BARNES)	JOHN ANDERSON (V) BNA 62709
70	NEW	1	1	I JUST WANTED YOU TO KNOW M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) MCA 54768
71	NEW	1	1	SHE LOVES TO HEAR ME ROCK K. STEGALL (Z. TURNER, T. NICHOLS)	TURNER NICHOLS (V) BNA 62708
72	NEW	1	1	THAT'S MY STORY P. WORLEY, J. HOBBS, E. SEAY (L.R. PARNELL, T. HASELDEN)	COLLIN RAYE (C) (V) EPIC 53952
73	NEW	1	1	ROCK MY WORLD (LITTLE COUNTRY GIRL) D. COOK, S. HENDRICKS (B. LABOUNTY, S. O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
74	71	63	7	DREAM YOU M. WRIGHT (J. PHILLIPS, C. WISEMAN)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
75	NEW	1	1	PEACEFUL EASY FEELING C. DINAPOLI (J. TEMPCHIN)	LITTLE TEXAS GIANT ALBUM TRACK

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.



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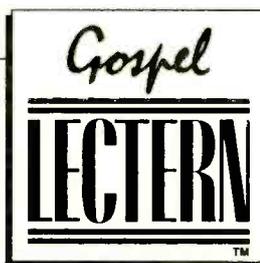
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	7	MICHAEL W. SMITH REUNION 0086/WORD	3 weeks at No. 1 FIRST DECADE 1983-1993
2	2	7	CARMAN SPARROW 1387	THE STANDARD
3	3	9	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
4	8	3	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
5	5	53	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	4	7	WHITE HEART STARSONG 8277	HIGHLANDS
7	12	7	4 HIM BENSON 2187	SEASON OF LOVE
8	6	7	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
9	9	3	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
10	7	9	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
11	13	9	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
12	34	23	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
13	10	5	WAYNE WATSON DAYSPRING 4239/WORD	A BEAUTIFUL PLACE
14	11	31	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
15	17	3	GLAD BENSON 2227	ACAPELLA HYMNS
16	15	7	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
17	20	59	4 HIM BENSON 2960	THE BASICS OF LIFE
18	NEW ▶		BEBE & CECE WINANS SPARROW 1340	FIRST CHRISTMAS
19	14	27	SANDI PATTI WORD 9361	LEVOYAGE
20	22	7	CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP
21	28	137	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
22	27	37	CARMAN SPARROW 1339	ABSOLUTE BEST
23	16	65	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
24	24	7	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
25	19	73	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
26	23	57	NEWSBOYS STARSONG 8251	NOT ASHAMED
27	25	51	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
28	21	73	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
29	33	27	MARGARET BECKER SPARROW 1343	SOUL
30	36	29	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
31	31	15	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
32	32	5	BRUCE CARROLL WORD 9381	WALK ON
33	18	13	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
34	29	11	ANGIE & DEBBIE FRONTLINE 9470	ANGIE & DEBBIE
35	38	17	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
36	30	5	MICHAEL W. SMITH REUNION 0085/WORD	WONDER YEARS
37	26	15	CINDY MORGAN WORD 9386	A REASON TO LIVE
38	35	89	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
39	39	21	WES KING REUNION 0078/WORD	THE ROBE
40	37	3	SHIRLEY CAESAR WORD 9391	STAND STILL

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Artists & Music



by Bob Darden

FOR 15 YEARS, DeGarmo & Key have been cranking out superior heartland rock. Whoa! Has it *really* been 15 years?

"It doesn't seem that long to me," Eddie DeGarmo says. "When people ask, 'How does it feel?' I say, 'Ask Amy Grant—she started the same time we did!' I guess not many people can talk about having a career that long, so it is a good feeling to know that the fans have supported us for 15 years."

The group's latest release, "Heat It Up" (Benson), doesn't cover much new ground—but then, DeGarmo & Key never set out to be **Eno & Fripp**. Instead, Dana Key's pop sensibilities combined with DeGarmo's Memphis soul R&B background have never failed to produce sturdy, listenable, straight-forward rock'n'roll.

"Well, it seems to work," DeGarmo says. "It's like the sun is greater than the parts. Dana tends to pull me back when I get too deep, I tend to pull him back when he gets too fluff. Just kidding, Dana!"

"In that regard, there's not a whole lot of difference between our first album and our current release—which is kind of scary in a way. But when we made this record, we did everything on it I've been wanting to do since I was 14. Like that first one, it is more or less a live record."

"Dana and I had a lot of fun making this record, and I think it shows through the music. It wasn't like we were looking for some incredible inspiration for a special message to mark 15 years. Just like before, we were simply looking for great songs."

Besides a legacy of fine music, just the fact that D&K are still around is significant. Besides **Petra**, **White Heart**, and a precious few others, the contemporary Christian marketplace is incredibly tough on rock bands.

"To be honest here, I think a lot of that involves the Christian concert market," DeGarmo says. "I feel like too many fans have low expectations of what concerts should be. Those low expectations are based on paying \$15 to hear

somebody singing to accompaniment tracks, with no lights, no sound, few live musicians.

"So for the groups that do take big productions on the road—groups like DC Talk, Petra, or DeGarmo & Key—it is difficult. We do state-of-the-art things with video, moving lights, and sound, and I can't tell you how many times I've heard, 'Gee—I didn't know this show would be this good!' People just don't expect much—or enough. Consequently, they balk at paying a living wage."

Due to the enormous cost of touring, both DeGarmo and Key have been involved in numerous outside projects as producers, songwriters, and players. DeGarmo has released two acclaimed solo albums of genuine Memphis R&B.

"Actually, neither Dana nor I have anything in the works at the moment," DeGarmo says. "I'm still involved with making a lot of records—I produced **Michael Anderson's** album this year and will probably produce one or two more next year."

"But at this point, we're trying to stay focused on D&K and not on individual records—and that's a full-time job for a guy my age."

"On the other hand, someone recently asked me to make a list of rock stars below the age of 35—it's pretty tough to do. It's kind of weird, really, so I don't feel so bad."

Looking back on 15 years worth of releases, if there's anything that stands out, it has been D&K's consistency. There's simply not a bad album in the bunch.

"I've probably grown in that time as a songwriter," DeGarmo says, "and I'm more concise about my thoughts. Plus, I have a different vantage point than most contemporary Christian artists in that I originally came from the secular side. The reason I got into CCM in the early days was that I was signed with London Records, but they wouldn't let me do gospel songs. It was a censorship thing. I needed to find a home where I could make the music I was hearing."

"The other thing that keeps us going strong is that I feel our music is the cause; it was born out of a cause. And when the cause—to convey the message of Christ—ceases to exist, then contemporary Christian music will lose its right to exist. That's the only reason we're here, that lyric drive."

Are there another 15 years ahead for DeGarmo & Key? "Why not?" DeGarmo asks. "We're having a good time on tour. Fans who say they have seen us 20 times say this is best tour we've done. So as long as it stays fresh and new, there is no reason to stop."

Besides, how many major rock stars below the age of 35 can YOU name?

MISSISSIPPI MASS CHOIR, KIRK FRANKLIN LEAD STELLAR HONOREES

(Continued from page 10)

award for best solo traditional performance by a male went to its founder, the late Frank Williams ("Frank Williams Sings"), who died earlier this year. Williams' widow, Katrina, accepted the award. She also accepted the James Cleveland Award on behalf of her husband, in honor of the achievements and impact he made—both as an artist and as a record executive—in the gospel music industry.

The most-notable-achievement award, which annually salutes those affiliated with the civil rights movement of Dr. Martin Luther King Jr., went to the Rev. Jesse Jackson, president and founder of the Rainbow Coalition.

Veteran gospel performer Alberta Walker beat out Dorothy Norwood and Ruby Terry to receive her first Stellar Award for traditional female solo, for "He Keeps On Blessing Me." And the Tri-City Singers, who were the leading contenders going into the ceremony with a total of five nominations, pocketed just one award: best urban contemporary gospel performance ("The Mender"), from their debut release, "A Songwriter's Point Of View."

Hosted by actors Clifton Davis and Anna Maria Horsford, this year's program featured performances by the Canton Spirituals, Bobby Jones & New Life, Mavis Staples, the Mississippi Mass Choir, Kirk Franklin & the Family, Alberta Walker, and Angie & Debbie Winans.

Don Jackson, founder and executive producer of the awards show, said the show was the "best ever." He said he expects the show to get a promotional boost from a pre-taped ceremony honoring more than 70 gospel announcers from around the country.

"We honored them to make them feel a part of what we were doing," Jackson says. "We realized that we can't depend upon the television medium alone, that we've got to go to our own medium of radio, where most of these gospel announcers are."

He adds, "We thought we were going to get 20-25 announcers to come. That would have been high. But we got over 80 announcers to say that they would come, and 75 of them actually showed up. You can only hope those dividends pay off."

Thus far, such aggressive promo-

tional efforts have paid off for the show, which has attracted growing support from national advertisers such as McDonald's and Quaker Oats. Jackson says he is optimistic about expanding his audience this year. "We've got some excellent time periods," he says. "We're on in prime time in a lot of the markets, and people are tuning in and getting turned on to gospel."

Here are the rest of the 1993 Stellar Award winners:

Traditional group or duo: Canton Spirituals, "Live In Memphis."

Contemporary group or duo: Witness, "Standard."

Contemporary female solo: Vanessa Bell Armstrong, "Something On The Inside."

Best music video: O'Landa Draper & the Associates, "Live."

Contemporary male solo: Thomas Whitfield, "A Tribute To The Maestro."

Contemporary album of the year: Ricky Dillard & the New Generation Chorale, "A Holy Ghost Takeover."

Contemporary choir of the year: John P. Kee & the New Life Community Choir, "We Walk By Faith."

In the SPIRIT



by Lisa Collins

PUTTING MISSISSIPPI ON TOP: You could feel it. The spirit of Frank Williams at the ninth annual Stellar Awards. It was in the overpowering presence of the Mississippi Mass Choir and the entire Mississippi contingency—the Williams Brothers, the Jackson Southernares, Blackberry Records, etc.—as they converged on Chicago for the Stellar Awards and a special tribute to their late leader. Williams would have been proud, too, as his former label, Malaco, whose gospel division he established, has gone forward with his legacy and topped it off by taking the most Stellar Awards.

In the words of Jerry Mannery, who took over as director of Malaco's gospel division, "We're just continuing with the agenda Frank had set forth." That agenda includes 26 weeks at the top of the charts for Malaco's premier choir, the Mississippi Mass, and a well-tuned promotional team that currently boasts five charted releases.

Coming in a close second, with three awards, was GospoCentric, whose performance on the gospel scene in just shy of a year has been nothing short of explosive, launching two smash hits and serving up the careers of Kirk Franklin (& Family) and the Tri-City Singers. The Los Angeles-based label was founded by Vicki Mack-Lataillade, who previously headed Sparrow's gospel division, and has experienced chart action with all of its three releases, the latest of which is from Betty Griffin-Keller.

Also coming on strong is Blackberry Records, owned

and operated by the Williams Brothers and currently enjoying its biggest label triumph with the success of the Canton Spirituals. It's some turnaround for the label, whose distribution fell through with the demise of Spectra in March.

Today, Doug Williams is happy to see his label in a much better place. "We have good distribution through Malaco," he says. "Now, we're just excited about our new Christmas release, 'Christmas Time On Blackberry's.'" Williams admits Blackberry business often takes the focus off the brothers' recording pursuits, but among releases planned for 1994 is a new Williams Brothers set, due next summer.

SETTING A NEW STANDARD: For Witness, the Stellar Award for contemporary performance by a duo or group (Standard) was a comeback prize of sorts. The group, which had been rumored to have broken up, was all but written off two years ago.

"God was yet lifting up a standard—in spite of, and in the midst of, all we had gone through with the record company changes and the problems," Lisa Paige says. "There were so many rumors, but God's business goes on. He just manifested himself, and here we are." The group credits the bulk of its latest success to producer Michael Brooks and its label, CGI Records. A tour is in the works.

IN OTHER DEVELOPMENTS: Mississippi Mass Choir director David Curry has landed a distribution deal with Word Records for his own new label, Burning Bush Records, with three releases planned in the first quarter... Looks like Vickie Winans just might be the first artist to sign up under Intersound's newly installed gospel division... And Walt Whitman & the Soul Children of Chicago have released a compilation album for Christmas. Plans for yet another project are in the works... Finally, Dec. 16 marks the official launch of 1994 as "the year of gospel music." Major press conferences are set in Nashville and Los Angeles to kick off the yearlong celebration.

Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	2	21	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	1 week at No. 1 KIRK FRANKLIN & FAMILY
2	1	25	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	5	5	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	3	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
5	6	5	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
6	7	11	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
7	4	27	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
8	10	23	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
9	11	29	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
10	8	33	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
11	13	17	WITNESS CGI 0102	STANDARD
12	25	3	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
13	15	13	RICHARD SMALLWOOD SPARROW 1352	LIVE
14	9	19	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
15	16	11	JOHN P. KEE/VIP MASS CHOIR TYSCOT 8800/STARSONG	LILLY IN THE VALLEY
16	12	49	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
17	32	3	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
18	23	3	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
19	19	13	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
20	22	17	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
21	26	11	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
22	20	27	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
23	14	15	TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
24	21	57	GEORGIA MASS CHOIR SAVOY 7102/MALACO	I SING BECAUSE I'M HAPPY
25	28	5	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
26	NEW	▶	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
27	17	35	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
28	30	7	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
29	38	9	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
30	36	3	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
31	33	3	SOUL MISSION WORD 57288/EPIC	SOUL MISSION
32	31	3	DOTTIE JONES BELLMARK 77005	ON MY OWN
33	35	25	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
34	24	23	DOUGLAS MILLER CGI 0091	VICTORY
35	18	21	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
36	34	43	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
37	29	19	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
38	39	7	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
39	NEW	▶	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
40	NEW	▶	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST

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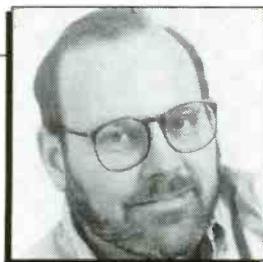
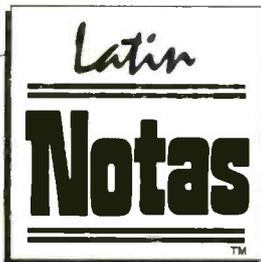
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Artists & Music



by John Lannert

PLACIDO TOPS VINA BILL: Opera superstar **Plácido Domingo** is one of the principal headliners already confirmed to perform at the 35th annual Viña del Mar International Song Festival, scheduled for Feb. 16-21, 1994, in Viña del Mar, Chile.

Other acts booked to appear are **Tears For Fears**, **Miguel Bosé**, **Ricky Martin**—the indisputable star of this year's edition—and talented impressionist **Julio Sabala**. Next year's event, for the first time, will be transmitted live by Megavisión Televisa, a domestic channel jointly owned by Chilean media company Megavisión and Mexico's multimedia giant Televisa.

In addition, the 1994 Viña festival will be broadcast throughout Latin America via nightly, two-hour TV specials. Festival director **Alfredo Escobar** promises that the audio and video production will be first-rate for the event, which will be staged, as usual, at Viña's gorgeous outdoor venue, La Quinta Vergara.

POLYGRAM BRASIL'S SUPER SERIES: Digging deep into its bottomless catalog, PolyGram Brasil has released a monstrous, marvelous, 40-title series called "Minha História." Virtually every Brazilian star is represented in this limited-edition series, including **Tom Jobim**, **Gal Costa**, **Cazuza**, **João Bosco**, **Ney Matogrosso**, **Milton Nascimento**, **Elis Regina**, **Marina**, **Vinicius de Moraes**, **Gilberto Gil**, **Ivan Lins**, **Caetano Veloso**,

Dorival Caymmi, **Tim Maia**, **Alcione**, **Chitãozinho & Xororó**, and **Leila Pinheiro**.

Three multi-artist compilations, entitled "Pop/MPB," "Popular," and "Samba," round out the series. Best of all, each of the compendiums comprising "Minha História" spotlights nothing but choice material. Thus far, no international shipping date has been set, but undoubtedly this series should be made available worldwide.

MTV LATINO ADDS TWO SHOWS: MTV's Spanish-language channel, MTV Latino, has expanded its programming menu, premiering two new weekly music programs: "InSitu," a 30-minute show spotlighting traditional Latino sounds, and "Lado B," a one-hour program featuring international alternative music.

Too-hip Spanish singer/songwriter **Rosario** is scheduled to host "InSitu" during its first month, followed a rotation of prominent Latino artists. MTV Latino VJ **Ruth Infarinato** is slated to be the permanent host of "Lado B." Hearty high-fives, incidentally, go out to Sony for rereleasing Rosario's sorely overlooked 1992 album, "De Ley," on its SDI imprint.

Elsewhere, MTV Latino launched what the channel claims is the largest-ever regionwide televised AIDS educational campaign Dec. 1. The daylong slate of AIDS-related news packages and public service announcements, featuring noted Latino artists such as **Juan Luis Guerra**, **Gloria Estefan**, and **Luis Miguel**, commemorated World AIDS Day.

MONTANER INKS WITH EMI: As expected, EMI Music Worldwide has signed Venezuela's superstar balladeer **Ricardo Montaner** to a worldwide, four-album deal, with an option for a fifth record. Montaner's label bow is due in April 1994. Disgruntled with his former label, Rodven, Montaner spent more than a year unsuccessfully seeking to liberate himself from a long-term

(Continued on page 36)

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	23	GLORIA ESTEFAN	EPIC 53807/SONY	23 weeks at No. 1 MI TIERRA
2	2	3	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE AND LIBERTE
3	5	2	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
4	3	5	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NINO
5	8	23	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
6	4	23	LUIS MIGUEL	WEA LATINA 92993	ARIES
7	12	23	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
8	7	14	LDS BUKIS	FONOVISIA 6002	INALCANZABLE
9	6	23	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
10	11	23	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
11	9	14	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
12	13	23	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
13	10	23	SELENA	EMI LATIN 42770	LIVE!
14	18	8	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA
15	16	23	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
16	15	23	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
17	22	3	WILLY CHIRIND	SONY TROPICAL 81147/SONY	SOUTH BEACH
18	17	23	GIPSY KINGS	ELEKTRA 61390	LIVE!
19	20	23	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
20	19	23	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
21	14	8	FAMA	SONY DISCOS 81134/SONY	EN GRANDE
★ ★ ★ PACESETTER ★ ★ ★					
22	32	2	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
23	28	23	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
24	21	4	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
25	23	23	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
26	27	23	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
27	34	23	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
28	26	23	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
29	24	23	BANDA MACHOS	FONOVISIA 9069	CON SANGRE DE INDI
30	29	23	BANDA MACHOS	FONOVISIA 6161	CASIMIRA
31	31	23	LINDA RONSTADT	ELEKTRA 61383	FRENESI
32	36	23	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
33	43	23	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
34	25	23	BRONCO	FONOVISIA 3032	POR EL MUNDO
35	33	23	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
36	42	6	MARC ANTHONY	SOHO SOUNDS 80958/SONY	OTRA NOTA
37	39	23	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
38	NEW		ABBA	POLYGRAM LATINO X/PGD	ORO
39	44	21	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE
40	30	5	BRONCO	FONOVISIA 6007	EN LA PLAZA MEXICO VOL. 1
41	48	23	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
42	RE-ENTRY		GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI
43	RE-ENTRY		LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO
44	45	22	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
45	41	23	CULTURAS MANNY	13022/WEA LATINA	CULTURE SHOCK
46	37	22	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI
47	38	5	LOS REHENES	FONOVISIA 6006	LOS REHENES
48	35	23	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
49	RE-ENTRY		EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS
50	40	23	LOS BUKIS	FONOVISIA 9040	QUIEREME
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1			GIPSY KINGS	GLORIA ESTEFAN	MAZZ
2			LUIS MIGUEL	JERRY RIVERA	QUE ESPERABAS?
3			LUIS MIGUEL	JERRY RIVERA	EMILIO NAVAIRA
4			GIPSY KINGS	JERRY RIVERA	EMILIO NAVAIRA
5			LOS BUKIS	JERRY RIVERA	EMILIO NAVAIRA
6			MANA	JERRY RIVERA	EMILIO NAVAIRA
7			JULIO IGLESIAS	JERRY RIVERA	EMILIO NAVAIRA
8			GIPSY KINGS	JERRY RIVERA	EMILIO NAVAIRA
9			GIPSY KINGS	JERRY RIVERA	EMILIO NAVAIRA
10			JON SECADA	JERRY RIVERA	EMILIO NAVAIRA
11			ANA GABRIEL	JERRY RIVERA	EMILIO NAVAIRA
12			GIPSY KINGS	JERRY RIVERA	EMILIO NAVAIRA
13			JULIO IGLESIAS	JERRY RIVERA	EMILIO NAVAIRA
14			JULIO IGLESIAS	JERRY RIVERA	EMILIO NAVAIRA
15			ANA GABRIEL	JERRY RIVERA	EMILIO NAVAIRA
1			GLORIA ESTEFAN	JERRY RIVERA	EMILIO NAVAIRA
2			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
3			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
4			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
5			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
6			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
7			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
8			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
9			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
10			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
11			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
12			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
13			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
14			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA
15			JERRY RIVERA	JERRY RIVERA	EMILIO NAVAIRA

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

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LATIN NOTAS

(Continued from page 34)

contract. EMI saved Montaner additional effort, buying out his contractual obligations to Rodven for an undisclosed sum.

BILLBOARD NOTAS: Beginning with this issue, Billboard will publish MTV Latino's most popular videos in the Billboard Clip List... The dates for Billboard's fifth annual International Latin Music Conference have been changed to May 18-20, 1994.

DISC SPINNING: From Brazil comes "As Canções Que Você Fez Para Mim" (PolyGram), Maria Bethânia's best-selling Brazilian album in years, which spotlights Bethânia's tasteful reworkings of classics by Roberto Carlos and Erasmo Esteves—better known as Erasmo Carlos... RPM, PolyGram's hot act from the mid-'80s, reunited with front man Paulo Ricardo and has come up with "Paulo Ricardo & RPM," an enticing hard-rock assemblage stocked with



Sony Mexico execs met with U.S. artists recently to award them for their excellence south of the border. In the photo at left, Michael Jackson, center, stands tall behind the double-platinum award given to him for sales exceeding 500,000 units of "Dangerous." With him, from left, are Aloysio Reis, marketing director, Sony Music Mexico, and Raúl Vásquez, director, Sony Music Mexico. In the photo at right, Vásquez, center, presents Michael Bolton, right, with a gold disc for his album "Timeless (The Classics)," which has sold 150,000 units in Mexico. Looking on is Al Zamora, Sony Music International's VP, marketing, English-language product, Latin America. In Mexico, sales of 250,000 units are designated platinum; sales of 125,000 are designated gold.

passionate love odes ("Eclipse," "Ninfa," "Pérola") and emotional parables of societal shortcomings ("Falsos Oásis," "Hora Do Brasil," "Virus"). Ricardo's vocal chops are

still in fine form, as is Leo Gandelman's sax ride on "Eclipse"... Margaret Menezes' latest PolyGram album, "Luz Dourada," is another strong Afro-Bahian effort, offset by a beautiful romantic pop number ("Mar De Amor") and a bracing reggae love ode ("Olho Do Farol")... While rural-sounding sertaneja remains under constant attack from Brazilian music critics, sertaneja artists such as Zezé Di Camargo & Luciano continue to prosper. The duo's latest, self-titled album for Sony differs little from previous robust sellers, and features a warm Portuguese/English duet with Willie Nelson on his evergreen "Always On My Mind"... The ear-opening cut on the eponymous bow by Sony Brasil's much-hyped Sublimes is "Tyson Free," a throbbing rap entry from the sultry SWV-type girl vocal trio that emphatically demands the release of the incarcerated superstar pugilist Mike Tyson. Alas, the rest of the album bounces aimlessly from Tim Maia-esque funk to house to Philly soul, with little help from the ladies' brittle voices. Much more impressive is the groundbreaking Sony debut of smooth verseweaver Gabriel O Pensador (Gabriel The Thinker), an Ice-T lookalike who grafts penetrating verse about Brazil's societal ills on to crunching, though somewhat derivative, funk backdrops. Finally, Grupo Casa Nossa's Sony effort "Coisa Do Destino" bulges with sing-along pagode/samba numbers ideal for the upcoming Carnival festivities... Brothers Andria and Ivan Busic head up Warner Music Brasil's English-language rock act Dr. Sin, whose recent label premiere should be picked up by an Anglo division of Warner Bros. The São Paulo trio—rounded out by Eduardo Ardanuy—possesses the type of good looks and melodic rock profile that would find immediate favor with Van Halen or Bon Jovi admirers.

CHART NOTES: After a four-week stay atop the Hot Latin Tracks chart, Gloria Estefan's "Con Los Años Que Me Quedan" abdicates the throne to Los Fantasmas Del Caribe's "Por Una Lágrima." The chirpy pop/cumbia title is the second No. 1 HLT smash generated by the Venezuelan sextet's Rodven debut, "Caramelo." Closing quickly on "Lágrima," however, is the Barrio Boyzz's "Cerca De Ti," which could claim the top spot next week.

Hot Latin Tracks™

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

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

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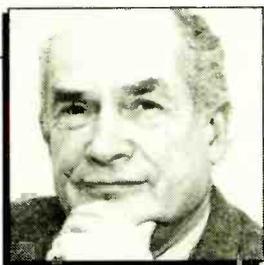
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by Is Horowitz

AIDS ASSIST: Advance DAT copies of "Memento Bittersweet," an album on BMG Classics' Catalyst label featuring works by five American composers afflicted with AIDS, have been distributed by BMG to classical radio stations in time for airplay on World AIDS Day, Dec. 1. The CD is due for release in April.

The album's centerpiece is a piano concerto by Kevin Oldham, performed by **Ian Hobson** and the Kansas City Symphony under its music director, **Bill McGlaughlin**. Oldham, as well as two other composers represented on the disc, already have succumbed to the disease. Also represented are Lee Gannon and Fred Hersch.

Part of the sales proceeds of the album will be donated by BMG Classics to Classical Action, a group that helps fund the battle against AIDS.

NOW AN EAGERLY AWAITED perennial event, the fifth annual Unisys African-American Composers Forum and Symposium will be held at Detroit's Symphony Hall April 7-9. Once again, it will showcase orchestral scores written by black composers. Submissions must be post-marked by Jan. 21 to qualify.

Selected works will be heard in rehearsal readings by the Detroit Symphony Orchestra, with the winning composition to be featured at a regular subscription concert conducted by music director **Neeme Järvi**. As many as 30 works have been submitted in past competitions.

The DSO also runs a fellowship program for African-American instrumentalists aiming at orchestral careers. This season a trombonist and violinist are participating,

performing with regular orchestra members. Permanent placement is guaranteed if openings occur during their fellowship tenure.

Meanwhile, the DSO claims its weekly syndicated radio broadcasts are heard on more than 500 stations across the country, more than any other orchestra.

SOUTHERN STRETCH: The American Composers Orchestra has extended its musical reach to Latin America. Beginning this season, it will host an annual weeklong festival in New York, "Sonidas de las Americas," devoted to new and established works by Latin composers, capped by a Carnegie Hall concert by the ACO.

The project, initiated by ACO music director **Dennis Russell Davies** and composer-conductor **Tania León**, begins Jan. 29 with music by Mexican composers. Each year, a different country or group of countries will be showcased.

Since its founding in 1977, the ACO has performed more than 300 works by American composers. Of these, 89 were world premieres; 74 were commissioned by the orchestra.

THE PERIOD-INSTRUMENT movement stakes yet another claim to music establishment status with its inclusion in Lincoln Center's "Great Performers" series. Groups long prominent on disc are featured.

Two concerts, by the Hanover Band conducted by **Roy Goodman**, and the Philharmonia Baroque led by **Nicholas McGegan**, respectively, have already been mounted. Yet to be heard in the series are **Reinhard Goebel's** Musica Antiqua Koln, **Christopher Hogwood's** Academy of Ancient Music, and **Hesperian XX** led by **Jordi Savall**, whose music for the film "Tous les matins du monde" on Valois (Harmonia Mundi), has been a longtime charter.

PASSING NOTES: The Indianapolis Symphony Orchestra reports continued financial stability, with a balanced budget of \$13.5 million this past season. Looking ahead, though, ISO management says it needs a \$100 million endowment by the turn of the century to ensure future growth. The orchestra, under music director **Raymond Leppard**, currently records for Koss Classics.

Jazz BLUE NOTES



by Jeff Levenson

FOUR MEASURES INTO BUD POWELL'S "CELIA," the judges had their man. **Jacky Terrasson** is his name, and he's the 1993 winner of jazz's most prestigious competition, the annual instrumental shoot-out sponsored by the **Thelonious Monk Institute of Jazz**. The selection process itself turned out to be as compelling as Terrasson's performance of "Celia" during the semifinals. His presentation in the *finals*, however, is another story. More on that in a minute.

The jury had a difficult time adjudicating this event. The level of talent was high; so too were the standards by which the judges made their calls. It's nerve-wracking business discerning immeasurable differences among competing pianists—tough even for ears informed by years of experience and by a multitude of styles spanning the breadth of jazz history.

Those ears belonged to **Herbie Hancock**, **Muhai Richard Abrams**, **Marian McPartland**, **Marcus Roberts**, **Dave Brubeck**, and **Dorothy Donegan**. Their job? Audition 13 semifinalists, eliminate all but three, then determine who wins, places, and shows before a capacity house at the Kennedy Center in Washington, D.C. Lest anyone forget the bout's specific gravity, one needed only scan the well-coiffed capital crowd: this occasion was *official*.

On Sunday, the day of the semis, Terrasson turned heads. His "Celia," "Love Walked In," "Joshua," and "Sophisticated Lady" (done as trio, quintet, and solo, respectively, with **Christian McBride**, **Kenny Washington**, **Ralph Moore**, and **Randy Brecker** lending support) were

studies in musicality and invention. (It didn't hurt that Terrasson approached the bench with a swagger, communicating beyond music with body language that virtually begged someone to cut him. No mere contestant, he; this boy was a *player*.) Terrasson's affirmative notes provided an instant lift. He moved into the front-runner's spot, ahead of New Orleans-based **Peter Martin** and Venezuelan **Ed Simon**. Tomorrow, the finals.

For the rest of that day, the observation heard most often was, "Unless he gets hit by a bus, he's got this thing won." (A small admission: We all heard that line *ad nauseam*, because I was the one saying it.) There appeared to be a consensus both among the judges and the coterie of critics, record execs, and insiders who witnessed the semis. Terrasson was a shoo-in.

So much for the smart money. The next night, the young pianist (sideman for **Arthur Taylor** and soon-to-be accompanist for **Betty Carter**) did the unthinkable: He blew it, or so most of us thought. He opened with a dense abstraction of **Charlie Parker's** "Donna Lee" (unsupported by drummer Washington, who had difficulty nailing down a working rhythm) that might have been construed as a piece of bold programming had it shown any of the buoyancy and coherence attending his presentation the day before. Even his follow-up selections, "In Your Own Sweet Way" and "You Don't Know What Love Is," were exercises in missed opportunities.

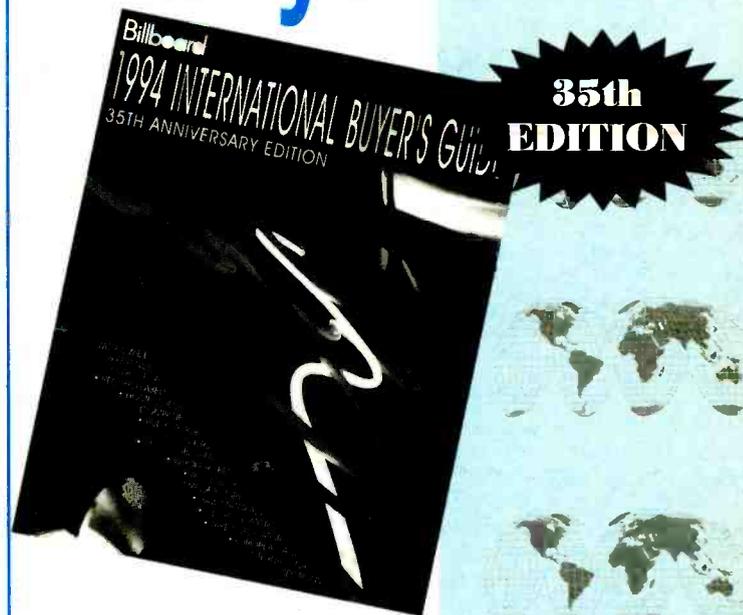
No matter, apparently. Though runner up Peter Martin flaunted an impressive **Art Tatum-meets-Art Hodes** touch (impressive enough to vault him into the winner's circle, according to many), and third-place finisher Ed Simon was the soul of leanness and sumptuous good taste, the judges preferred to reward Terrasson on the basis of his previous day's bravura performance—still echoing in their heads, to be sure.

His talent was unmistakable—in fact, stirring. So what if his 12 minutes in the spotlight were not the final's best musical moments? Does a competition of this kind *have* to

(Continued on page 129)

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Music Video

ARTISTS & MUSIC

Music Video Gets An Education Cowboy Junkies Tap NYU Film Student

BY DEBORAH RUSSELL

LOS ANGELES—The Cowboy Junkies went back to school—film school, that is—to find a director for their new RCA video, “Floorboard Blues.”

New York Univ. film student Patrick Cady is the eye behind the Cowboy Junkies’ dark two-minute clip, which tracks a young girl’s relationship with her mother’s unsavory mate. The video comes from the Junkies’ latest outing, “Pale Sun, Crescent Moon,” and the tune’s evocative, cinematic essence inspired the label crew and the band to mine a new field of talent to translate the audio into video.

“RCA rang us and said they had an opportunity for my students to work on a video,” says Ian Maitland, chairman of NYU’s graduate film school. “It provided an excellent opportunity for the students to learn how the business actually works. Not only did they make the videos, but they met with label executives and saw that side of the industry as well.”

Maitland organized a competition, and about 15 students submitted video treatments to RCA. Three aspiring directors were chosen to receive a \$500 stipend to shoot an 8mm clip within a month.

“The treatments were very tight, very impressive,” says Ria Lewerke, VP of music video and creative services at RCA. “But [Cady] really captured the essence of the song and the mood of the group.”

The student’s chilling interpretation of the track is unsettling, to say the least. Its star is a young schoolgirl with the insight to understand the unspoken and illicit intentions her paunchy male superior has in mind for her. Archetypal shots of innocence are interlaced with dark shadows, layered images, and a stifling sense of fear and emotional entrapment.

Chris Grant produced the clip, and David Mester edited. RCA is still determining how the video will be used.

Maitland says he is particular about which outside offers he will entertain regarding his students.

“I am not interested in someone who just wants to use my students for

cheap production,” says Maitland. “RCA’s attitude has been totally professional, and they’ve been wonderful to the students and to the university.”

Academia often provides inspiration to the music industry. The California State Univ. system regularly sponsors a two-week summer course titled “Film/Video: Producing The Music Video.” Alan Bloom, a director/producer and professor of film and television production at California State/L.A., coordinates the class, which has a number of John Wesley Harding videos and a Bobby McFerrin clip to its credit.

Bloom structures the two-week course to cover multiple issues in video production, from complex location shoots in multiple and hostile environments to simple performance clips reeled on a soundstage.

The 20-25 students function as Bloom’s crew, focusing on each specific aspect of production as dictated by their goals for the course. Video budgets can run the gamut from less than \$30,000 to \$150,000.

Music videos are an ideal training ground for film students because one can achieve high production value in a short, low-budget piece, says Bloom. “Some short films can still be 20 minutes long, but music video, by its very

nature, is short,” says Bloom. “By decreasing the length of the project, you increase the production value, while you still face all of the problems inherent in basic film production.”

Amateur directors also garner exposure with leading entertainment entities via the Visions Of U.S. contest, sponsored by the Sony Corp. of America and administered by the American Film Institute. More than 150 aspiring directors submitted music videos to the competition this year; it marks its 10th anniversary next year.

“We tend to draw a lot of students,” says Sharon House, public relations executive for the competition. In fact, the 1993 winner, Christopher J. Bell of Poughkeepsie, N.Y., gained entrance to the Univ. of Southern California’s film school as a result of participating in the contest.

“We’ve seen some really fine video makers emerging from all over the country,” says House. “They tend to stretch their imaginations, and that’s what people in this industry are looking for.”

Each year the Visions Of U.S. competition produces a reel featuring the winning entries in five different categories. The compilation is screened at museums and video festivals around the nation.

PRODUCTION NOTES

LOS ANGELES

• **Propaganda Films** director **Greg Gold** is the eye behind Aretha Franklin’s new Arista video, “Pride.” In addition, Propaganda’s **Paul Boyd** directed the new Right Said Fred video “Hand Up For Lovers,” which comes from Gut Reaction Records.

• **Jim Yukich** directed Phil Collins’ new Atlantic video, “Everyday.” **Paul Flattery** produced for FYI.

• **N.I.C. Productions** director **Johnny Simmons** lensed Big June’s Repo Records video “Still Mackin’.” **Warren Grey** and **Tony Jacobs** pro-

duced.

NEW YORK

• **Toby Tilley** directed “It’s A Bud-dahful Day,” a new Mercury video for the act Shootyz Groove. **Elizabeth Santeix** produced for **Flashframe-Freedman Productions Inc.** **Trish Govoni** directed photography.

• **Tony Vanden Ende** reeled “Shine,” a new David Gray video for Caroline Records. **Cathy Hood** produced.

NASHVILLE

• **Charlie Floyd’s** Liberty video “Good Girls Go To Heaven” is a **Picture Vision** production directed by **Greg Crutcher**. **Billy Paul Jones** produced the shoot. Meanwhile, **Picture Vision’s Sara Nichols** shot Boy Howdy’s Curb video “She’d Give Anything” with DP **Ed Stephenson**.

• **Scene Three’s John Lloyd Miller** directed John Berry in the new Liberty video “Your Love Amazes Me.” **Greg Alldredge** produced the clip; **Denver Collins** directed photography.

OTHER CITIES

• **Scott Kennedy** directed Tony Rebel’s latest Chaos/Columbia video, “Nazarite Vow,” on location in Kingston, Jamaica. **Victoria Strange** produced the clip for **Flashframe-Freedman Productions Inc.** **David Stockton** directed photography.

• **Craig S. Brooks** directed “Bang Bang Boogie” for Bust It Records act **DBGZ**. **Terance Power** and **Brian Sullivan** produced the East Palo Alto, Calif.-based shoot for **Roll Wit It/Power Films**.

Caroline’s Sweet Vid Sampler; ‘Friday Night’ Still On The Air

EYE CANDY: New York’s **Caroline Distribution** is reeling with the favorable response it’s getting from retailers who received the debut copy of “**Eye Candy**,” its new video sampler, which hit the streets in October.

The hourlong reel features back-to-back clips by acts on labels associated with the rock-based distribution company. Caroline targets more than 350 independent retail accounts and small chains that play videos in-store, programming artists ranging from hardcore to pop. **Caroline Records’** **Walt Mink**, **Taang’s Swirlies**, **Epitaph’s NoFX**, and **Pravda’s New Duncan Imperials**, among others, were featured on the first tape.

“Most of these videos will never see the light of day on MTV,” says Caroline distribution/marketing manager **Suzanne Rinoldo**. Caroline serviced about 100 nonmusic retailers, clubs, and bars with the compilation as well.

“The video mostly helps buyers learn about the acts; a lot of the bands are not well known,” she notes. (Caroline also regularly distributes an audio sampler and fanzine). “With a CD sampler, the band may get more in-store airplay, but the video itself is more eye-catching. People will stop and pay attention.”

The reel is chryoned so that a band’s name, song, album, label, and catalog number appear throughout the video, Rinoldo says.

Feedback to date indicates an increase in awareness and sales on the acts featured on the first reel, Rinoldo says, noting, “accounts are stocking artists they didn’t stock before.”

The Caroline labels now are jockeying for position on the next quarterly reel, set for February, says Rinoldo. And more than 50 accounts have contacted the Caroline team to channel encouraging responses from their customers, she says.

“It’s such a switch to get feedback from accounts that is nothing but positive,” says Rinoldo.

REEL NEWS: Director **Sam Bayer** is on board at bicoastal **HSI**... **Mark Ghuneim** is now VP of video promotion at **Columbia**... **Sherry Simpson** has founded her own L.A.-based independent representation firm, **Artbox**, which currently is working with **Mark Gerard’s Motus Manufacturing**... **Stacey Stanley** has joined **Big Tracks**, an L.A.-based commercial music production company, as producer and West Coast director of sales... **Gwen Lipsky** is now senior VP, research and planning, at **MTV: Music Television**... **Bruce Friend** is now VP of research and strategic planning at **MTV Latino**... **Jeffrey**

Keyton is now VP, off-air creative at **MTV: Music Television**... **Eddie Isidron** has ended his 10½-year stint with **Friday Night Videos**. He can be reached at 818-753-9850.

SPEAKING OF “Friday Night Videos”: Despite the fact that we were told the ailing music video show was set to wrap production in early November, original shows continue to appear in its late-night time slot at **NBC**. Apparently, the “Friday Night Videos” replacement, a proposed “variety” show, did not come together as quickly as anticipated. **Isidron** speculates that repeats of the music video show could continue airing through February.

THE EYE



by Deborah Russell

FOREIGN AFFAIRS: **MTV Latino** produced Latin America’s largest region-wide televised AIDS education campaign Dec. 1 to commemorate World AIDS day. Public service announcements featuring **Boy George**, **Luis Miguel**, and **Gloria Estefan** were packaged with news reports and special broadcasts. Meanwhile, **MTV Latino** continues to grow domestically. A recent acquisition campaign in Tucson, Ariz., attracted some 2,400 new subscribers in the region... **MTV Asia** began programming in

Cantonese recently. News and Cantonese music videos are now part of the network’s regular schedule... Domestically, **MTV U.S.** is planning a Seattle-based New Year’s Eve party hosted by **Anthony Kiedis** and **Flea** of the **Red Hot Chili Peppers**. “MTV’s Live And Loud” features a hot ticket in talent, with performances by homeboys **Nirvana** and **Pearl Jam**, plus **Cypress Hill** and the **Breeders**. The gig will be followed by a live countdown from the stage of **Janet Jackson’s** sold-out show at **Madison Square Garden**.

YOUNG AT HEART: **Kenny Burgmaier’s** Denver-based “**Jazz Alley**” starts shooting for a young demographic this month, as Burgmaier reels his first “**Jazz Alley For Youth**” segment, featuring **Blue Note** artist **Javon Jackson**. Jackson judged a number of junior high and high school-aged music students, and two were chosen to perform with him at **El Chapultepec**. The smoke- and alcohol-free jam was open to students of the Denver public school system, and was taped for broadcast on “**Jazz Alley**.” The winning students also will receive scholarships to Boston’s **Berklee College Of Music**.

Burgmaier plans to take the jazz/youth concept on the road.

We also hear that Burgmaier is in the talking stages with a few fairly big TV giants regarding the future of “**Jazz Alley**.”



Feeling Sheepish. **JBTV’s** **Jerry Bryant**, left, hosted **Sheep On Drugs’** **Duncan X**, center, and **Lee 303** when the **Smash Records** artists stopped by the show’s Chicago-based studio en route to a gig at the **China Club**.

Billboard Awards Show Preview '93



ARTISTS & MUSIC

Honoring The Year's Chart-Toppers

THE 1993 BILLBOARD MUSIC AWARDS, the fourth annual telecast spotlighting the year's biggest hit makers, will be prefaced this year for the first time by the Billboard Year In Music Awards Dinner, a celebration honoring the No. 1 chart-toppers in half a dozen genres.

For the second year, Phil Collins will serve as host for the Billboard Music Awards, which will be broadcast live Wednesday (8) from the Universal Amphitheatre in Universal City, Calif. The two-hour special will air at 8 p.m. ET and 7 p.m. CT; the program will be tape-delayed for an 8 p.m. airing in the Mountain and Pacific time zones.

Among those set to perform are Whitney Houston, 4 Non Blondes, Michael Bolton, and (live via satellite from London) Aerosmith. Also, hip-hop and R&B stars H-Town, Brian McKnight, Robin S, SWV, Tag Team, Wreck 'N Effect, and Zhane will be featured in a special medley production.

The 1993 Billboard Music Awards also will feature a special performance by country artists, including Trisha Yearwood and Travis Tritt, who appear on Giant Records' wildly successful Eagles tribute album, "Common Thread."

Scheduled awards presenters include Pamela Anderson of TV's "Baywatch"; Boyz II Men; Belinda Carlisle; Dana Carvey and Mike Myers (Garth and Wayne of "Wayne's World 2"); Kim Fields of TV's "Living Single"; screen actor Dennis Hopper; Billy Idol; Jodeci; Queen Latifah; and Katey Sagal of Fox's "Married... With Children."

Billboard Music Awards honors are based entirely on record sales and airplay; the awards are presented to the year's No. 1 artists, as well as the artists with the year's top albums and singles, based on chart performance.

Additionally, a special Billboard/Fox tribute for artistic excellence will be offered to veteran star Rod



Collins Returns As Ringmaster For Billboard Awards

PHIL COLLINS HAS done it all: drummer of veteran rock group Genesis, session player, solo artist, producer, actor, and awards show host. On Wednesday (8), he will reprise the latter role at the 1993 Billboard Music Awards.

At the 1992 Billboard Music Awards, Collins opened the show, performing with Genesis, and went on to host the affair.

This year he will stick solely to hosting duties, but Collins still is making music that rides high on the charts. "Both Sides," his sixth Atlantic solo album, recently entered The Billboard 200 at an impressive No. 13.

For the first time in his solo recording career, Collins opted to make "Both Sides" a solo album in the most literal sense—he plays every instrument. Says Collins, "The songs were very, very personal, and the more I wrote, the more I realized how close to my heart they were. So therefore, I thought I should see it through on my own."

On "... But Seriously," Collins' 1989 No. 1 album, such famous friends as Eric Clapton, David Crosby, Steven Bishop, and Steve Winwood made guest appearances, but Collins dismissed any such guest shots on "Both Sides" because "it seemed like the easy way out," he says.

"The interesting, exciting way of doing this was to see if I could do it on my own," he says. "So I locked the door and just tried to do it all myself, and I am very proud of the fact that it turned out to be my most complete

(Continued on page 41)

WHEN TO WATCH

DATE: DECEMBER 8
TIME: 8 p.m. ET (live)
 7 p.m. CT (live)
 8 p.m. MT, PT (tape-delay)
NETWORK: FOX

Stewart, whose 1993 release, "Unplugged... And Seated," hit No. 2 on The Billboard 200 in June. Long a fixture on the Billboard charts, Stewart has had three singles on the Hot 100 this year. "Have I Told You Lately" reached No. 5 in June, "Reason To Believe" hit No. 19 in October, and "All For Love," the Bryan Adams/Stewart/Sting song from the movie "The Three Musketeers," is currently climbing the Hot 100.

The top stars of numerous genres too often ignored at other awards presentations—jazz, classical, gospel, contemporary Christian, dance, and adult alternative—will be honored at the first Billboard Year In Music Awards Dinner, to be held Tuesday (7) in the International Ballroom of the Beverly Hilton Hotel in Beverly Hills, Calif.

Island Records recording artist Melissa Etheridge will host the dinner. Henry Mancini, David Benoit, Brian Setzer, Sagal, and Lou Rawls are scheduled to appear as presenters.

The dinner will feature the presentation of the Century Award, Billboard's signal honor (so named in acknowledgment of the publication's 1994 centennial), created to salute a musical artist's distinguished creative achievement. This year, blues

singer/guitarist Buddy Guy is being honored. In 1992, George Harrison was the recipient of the inaugural award, a handcrafted bronze statuette representing the Muses of music and the arts. Guy's statuette will be adorned with a lyre crafted of wood taken from the Mississippi cabin in which Muddy Waters (Guy's mentor) was reared; the wood was presented to Billboard by the Delta Blues Museum.

"It is with enormous pride that we pay homage to Buddy Guy," says Billboard editor in chief Timothy White. "The Century Award is Billboard's highest accolade, and now Guy will henceforth be one of the foundation recipients, which is precisely our intention. Guy's contributions to modern blues and its rock'n'roll dimensions are part of the bedrock of today's popular music, and recognition of his stature is both long overdue and richly deserved."

The previous Billboard Music Awards ceremonies have surveyed triumphant years in the lives of some of the industry's major recording artists.

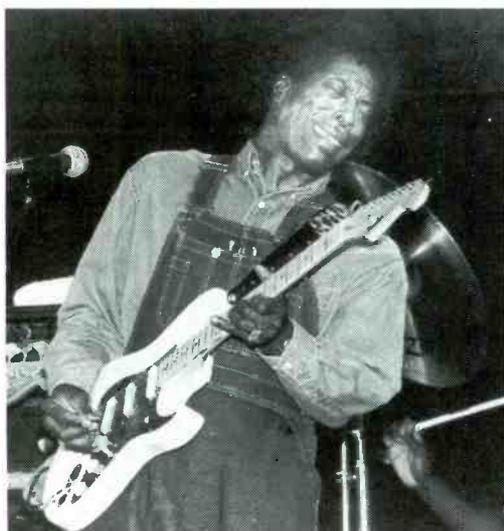
Garth Brooks dominated the 1992 awards, the first to be aired live nationally. The singer took seven honors: No. 1 pop artist, No. 1 Billboard 200 album, No. 1 Billboard 200 artist, No. 1 country artist, No. 1 Hot Country Singles artist, No. 1 Hot Country album, and No. 1 country albums artist.

U2 held sway in the album and modern rock tracks categories in '92, snaring five awards, while Boyz II Men, riding their record-breaking hit "End Of The Road," scored three awards.

The 1992 awards telecast was highlighted by performances by Genesis, Boyz II Men, Kris Kross, Richard Marx, Travis Tritt and Brian Setzer, and Arrested Development.

Brooks also ruled the roost in 1991 with five Billboard Music Awards; C+C Music Factory equalled his tally. John Mellencamp, Genesis, C+C Music Factory, Alan Jackson, Whitney Houston, L.L. Cool J, Big Audio Dynamite II, and Queensryche were on hand to entertain the audience.

The 1990 inaugural awards show, hosted by David Letterman's band leader/sidekick Paul Shaffer, witnessed an eight-award sweep by Janet Jackson, who was then riding the multiplatinum success of her "Rhythm Nation 1814" album. The evening's featured performers were Travis Tritt, Clint Black, Wilson Phillips, Nelson, Hammer, and Bell Biv DeVoe.



Billboard will present its highest honor for distinguished creative achievement to veteran bluesman Buddy Guy, left, at the inaugural Billboard Year In Music Awards Dinner Tuesday (7) at the Beverly Hilton Hotel. The dinner will be hosted by Island recording artist Melissa Etheridge, right. (Buddy Guy photo: Chuck Pulin)



Rod Stewart will be the subject of a special Billboard/Fox tribute.

Awards Preview '93

ARTISTS & MUSIC

Aerosmith (Finally) Grips Top Rung Of Albums Chart

IN ITS 23 YEARS, Aerosmith has literally been there and back—from a Boston garage to the top of the rock heap, to a rock-bottom, drug-induced haze and back to the heights again. Yet one place the band had never been was the summit of The Billboard 200, at least until the Geffen release “Get A Grip.”

The veteran band will be among the artists featured at the 1993 Billboard Music Awards, performing live via satellite from the Hard Rock Cafe in London. The performance will cap another banner year for Aerosmith.

“Livin’ On The Edge,” the first single from “Get A Grip,” hit No. 1 on the Album Rock Tracks chart April 4.

Then it happened. On May 8, “Get A Grip” entered The Billboard 200 at No. 1, temporarily dethroning “The Bodyguard.”

Another Aerosmith single, “Cryin’,” reached No. 1 on the Album Rock Tracks chart in July; three other tracks—“Eat The Rich,” “Fever,” and “Amazing”—also hit the top five.

While new Aerosmith songs were jamming the album rock airwaves, Columbia launched an ambitious reissue program, releasing

remastered versions of the band’s 12 albums for the label, complete with restored artwork.

Aerosmith was born in 1970 playing a mix of hard rock, R&B, and the blues. The band’s first two albums were regional hits, but hardly noticed outside Boston, as singer Steven Tyler and guitarist Joe Perry were written off as Mick Jagger-Keith Richards clones. That all changed with the 1975 release of “Toys In The Attic,” the group’s third album. “Dream On,” from the band’s 1973 self-titled debut, was released as a single and hit No. 6. Then came “Walk This Way.” With its irresistible guitar riff and lyrics full of sexual innuendo, it was Aerosmith’s second top 10 hit.

The 1976 release “Rocks” brought the band to new heights artistically and commercially. The album climbed to No. 3, and Aerosmith was America’s premier hard-rock band. Then the bottom fell out. The excesses of success took their toll, as internal squabbles and drug abuse led to Perry’s departure in 1979; rhythm guitarist Brad Whitford followed in 1981. Tyler, bassist Tom Hamilton, and drummer Joey Kramer continued, but it wasn’t the same.



Veteran rock act Aerosmith will perform live via satellite from London at the Billboard Music Awards.

The original line-up regrouped in 1984, but it was Tyler and Perry’s participation in a 1986 remake of “Walk This Way” by rap crew Run-DMC that relit the band’s creative fuse. “Permanent Vacation” introduced the band to a new generation of fans and climbed to No. 11 in the fall of 1987. In 1989, “Pump” hit No. 5 and sold more than 5 million copies, prompting Columbia Records to woo the band back to the label with a deal reportedly worth \$30 million, despite the fact that the band still owed Geffen two more albums.

“Get A Grip,” Aerosmith’s next-to-last album for Geffen, was ini-

tially recorded at A&M Studios in Los Angeles. But the band wasn’t completely satisfied with the results, and ventured to Little Mountain Sound Studio in Vancouver, British Columbia, to complete the project.

“Usually you’re up against the ceiling,” says Tyler. “You have a due date, you know it’s going to be six pounds, five ounces, everybody’s ready, and the clothes are out. This time, we said, ‘Wait a minute,’ and we got a second wind.”

On cuts like “Eat The Rich,” the band returned to the harder, driving guitar sound that marked its earlier work. Says Tyler, “In the

beginning it was ‘Back In The Saddle’ and ‘Train Kept A Rollin’,” and that was the side that always got me off.”

The album also marked some new collaborations. Lenny Kravitz guested on and co-wrote “Line Up”; ex-Eagle Don Henley sang back-up on “Amazing”; and Mark Hudson, from ‘70s TV group the Hudson Brothers, co-wrote “Livin’ On The Edge.” The latter track has been interpreted as a commentary on the 1992 L.A. riots, but Tyler says it’s much more personal: “It was inspired by finding out that I’m addicted to adrenaline and the way I am is the way I am, so let’s just celebrate it and sing about it.”

Awards Show Ready For Teddy’s Skills

AT 27, TEDDY RILEY has become one of the most influential producer/composers in R&B music today. His impact has been acknowledged by numerous honors, including ASCAP’s prestigious R&B songwriter of the year award in 1992.

At the 1993 Billboard Music Awards, Riley will serve as music director for the special R&B/hip-hop/rap medley featuring Brian McKnight, SWV, Wreckx ’N Effect, Robin S, Tag Team, H-Town, and Zhane. The producer also will take the stage during the performance.

Regarded in many circles as the father of new jack swing, Riley entered the scene as producer for Keith Sweat’s 1988 crossover hit, “I Want Her.” During that same time, Riley teamed with Aaron Hall and Timmy Gatling, later replaced by Damion Hall, to form the Uptown recording group Guy.

The group’s first album, “Guy,” hit No. 1 on Billboard’s Top R&B Albums chart in 1988. Its second

album, “The Future,” sold platinum and propelled Riley and company to even greater heights.



Producer/composer Teddy Riley is music director of an all-star R&B/hip-hop medley at the 1993 Billboard Music Awards.

Guy has taken a hiatus from recording, but Riley continues to write and produce for major acts, as well as help develop new talent. A few of the songs Riley has written or produced include Michael Jackson’s “Remember The Time,” Keith Sweat’s “Why Me Baby,” Wreckx ’N Effect’s “Rump Shaker,” Bobby Brown’s “My Prerogative,” and Kool Moe Dee’s “How Ya’ Like Me Now?”

Riley’s skills also have been used on movie soundtracks; he wrote and produced the No. 1 Hot R&B Singles track “My Fantasy” for the Spike Lee film “Do The Right Thing,” and the title track for the hit urban-gangster action picture “New Jack City.”

In 1990, Riley moved to Virginia Beach, Va., to set up shop with a \$3 million, state-of-the-art, 72-track recording facility, Future Records Recording Studio. He also operates the independent label/management company LOR Records & Management under the umbrella of his Future Entertainment Group Ltd.

FYI: Billboard Takes A Peek Behind The Scenes

WHILE A STAR-SPANGLED slate of talent sparkles in the spotlight Dec. 8 at the 1993 Billboard Music Awards, a crew of equally talented artists will be pulling the strings backstage at the Universal Amphitheatre.

For the second consecutive year, a team working for the Los Angeles production company Flattery Yukich Inc. (FYI) will produce the live awards telecast.

A crew moved into the venue Dec. 2, building an extended stage with a set that producer Paul Flattery says was inspired by H.G. Wells and Jules Verne.

“It will look like what a futurist of 100 years ago might have predicted the future would be,” Flattery says. “It will be industrial, but warmer than that.”

The set will feature a number of entrances and exits, and will include a 40-foot-wide Sony Jumbo-

tron monitor to allow for flexible art direction and creative design, overseen by art director/production designer Bruce Ryan.

“It’s like a giant cinemascope screen,” Flattery says. “That will allow us to do things we’ve never done before.”

FYI’s Jim Yukich is directing the 11-camera shoot, and a crew of about 100 people is participating in the production. Bob Dickinson is lighting director for the third consecutive year; Alan Carter is the editor; and Jerry Behrens will oversee live switching.

Other key personnel are David Leaf and Mark Brazill, writers; Greg Sills, supervising producer; and Wylleen May, executive in charge of production. Michele Megan Dix and Michael Levitt are the talent executives.

Executive producers are Sam Holdsworth and Jeff Pollack.

Awards Preview '93

ARTISTS & MUSIC

Houston 'Guards' Her Place At The Top Soundtrack Hit Makes '93 Another Vintage Year

IT WAS JUNE 1984 when the name of pop superstar Whitney Houston first appeared on Billboard's Hot 100 Singles chart. The song was "Hold Me," a duet with Teddy Pendergrass.

Nearly a decade later, the megaplatinum singing sensation makes a

habit of collecting awards and breaking chart records. Houston will be a featured performer at the 1993 Billboard Music Awards.

The charismatic artist's impact on The Billboard 200 was unrelenting in 1993. The soundtrack to the film "The

Bodyguard"—in which she co-stars with Kevin Costner—remains in the upper reaches of the chart after 54 weeks. The Arista title, which features six Houston tracks, has been certified for U.S. sales of 10 million copies; it held the No. 1 position on the album chart for 13 consecutive weeks earlier this year.

The album spawned a slew of top 40 hits for Houston, including "I Will Always Love You," which spent 26 weeks on the Hot 100 Singles chart, peaking at No. 1 in November 1992. The same track spent 23 weeks on the Hot R&B Singles chart, peaking at No. 1 in December 1992.

Other hits from "The Bodyguard" include "I'm Every Woman," which peaked at No. 4 on the Hot 100 Singles chart and at No. 5 on the R&B Singles chart; "I Have Nothing," which peaked at No. 4 on the Hot 100 and the Hot R&B Singles charts; and "Run To You," which hit No. 31 on the Hot 100 and Hot R&B singles charts.

Clearly, Houston is no stranger to the Billboard Music Awards. In 1991, she walked away with trophies for best R&B singles artist, best R&B album artist, best R&B album, and best R&B artist. Her hit Arista album "I'm Your Baby Tonight" generated four top 20 singles on the Hot 100 in 1991.

In addition to her Billboard awards, Houston owns two Grammy awards, three Peoples' Choice awards, and two Emmy awards, among countless other accolades.



4 Non Blondes will be among the featured performers at the 1993 Billboard Music Awards.

4 Non Blondes Triumph Following A 'Shaky' Start

WHEN 4 NON BLONDES vocalist Linda Perry says the band had an intense start, she isn't kidding. The San Francisco act had scheduled its first rehearsal for Oct. 17, 1989, at 6 p.m.—45 minutes after the city was hit by a devastating earthquake.

The group may have gotten off to a shaky start, but everything fell into place when the emotional "What's Up" single, fueled by Perry's powerful vocals, cracked the top 40 on Billboard's Hot 100 last June. And this week, 4 Non Blondes will be among the performers featured at the 1993 Billboard Music Awards.

The song, from the group's platinum debut Interscope release, "Bigger, Better, Faster, More!," spent 26 weeks on the Hot 100, peaking at No. 14 in August.

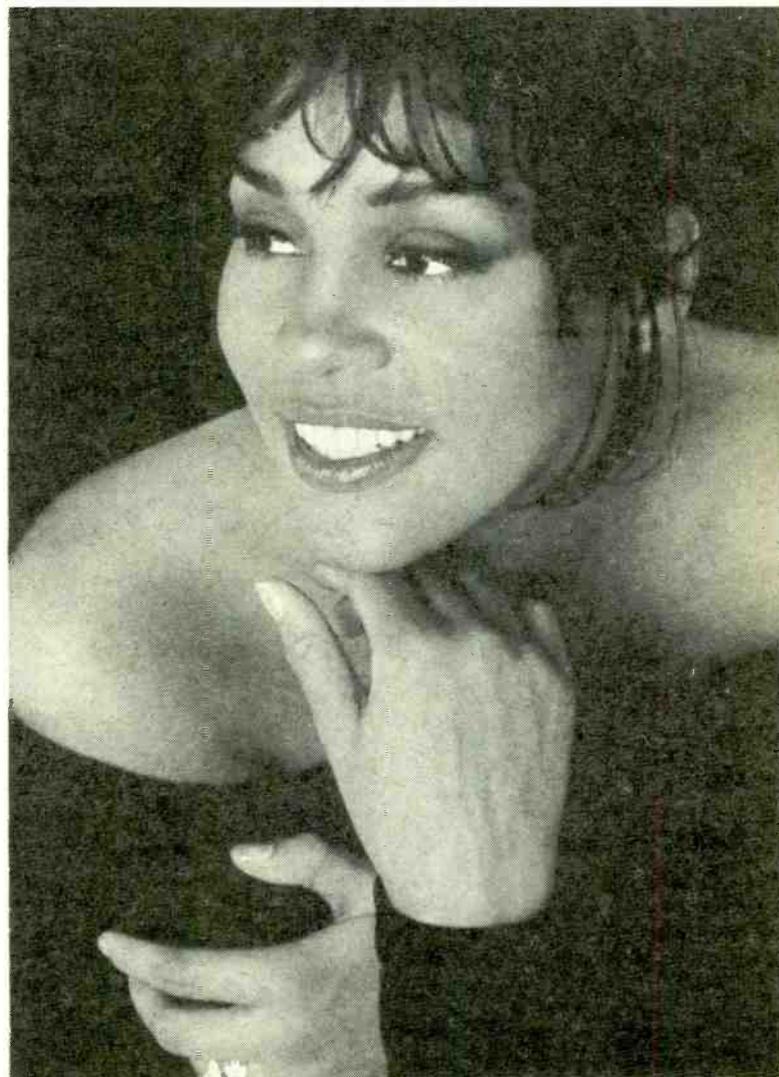
"What's Up" also was honored this year with an ARIA, the Australian equivalent of a Grammy, for best song, beating out such superstars as Madonna, Michael Jackson, and Meat Loaf. The video for the track was nominated for an MTV Music Video Award for best alternative video.

As for the album, "Bigger, Better, Faster, More!" hit No. 1 on Billboard's Heatseekers chart in April and climbed to No. 13 on The Billboard 200 in July. It is in its 37th week on that chart.

The band, which also includes guitarist Roger Rocha, bassist Christa Hillhouse, and drummer Dawn Richardson, also claimed the coveted opening slot on one leg of the Aerosmith tour this fall.

The 4 Non Blondes saga won't be winding down anytime soon. The group is currently on the road and has two songs coming out on compilation albums. "Mary's House" is featured on the Warner Bros. "Wayne's World 2" soundtrack, and the group covers "Misty Mountain Hop" on the upcoming Led Zeppelin tribute album, due on Atlantic in 1994.

4 Non Blondes are also in the running for three 1994 Bay Area Music Awards (Bammies), for outstanding song ("What's Up"), outstanding group, and outstanding female vocalist. Earlier this year, the group took home a Bammie for outstanding debut album.



A four-time winner at the 1991 Billboard Music Awards, Whitney Houston returns to perform at this year's ceremony.

COLLINS RETURNS AS RINGMASTER

(Continued from page 39)

album to date."

Collins' current hit single, "Both Sides Of The Story," was inspired by the film "Grand Canyon." Says Collins of the film's opening scene, where a motorist's car breaks down and he is approached by a gang of youths carrying guns, "That influenced me enough to translate that scene into song. I thought that was something that says a lot about the way we live nowadays. Kids on the street are resorting to carrying guns basically because people don't listen to them. They are being forced into that situation by people basically shitting on them all the time, and they are tired of it. We have to address this some time in the near future, and the sooner the better."

The videoclip for "Both Sides Of The Story" was a collaborative effort with Paul Flattery and Jim Yukich, who once again are producing and directing the Billboard Music Awards.

While some listeners to "Both Sides" might assume that Collins is once again going through personal

strife—his 1981 album "Face Value" chronicled the break-up of his first marriage—he says that's not the case.

"I'm very happily married," he says. "But when you get to your 40s, you start to do a bit of reflecting and a bit of thinking. I've actually started seeing some of my older friends, and it unearths a lot of things. Sometimes they're happy thoughts and sometimes they're not. That's what some of the lyrics are about."

Collins is certainly no stranger to the Billboard Music Awards. At the 1990 debut show, he picked up awards in three categories: top adult contemporary artist, top worldwide album, and hot adult contemporary single. He also was included in the 1991 show, performing "No Son Of Mine" with Genesis. At the 1992 show, Genesis picked up the award for No. 1 Boxscore concert.

While each of Collins' solo albums has been successful—all have gone at least platinum—his 1985 album "No Jacket Required" often is

viewed as his creative and commercial peak. The album, which topped The Billboard 200 for seven weeks, has sold more than 7 million copies and won the 1985 Grammy for album of the year. "If 'No Jacket' is viewed as my peak, I'm now at an age where that doesn't really bother me. I've done that, been there, and got that, and that's wonderful. If I get that chance again, that's great. But I feel like I'm starting off in a new direction."

Part of that direction may be more appearances hosting awards shows, but Collins admits he's still most comfortable in the drum chair. "I still write from the drumming point of view," he says. "But I think of myself as more of a singer than drums now. I've got to own up to that. I can't keep saying 'a drummer that sings,' because I sing and play piano more than I drum. But I see things from a drum chair point of view still. A band's got to groove, otherwise I'm not interested."

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 - 7oni Braxton, Breathe Again
 - Hi-Five, Never Should've Let You Go
 - Jody Watley, Your Love Keeps...
 - Maze/Frankie Beverly, The Morn
 - Janet Jackson, Again
 - Funky Poets, Born In The Ghetto
 - Ramsey Lewis, Tonight
 - Mint Condition, Nobody Does It...
 - 15 A Tribe Called Quest, Award Tour
 - Lords Of Underground, Here...
 - Tevin Campbell, Can We Talk
 - 18 A Piece Of A Puzzle, R U Down
 - 19 Salt-N-Pepa, Shoop
 - 20 Queen Latifah, U.N.I.T.Y.
 - 21 Patra, Think
 - 22 Coming Of Age, Coming Home To...
 - 23 Johnny Gill, Long Way From Home
 - 24 7669, So High
 - 25 U.N.V., Straight From My Heart
 - 26 Das Efx, Freakit
 - 27 J.T. Taylor, Baby I'm Back
 - 28 Tony! Toni! Tone!, Anniversary
 - 29 Brian McKnight, After The Love
 - 30 Del The Funkie... Catch A Bad...

★★ NEW ADDS ★★

- BeBe And CeCe Winans, Jingle Bells
 Domino, Ghetto Jam
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 - Tracy Lawrence, My Second Home
 - Little Texas, God Blessed Texas
 - Doug Stone, I Never Knew Love
 - Trisha Yearwood, The Song...
 - Clay Walker, Live Until I Die
 - Faith Hill, Wild One
 - Ronnie Milsap, I'm Playing For...
 - Parton, Wynette, Lynn, Silver T
 - Clint Black, State Of Mind

- 16 McBride & The Ride, No More...
- 17 Suzy Bogguss, Hey Cinderella
- 18 John Michael Montgomery, I Swear
- 19 Shawn Camp, Confessin' My Lovet
- 20 Boy Howdy, She'd Give Anything
- 21 Lee Roy Parnell, On The Road
- 22 John Anderson, I Fell In The Water
- 23 Mark Chesnut, Almost Goodbye
- 24 Mavericks, What A Crying Shame
- 25 Randy Travis, Wind In The Wire
- 26 Alan Jackson, Mercury Blues
- 27 Blind Melon, No Rain
- 28 Travis Tritt, Worth Every Mile
- 29 Tracy Byrd, Why Don't That...
- 30 Larry Stewart, We Can Love
- 31 Carlene Carter, Unbreakable Heart
- 32 Pirates Of Mississippi, Dream...
- 33 Aaron Tippin, The Call Of The Wild
- 34 Bobbie Cryer, He Feels Guilty
- 35 Toby Keith, A Little Less Talk
- 36 Kenny Chesney, Whatever It Takes
- 37 Ricky Lynn Gregg, Three Nickels...
- 38 Daron Norwood, If It Wasn't For...
- 39 Brother Phelps, Were You Really...
- 40 Becky Williams, The Trouble With...
- 41 Diffie/Varney & Lorri, Beverly
- 42 Blackhawk, Goodbye Says It All
- 43 Emmylou Harris, High Powered...
- 44 George Jones, High Tech Redneck
- 45 Cleve Francis, I Won't Let You Go
- 46 Collin Raye, That Was A River
- 47 John Berry, Kiss Me In The Car
- 48 Twister Alley, Nothing In...
- 49 Rick Trevino, Just Enough Rope
- 50 Steve Wariner, Drivin' And Cryin'

↑ Indicates Hot Shots

★★ NEW ADDS ★★

- Brooks & Dunn, Rock My World
 Chris LeDoux, For Your Love



Continuous programming
 1515 Broadway, NY, NY 10036

- Snoop Doggy Dogg, What's My...
- Meat Loaf, I'd Do Anything For Love
- Aerosmith, Amazing*
- Nirvana, Heart-Shaped Box
- Janet Jackson, Again
- "Weird Al" Yankovic, Bedrock...
- Salt-N-Pepa, Shoop
- Blind Melon, Tones Of Home
- Smashing Pumpkins, Today
- Stone Temple Pilots, Creep
- The Cranberries, Linger**
- Ace Of Base, All That She Wants
- The Breeders, Cannonball**
- Rush, Stick It Out
- The Lemonheads, Into Your Arms**
- 16 Metallica, Fade To Black*
- 17 Gin Blossoms, Found Out About...
- 18 Toni Braxton, Breathe Again
- 19 Zhane, Hey Mr. D.J.
- 20 Xscape, Just Kickin' It
- 21 Mariah Carey, Hero
- 22 Metallica, For Whom The Bell Tolls

- 23 2Pac, Keep Ya Head Up
- 24 DRS, Gangsta Lean
- 25 Therapy?, Screamer
- 26 Tevin Campbell, Can We Talk
- 27 Belly, Gepetto
- 28 Bryan Adams, Please Forgive Me
- 29 Megadeth, 99 Ways To Die
- 30 Dr. Dre, Let Me Ride
- 31 10,000 Maniacs, Because The...
- 32 B. Adams/R. Stewart/Sting, All...
- 33 B. Brown/W. Houston, Something In...
- 34 Cypress Hill, Insane In The Brain
- 35 Dr. Dre, Nuthin' But A "G" Thang
- 36 Dr. Dre, Dre Day
- 37 Blind Melon, No Rain
- 38 Phil Collins, Both Sides Of...
- 39 Suede, The Drowners
- 40 Red Hot Chili Peppers, Soul To...
- 41 Danzig, Mother
- 42 Metallica, The Unforgiven
- 43 White Zombie, Thunder Kiss '65
- 44 Lenny Kravitz, Are You Gonna...
- 45 Ice Cube, Check Yo Self
- 46 Cracker, Low
- 47 Black Crowes, Hard To Handle
- 48 Faith No More, Epic
- 49 Van Halen, Right Now
- 50 Soul Asylum, Runaway Train

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Guns N' Roses, Estranged
 Boyz II Men, Let It Snow
 A Tribe Called Quest, Award Tour
 Babyface, Never Keeping Secrets
 TLC, Sleigh Ride
 Domino, Ghetto Jam
 Kate Bush, Rubberband Girl
 The Afghan Wigs, Debonair
 Urge Overkill, Positive Bleeding



THE NASHVILLE NETWORK
 The Heart of Country

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

- Sammy Kershaw, Queen Of My...
- Emmylou Harris, High Powered...
- Doug Supernaw, I Don't Call Him...
- Doug Stone, I Never Knew Love
- Brother Phelps, Were You Really...
- John Anderson, I Fell In The Water
- Shawn Camp, Confessin' My Love
- Alan Jackson, Mercury Blues
- 9 Tracy Lawrence, My Second Home
- 10 Little Texas, God Blessed Texas
- 11 Martina McBride, My Baby Loves...
- 12 Matthews, Wright & King, One Of...
- 13 Pirates Of Mississippi, Dream...
- 14 Aaron Tippin, The Call Of The Wild
- 15 Toby Keith, A Little Less Talk
- 16 Kenny Chesney, Whatever It Takes
- 17 Ricky Lynn Gregg, Three Nickels...
- 18 Travis Tritt, Worth Every Mile
- 19 Twister Alley, Nothing In...



Continuous programming
 1515 Broadway, NY, NY 10036

- Janet Jackson, Again
- Phil Collins, Both Sides Of...
- Mariah Carey, Hero
- B. Adams/R. Stewart/Sting, All...
- Billy Joel, All About Soul
- Meat Loaf, I'd Do Anything For Love
- Donald Fagen, Snowbound
- Michael Bolton, Said I Loved...
- Kenny G, Sentimental
- Elton John & Kiki Dee, True Love
- Bryan Adams, Please Forgive Me
- Jackson Browne, I'm Alive
- Kenny Loggins, This Is It
- Toni Braxton, Breathe Again
- Aaron Neville, Don't Fall Apart...
- Mariah Carey, Dreamlover
- John Mellencamp, Human Wheels
- 17 k.d. lang, Just Keep Me Moving
- 19 Tony Bennett, Steppin' Out With...
- 20 Joshua Kadison, Jessie
- 21 Taylor Dayne, Send Me A Lover
- 22 Expose, As Long As I Can Dream
- 23 UB40, Can't Help Falling In L
- 24 Tony! Toni! Tone!, Anniversary
- 25 Bee Gees, Paying The Price Of Love
- 26 Paul Simon, You Can Call Me Al
- 27 Steve Winwood, Higher Love
- 28 Madonna, Rain
- 29 Sting, If I Ever Lose My Faith In You
- 30 Janet Jackson, That's The Way...
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

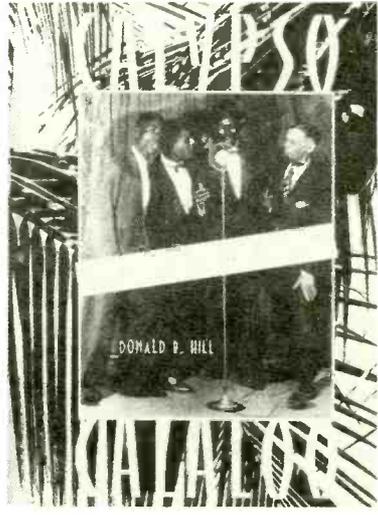
- Frank Sinatra/Bono, I've Got You...

the Medialine™

IN PRINT

CALYPSO CALALOO: EARLY CARNIVAL MUSIC IN TRINIDAD

By Donald R. Hill
 (Univ. Press of Florida,
 \$49.95 hardbound; \$24.95 paper)



Long before reggae, there was calypso. And long before calypso there was calaloo, the dense Caribbean soup of syncretic origins that is author Donald Hill's metaphor for the Trinidad & Tobago-based songforms that nourished a wealth of nations.

To hear the Neville Brothers speak proudly of their ancestral roots in Martinique is to understand the network of Caribbean strains that fed New Orleans R&B and the unique music of other important U.S. port cities. After World War II, returning servicemen who'd been exposed in far-flung PXs to jukeboxes salted with local recordings were now more open to the musical diversity above and below the Tropic of Cancer. Which brings us back, as Hill does, to the fact that the melodic basis of "Rum And Coca-Cola," one of the most famous calypsos of all time (and a wry critique of the mutual culture shock of American GIs and the wartime West Indies), was actually a Martinique folk tune called "L'Année Passée."

Fact is, there may not be much deemed new under our musical sun that wasn't first warmed by the Caribbean's solar downbeat, and that includes rap, blues, rock, reggae, and numerous current strains of dance music. To put it another way: Calypso watered a family tree, and we call it rock'n'roll.

Hill doesn't press this case in his scholarly but richly absorbing history of calypso's unfolding, but by the time one has digested his deftly researched chapters on such topics as calypso as music for outdoor events ("The Yard And The Road"), the tradition of the calypso throwdown ("The Tent"), its

path to the wider world ("Calypso On Record"), its growth as an entertainment spectacle ("Calypso In Shows, At Dances, At Clubs, And On The Stage"), and its intense political and social impact ("Censorship And The Steel Band"), the apt cross-references to today's Hot 100 likely will occur to any savvy reader.

A nice touch found in the back of this 344-page book is the 16-track Rounder Records companion CD of rare calypso classics cut between 1914 and the '50s, including a remarkable Library of Congress recording of Lord Invader performing the pre-Andrews Sisters incarnation of "Rum And Coca-Cola."

A must for all who suspect that the record industry in this hemisphere is an even deeper well of cultural revelation than has yet been disclosed, "Calypso Calaloo" ranks with Peter Guralnick's "Feel Like Going Home" and Charlie Gillett's "The Sound Of The City" as a pivotal reference work on the profound meaning of popular music.

TIMOTHY WHITE

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DEC. 4, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Dirty Rotten Scoundrels, Gangsta Lean
- BOX TOPS**
- 2 Pac, Keep Ya Head Up
 - Babyface, Never Keeping Secrets
 - Blood And Crips, Steady Dippin'
 - Blood And Crips, Piru Love
 - B. Brown/W. Houston, Something In...
 - Boyz II Men, Let It Snow
 - Das EFX, Freakit
 - Domino, Ghetto Jam
 - Eazy-E, Real Compton City G's
 - Fat Joe, Watch The Sound
 - Jazzy Jeff & Fresh Prince, I'm...
 - Luke, The Hop
 - MC Ren, Same Ol'
 - Meat Loaf, I'd Do Anything For Love
 - Queen Latifah, U.N.I.T.Y.
 - R. Kelly, Sex Me (Part 1)
 - Salt-N-Pepa, Shoop
 - Scarface, Now I Feel Ya
 - Snoop Doggy Dogg, What's My Name
 - Tevin Campbell, Can We Talk
 - Toni Braxton, Breathe Again
 - Too Short, I'm A Player
 - Wu-Tang Clan, Method Man
 - X-Scape, Just Kickin' It

ADDS

- Brian McKnight, After The Love
 Dr. Elmo, Grandma Got Run Over...
 Elton John, Step Into Christmas
 Gin Blossoms, Found Out About You
 Gloria Estefan, This Christmas
 Lisa Lisa, Skip To My Lu
 Luke/H-Town/U-Mynd, We Bring You...
 Maze, The Morning After
 Michael Jackson, Gone Too Soon
 Motif, You Told Me
 RuPaul, Little Drummer Boy
 TLC, Little Ride
 UMC's, Time To Set It Straight



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Pet Shop Boys, Go West
 Meat Loaf, I'd Do Anything For Love
 Radiohead, Creep
 La Ley, Tejedores De Ilusion
 Blind Melon, No Rain
 Culture Beat, Mr. Vain
 La Portuaria, Selva
 Def Leppard, Two Steps Behind
 U2, Lemon
 Jamiroquai, When You Gonna Learn



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

- Concrete Blonde, Heal It Up
 Quicksand, Omission
 Das EFX, Freakit
 Blackmarket Flowers, Kenny & Cleo
 Jody Watley, Your Love Keeps...
 Tevin Campbell, Can We Talk
 Silk, It Had To Be You
 Urge Overkill, Positive Bleeding
 Father, 69
 Brother Cane, That Don't Satisfy Me
 Wu-Tang Clan, Method Man
 Sage, Ahpook
 Alice In Chains, Down In A Hole
 Total Devastation, Many Clouds...
 7669, So High
 Sun 60, Never Seen God
 Sheryl Crow, Run Baby Run
 Chainsaw Kittens, Angel On The Range
 Jeff Redd, Show You
 "Weird Al" Yankovic, Jurassic Park



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

- Bryan Adams, Please Forgive Me
 Jimmy Cliff, I Can See Clearly Now
 Billy Joel, All About Soul
 Joshua Kadison, Jessie
 Ottmar Liebert, Snakecharmer
 Anne Murray, Make Love To Me
 Collin Raye, That Was A River
 Elton John, True Love
 10,000 Maniacs, Because The Night
 Tony Bennett, Steppin' Out
 Candy Dulfer, Pick Up The Pieces
 Expose, As Long As I Can Dream
 Alan Jackson, Mercury Blues
 Martina McBride, My Baby Loves Me
 Parton, Lynn, Wynette, Silver...
 Charlie Walls, My Ship
 Jackson Browne, I'm Alive
 Mariah Carey, Hero
 Michael Crawford, With Your Hand...
 Clay Walker, Live Until I Die
 Trisha Yearwood, The Song...
 Dwight Yoakam, Fast As You
 Donald Fagen, Snowbound
 Deep Forest, Sweet Lullaby
 Ace Of Base, All That She Wants



- Five 1/2-hour shows weekly
 Signal Hill Dr, Wall, PA 15148
- Steve Taylor, Bannerman
 Hothouse Flowers, One Tongue
 DeGarmo And Key, God Good Devil...
 Pam Thum, Love Sees
 Hothouse Flowers, This Is It
 White Heart, Heaven Of My Heart
 DC Talk, Jesus Is Just Alright
 Newswing, Fingertips
 Perry Sisters, Imagine If You Will
 Petra, Just Reach Out
 Geoff Moore, Evolution... Redefined
 Midnight Oil, My Country



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Smashing Pumpkins, Today
 Mercury Rev, Something For Joey
 Urge Overkill, Positive Bleeding
 Blind Melon, Tones Of Home
 Boo Radleys, Barney And Me
 Juliana Hatfield Three, For The Birds
 Tribe, Supercollider
 Gumball, Damage Done
 Paw, Couldn't Know
 INXS, The Gift
 James, Laid
 Kate Bush, Rubberband Girl
 Lemonheads, Into Your Arms



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

- Pat Benatar, So Long
 David Benoit, Linus & Lucy
 Glen Campbell, Light Years
 Carlene Carter, Unbreakable Heart
 Rodney Crowell, Even Cowgirls Get...
 Hank Flamingo, Baby It's You
 Faith Hill, Wild One
 George Howard, Grazing In The Grass
 Kiernan Kane, I'm Here To Love You
 B.B. King, Nightlife
 Ramsey Lewis, Tonight
 Kathy Mattea, 18 Wheels And A...
 Maura O'Connell, Helpless Heart
 Paul Overstreet, Billy Can't Read
 Perry Sisters, Imagine If You Will
 Ricky Van Shelton, A Couple Of...
 Stormy Weather, Rock 'N Roll Lullabye
 Shania Twain, You Lay A Whole Lot...
 Wylie & The Wild West Show, Wild...
 Trisha Yearwood, The Song...

ON THE TUBE

BENNY GOODMAN: ADVENTURES IN THE KINGDOM OF SWING

(Premieres Dec. 4 in New York;
 Wednesday (8) elsewhere, on PBS)

If "Sing Sing Sing" doesn't set blood pounding, it's time to check for a pulse. With Goodman on clarinet and the jaw-dropping Gene Krupa on skins—not to mention the rest of that band, building

to a foot-tapping, leg-shaking, arms-flailing frenzy—the result is as unstoppable as a tide. Swing!

This first documentary film biography of the big-band leader comes recommended for many reasons, but that rush is enough. Drop the bio, and there is still the brio: Goodman, Krupa, Teddy Wilson, Lionel Hampton, Doc Cheatham, Jess Stacy, and other greats caught in vintage footage, swinging.

Goodman would seem to agree: The music's the thing. An intimate portrait, painted through candid reminiscences by family and musical colleagues (many of whom recount his habit of firing the band), as well as via interview footage with Goodman and never-before-seen home movies, reveals a man who put music above everything, including conventional views on "white" and "black" bands. He wanted the best, period.

Though the Goodman heyday peaked in the '40s, rare film shows him in the studio in the '50s, still swinging, as his music does today. MARILYN A. GILLEN



International

France Regains Singles Chart New Album Listing Starts Next Year

■ BY EMMANUEL LEGRAND

PARIS—France has a singles chart once again after its record industry spent three months without any meaningful sales data.

Music industry organization SNEP delivered the first singles charts to its members Nov. 18, to the relief of many in the business. It is the first sales chart since the beginning of September, when TV channel Canal + stopped producing a chart.

Gilles Paire, president of both PolyGram France and SNEP, says the new charts will have limited use since the results are not yet fully reliable. The current chart and those for the following two or three weeks will only be supplied to SNEP members.

Only 50 tracks are logged on the chart so far, but within a week, SNEP expects to be able to deliver a 100-title chart.

A fully reliable and operational singles chart is expected by the end of December. At the same time, SNEP plans to release its first albums charts, making both the singles and albums charts operational in January.

The charts are operated by polling organization IFOP, which is responsible for collecting and presenting the data. IFOP is collecting the data in association with Tite-Live, which manages the point-of-sale data-col-

lection systems. The panel of about 50 stores—including Virgin Megastores but not yet the FNAC chain—has been equipped during the past two months with computerized point-of-sale systems. The list of stores used to produce the charts will not be published and will rotate to prevent chart hyping.

Comments Paire, "We've just been through the longest part of the proceedings, which consisted of negotiating with the stores, in equipping them, and getting into an operational phase. I must say that I am quite happy with the result. It looks reliable, and the next weeks will be used to improve the system."

The top five titles were by Freddie Mercury, Celine Dion, 4 Non Blondes, Regg'Lyss, and REM. So far, no record company that has been given the charts seems to have noticed any major discrepancies between the chart and what they believe to be happening in the market.

The next key step will be securing media exposure for this as-yet-unnamed chart, although SNEP has not inked any formal deal with any TV channel or radio station. Paire says he has "frequent working meetings with [public channel] France 2 about the concept of the program which could be produced from the charts."

Another contender could be private channel M6. Paire adds that he hopes for an arrangement that in-

cludes a daily and a weekly show, or weekly and monthly shows.

As far as radio exposure, Paire confirms that NRJ has shown interest in having exclusive rights to the charts, but, says Paire, "We wish to first secure a TV program, then radio." Reportedly, NRJ has said it would be ready to contribute financially to the charts in exchange for exclusive radio rights.

Another pending question is whether UPFI, the organization regrouping French independent producers, will back the charts. Different meetings have been held between SNEP and UPFI, and Paire says there is "a good chance of coming to an agreement."

Henri Belolo, vice president of UPFI, confirms that nothing has been decided so far. "We want to check the methodology, its reliability, and whether it represents well the diversity of France's retail system. Then we have to agree on the way it will be exposed. But I don't see any major obstacles to that."

Paire says he hopes that once the charts receive proper media exposure they will boost sales of albums and singles. He points out that with a list of 100 titles charting, upcoming bands have a good way to receive exposure. He adds that the new system will allow the production of specialized sales charts for classical, jazz, and other styles of music.

Despite Boycott, 'Bad Uncles' Are Scaling German Charts

■ BY ELLIE WEINERT

MUNICH—One of the most controversial heavy rock bands in Germany has scored double top 20 positions with two simultaneous releases, a feat achieved here before only by Guns N' Roses.

The release of "Boehse Onkelz-Die Weisse" (The White Album) and "Boehse Onkelz-Die Schwarze" (The Black Album) by Boehse Onkelz (the Bad Uncles) was overshadowed by the row caused by previous releases, which contained provocative and sometimes racist lyrics. Observers claimed that the lyrics incited violence and catered to an audience of skinheads and neo-Nazis.

The band has accumulated a large following through 10 years of touring. In that time, the Bad Uncles apparently have had a change of convictions and political direction, taking a stand against Nazis, racism, and violence against foreigners and performing at concerts and demonstrations for such causes.

The lyrical content of the band's two new albums, released by Frankfurt-based independent label Bellaphon Records, draws at-

tention to the dark aspects of life—such as sex, rape, and violence—while the band's guitar-oriented hard rock communicates aggression.

On the current chart for the week ending Dec. 5, the Bad Uncles' albums were on their seventh week in the German album charts at No. 38 and No. 42. In the third week after the Oct. 4 release, the White album reached No. 10 and the Black reached No. 12.

The chart success of the albums is proof of the band's album-buying following, especially since it was achieved in the face of a boycott. Major retail chains such as WOM World of Music as well as department stores like Karstadt have refused to stock the record. Conversely, department store Hertie and drugstore chain Mueller ostensibly believe in the band's change of heart and have put the albums on sale.

Observers here note that if the Bad Uncles really have undergone a change of heart, there is reason to hope that their new ideals can communicate to their fan base and bring about a change in attitudes, which politicians and intellectuals have so far failed to achieve.



Merv-ellous! Cricketer Merv Hughes dropped in on a Sydney harbour cruise organized by Sony Music Australia for Spin Doctors, who recently toured Down Under. Epic execs Richard Griffiths and Ged Doherty were guests of honor. Shown, from left, are Mark White, Aaron Corness, Christopher Barren and Eric Schenkman of the Spin Doctors, Hughes, and Richard Griffiths, president of Epic Associated.

Japanese Label Sues Artist Contracts' Informal Clauses Tested

■ BY STEVE MCCLURE

TOKYO—In a case unprecedented in the Japanese record industry, indie label Taurus Records is suing its top artist, Chikaco Sawada, for her failure to record an album the company says she owes it.

In an action filed with the Tokyo District Court, Taurus is seeking damages of 133 million yen (\$1.2 million) from Sawada, 30, for not living up to an alleged agreement whereby she was to have recorded an album of new material for a September 1993 release.

The case is believed to be the first time a Japanese record company has sued an artist.

Sawada's lawyer, Atsushi Naito, says the singer/songwriter's current two-year contract with Taurus, which expires at the end of this year, makes no mention of how many albums or singles she must deliver to the company in the contract period.

Taurus admits this, but says the contract contains a "spiritual clause" under which the artist agrees to cooperate with the company. At Taurus, this takes the form of a yearly release schedule and marketing plan worked out by the artist, his or her management agency, and the record company, according to VP Minoru Funaki.

"According to our yearly plan, we asked Miss Sawada to finish recording a new album in September," Funaki says. "If she had done this, there would be no problem."

Funaki says that at the next hearing in the case, set for Dec. 22, Taurus will present "detailed and specific" evidence that Sawada agreed to do so.

Naito says no such agreement exists, and adds that Sawada has decided to leave the label because of what she feels to be its lack of promotional muscle. Taurus' product is distributed by Toshiba-EMI.

"She wants to release another album of new material, but not on Taurus," Naito says. As a result, she's decided not to renew her contract when it expires at the end of December, according to Naito. He says that Taurus has no option to renew the contract, leaving Sawada free to

sign with another record company.

Counters Funaki, "We helped Miss Sawada make her debut in this industry. She was a completely new face."

He adds that all would be forgiven if Sawada were to apologize to Taurus and record the album that the company claims she owes it.

Naito says he is shocked by the amount of damages being sought by Taurus.

"Most record companies think Taurus is going too far," he says, adding that Sawada is "very depressed" by the lawsuit.

Sawada's current two-year contract with Taurus is her third since signing with the company in 1987. Her last album of new material was "Womyn," which Taurus released in April 1992. Since then she's released a compilation of hits, December 1992's "To You Two!" and an album of covers, April 1993's "Utatane."

Funaki says Sawada's albums usually sell between 150,000 and 250,000 copies. Her best-selling album is the 1990 greatest-hits compilation, "To You!" which has sold 600,000 copies to date.

The case highlights an emerging generation gap in the Japanese record industry. On one hand, old-style record companies such as Taurus treat artists with a sort of benevolent paternalism. On the other hand, younger artists and newer record companies are starting to prefer Western-style contracts, in which the rights and obligations of all the parties involved are clearly spelled out.

The industry here is watching the Sawada case closely, as well as the ongoing legal tussle between singer/songwriter Tatsuro Yamashita and BMG Victor. In 1990, that company reissued a greatest-hits collection that it described as "authorized" by Yamashita, whose contract with BMG Victor's predecessor company had ended in 1982.

Yamashita objected to the fact that different versions of five songs were included in the 1990 release, and sued BMG Victor in October 1991. Yamashita is seeking to regain control of his masters, a public apology, and 10 million yen (\$92,000) in damages.



Near To Niro. Robert de Niro and Terence Trent D'Arby get acquainted at the after-show party following a Nov. 19 London Brixton date. David Bowie, Mick Jagger, and Suede also attended.



Singapore Singer. Sony Music execs welcome Peabo Bryson to Singapore for his gigs there. From left are Terence Phung, managing director, Sony Music Entertainment Singapore; Bryson; Ian Ng, marketing manager; and Joseph Loo, international A&R manager.

HITS OF THE WORLD



JAPAN		(Music Labo) 12/6/93
THIS WEEK	LAST WEEK	SINGLES
1	1	TRUE LOVE FUMIYA FUJII PONY CANYON
2	3	CHRISTMAS LOVE SOUTHERN ALL STARS TAISHITA/VICTOR
3	2	JUMPIN' JACK BOY WANDS B-GRAM
4	9	IMAWO DAKISHIMETE NOA FUN HOUSE/MYCAL HUNTING BIRD
5	10	TRY BOY, TRY GIRL NOBUTERU MAEDA SONY
6	4	NAZENI KIMIWA KAERANAI CHAGE & ASKA AAROVARK/PONY CANYON
7	7	KITTO WASURENAI ZARD B-GRAM
8	5	YOU ARE FREE CHAGE & ASKA AAROVARK/PONY CANYON
9	6	TEARS X JAPAN ATLANTIC/EASTWEST JAPAN
10	NEW	EIENWO AZUKETEKURE DEEN B-GRAM
		ALBUMS
1	NEW	YUMI MATSUTOYA U-MIZ EXPRESS/TOSHIBA EMI
2	1	UNICORN THE VERY BEST OF UNICORN SONY
3	4	MIKI IMAI IVORY II FOR LIFE
4	5	X JAPAN SINGLES SIREN SONG/KOON SONY
5	2	LINDBERG EXTRA... PUBLIC IMAGE/TOKUMA JAPAN
6	3	TATSURO YAMAHITA SEASON'S GREETING MOON/EASTWEST JAPAN
7	NEW	MIHO NAKAYAMA BLANKET PRIVACY KING
8	8	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN/MCA VICTOR
9	6	SHIZUKA KUDO SUPER BEST PONY CANYON
10	7	NORIYUKI MAKIHARA SELF PORTRAIT WEA

CANADA		(The Record) 11/22/93
THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
2	3	SHOOP SALT-N-PEPA NEXT PLATEAU/PLG
3	4	DREAMS GABRIELLE POLYDOR/PLG
4	5	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
5	3	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA
6	7	ANNIVERSARY TONY TONI TONE MERCURY/PGD
7	8	INSANE IN THE BRAIN CYPRESS HILL QUALITY
8	9	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
9	12	TIME AND CHANCE COLOR ME BADD GIANT/WEA
10	15	THE POWER OF LOVE CELINE DION EPIC/SONY
11	18	JURASSIC PARK WEIRD AL YANKOVIC ATTIC/SCOTTI BROS.
12	13	HERO MARIAH CAREY COLUMBIA/SONY
13	6	IF JANET JACKSON VIRGIN/CEMA
14	20	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
15	16	WILL YOU BE THERE MICHAEL JACKSON EPIC/SONY
16	17	HUMAN WHEELS JOHN MELLENCAMP MERCURY/PGD
17	NEW	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M/PGD
18	11	ONE TRACK MIND TB&TB ISBA
19	REN	WHOOOT, THERE IT IS 95 SOUTH HYPNOTIC
20	14	PINK CASHMERE PRINCE PAISLEY PARK/WEA
		ALBUMS
1	3	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
2	1	MEAT LOAF BAT OUT OF HELL II MCA/UNI
3	2	PEARL JAM VS. EPIC/SONY
4	9	CELINE DION THE COLOUR OF LOVE EPIC/SONY
5	4	VARIOUS ARTISTS DANCE MIX '93 QUALITY
6	7	PHIL COLLINS BOTH SIDES ATLANTIC/WEA
7	15	TOM PETTY GREATEST HITS MCA/UNI
8	10	FRANK SINATRA DUETS CAPITOL/CEMA
9	5	BLIND MELON BLIND MELON CAPITOL/CEMA
10	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA/SONY
11	19	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
12	6	NIRVANA IN UTERO DGC/UNI
13	8	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETWORK/CEMA
14	11	BLUE RODEO 5 DAYS IN JULY WEA
15	18	JANET JACKSON JANET VIRGIN/CEMA
16	14	KATE BUSH THE RED SHOES EMI/CEMA
17	17	ROCH VOISINE I'LL ALWAYS BE THERE STAR
18	20	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
19	13	DEF LEPPARD RETROACTIVE VERTIGO/PLG
20	NEW	RANKIN FAMILY NORTH COURTY CAPITOL/CEMA

GERMANY		(Der Musikmarkt) 11/16/93
THIS WEEK	LAST WEEK	SINGLES
1	2	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	1	GO WEST PET SHOP BOYS EMI
3	3	LIVING ON MY OWN FREDDIE MERCURY EMI
4	5	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
5	4	WHAT'S UP 4 NON BLONDES INTERSCOPE
6	6	ALLES NUR GEKLAUT PRINZEN ARIOLA
7	8	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
8	7	GOT TO GET IT CULTURE BEAT DANCE POOL
9	10	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA
10	14	PIECE OF MY HEART INTERMISSION INTERCORD
11	9	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
12	12	BOTH SIDES OF THE STORY PHIL COLLINS WEA
13	15	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WEA
14	13	SCHREI NACH LIEBE ARZTE METRONOME
15	11	LIFE HADDAWAY COCONUT
16	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
17	20	PLEASE FORGIVE ME BRYAN ADAMS A&M
18	NEW	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
19	NEW	CRYIN' AEROSMITH GEFLEN
20	17	HERE WE GO STAKKA BO POLYGRAM
		ALBUMS
1	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	PHIL COLLINS BOTH SIDES WEA
3	1	PET SHOP BOYS VERY EMI
4	10	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	3	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
6	4	PETER MAFFAY TABALUGA UND LILLI ARIOLA
7	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
8	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
9	8	FRANKIE GOES TO HOLLYWOOD BANG! THE GREATEST HITS ZTT/WEA
10	7	PUR SEILTANZERTRAUM INTERCORD
11	NEW	BRYAN ADAMS SO FAR SO GOOD A&M
12	9	PEARL JAM VS. EPIC
13	13	MIKE OLDFIELD ELEMENTS VIRGIN
14	NEW	FLIPPERS SEHNSUCHT NACH IRGENDWO ARIOLA
15	11	HADDAWAY THE ALBUM COCONUT
16	15	EROS RAMAZZOTTI TUTTE STORIE ARIOLA
17	16	BON JOVI KEEP THE FAITH JAMBOD/POLYGRAM
18	NEW	KATE BUSH THE RED SHOES EMI
19	NEW	FANTASTISCHEN VIER DIE 4. DIMENSION SONY
20	14	UB40 PROMISES AND LIES VIRGIN

ITALY		(Musica e Dischi) 11/29/93
THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	2	COME MAI 883 F.R.I.
3	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	5	ETERNITY DATURA FRANCE
5	4	YOUR LOVE FARGETTA OBM MOVEMENT
6	7	GOT TO GET IT CULTURE BEAT DANCE POOL
7	6	TEAR IT UP U.S.U.R.A. TIME
8	NEW	BYE BYE BABY MADONNA WARNER
9	9	BOTH SIDES OF THE STORY PHIL COLLINS WEA
10	NEW	WHAT'S UP D.J. MIKO HOTLINE
		ALBUMS
1	1	PHIL COLLINS BOTH SIDES WEA
2	9	BRYAN ADAMS SO FAR SO GOOD A&M
3	2	MINA LOCHNESS PDU
4	5	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO
5	4	DIARIO CARBONI LUCA CARBONI RCA
6	3	883 NORD SUD OVEST EST F.R.I.
7	6	FRANK SINATRA DUETS CAPITOL
8	7	FRANCO BATTIATO CAFFE' DE LA PAIX EMI
9	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
10	10	ROBERTO VECCHIONI BLUMUN EMI

AUSTRALIA		(Australian Record Industry Assn.) 12/5/93
THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
3	2	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
4	5	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION FESTIVAL
5	4	DREAMS GABRIELLE POLYDOR/POLYGRAM
6	8	LEMON U2 ISLAND
7	6	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
8	9	CREEP RADIOHEAD EMI
9	13	NO RAIN BLIND MELON EMI
10	10	GO WEST PET SHOP BOYS EMI
11	12	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
12	7	MR. VAIN CULTURE BEAT COLUMBIA
13	NEW	THE WEIGHT JIMMY BARNES AND THE BADLOVES MUSHROOM/FESTIVAL
14	17	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM
15	NEW	GOT TO GET IT CULTURE BEAT COLUMBIA
16	11	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
17	14	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER
18	NEW	SOMEBODY DANCE... D.J. BOBO POSSUM/BMG
19	18	WHAT IS LOVE HADDAWAY BMG
20	NEW	HERO MARIAH CAREY COLUMBIA
		ALBUMS
1	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	M. CRAWFORD A TOUCH OF MUSIC... WARNER
4	2	FRANK SINATRA DUETS EMI
5	5	JOHN FARNHAM THEN AGAIN... RCA
6	4	ZOOLOPA U2 ISLAND
7	6	MADONNA THE IMMACULATE... WARNER
8	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
9	14	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA
10	12	MADONNA EROTICA WARNER
11	10	PEARL JAM VS. EPIC
12	NEW	ELTON JOHN DUETS PHONOGRAM
13	18	BILLY JOEL RIVER OF DREAMS COLUMBIA
14	7	CROWDED HOUSE TOGETHER ALONE EMI
15	9	KIM WILDE SINGLES COLLECTION 1981-1993 MCA/BMG
16	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
17	13	INXS FULL MOON, DIRTY HEARTS WARNER
18	11	PHIL COLLINS BOTH SIDES WARNER
19	19	THE BEATLES THE BEATLES 1967-1970 EMI
20	NEW	THE BEATLES THE BEATLES 1962-1966 EMI

GERMANY		(Der Musikmarkt) 11/16/93
THIS WEEK	LAST WEEK	SINGLES
1	2	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	1	GO WEST PET SHOP BOYS EMI
3	3	LIVING ON MY OWN FREDDIE MERCURY EMI
4	5	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
5	4	WHAT'S UP 4 NON BLONDES INTERSCOPE
6	6	ALLES NUR GEKLAUT PRINZEN ARIOLA
7	8	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
8	7	GOT TO GET IT CULTURE BEAT DANCE POOL
9	10	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA
10	14	PIECE OF MY HEART INTERMISSION INTERCORD
11	9	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
12	12	BOTH SIDES OF THE STORY PHIL COLLINS WEA
13	15	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WEA
14	13	SCHREI NACH LIEBE ARZTE METRONOME
15	11	LIFE HADDAWAY COCONUT
16	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
17	20	PLEASE FORGIVE ME BRYAN ADAMS A&M
18	NEW	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
19	NEW	CRYIN' AEROSMITH GEFLEN
20	17	HERE WE GO STAKKA BO POLYGRAM
		ALBUMS
1	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	PHIL COLLINS BOTH SIDES WEA
3	1	PET SHOP BOYS VERY EMI
4	10	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	3	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
6	4	PETER MAFFAY TABALUGA UND LILLI ARIOLA
7	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
8	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
9	8	FRANKIE GOES TO HOLLYWOOD BANG! THE GREATEST HITS ZTT/WEA
10	7	PUR SEILTANZERTRAUM INTERCORD
11	NEW	BRYAN ADAMS SO FAR SO GOOD A&M
12	9	PEARL JAM VS. EPIC
13	13	MIKE OLDFIELD ELEMENTS VIRGIN
14	NEW	FLIPPERS SEHNSUCHT NACH IRGENDWO ARIOLA
15	11	HADDAWAY THE ALBUM COCONUT
16	15	EROS RAMAZZOTTI TUTTE STORIE ARIOLA
17	16	BON JOVI KEEP THE FAITH JAMBOD/POLYGRAM
18	NEW	KATE BUSH THE RED SHOES EMI
19	NEW	FANTASTISCHEN VIER DIE 4. DIMENSION SONY
20	14	UB40 PROMISES AND LIES VIRGIN

SPAIN		(TVE/AFYVE) 11/20/93
THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/RCA
2	4	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
3	3	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
4	2	GOT TO GET IT CULTURE BEAT SONY
5	5	EL GALLINERO RAMIREZ BLANCO Y NEGRO
6	6	GO WEST PET SHOP BOYS EMI/ODEON
7	8	WHAT'S UP D.J. MIKO MAX MUSIC
8	NEW	LIVING ON MY OWN FREDDIE MERCURY EMI
9	NEW	MR VAIN CULTURE BEAT SONY
10	7	SHOW ME LOVE ROBIN S GINGER MUSIC
		ALBUMS
1	1	FRANK SINATRA DUETS HISPAVOX
2	2	GLORIA ESTEFAN MI TIERRA EPIC
3	3	PHIL COLLINS BOTH SIDES WARNER
4	5	BEATLES 1962-1966 EMI
5	4	UB40 PROMISES & LIES VIRGIN
6	6	BEATLES 1967-1970 EMI
7	9	LOS PANCHOS/EYDIE GORME 24 GRANDES CANCIONES EPIC
8	10	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! DRO
9	NEW	JOSE MANUEL SERRAT 24 PAGINAS INOLVIDABLES SERDISCO
10	7	MIKE OLDFIELD ELEMENTS VIRGIN

NEW ZEALAND		(RIANZ) 11/24/93
THIS WEEK	LAST WEEK	SINGLES
1	8	IT KEEP RAININ' BITTY McLEAN FESTIVAL
2	1	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
3	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
4	3	SCORPIO DREAMS SUPERGROOVE BMG
5	9	DREAMLOVER MARIAH CAREY SONY
6	4	GO PEARL JAM SONY
7	5	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
8	NEW	ALL THAT SHE WANTS ACE OF BASE BMG
9	NEW	WHAT'S UP 4 NON BLONDES WARNER
10	NEW	HERO MARIAH CAREY SONY
		ALBUMS
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	1	CROWDED HOUSE TOGETHER ALONE EMI
3	3	TINA TURNER SIMPLY THE BEST FESTIVAL
4	4	THE DAVE DOBBYN COLLECTION FESTIVAL
5	6	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	5	PEARL JAM VS. SONY
7	10	U2 ZOOLOPA ISLAND
8	7	PHIL COLLINS BOTH SIDES WARNER
9	8	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT EMI
10	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

HITS OF THE U.K.		(CIN/compiled by Gallup) 12/4/93
THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
3	NEW	MR BLOBBY MR BLOBBY DESTINY MUSIC
4	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
5	4	DON'T BE A STRANGER DINA CARROLL A&M
6	NEW	STAY/IVE GOT YOU UNDER MY SKIN U2, FRANK SINATRA WITH U2 ISLAND
7	10	LONG TRAIN RUNNIN' (SURE IS PURE REMIX) THE DOOBIE BROTHERS WARNER
8	6	AGAIN JANET JACKSON VIRGIN
9	NEW	DON'T LOOK ANY FURTHER M PEOPLE deCONSTRUCTION
10	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
11	8	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8
12	NEW	Y.M.C.A. '93 REMIX VILLAGE PEOPLE deCONSTRUCTION
13	38	FOR WHOM THE BELLS TOLLS BEE GEES POLYDOR
14	13	LET ME SHOW YOU K-KLASS deCONSTRUCTION
15	9	HERO MARIAH CAREY COLUMBIA
16	16	AVE MARIA LESLEY GARRETT/AMANDA THOMPSON INTERNAL AFFAIRS
17	NEW	BIG TIME SENSUALITY BJORK ONE LITTLE INDIAN
18	5	GOT TO GET IT CULTURE BEAT EPIC
19	NEW	IT'S ALRIGHT EAST 17 LONDON
20	NEW	WHAT'S MY NAME SNOOP DOGGY DOGG INTERSCOPE
21	18	LET HER DOWN EASY TERENCE TRENT D'ARBY COLUMBIA
22	11	GIVE IT UP THE GOODMAN FRESH FRUIT/FFREEDOM
23	15	MAXIMUM OVERDRIVE 2 UNLIMITED PWL CONTINENTAL
24	12	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
25	NEW	FUNK DAT SAGAT FFRR
26	19	WILL YOU BE THERE HEART CAPITOL
27	33	LAY DOWN YOUR ARMS BELINDA CARLISLE VIRGIN
28	17	FEEL LIKE MAKING LOVE PAULINE HENRY SONY
29	37	THUNDERDOME MESSIAH WEA
30	20	HIP HOP HOORAY NAUGHTY BY NATURE BIG LIFE
31	21	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA
32	26	MOMENTS OF PLEASURE KATE BUSH EMI
33	23	DEMOLITION MAN STING A&M
34	28	FULL OF LIFE (HAPPY NOW) THE WONDER STUFF POLYDOR
35	NEW	BUDDHA OF SUBURBIA DAVID BOWIE ARISTA
36	NEW	YOU DON'T HAVE TO WORRY MARY J. BLIGE MCA
37	24	REAL LOVE '93 TIME FREQUENCY INTERNAL AFFAIRS
38	NEW	LOVE IS ON THE WAY LUTHERY VANDROSS EPIC
39	27	I'M LOOKING FOR THE ONE JAZZY JEFF & FRESH PRINCE JIVE
40	22	NAILS IN MY FEET CROWDED HOUSE CAPITOL

THIS WEEK	LAST WEEK	ALBUMS
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	3	PHIL COLLINS BOTH SIDES VIRGIN
5	NEW	ELTON JOHN DUETS ROCKET/PHONOGRAM
6	5	DIANA ROSS ONE WOMAN—THE ULTIMATE COLLECTION EMI
7	6	TAKE THAT EVERYTHING CHANGES RCA
8	4	MICHAEL BOLTON THE ONE THING COLUMBIA
9	9	MARIAH CAREY MUSIC BOX COLUMBIA
10	16	SOUL II SOUL VOLUME IV THE CLASSIC SINGLES 88-93 VIRGIN
11	7	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
12	8	DINA CARROLL SO CLOSE A&M
13	10	BETTE MIDLER EXPERIENCE THE DIVINE—GREATEST HITS ATLANTIC
14	15	DORIS DAY GREATEST HITS TELSTAR
15	NEW	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT TELSTAR
16	14	KATE BUSH RED SHOES EMI
17	12	FRANK SINATRA DUETS CAPITOL
18	11	DAVID BOWIE THE SINGLES COLLECTION EMI
19	13	LISA STANSFIELD NATURAL ARISTA
20	NEW	ROLLING STONES JUMP BACK—THE BEST OF... 1971-93 VIRGIN
21	18	FOSTER & ALLEN BY REQUEST TELSTAR
22	20	FRANKIE GOES TO HOLLYWOOD BANG! GREATEST HITS OF... ZTT
23	NEW	THE ORB LIVE 93 IS

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/4/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	5	GO WEST PET SHOP BOYS PARLOPHONE
4	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	3	GOT TO GET IT CULTURE BEAT DANCE POOL
6	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	8	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
8	NEW	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
9	7	WHAT'S UP 4 NON BLONDES INTERSCOPE
10	10	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
11	9	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
12	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
13	13	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
14	11	DON'T BE A STRANGER DINA CARROLL A&M
15	12	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
16	16	CRYIN' AEROSMITH GEFEN
17	NEW	AIN'T IT FUN GUNS N' ROSES GEFEN
18	NEW	AGAIN JANET JACKSON VIRGIN
19	15	GIVE IT UP GOOD MEN FRESH FRUIT
20	14	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN
ALBUMS		
1	2	PHIL COLLINS BOTH SIDES VIRGIN
2	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
3	3	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	PET SHOP BOYS VERY PARLOPHONE
5	7	FRANK SINATRA DUETS CAPITOL
6	6	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
7	5	PEARL JAM VS. EPIC
8	8	KATE BUSH THE RED SHOES EMI
9	10	BILLY JOEL RIVER OF DREAMS COLUMBIA
10	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA
11	11	EROS RAMAZZOTTI TUTTE STORIE DDD
12	16	UB40 PROMISES AND LIES DEP INTERNATIONAL
13	13	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
14	9	THE BEATLES 1962-1966 APPLE/EMI
15	NEW	DIE PRINZEN ALLES NUR GEKLAUT HANSA
16	NEW	CHRIS REA ESPRESSO LOGIC EAST WEST
17	15	FRANKIE GOES TO HOLLYWOOD BANG!... THE GREATEST HITS ZTT
18	18	TAKE THAT EVERYTHING CHANGES RCA
19	17	INXS FULL MOON, DIRTY HEARTS ATLANTIC
20	14	MIKE OLDFIELD ELEMENTS—THE BEST OF VIRGIN

SWEDEN (GLF) 11/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	6	AIN'T IT FUN GUNS N' ROSES BMG
4	5	CREEP RADIOHEAD EMI
5	4	HODET OVER VANNET FILMMUSIKK WARNER
6	3	LIVING ON MY OWN FREDDIE MERCURY EMI
7	NEW	NIGGER CLAWFINGER MVG
8	9	GO WEST PET SHOP BOYS EMI
9	NEW	SIGN ACE OF BASE MEGA
10	8	THE RIVER OF DREAMS BILLY JOEL SONY
ALBUMS		
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	5	VARIOUS ARTISTS LOVE SONG COLLECTION RECORD COLLECTION
3	1	DE LILLOS NESTE SOMMER SONET
4	4	PHIL COLLINS BOTH SIDES WARNER
5	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	6	EAGLES BEST OF WARNER
7	8	TRINE REINE FINDERS KEEPERS EMI
8	7	COHEN PA NORSK HADDE MANEN EN SOSTER K.K.
9	9	TOM PETTY GREATEST HITS MCA
10	NEW	GRETHE SVENDSEN THE LOVE OF A WOMAN BMG

BELGIUM (IFPI Belgium/SABAM) 11/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	3	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE RECORDS
3	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	4	GO WEST/SHAMELESS PET SHOP BOYS PARLOPHONE
5	7	I'LL ALWAYS BE THERE ROCH VOISINE RCA
6	NEW	PINOCCHIO VAT PIN-OCCHIO FLARENASCH
7	5	WHAT'S UP 4 NON BLONDES INTERSCOPE
8	2	HAVIN A GOOD TIME DEF DAMES DOPE GAME
9	NEW	JE M'APPELLE HELENE HELENE MULTI
10	NEW	WHY DON'T YOU TRY ME SARA BETH FRANKIE MILL DTM
ALBUMS		
1	2	DANA WINNER REGENBOGEN ASSEKREM
2	6	ROY ORBISON/PAUL ANKA FACE TO FACE SONY
3	8	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	PEARL JAM VS. COLUMBIA
5	5	ADAMO COMME TOUJOURS EMI
6	NEW	PHIL COLLINS BOTH SIDES WEA INTERNATIONAL
7	7	SOULSISTER LIVE SAVINGS EMI
8	1	THE BEATLES 1962-1966 EMI
9	3	THE BEATLES 1967-1970 EMI
10	10	HELENE JE M'APPELLE HELENE MULTI

IRELAND (IFPI Ireland) 11/25/93

THIS WEEK	LAST WEEK	SINGLES
1	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	8	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
4	NEW	STAY (FARAWAY, SO CLOSE) U2 ISLAND
5	3	GIVE IT UP GOODMEN LONDON
6	9	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	4	GOT TO GET IT CULTURE BEAT EPIC
8	7	DON'T BE A STRANGER DINA CARROLL A&M
9	10	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8
10	5	HERO MARIAH CAREY COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
3	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 26 EMI/VIRGIN/POLYGRAM
4	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	7	GARTH BROOKS NO FENCES CAPITOL
6	8	GARTH BROOKS IN PIECES LIBERTY
7	3	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC
8	10	VARIOUS BEST OF DANCE '93 TELSTAR
9	6	PHIL COLLINS BOTH SIDES VIRGIN
10	NEW	TAKE THAT EVERYTHING CHANGES RCA

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

THIS WEEK	LAST WEEK	SINGLES
1	2	THE SIGN ACE OF BASE MEGA SCANDINAVIAN
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	4	LIVING ON MY OWN FREDDIE MERCURY EMI
5	NEW	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE BMG ARIOLA
6	NEW	SAP (EP) ALICE IN CHAINS SONY MUSIC
7	9	WILD WORLD/TEMPERAMENTAL MR. BIG WARNER
8	7	WHAT'S UP 4 NON BLONDES WARNER
9	5	RUNAWAY TRAIN SOUL ASYLUM SONY
10	NEW	GO WEST PET SHOP BOYS EMI MEDLEY
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	DIVERSE AH ABE! SONY
3	NEW	SORT SOL GLAMOURPUSS SONY
4	7	MONRAD & RISLUND ABSOLUT EMI MEDLEY
5	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT GEFEN/BMG
6	4	KIM WILDE THE SINGLES COLLECTION BMG ARIOLA
7	5	PHIL COLLINS BOTH SIDES WARNER
8	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
9	8	SORENSEN LIS UNDER STJERNERNE ET STED EMI MEDLEY
10	NEW	MICHAEL BOLTON THE ONE THING SONY MUSIC

PORTUGAL (Portugal/AFP) 11/18/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF EMI
2	2	GO WEST PET SHOP BOYS EMI
3	5	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	4	LIVING ON MY OWN FREDDIE MERCURY EMI
5	6	THE RIVER OF DREAMS BILLY JOEL SONY
6	3	WHAT'S UP 4 NON BLONDES WARNER
7	9	THE KEY: THE SECRET URBAN COOKIE COLLECTION WARNER
8	7	RELAX FRANKIE GOES TO HOLLYWOOD WARNER
9	8	RUNAWAY TRAIN SOUL ASYLUM SONY
10	NEW	WILD WORLD MR. BIG WARNER
ALBUMS		
1	3	MEAT LOAF BAT OUT OF HELL II EMI
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	4	PET SHOP BOYS VERY EMI
4	1	PHIL COLLINS BOTH SIDES WARNER
5	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
6	6	BILLY JOEL RIVER OF DREAMS SONY
7	7	DEF LEPPARD RETRO ACTIVE POLYGRAM
8	9	HADDADAWAY THE ALBUM BMG
9	NEW	INXS FULL MOON, DIRTY HEARTS POLYGRAM
10	8	DIE AERZTE DIE BESTIE IN MENSCHENGESTALT POLYGRAM

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

THIS WEEK	LAST WEEK	ALBUMS
1	3	EROS RAMAZZOTTI TODO HISTORIAS BMG
2	2	HIAPU EN ESTOS DIAS EMI
3	1	VARIOS INTERPRETES AMAME, UNA TELESERIE INOLVID MUSICAVISION
4	4	LUIS MIGUEL ARIES WARNER
5	5	MICHAEL JACKSON DANGEROUS SONY
6	9	NANA DONDE JUGARAN LOS NINOS WARNER
7	8	LUIS MIGUEL ROMANCE WARNER
8	NEW	ILLAPU VUELVO AMOR EMI
9	NEW	NANA MOUSKOURI CANIONES DE HOLLYWOOD POLYGRAM
10	7	ADRIAN Y LOS DADOS NEGROS TARJETA DE INVITACION MUSICAVISION

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: Indie Uprisings Part 1. A promising EP from cross-cultural, London-based quartet Echobelly has won national airplay and an indie chart entry. "Bellyache," a four-track release on Pandemonium, reveals Indian singer Sonya Aurora-Madan's self-confessed enthusiasm for the vocal technique of Morrissey, particularly on "Sleeping Hitler," while "Give Her A Gun" shows impressive maturity for a group on its first outing. Aurora-Madan co-writes Echobelly's material with Swedish guitarist Glenn Johansson. Spotted in the audience at one of the band's increasingly crowded London gigs: Evan Dando of the Lemonheads... Indie Uprisings Part 2. Pandemonium's sister dance outlet Kickin' also has enjoyed considerable success lately, particularly with dance-pop duo Messiah. The act has recently signed to WEA and is now climbing the chart with its latest single, "Thunderdome"... Indie Uprisings Part 3. Demand far outstripped supply when independent label Deceptice pressed only 1,500 copies of the debut single by strongly tipped London quartet *Elastica*. It sold out immediately, which was hardly surprising given that the song's low-budget video has been featured on national network ITV's "Chart Show," and the band has been attracting rave notices for support slots with the Juliana Hatfield Three and Kingmaker.

PAUL SEXTON

GERMANY: In the '70s, this country produced a string of internationally successful bands that revolutionized electronic music: Kraftwerk, Can, and Tangerine Dream. Now a new form of electronic music is rapidly evolving from the trance music of the dance scene, thanks to a generation of DJs, producers, musicians, and composers using the latest technological developments. Dominic Woosey, Ralf Hildenbeutel, Oliver Lieb, Baked Beans, and Stevie Be Zet are among the acts featured on a compilation CD, "Silk" (Eye Q/WEA), which contains tracks from various albums released on the recycle or die label.

Where once the appeal of the music was primarily physical, best experienced on the dance floor, now it is more appealing on an intellectual level. The music combines melodic, spherical, electronic sounds with multi-rhythmic drumming (on real drums) and electric guitars to create a contemplative but suspenseful mood. A sublabel of Frankfurt-based Eye Q Musikproduktion, recycle or die is masterminded by businessman Heinz Roth, producer Matthias Hoffmann, and renowned DJ Sven Vath. Living up to its name, the company only manufactures digipack CDs that can be completely recycled. The label's artistic goal is to create contemporary electronic music in the tradition of neo-classical composers like Paul Hindemith and Arnold Schoenberg. The label also is keen to forge strong links with the fine arts. Another of its policies is to adapt original avant-garde paintings for its album artwork.



ELLIE WEINERT

IRELAND: "Musical Tourists—2" is the first commercially released sampler CD from Pat Dempsey's Lodge Records/Aquarian Music; a previous collection was issued solely for promotional purposes. The 14-track album of blues, rock, country, and contemporary music includes contributions from Dublin session singer Dav McNamara; veteran Irish rock guitarist Jimi Slevin; Suzanne Bushnell; Pat Dempsey's studio band Steal Moon; the Hitchers, who won the Hot Press/Sun Studios band competition; Tracy Lee Walker from Scotland; and Warwick Embury, an Englishman resident in Ireland who also records under the name Chunky Le Mar & the Big Dippers.

KEN STEWART

NETHERLANDS: The aim of the first Sinti Gypsy Festival, staged in the southern city of Eindhoven, was to celebrate and disseminate information about the music and culture of the Sinti gypsies who live all over Europe. Among the featured acts were the Rosenberg Trio, the Gypsy Kids, the Gypsy Swing Quintet, Bassali, Rudie Wagner, and Tata Mirando Jr.'s Royal Gypsy Orchestra. Some 3,500 Sintis live and work in this country, mainly in the southern provinces of Brabant and Limburg... One of the strongest up-and-coming bands is a trio called the Prodigal Sons. Its debut album, "Wine Of Life" (Munich), boasts many fine tracks with material ranging from the flat-out guitar rock of "Gone" to country influenced ballads like "You Think" and "Another Land." The album has enjoyed significant media attention and sustained chart action. The group first came to prominence when it reached the final round of the 1991 Dutch Rock Grand Prix, the annual contest for Dutch popular groups. Since then, constant touring on the club circuit and support slots on dates with De Dijk, Normal, and Pearl Jam have enabled the Prodigal Sons to build a devoted fan base.

WILLEM HOOS

ROMANIA: The work of expatriate Romanian musicians continues to feature prominently in the charts here even when the artists have resided abroad for a decade or more. Pop superstar Margareta Pislaru, for instance, has lived in New Jersey for almost 10 years, but her latest album, "Un Pod Peste Ocean" (A Bridge Over Ocean), is a best-seller here, with all proceeds being donated to Romanian orphans via a TV affiliation. The album was recorded at Q Sound, a studio in New York run by another celebrated Romanian expatriate, singer/songwriter/guitarist Adrian Antonescu and his colleague, songwriter/keyboard player Anthony Petosa. Like Pislaru, Antonescu still consistently racks up big hits here with his Romanian songs even though he has been living with his American wife in New York for 11 years. In addition to their studio work, touring has been a priority for Antonescu and Petosa. They've ranged as far afield as Brazil and the Bahamas.



OCTAVIAN URSULESCU

Burritos Flying Once More; Biz Marks World AIDS Day

BURRITOS ABROAD: In recent months, the country-rock legacy of the **Flying Burrito Brothers** has regained the spotlight through such projects as the Rhino Records collection, "Commemorative: A Tribute to **Gram Parsons**," and performances by fellow Burritos founder **Sneaky Pete Kleinow** on the **Levon Helm**'s new album.

With an influence on today's country artists that ranks alongside that of the **Byrds**, **Poco**, and the **Eagles**, former members of the Burritos recently reunited to record the group's first studio album in more than a decade. It is currently available only in Europe.

"Over the years, Europe has really been a haven for the Flying Burrito Brothers during all the ups and downs of the group," says singer/guitarist **John Beland**, explaining how **Magnum Music Group** in the U.K. came to release "Eye Of A Hurricane." Recorded in three weeks in Franklin, Tenn., during last summer's heat wave, the sessions brought together musicians from different segments of the Burritos' career, all longtime

colleagues: Beland, Kleinow, fiddle player **Gib Guilbeau**, and bassist **Chris Etheridge**. Joining them on vocals, and sharing production credits with Beland, is Australian country-rock star **Brian Cadd**. Former Parsons and Elvis Presley sideman **Ron Tutt** played drums.

The resulting album is a harmony-soaring, mandolin-picking, pedal steel-crying delight for longtime fans of the band. The reunited Burritos are due to launch a European tour in May, booked by CMS Productions of Holland, while discussions proceed for a possible U.S. release of "Eye Of A Hurricane." And somewhere, Gram Parsons must be smiling.

AS THE American music business continues its efforts on behalf of AIDS education and fundraising, most recently with the release of the "No Alternative" compilation from Arista Records, World AIDS Day was marked Dec. 1 by musicians from Europe to Asia. In Japan, a series of concerts was staged around the country as part of an Act Against AIDS campaign (Billboard, Nov. 27). In Berlin, a "Rave Against AIDS" was staged at Huxley's Neue Welt discotheque, while in Dresden, a performance of works by Vivaldi marked the 10th anniversary of the Germany AIDS-Help Organization. In Paris, a benefit concert for Act Up Paris was held at La Cigale, featuring some 20 artists, while radio station Europe 2 featured AIDS awareness programming between Nov. 26 and Dec. 1 and fundraising

for Aparts, an AIDS relief group. And in London, **George Michael**, **k.d. lang**, and **Mick Hucknall** co-headlined the World AIDS Day Concert Of Hope at Wembley Arena.

DEALS: The British agit-rap act **Marxman** has been signed to A&M Records in the U.S., which plans a 1994 release for the group's debut album, "33 Revolutions Per Minute," originally issued in the U.K. on Talkin' Loud Records... American Records (formerly Def American) has picked up U.S. distribution for the British techno-rave label XL Records. It releases "XL—The American Chapter" on Monday (6).

American also has released "The Point of No Return, Chapter 1," a compilation of tracks from the Frankfurt-based hard-trance music label Harthouse... Alternative U.S. acts with major-label muscle are not the only performers looking overseas to build their following. Singer/songwriter **Mary Karlsen**'s energetic and melodic folk-country album "Hide" has been serviced to radio and press throughout Europe by Miami-based Y&T Music, which is looking for licensing and sub-publishing deals for Karlsen abroad. She's currently getting play on CMT Europe... U.K. indie Neat Records, which is distributed through Pinnacle, has picked up "Extraordinary Dream," an appealing, mainstream, album-rock single by **the Works**. Band member **George Hendrickson** has taken on long-distance radio promotion for his group from its base in Middletown, N.Y.

BORDER CROSSINGS: The Melkweg (Milky Way) club in downtown Amsterdam was the sight of a recent two-day festival of ambient music featuring 11 acts from five European countries, billed as the first of its kind by organizers **Per** and **Klaas Meyer**... **Inner Circle**, which first scored in Europe and then the U.S. with its reggae-pop hit "Sweat (A La La La Long)," played Singapore Nov. 30-Dec. 6.

Assistance in preparing this column was provided by Steve McClure in Tokyo, Emmanuel Legend in Paris, Ellie Weinert in Hamburg, and Willem Hoos in Amsterdam.

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

HOME & ABROAD



by Thom Duffy

Phonomatic Troubles Cast Pall Over Europe Labels Lose Money As Banks Force Restructuring

■ BY DOMINIC PRIDE

LONDON—Concern is growing in several European markets over the financial difficulties of the Phonomatic Group, the Swiss-based holding company for a number of budget labels, distributors, and wholesalers.

Major record companies have already lost money due to two Phonomatic bankruptcies in Norway, and the future of several other of the group's operations is hanging in the air as the group retrenches.

The Netherlands' mechanical rights society, STEMRA, claims it is still owed some eight million Dutch guilders (\$4.2 million) by Merit Manufacturing, one of Phonomatic's operations, which is being liquidated this week.

Phonomatic group managing director Wilhelm Mittrich says the group's restructuring plan, prompted by heavy losses in the German mail-order business and in rackjobbing, should be completed by the end of January. The main European banks involved in financing the group—SSB, Commerzbank, Deutsche Bank, and IMG—are understood to have pressured Mittrich into the reorganization.

The group's debt is more than 10 million pounds (\$15 million), says Mittrich, but it is not as sizable as the 30 million pounds (\$45 million) suggested by some observers. One source close to the company's dealings has estimated group debt at \$26 million.

The restructuring has involved several companies going into administration and bankruptcy.

M&R Onestop, the Phonomatic-owned racker and distributor in Norway, was declared bankrupt Nov. 23 by courts in Kristiansand, and the Norwegian operation of budget record company Sound Solutions was declared bankrupt in Oslo courts Nov. 25.

Major record companies in Norway that traded with both operations have lost money: Total debt is reported to be in the region of Nkr 25 million (\$3.4 million). They are also in danger of losing a significant distributor close to Christmas, although a number of international investors are understood to be interested in buying the assets of Sound Solutions, most notably the racking operations.

Mittrich bought M&R and merged it with two other companies in 1990, and the new operation quickly became a powerful force in the business. Recent estimates suggest that at its peak, it controlled 70% of the country's racking and non-traditional market, corresponding to 45% of the total market. Both M&R and Sound Solutions also were dealing with major retail accounts.

This past summer, M&R merged its distribution with Sound Solutions, and M&R became the main trading name. Record com-

pany sources say that the merged operation's control over outlets such as gas stations, where a significant number of records are sold, was so strong that it was difficult to avoid doing business with the company.

Despite the bankruptcy, BMG Ariola Norway managing director Erling Johanssen says he is optimistic that product will reach the diverse outlets this year.

"The most important thing is that we're not looking at this in a short-term way," says Johanssen. "The most important lesson for the future is that we've got to avoid having such a big wholesaler again."

Mittrich says the company's difficulties in Norway were prompted by the majors reducing credit terms from 30 days to cash only and taking away discounts.

Mittrich concedes there were outstanding debts, but says: "I put forward a proposal in September. There were several companies interested in buying the operations. All were prepared to pay off the creditors in full, but they had to enjoy the same discounts." Without the same terms, buyers went cold, says Mittrich.

Nevertheless, record company sources point to a large overhead and a large quantity of dead stock from the time of the merger as contributing to M&R's problems.

Until this June, M&R also was involved in parallel importing into Norway, which was seriously affecting major record companies there. In June, the Norwegian government outlawed parallel imports, significantly cutting down some of M&R's business. (Bill-

(Continued on page 108)

Creative Factions Unite In Opposition To 25% VAT

■ BY KAI ROGER OTTESEN

COPENHAGEN—Artists, authors, and actors' unions have joined to oppose the government's plan to implement a 25% Value Added Tax (VAT) on performing and creative artists' services. The plan's opponents say the move is likely to discourage musicians from pursuing a career.

Under the new proposals, artists will be charged VAT on salaries more than 300,000 Danish kroner

(\$44,000) in the first year. The following year, artists will be charged VAT on all earnings. The law will affect only those artists who receive fees directly, not those who already pay taxes through an employer.

Says Andy Filipen at the Danish Artists' Union (DAF), "The problem for our members is that some are soloists and others are part of groups. Groups will very quickly exceed the 300,000 kroner limit. It will produce distorted competition" *(Continued on page 108)*

Castle Sells Oz Operation BMG Subsidiary Buys Majority Stake

LONDON—Castle Communications has sold a majority stake in its Australian subsidiary to BMG's local subsidiary, BMG Arista/Ariola.

The move will free up resources for Castle's expansion closer to home, says chairman Terry Shand.

Yearly sales for the Australian operations to June 30, 1993, are 3.2 million pounds (\$4.8 million), representing about 10% of the group's sales.

Shand says the Australian subsidiary made a profit in the month it was sold. In the company's October announcement of its yearly figures to June 30, Castle stated that the Australian arm had a disappointing year, making a small loss despite its 14% sales increase. In the annual report, the company stated that its Australian company was a candidate for disposal.

Referring to the Australian sale, Shand says: "We've made no secret of the fact. There was no shortage of interest in the company. We've had a good relationship with BMG, and we

feel comfortable with the sale."

The company was sold as a going concern under the management of John Evans, who has a minority shareholding. It will continue to be a full exclusive licensee of Castle's product. BMG also has taken on Castle Australia's bank debt of 520,000 pounds (\$780,000).

"Australia's an awful long way away," says Shand. "We felt it would be a lot better use of our time and effort if we concentrated on matters closer to home."

Castle has a German subsidiary which has been trading well recently, says Shand.

Regarding the Australian disposal, Shand says: "The retail business has been a bit sluggish there. In terms of what the potential was, the [future] rewards just couldn't be seen. But if you've got a major record company in the region you can plug into, it makes sense."

DOMINIC PRIDE

THE STORY

25 YEARS OF MUSIC & ENTERTAINMENT



MARCEL
AVRAM

MAMA
CONCERTS
& RAU
CONCERT AGENCY

A BILLBOARD ADVERTISING SUPPLEMENT

GOING FOR GOLD

Continued from page 49

Hong Kong, Buenos Aires, Caracas, Santiago de Chile, Mexico City, Dubai and New Delhi.

The simple fact is that Marcel Avram likes to deal face-to-face with his business partners, and a 10-hour plane flight will often be deemed preferable to making telephone or fax contact. In addition to an enviable ability to speak six languages fluently—

Avram loves his native Romania and regularly donates money to help the country's economic development. In 1992 he was endowed with diplomat status by the Romanian government and was made the Romanian Ambassador at Large for Special Projects.

and to understand several more—Avram's comprehensive experience has also endowed him with fine-tuned character judgment.

"I often don't need a contract," he explains. "When I meet somebody face-to-face and judge him or her to be honest and dependable, then a statement such as 'I give you my word' is far more important to me than something put down on paper. It is a gentleman's agreement, and over the years there have been many times when I've valued and appreciated such deals."



Having promoted Michael Jackson concerts in Germany, Avram began taking the artist worldwide in 1992.

Whether the agreements are indeed spoken or on paper, Avram's working relationships with his artists invariably tend to be long-term ones. Enormously dedicated to his work, he is consequently able to gain artists' confidence and respect. This quality in turn enables him to book acts such as Michael Jackson, Prince, Simple Minds and Yes, which are not to be found on the rosters of any other European agencies.

Cementing The Relationships

One artist who falls into this category is Rod Stewart. Avram first met him when Stewart was still a member of the Faces, back in the early 1970s, and today the rock and soul singer can lay just claim to being one of the most popular and successful artists in the world. It was in 1972 that, together with the Faces, Rod first performed for Mama Concerts at an open-air festival in Germany. Just over two decades later, as a solo act, he can fill huge arenas as well as entire stadiums.

Avram also collaborates directly with managers and record labels. Says Avram, "Agents are immensely important, particularly in the matter of helping up-and-coming artists take their first steps in the business. But it is also important not to forget the promoters who provide the financial backing to actually get these artists started."

At one time, Steifel Phillips, the company managing Rod Stewart, was also looking after the affairs of Prince, and it was therefore not long before Avram established a line of communication with the man from Paisley Park and promoted his 1990 European tour. "Fritz Rau used to do his tours," points out Avram. "Therefore, even if I weren't doing it, Fritz would be—so it stays within the family. Fritz said to me, 'Marcel, thank God you got Prince, so I haven't lost him!' And I said, 'If I hadn't got him, you would have him anyhow!'"

"I have to say, though, that Prince and I have what I describe as a telepathic relationship. I mean, if you communicate with him on the same wavelength it's okay. To communicate with him means just being around. We have done several European tours together, and the last one was the most successful. He is very professional. He comes to the show hours before time, and even if he doesn't look at me I can tell he is watching everything."

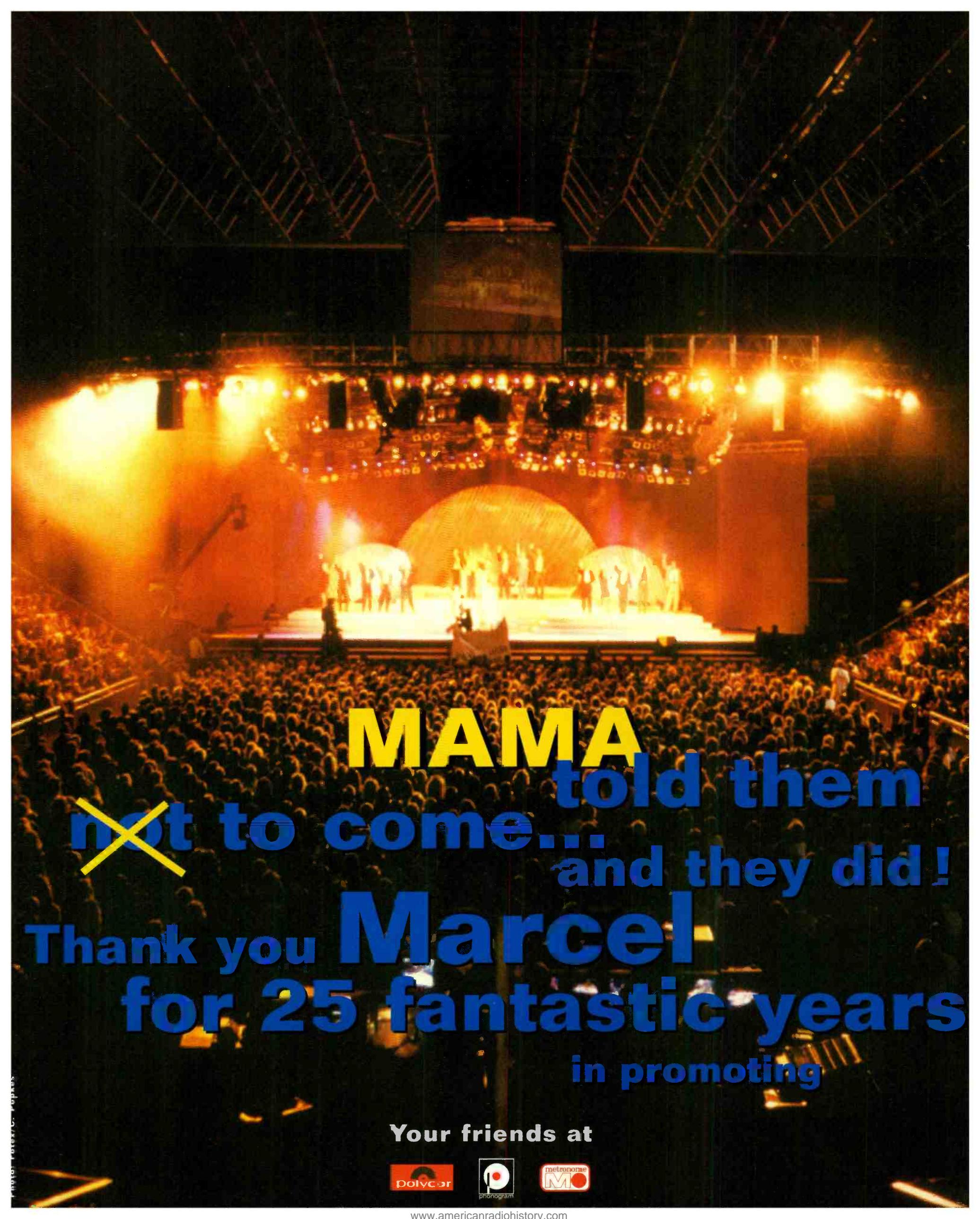
In the case of Michael Jackson, it has evidently been somewhat easier to forge a much more formal working relationship. Indeed, Avram has become one of the superstar's closest advisers, a ready confidante and at his disposal nearly all of the time. The two men first established contact in the '70s, during a European

tour by the Jackson 5, the German leg of which was promoted by Mama Concerts. Once the Jacksons had gone their separate ways, the working relationship between Jackson and Avram really began to develop, and in 1988 the European section of the former's debut solo world tour was directed by Avram in conjunction with the London-based BCC.

"Michael Jackson is, on one hand, a very sensible businessman and, on the other, an extremely creative and sensitive musician with feeling," says Avram. "He helps so many children in so many different countries, and as one of the founders of the Heal The World Foundation, he has donated an incredible amount of his earnings."

Avram, for his part, loves his native Romania, and he regularly donates money to help the country's economic development. As a result, having already been awarded Germany's highest order of merit by President Von Weizsacker, in 1992 he was endowed with diplomat status by the Romanian government and

Continued on page 52



MAMA

~~not to come...~~ **told them**

and they did!

Thank you Marcel
for 25 fantastic years

in promoting

Your friends at



GOING FOR GOLD

Continued from page 50

was made the Romanian Ambassador at Large for Special Projects.

During a 1992 trip on the Orient Express with Michael Jackson, in the midst of his "Dangerous" tour, Avram took the opportunity to talk to him about the plight of the Romanian orphans. Jackson was familiar with the subject, having seen the distressing pictures of starving children broadcast on American television, and he duly agreed to lend his help to the charitable cause by performing a concert in Bucharest. He simply found it hard to believe that many of the kids there had never even been to a concert.

For Avram, this was a factor that required careful considera-

**"The first show
Mama Concerts
promoted was by the
Who, the second by
Pink Floyd, the third
by Deep Purple,"
says Avram. "And I can
still remember every
detail of those
concerts."**

tion, and throughout the tour he used every available chance to jet to Bucharest. There he would give television interviews and have Jackson's promo videos broadcast—not to help sell tickets, but rather to familiarize the Romanian children with Michael Jackson and therefore prepare the way for the artist's first-ever concert in Bucharest.

His efforts did not go unrewarded. On the evening of the concert, October 1, 1992, Jackson surpassed himself and turned in a performance that the audience would never forget. His new-found fans in Bucharest reacted more enthusiastically than at any other date on the tour, and for both performer and promoter this was a landmark occasion.

Yet Bucharest was just a start. There are still more territories awaiting their first exposure to major Western popular music



Tina Turner

concerts, and Avram is keen to explore such possibilities. The countries themselves, on the other hand, stand to benefit not only from the public standpoint, but also in terms of the local show promoters having the opportunity to experience first-hand how a large-scale production is properly structured and accomplished. "The Chinese government, in fact, has already invited Michael and I to go there," reveals Avram, "and we will do

so as soon as possible."

Mama Concerts' initial involvement with Rod Stewart and Michael Jackson came about at a time when their respective solo careers were about to take off, but it was quite a different situation with Prince, Chris de Burgh, Simple Minds, Dire Straits and Tina Turner. In Turner's case, a successful career during the '60s had faded somewhat during the first half of the next decade. But

Continued on page 54

25

Gleedadaahs //

25 years in concert. **Congratulations Marcel Avram!**



EMI

Electrola, Germany

GOING FOR GOLD

Continued from page 52

when Marcel saw her perform in 1972, he thought she was a knockout and has been a fan ever since. Record sales were limited, live-appearance attendances had diminished, but then the genius of her manager, Roger Davies, came into play. He saw to it that her raunchy image was revamped and updated, and arranged for her to record a new album—which would establish Turner as the vanguard exponent of a new pop-soul sound.

"I listened to the 'Private Dancer' album and was absolutely knocked out at what I heard," recalls Avram. "Tina sounded bet-

Avram states that his vocation was really determined by two main elements: "the music I heard from my mother, who was a dance teacher, and the gift for business and management that I inherited from my father."

ter than ever. Clearly, Roger had helped her to once again realize her tremendous potential."

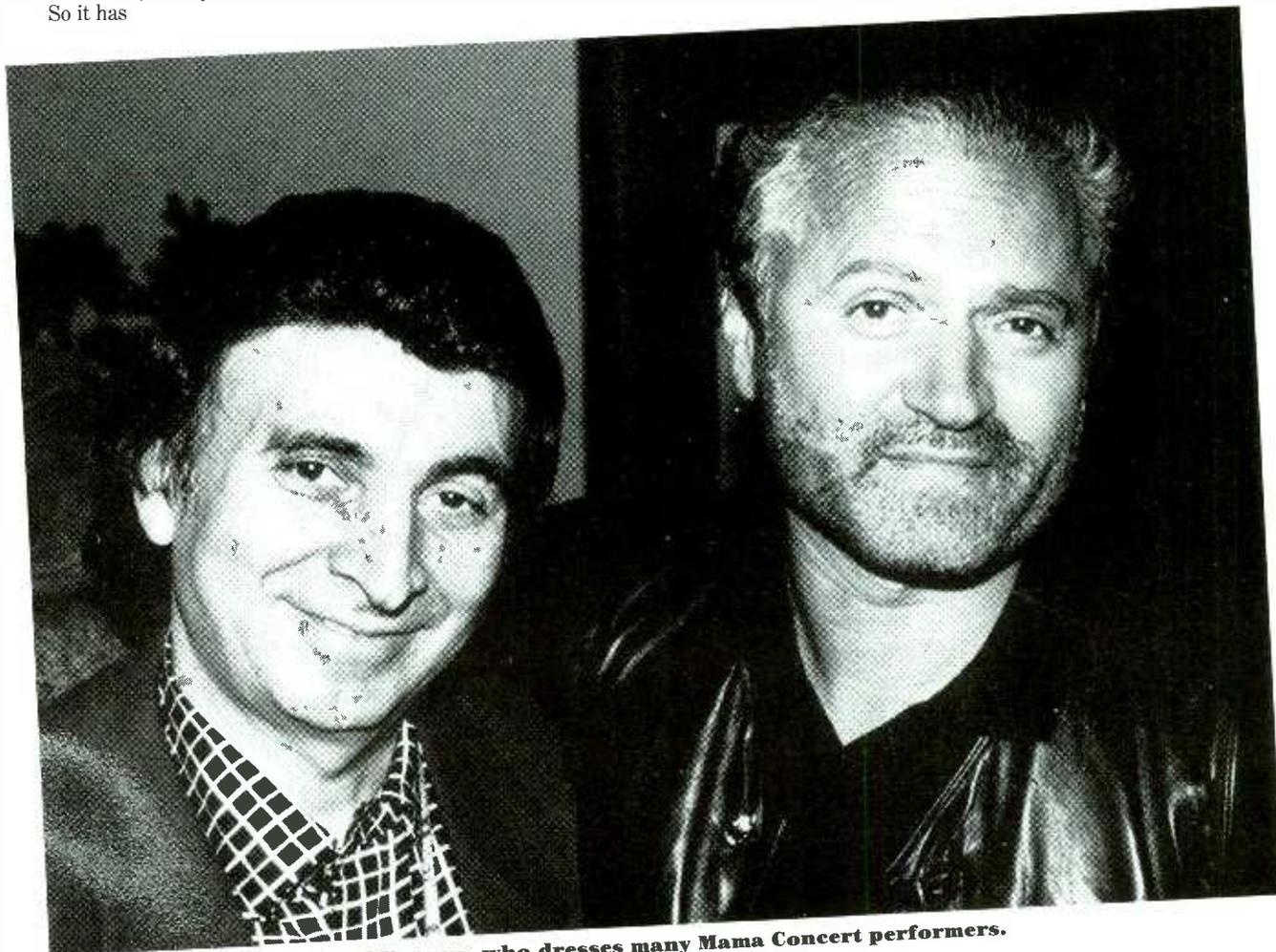
Avram subsequently met with the two of them, and the result was a cautiously booked tour and a series of carefully considered television appearances in Germany. At the time, in addition to numerous local networks, there were only two nationwide channels in existence. Avram's involvement and experience in this field go back a number of years. There was "Rock Pop In Concert," which featured three to four bands performing on separate stages. Recorded live for later transmission, the show attracted the likes of Dire Straits, Simple Minds and U2, as well as numerous other acts who preferred to play live on TV rather than mime to a playback. In the early '80s, Avram started producing "Peter's Pop Show" for the ZDF network (currently

known as "The ZDF Pop Show" and presented by MTV's Kristiane Backer). During the ensuing years, numerous other productions followed. In 1991 a Rod Stewart concert special was broadcast nationally in both Germany and Austria, and in 1993 a similar presentation, featuring Michael Jackson, was transmitted on RTL. This year, SAT 1 supported Mama's Frank Sinatra European dates as well as the four-city "Rock Over Germany" extravaganza, attended by more than 850,000 people over the course of two weekends and featuring Stewart, Prince, Chris de Burgh, Joe Cocker, Duran Duran, OMD, Jon Secada, Foreigner, Peter Maffay and, yes, Tina Turner.

So it has

own self-confidence. He learned to struggle and fight at an early age and says, "One should never forget where one comes from." To him, this is not just a saying but a statement of fact that constantly spurs him on. "I have had to fight," he admits, "like a 15-year-old kid in the slums of Harlem who wants to get out. I was poor long enough. I want my children to have an easier life."

For Marcel Avram, adversity and oppression were practically a way of life right from the very start. Born in the Romanian capital of Bucharest, he was only a year old when World War II broke out in 1939. Invasion by the German



Avram with designer Gianni Versace, who dresses many Mama Concert performers.

been as a result of this type of experience and connections that, together with precise timing and promotional know-how, numerous artists' careers have benefited. Turner, for instance, within a year of her relaunch, was playing major venues instead of small clubs. In many cities throughout Europe—and especially in Germany—she was required to give multiple performances, and it was her rediscovered success there that partly served as the basis for a worldwide comeback that few would have predicted just a short time earlier. It was an incredible return to form for one of the greatest stars of the decade.

"Throughout my career, I have always needed a challenge," says Avram. "Everybody can do the usual, but when you have reached a certain level you have to offer something extraordinary, something unique."

Struggling To Survive

Avram cites his courage and will to endure as the source of his

forces led to dire and tragic consequences for the Jewish people, and for the next six years, the Avram family faced the constant threat of deportation, incarceration and eventual death. Only the Greek passport of Marcel's father saved the family from such a fate. Although the Soviet liberation of Romania in 1945 ended any direct threat to survival, life for the Avrams was nevertheless still one of hardship and deprivation.

Then the State of Israel was founded in 1948 and events took a dramatic turn. "We were among the first immigrants," Avram recalls. "After arriving by boat in Haifa, we were accommodated in the San Lux reception center, which amounted to living in tents and was quite depressing. My father became ill, and so we were very happy when we were able to find a tiny apartment—just 130 square feet—beside a hospital in Jaffa."

Later on, Avram's parents managed to secure him a place at the Christian French boarding school, which was located quite close to their home. When Avram was 16, yet another move took

Continued on page 58

ONE OF THE GREATEST LIVE EVENTS

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MARCEL AVRAM

YEARS
OF CONTINUED
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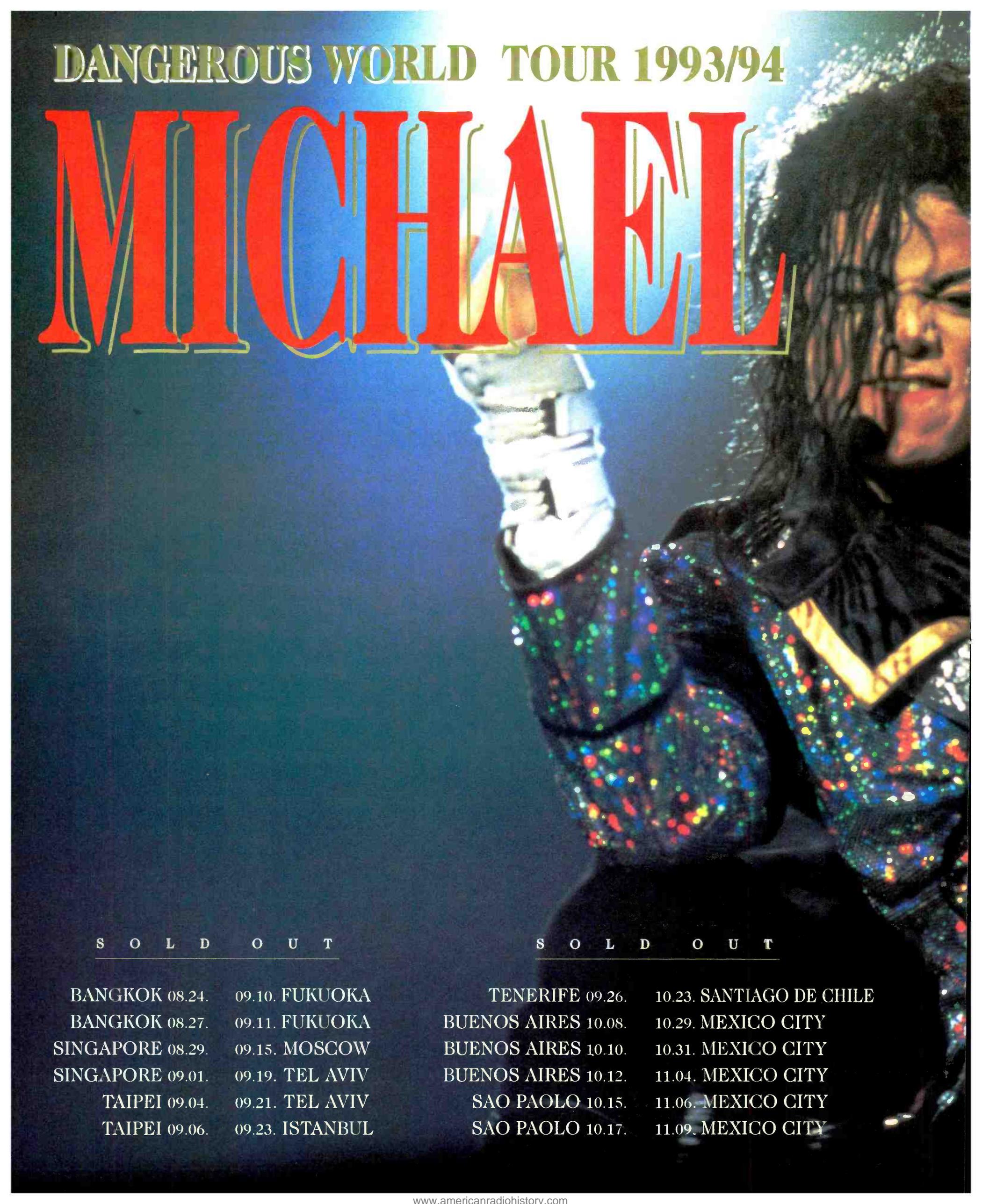
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DANGEROUS WORLD TOUR 1993/94

MICHAEL

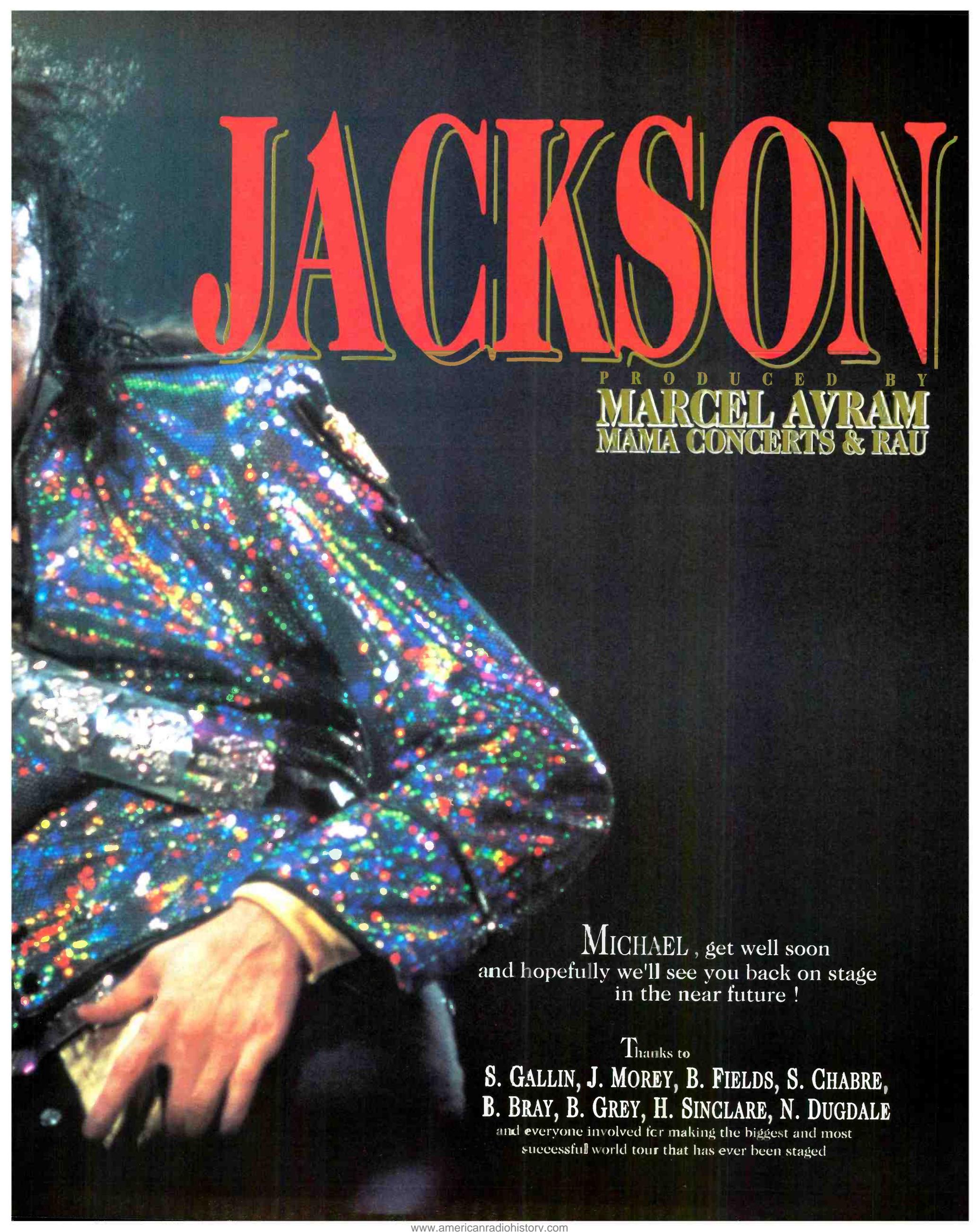
A photograph of Michael Jackson performing on stage. He is wearing a dark, sequined suit with a bright yellow V-neckline. His right hand is raised, holding a white glove. The background is a bright blue stage light.

S O L D O U T

BANGKOK 08.24. 09.10. FUKUOKA
BANGKOK 08.27. 09.11. FUKUOKA
SINGAPORE 08.29. 09.15. MOSCOW
SINGAPORE 09.01. 09.19. TEL AVIV
TAIPEI 09.04. 09.21. TEL AVIV
TAIPEI 09.06. 09.23. ISTANBUL

S O L D O U T

TENERIFE 09.26. 10.23. SANTIAGO DE CHILE
BUENOS AIRES 10.08. 10.29. MEXICO CITY
BUENOS AIRES 10.10. 10.31. MEXICO CITY
BUENOS AIRES 10.12. 11.04. MEXICO CITY
SAO PAULO 10.15. 11.06. MEXICO CITY
SAO PAULO 10.17. 11.09. MEXICO CITY



JACKSON

PRODUCED BY
MARCEL AVRAM
MAMA CONCERTS & RAU

MICHAEL , get well soon
and hopefully we'll see you back on stage
in the near future !

Thanks to
S. GALLIN, J. MOREY, B. FIELDS, S. CHABRE,
B. BRAY, B. GREY, H. SINCLARE, N. DUGDALE
and everyone involved for making the biggest and most
successful world tour that has ever been staged

GOING FOR GOLD

Continued from page 54

the family to Germany. Two years later, Avram completed his schooling and joined his father's flourishing import-export business. Learning the ropes while traveling regularly back and forth between Frankfurt and Teheran, Avram eventually started his own fruit-selling business with his father's backing. He now states that his vocation was really determined by two main elements: "the music I heard from my mother, who was a dance teacher, and the gift for business and management that I inherited from my father."

Another major influence during this period, however, was the rise of rock 'n' roll music. Avram's first real contact with it was a Frankfurt concert by Bill Haley & the Comets, the first real heroes of the genre, who made a massive impression on kids all over Europe when they toured there in the mid-'50s.

"What I saw and heard was really fantastic," Avram recalls. "I was completely captivated. Rock 'n' roll was my music, and the concert was pure magic. After that, came the likes of Elvis Presley, the Beatles and the Rolling Stones, and popular music shows moved out of the small clubs and into the major concert halls and theaters. Discos began to open up all over the place, and the pop groups multiplied. The whole atmosphere of the entertainment business was irresistible to me."

It Was 25 Years Ago

Nevertheless, it was not until Avram was 30 years old, in 1968, that he met the group of people who were to initiate his move into a music-related career. One was Peter Hauke, who was a step ahead of Avram and already organizing concerts. In due course, the two men began to talk about business, and when Avram discovered that Hauke's company was in need of a cash injection, he seized the moment and stepped in.

Hauke had two major concerts lined up for 1968, one featuring Steppenwolf and the other the Beach Boys. The contracts were ready for signatures, but there was one little problem holding things up at the promoter's end: not enough money to pay the artists' fees. Avram was able to remedy the situation and in turn became Hauke's partner.

The fees were guaranteed, the contracts were signed, the shows went ahead, and Marcel Avram became a full-fledged concert promoter. Yet his initiation into the world of major-scale entertainment was far from trouble-free. Indeed, he soon dis-

Eric Clapton

covered that a big name on the contract didn't guarantee big returns at the box office, and his initially optimistic expectations were often dashed when even sell-out concerts failed to deliver a profit. Time and again, Avram had to reach into his own pockets in order to bail the company out of trouble, and eventually the partnership with Hauke fell apart. Avram found himself investing more and more money into the ailing business and, after 18 months, he decided that enough was enough and called it quits.

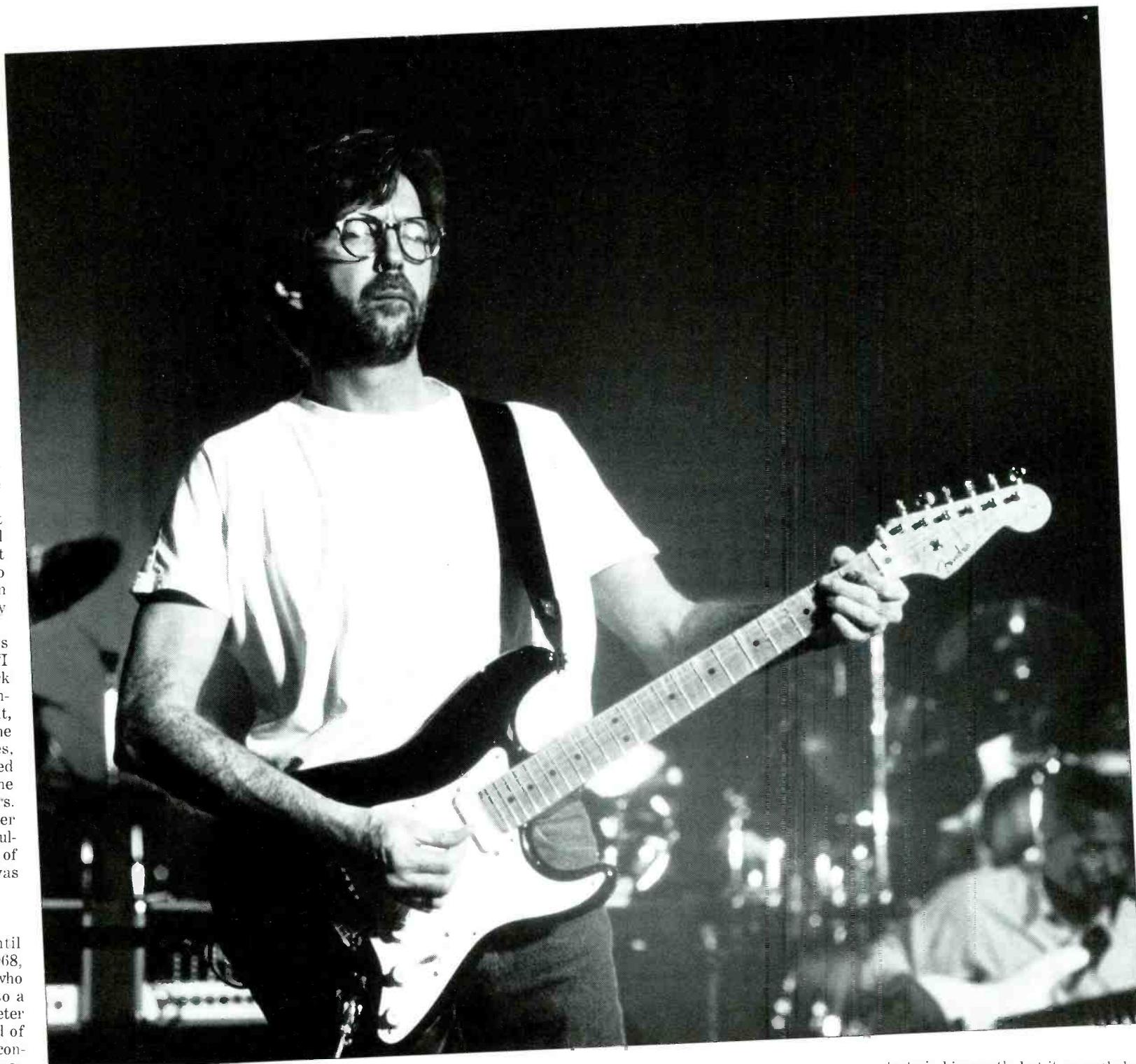
That's All Right, Mama

Avram was not finished with the music business, however. Far from it. The whole experience may have left a somewhat sour

taste in his mouth, but it nevertheless whetted his appetite and inspired him to rise to the challenge. As a result, in 1970 Mama Concerts was founded in conjunction with junior partner Marek Lieberberg, who had been the press officer for the Hauke-Avram company. The first two letters of the names Marcel and Marek were combined to form the word Mama.

Determined to learn from the mistakes of the past, the two men set about running the new business with total commitment. "We learned every day, with each concert, each tour, each group," recalls Avram. "The first show we promoted was by the Who, the second by Pink Floyd, the third by Deep Purple, and I can still remember every detail of those concerts."

Continued on page 60





MARCEL AVRAM,

You're The Best

We Love You

Sandy, Jim

and all of us at

GALLIN MOREY ASSOCIATES

MαMa

GOING FOR GOLD

Continued from page 58

The fledgling company was presented with an ideal niche in the fast-developing German rock and entertainment market, and it moved in swiftly to occupy it. In due course, the business expanded rapidly, as the inspired approach of delivering the right bands at the right time set new standards nationally. Indeed, it was in large part thanks to Mama that the German concert scene began to realize its true potential. Among the acts to profit from this development were Rod Stewart, Pink Floyd, Deep Purple, Black Sabbath, Yes, Uriah Heep and Neil Diamond.

Chris de Burgh, on the other hand, was playing to virtually empty houses on his first-ever headline tour of Germany, yet Avram never lost faith in his ability and his star potential. Today, still promoted by Avram, the Irishman fills arenas and tops festival bills. It is, therefore, hardly surprising that manager Kenny Thomson, associate Dave Margerison and Avram are the very best of friends.

In the early '70s, the potent fusion of musical talent with a highly professional style of presentation meant that the stature of artists and promoter both grew as the audiences increased in numbers. Pink Floyd, for instance, kicked off 1971 by playing some of the larger clubs in Germany, and by the end of that year the band had graduated to the first open-air festivals there. The group moved up to large concert halls and, ultimately, sports stadiums. "Floyd is now a worldwide institution," comments Avram, "and one of the five biggest bands on earth."

Mama Concerts, meanwhile, was priming itself to take a page out of Woodstock's book. "I followed the [1969] Woodstock event very closely," explains Avram, "and I determined to stage similar events in Germany featuring really big names. The first festival I created was in Speyer in 1971. The second, in 1972, was on a piece of land in the middle of the Rhine near Germersheim, and it was the biggest festival ever seen in Germany up until that time. It featured 30 acts appearing over the course of three days, including Floyd, the Doors, and the Faces with Rod Stewart."

At that time, Mama Concerts was the only company presenting outdoor shows in Germany, and the stylish way in which it did so dramatically altered the landscape of the live entertainment business there.

Avram and Lieberberg were determined to build on this solid and fast-growing reputation, and more major events soon followed.

There were, for example, the first concert tours of Germany to be undertaken by both Diana Ross and the Jackson 5; and

Continued on page 62



Rod Stewart



**THANK YOU
MARCEL
FOR THE PAST
25 YEARS**

Virgin

G E R M A N Y

GOING FOR GOLD

Continued from page 60

Leonard Cohen's visit in 1972 was the first pan-European undertaking by Mama Concerts. With the business expanding so rapidly, there was an urgent need to find larger premises, and Avram duly rented new office space on Munich's Sendlingerstrasse as an adjunct to the Frankfurt office.

Then, in the late '70s, Marcel Avram took the logical and inevitable step of visiting one of the countries whose music provided the lifeblood for the Mama Concerts agency. He went to the United States with the specific intention of making vital contacts there and digesting all of the information

**In the early '70s,
Mama Concerts was
the only company
presenting outdoor
shows in Germany,
and the stylish way
in which it did so
dramatically altered
the landscape of the
live entertainment
business there.**

he could about the U.S. scene. The visit was instrumental in generating new ideas for the company and widening the scope of activity while providing a clear focus of direction. Above all, however, it reinforced Avram's commitment to careful planning and to always acting in the best interests of the artists and their music. The results were soon plain to see.

In May of 1980, Mama promoted the first edition of what has now become an annual event—the Munich Reitstadion open-air festival. The inaugural concert was headed by Fleetwood Mac and Bob Marley.

Continued on page 64



Prince

Dear Marcel,
You're simply the best.



LOVE TINA AND ROGER

GOING FOR GOLD

Continued from page 62

Here Comes Fritz

A year later, fans flocked from all over the continent to see the historic staging of Pink Floyd's "The Wall" at the Dortmunder Westfalenhalle. By that time, it was very clear that Mama Concerts was providing services that went well beyond the scope of conventional concert promotion. The organization of press conferences, album presentations, television and radio appearances, and even

**In May 1980,
Mama promoted
the first edition of
the annual Munich
Reitstadion open-air
festival. The
inaugural concert
was headed by
Fleetwood Mac and
Bob Marley.**

career advice were all on the agenda. Eventually, in 1985, this ever-expanding workload necessitated another move to larger premises. With this came the establishment of the company's present headquarters on the Promenadeplatz in the center of Munich.

In 1986, after 18 highly successful years together, Avram and Lieberberg decided to call it a day and go their separate ways. Avram took a 100% share in Mama Concerts and operated out of Munich, while Lieberberg decided to go independent in Frankfurt.

Yet, within just over a couple of years, Avram had gravitated back toward a partnership. He took the entire concert industry by surprise when he merged his own company with the prestigious Lippmann + Rau to form Mama Concerts & Lippmann + Rau, Germany's largest concert promotion agency.

Continued on page 66



Paul McCartney



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many, many years to come.*

Love and best wishes

Barry Clayman and all at BCC

*Best wishes,
Yours sincerely*

Barry Clayman.

GOING FOR GOLD

Continued from page 64

"For years, Fritz Rau and Horst Lippmann had been my idols within the business," says Avram. "But I was somewhat in awe, and I couldn't ever quite summon up the courage to talk to them—not, that is, until October 1988, when I spent some time with Fritz."

"For my part, just prior to my 60th birthday I was thinking seriously about my future as a promoter," adds Rau. "You see,

Called "a marriage of elephants," the merger of Mama Concerts, with an annual gross revenue of approximately \$33 million, and Lippmann + Rau, with its annual gross of \$24 million, was considered by many to be a virtual monopoly.

Lippmann + Rau had become a one-man show because Horst had not been active for many years. Then a promotion colleague of mine suggested that I talk to Marcel. We met, we talked and we became partners."

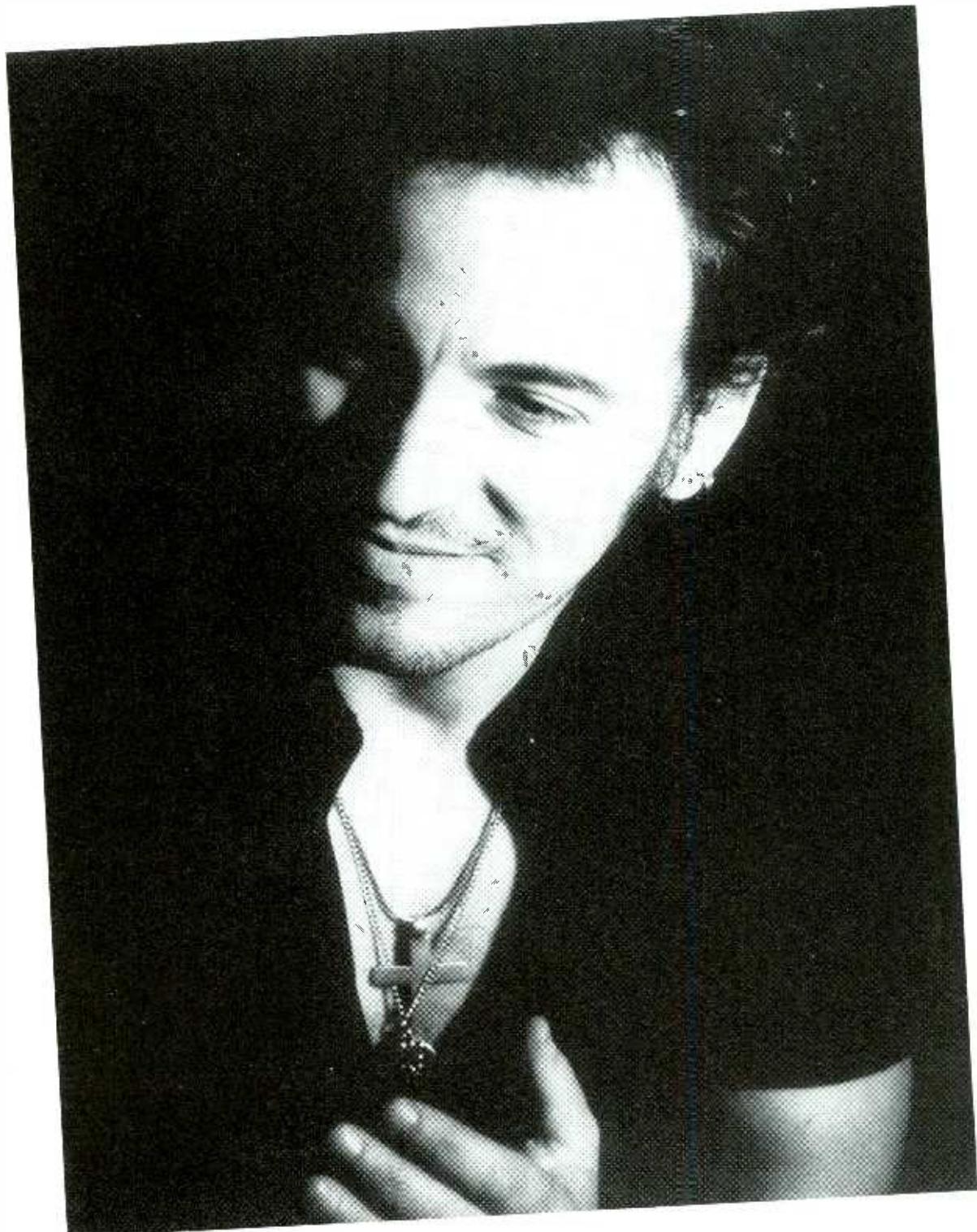
Simple as that. Says Avram, "The only mistake we made—and we both agree on this—was that we left it until January 11, 1989, to merge our companies. We both would have profited by doing it 14 years earlier. Fritz is a fantastic guy—an extremely calm

and clever man, with a very lucid mind."

The merger was labeled "a marriage of elephants." The fusion of Mama Concerts, with an annual gross revenue of 52 million marks (approximately \$33 million), and Lippmann + Rau, with its annual gross of 35 million marks (\$24 million), was considered by many to be a virtual monopoly, constituting a major threat to competitors, some of whom sought intervention by the antitrust commission.

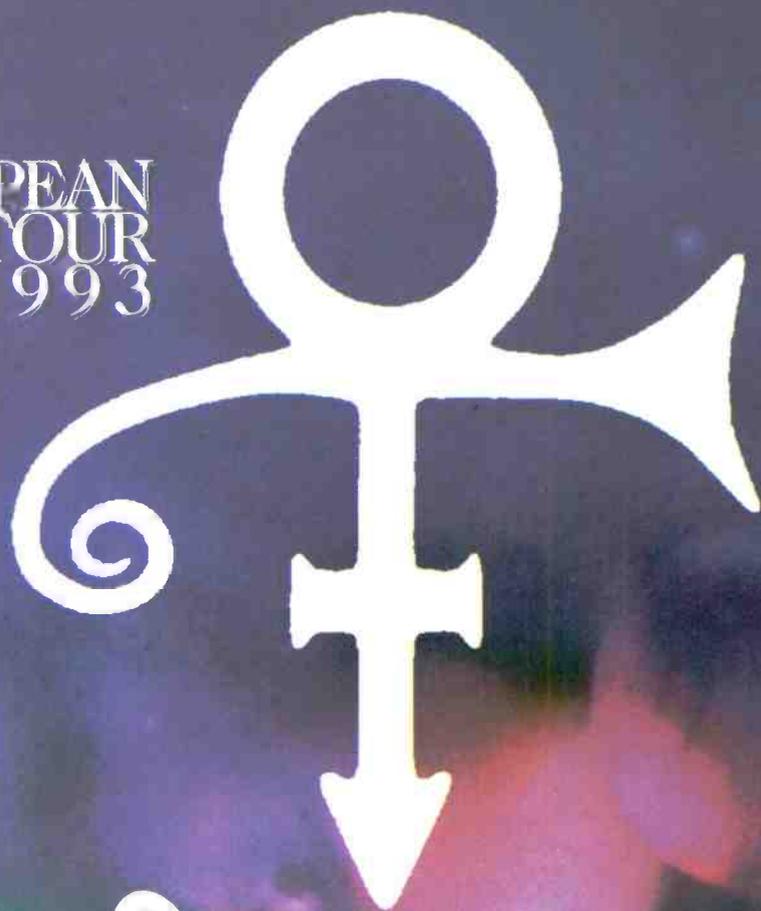
Such pleas, however, apparently fell on deaf ears. During the ensuing years, the annual gross of Mama Concerts & Rau has increased to a massive 120 million marks (\$80 million), representing a rise of approximately 38%. The company currently presents an average of 800-plus events a year, with 65% of its income generated by Anglo-American artists, 25% by German

Continued on page 70



Bruce Springsteen

EUROPEAN
TOUR
1993



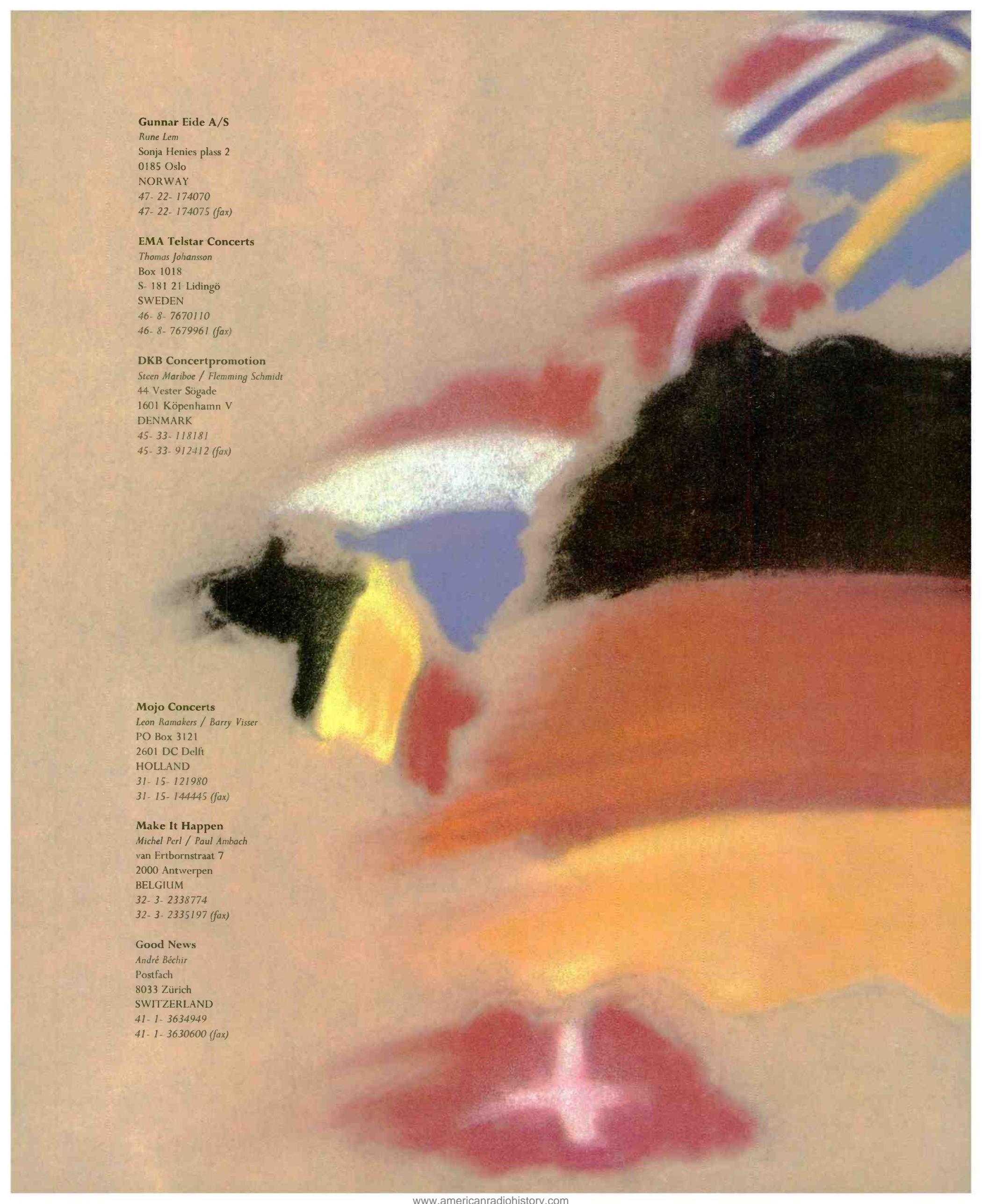
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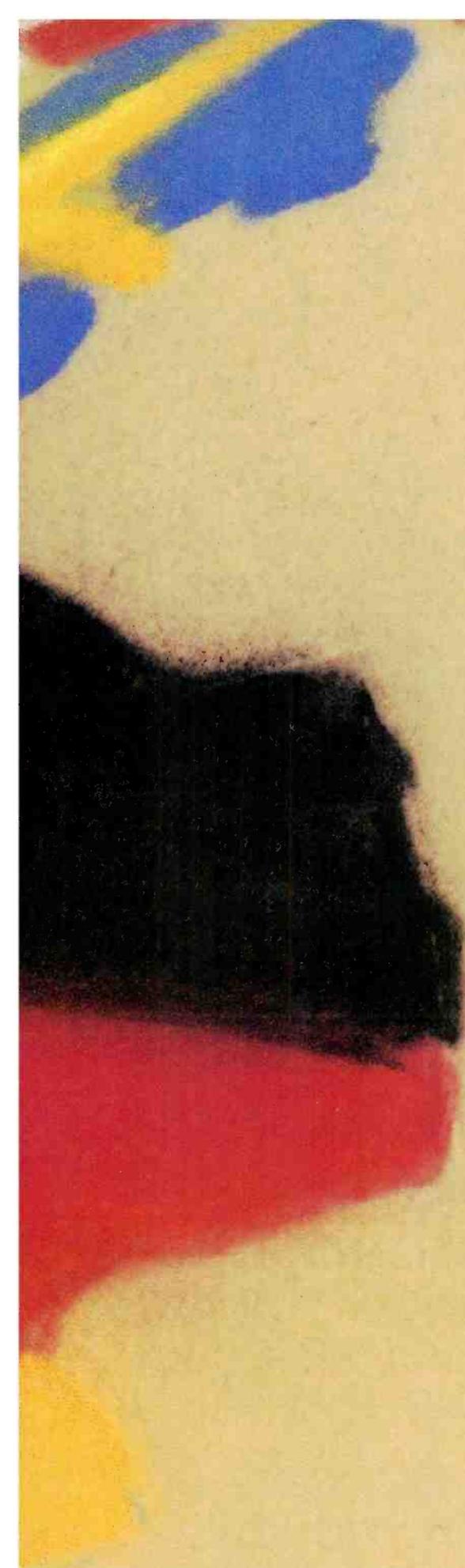
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SWITZERLAND

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41- 1- 3630600 (fax)



Marcel!
Hands up,
you're
surrounded...

[by friends!]

Best wishes
from the
small ones!

GOING FOR GOLD

Continued from page 66

acts and 10% by Italian performers.

In terms of audience figures, however, Germany still stands as Mama Concerts & Rau's major market, and the 1990 reunification of the country offers even greater potential. At the same time, the company is also extremely active in numerous other territories: Austria and Switzerland have traditionally been involved in the Mama scheme of things, and since 1979 the field of operations has been extended to include Scandinavia, Benelux, France, Italy, Spain and Portugal.

"To me, expanding on an international level involves chemistry," explains Avram. "What with my father being Greek, my mother being Romanian, and all of us living in Israel, it is hardly surprising that I am used to foreign countries and the different mentalities of their people."

Today, Avram looks after the interests of artists such as Simple Minds, Chris de Burgh and Rod Stewart throughout Europe. There is undoubtedly a wide range of new possibilities on the horizon, with the advent of the single market providing for

the free flow of people, goods, services and capital among the 12 member states of the European Economic Community—which boasts a combined population of around 340 million people.

One enterprise from which Marcel feels that the European territories could vastly benefit would be the construction of amphitheatres, similar to those in the United States. "The 20,000-capacity Waldbuehne in Berlin is a good example of one that already exists over here," he says. "Having a venue that can accommodate between 10,000 and 12,000 fans under cover and a similar number out on the grass is perfectly geared for events taking place between April and October. Germany, France, Italy, Spain, even Britain—all need this type of facility. This could be the future for Europe. I think it would be very successful, and I for one would like to be involved in such a venture."

Dangerous Statistics

Since 1989, the company has gone out of its way to pursue a global strategy, and this has enabled Avram to produce the worldwide tours of megastars such as Michael Jackson and Rod Stewart. Jackson's "Dangerous" tour involved the most complex staging and production ever devised for a rock operation.

There were no less than six technical supervisors keeping an eye on rehearsals for the shows in Los Angeles and transmitting computer graphics back to the U.K. in order to cover any necessary changes to the set. Production equipment weighing more than 160 tons was flown from Los Angeles (where it took two days to load) in two giant Antonov Russian freight planes to London's Stanstead Airport, before being transferred to 65 trucks. And last, but certainly not least, there was the all-important traveling entourage. From the U.S., this numbered a modest total of 145 people—rising to 235 when additional crew members were brought in from Europe. In all, they traveled in 13 different tour buses, while Jackson himself flew in a privately chartered Boeing 727.

As for the tour itself, an unexpected complication arose in Israel. When a date and time—Saturday, September 18, 8 p.m.—were announced for Jackson's open-air performance at The Park in Tel Aviv, the Rabbinic Representative (RR) objected that it would contravene the laws of the Jewish Sabbath.

There are numerous religious rules regarding the Sabbath

Continued on page 72

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MARCEL,
THANKS FOR
EVERYTHING.



JOE COCKER



MαMa



Whitney Houston's 1992 series of German concerts marked the third time Avram has worked with the pop sensation.

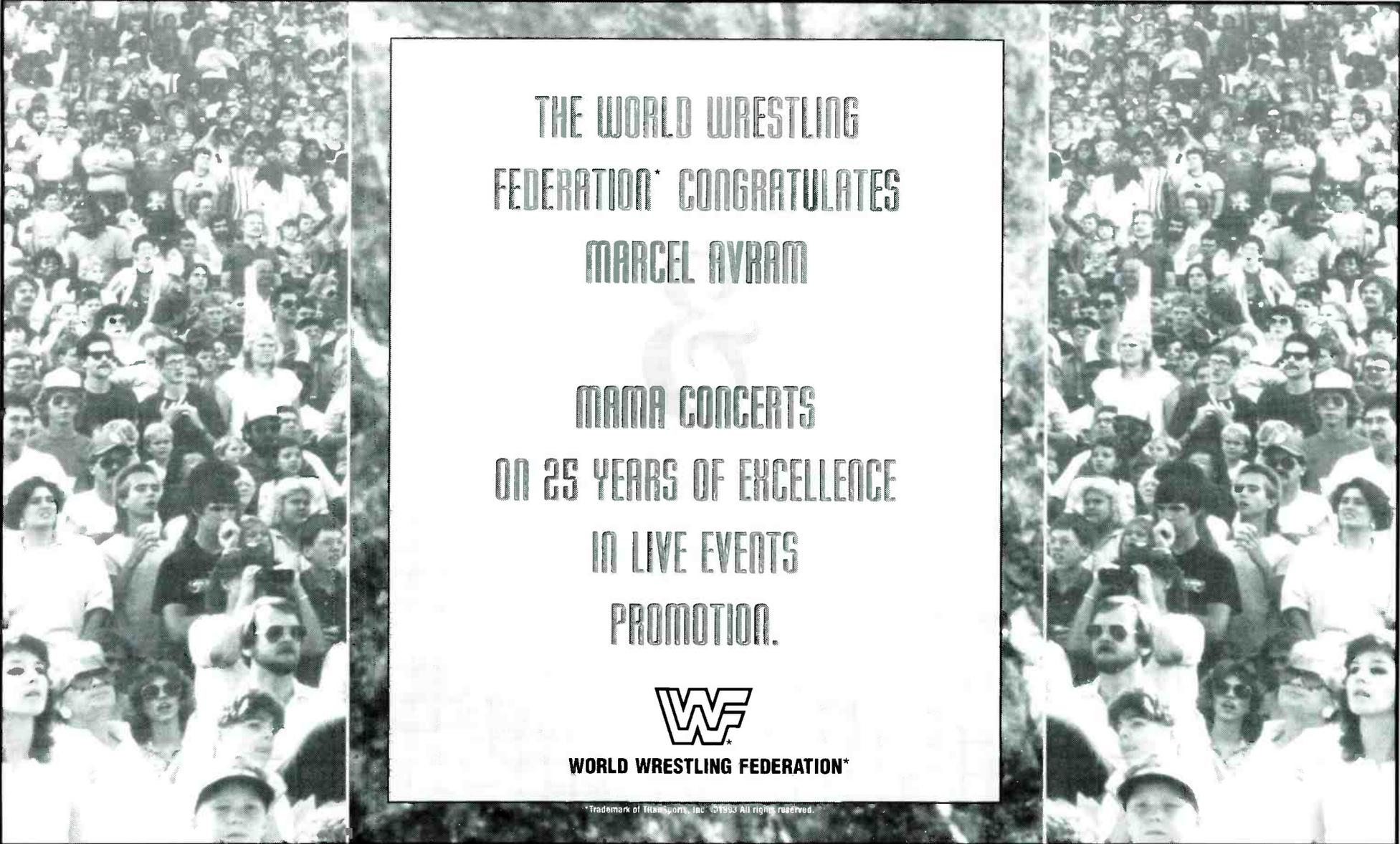
GOING FOR GOLD

Continued from page 70

observed by orthodox Jews from sundown on Friday to sundown on Saturday each week. For instance, the use of motorized transport of any kind—cars, taxis, buses, trains—is forbidden. Even the state-owned El Al airline is grounded during the Sabbath hours. Even though the Tel Aviv gig was due to start at 8 p.m.—a full four hours after the end of the Sabbath—the RR reasoned that visitors from all over the country would be traveling throughout the day to reach the venue. Therefore, if the concert were to go ahead as announced, he would have no option but to refuse the kosher license for the sponsor, Pepsi, making it illegal to sell the drink again in Israel.

Avram tried to compromise by suggesting a start time of an hour later, pointing out that the entire country can be traversed in less than five hours. The RR refused. Moving the concert forward to either Thursday or Friday was also impossible, because, by sheer chance, these happened to be the days when the Jewish

Continued on page 74



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Congratulations on 25 years



...but to you... 22!

*Best Wishes
from your friends*

Chris de Burgh, Dave Margereson, Kenny Thomson,

all those on the tours through the years

and all at

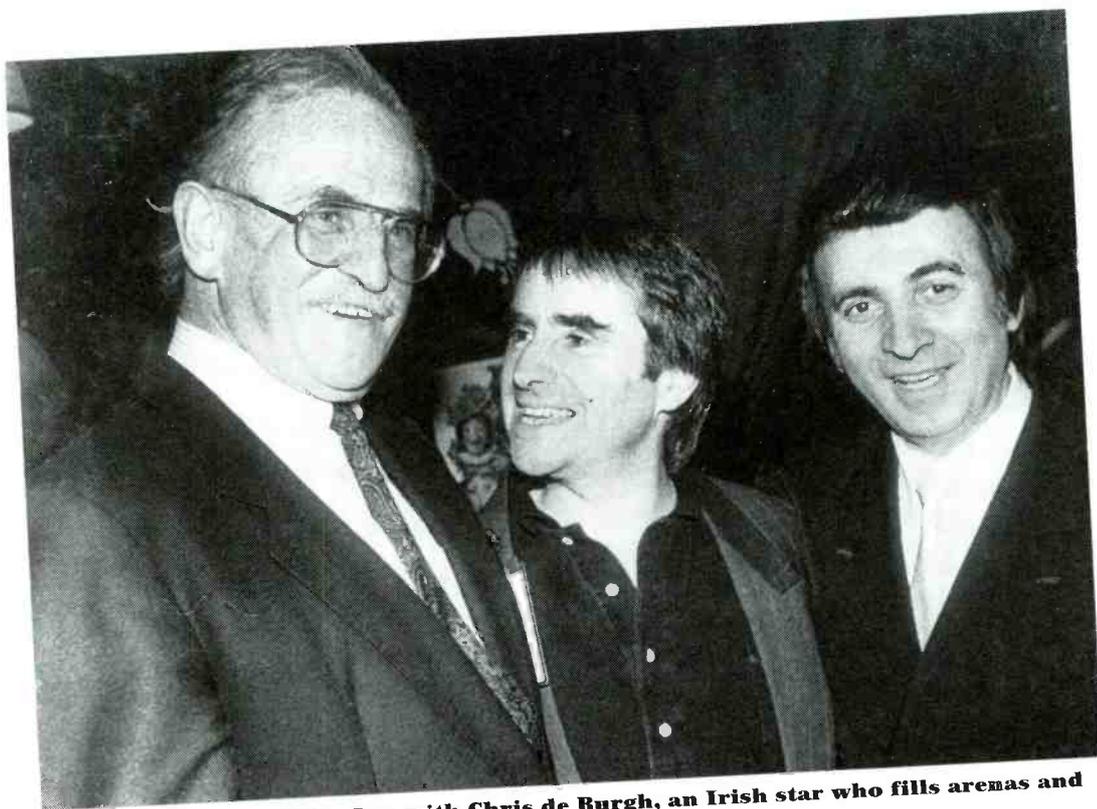
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~ t



Avram and partner Fritz Rau with Chris de Burgh, an Irish star who fills arenas and tops festival bills.

GOING FOR GOLD

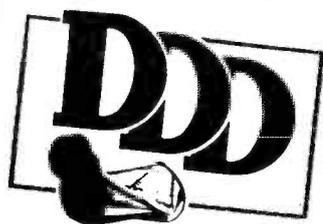
Continued from page 72

New Year would be celebrated. So, what to do?

"Without further delay, I decided to postpone the concert until the following Monday," recalls Avram. "That was the only solution. After all, we might have some Christians among us and of course they ought not to work on Sunday!"

It is due to Fritz Rau that German superstars such as Peter Maffay and Udo Juergens are now incorporated into the Mama roster. Theirs are household names in Germany and, as such, they sell massive quantities not only of their recordings but also concert tickets. Yet, thanks to the ever-dependable Anglo-American aversion to all things that are not spoken or sung in English, they—and their numerous European counterparts—are practically unheard of outside their home territory. What with Mama's expanding international influence, however, and its dedication to music right across the spectrum—from pop to R&B, classical to folk, reggae to traditional schlager—things

Continued on page 78

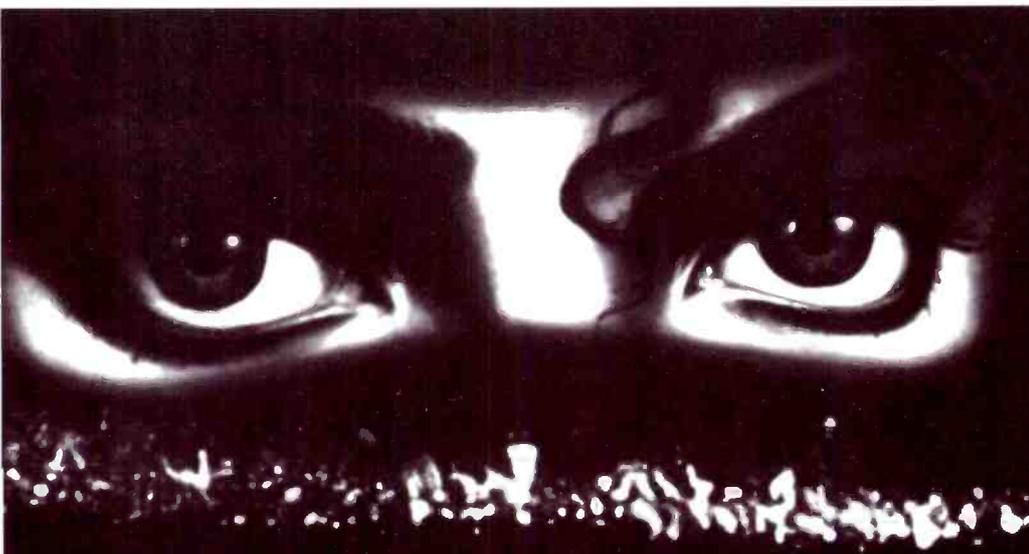


Mr. MARCEL AVRAM
**MAMA
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I L L I P S P R E S E N T A T I O N

ELECTRIC WORLD-TOUR 1993 / 94

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FAX: 972-3-5221071

Best Regards
Haim Slutzky

MαMa

GOING FOR GOLD

Continued from page 74

could be about to change.

In the meantime, another major contribution by Fritz Rau to the company has been his introduction into the fold of such internationally renowned acts as Eric Clapton, Gary Moore, Jethro Tull and Roger Whittaker. And, since the merger, relations with the likes of the Rolling Stones and Prince have been intensified and strengthened. Meanwhile, some very firm friendships have been forged with many of the clients on Mama Concerts & Rau's

When soccer-mad

Rod Stewart is on

tour, a football game

is organized at least

twice a week—with

Stewart, Avram, the

accountant and the

management forming

one side, and the road

crew the other.

books.

Avram is a keen sportsman, and at Christmas one finds him with his wife, Miriam (who is head of press at Mama), and their two daughters, Alana and Gianna, on the ski slopes of Switzerland. At other times of the year, he is seen competing either on a tennis court or a soccer pitch with some of the artists whose tours he promotes. This is normally hazard-free, healthy exercise—but things don't always go entirely according to plan.

When soccer-mad Rod Stewart is on tour, a football game is organized at least twice a week—with Stewart, Avram, the accountant and the management forming one side, and the road crew the other. "This is a must," says Avram, "but it is not without its little problems. On one occasion, I got injured in a tackle and had my leg in plaster for weeks. On another, Rod bet me that the crew would win. I backed my own team, but for once we lost and I ended up having to buy Rod's white Ferrari sports car!"

TRIDENT AGENCY

DDD

*Ciao,
Marcel!*

*Many congratulations
from all your
Italian friends of
Trident Agency
and DDD,
Milano*

Continued on page 80



Dear Marcel,

You're one in a million.

Love,

OZZY



Eros Ramazzotti

GOING FOR GOLD

Continued from page 78

There are safer ways in which Marcel Avram can indulge his interest in sports. For example, he has staged WWF wrestling in Germany for the past three years and he is currently looking to bring American gridiron NFL games to Germany.

Close Friends Looking To The Future

There has been much curiosity as to the working relationship between Avram and his partner Fritz Rau. Although they are both clearly very strong characters—an attribute without which they would not be where they are today—there is never any clash of temperaments. “We never quarrel,” says Rau. “And not for one moment have I regretted going into partnership with Marcel. He is one of the few people in this business who works even harder than I do!”

According to Rau, the secret of the partnership’s success is that both men have a deep respect for one another. “He doesn’t

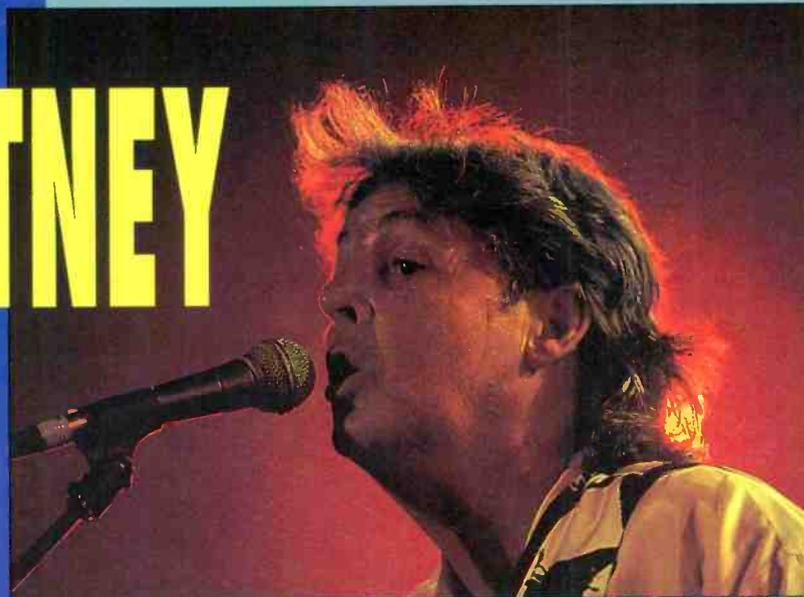
Continued on page 82

Marcel
Congratulations
on your
25th Anniversary
Here’s wishing you
many, many more years
of Success
Edelstein & Laird

MARCEL AVRAM FOR MAMA CONCERTS & RAU

PROUDLY PRESENTED IN 1993

PAUL MC CARTNEY

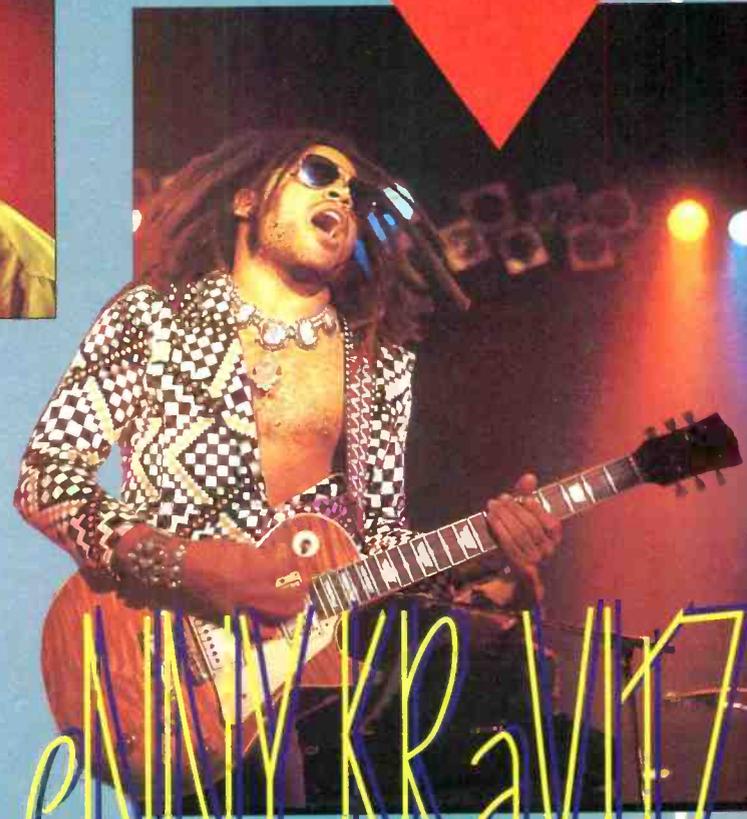


09.03.93 BERLIN
09.09.93 MUNICH
09.18.93 DORTMUND
09.19.93 DORTMUND
09.23.93 STUTTART
10.06.93 FRANKFURT

06.02.93 MANNHEIM
06.03.93 MUNICH
06.04.93 KÖLN
06.06.93 BERLIN
06.07.93 HAMBURG
06.09.93 ESSEN
07.07.93 FRANKFURT
12.16.93 DÜSSELDORF



SOLD OUT

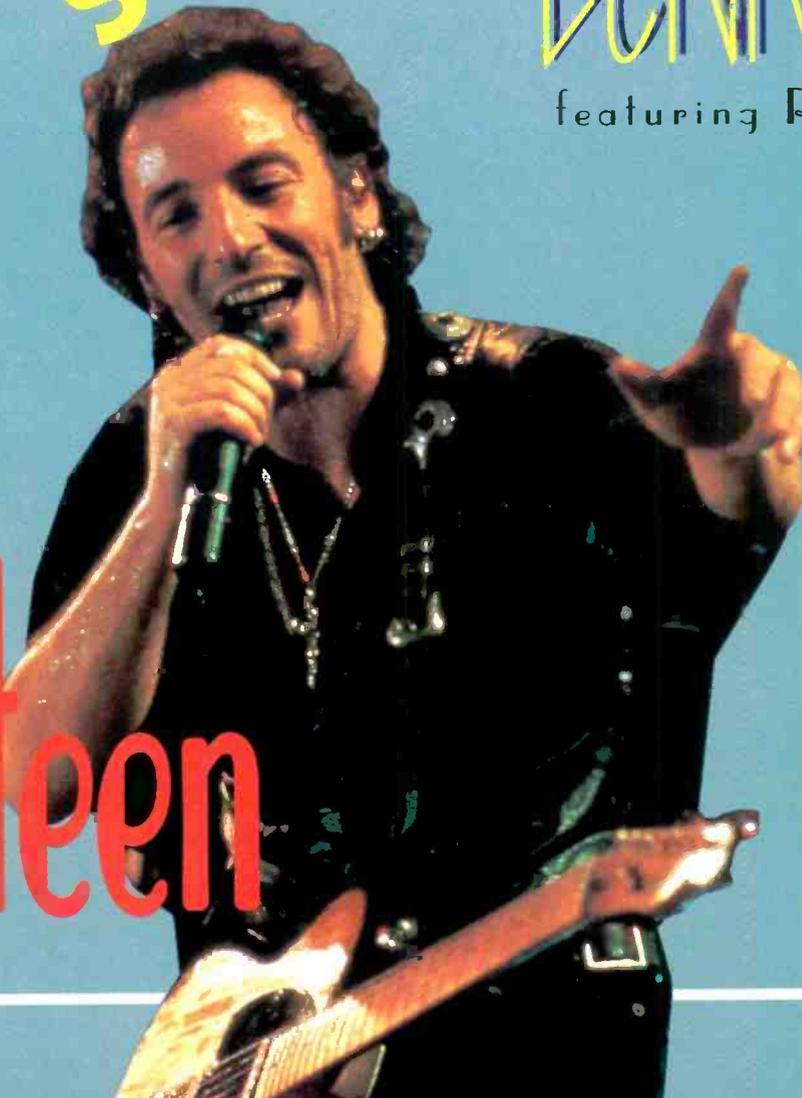


LENNY KRAVITZ

featuring ROBERT PLANT

DEEP PURPLE

10.01.93 SCHWERIN
10.02.93 KIEL
10.03.93 FRANKFURT
10.04.93 ESSEN
10.06.93 OLDENBURG
10.07.93 BERLIN
10.08.93 HAMBURG
10.10.93 KÖLN
10.11.93 MEMMINGEN
10.13.93 NÜRNBERG
10.14.93 MUNICH
10.15.93 MANNHEIM
10.16.93 STUTTART



bruce springsteen

04.03.93
DORTMUND
04.04.93
DORTMUND
05.14.93
BERLIN
05.16.93
MUNICH
05.17.93
MANNHEIM



Avram promoted Liza Minnelli's German concerts and worked with her for her 1989 joint shows there with Frank Sinatra and Sammy Davis Jr.

GOING FOR GOLD

Continued from page 80

want to make another Avram out of me and I don't wish to make a Rau out of him," he says. "He accepts me for who I am, with both my weak and my strong points, and I respond in the same way toward him. Were this not the case, the partnership just would not work. So after five years, I can honestly say that we collaborate extremely well."

"What we have to offer at Mama Concerts & Rau is a fully cohesive unit," adds Avram, referring not only to the 30-strong staff based at the Munich headquarters, but also to an organization that has reciprocal working arrangements with a number of partners across Europe: Thomas Johannson of EMA Telstar in Sweden; Leon Ramakers of Mojo Concerts in the Netherlands; Andrew Bechir of Good News in Switzerland; Maurizio Salvadori of the Trident Agency in Italy; Fino Saggiocco of the Creative European Group in Spain; Michel Perl and Paul Ambach of Make It Happen in Belgium; Alvaro Ramos of R&R

Continued on page 84

CONGRATULATIONS TO ONE MAMA OF A PROMOTER

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Mama



Mama's newest acts include Soul Asylum.

GOING FOR GOLD

Continued from page 82

Productions in Portugal; Jackie Lombard of Inter Concerts in France; and Barrie Marshall of Marshall Arts, Barry Clayman of BCC, Danny Betesh of Kennedy Street, Barry Dickens of ITB, Tim Parsons of MCP, Rod McSween and Harvey Goldsmith in the U.K.

Yet the Mama Concerts & Rau company is not solely concerned with concert promotion. Thanks to the wide-ranging background and experience of its senior colleagues, it is also well-versed in the disciplines of recording, marketing, merchandising and artist development.

Klaus Boenisch, for example, managing director of Mama Concerts GmbH, is also a qualified lawyer, whose working relationship with Avram began in the '70s. In those days, Boenisch worked for Mama Concerts in order to help finance his law studies and, once he had graduated, he joined CBS Records in Frankfurt as assistant to the managing director. He then formed

Continued on page 86



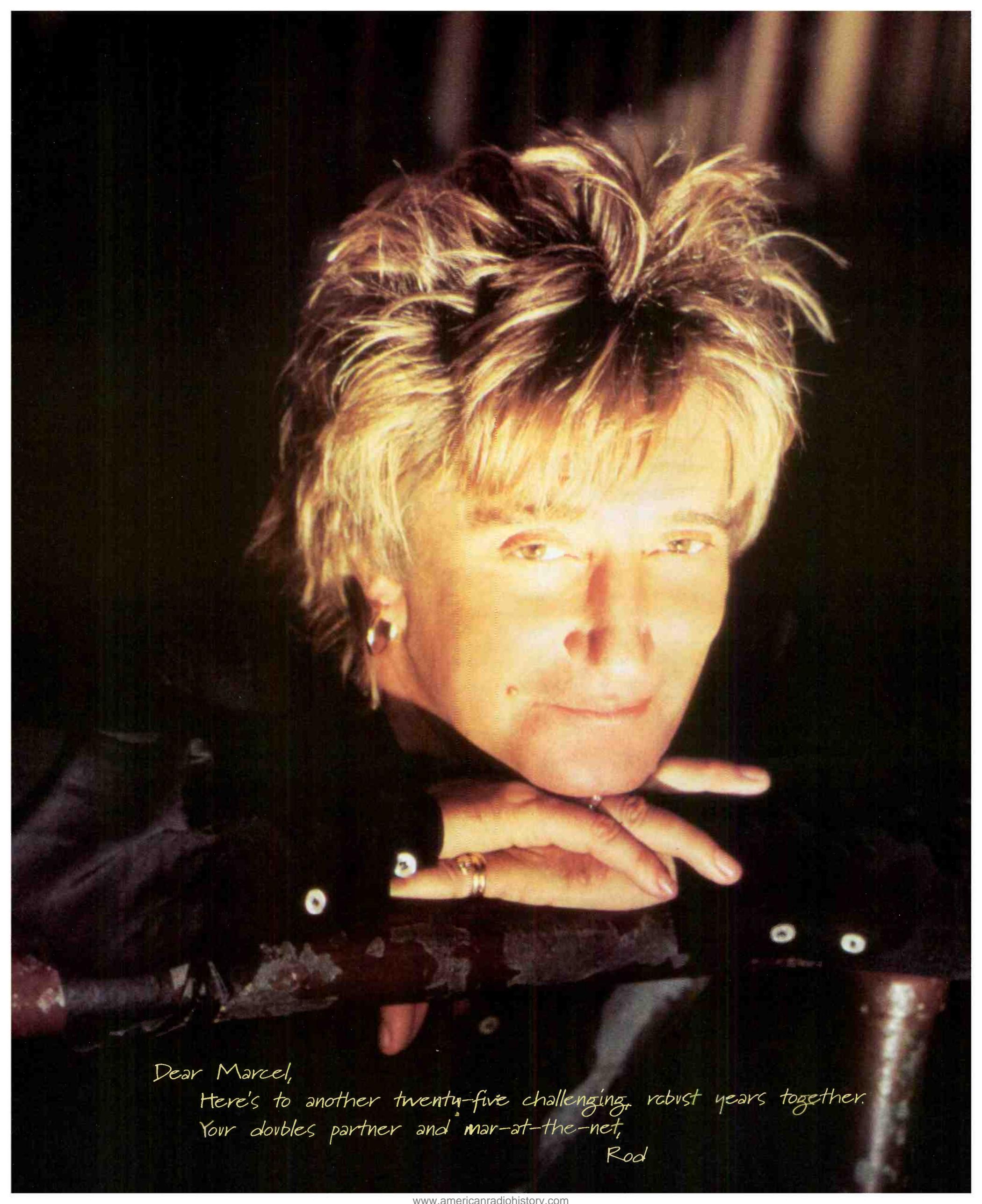
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GOING FOR GOLD

Continued from page 84

his own concert promotions company and, in 1987, returned to Mama Concerts and took over the post of general manager.

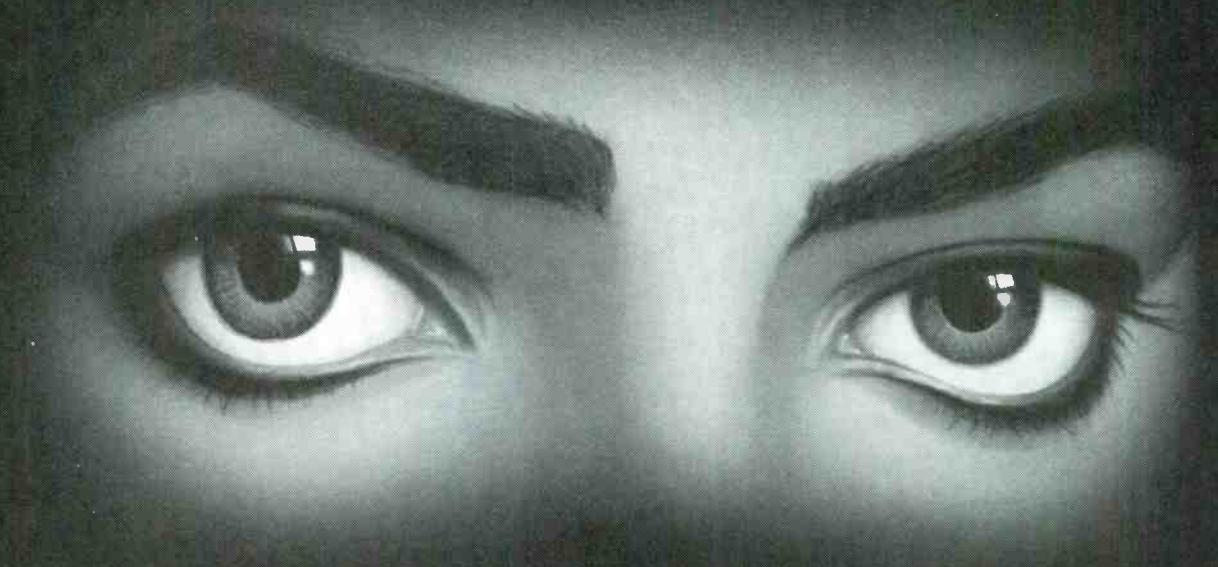
Today, in his role as MD, he concentrates on two major tasks: "We have to recognize new trends and market them well in order to enrich our already successful repertoire with young, upcoming artists," he says. "This is the only way to remain competitive in the future."

The other aim is to branch out into other areas of the entertainment industry. Boenisch places particular emphasis on family entertainment, resulting in such promotions as WWF wrestling, the Chinese National Circus and the German tour of "Sesame Street."

"The advent of the single European market, plus the public's growing use of electronic media, forces a promoter to not only recognize new leisure activities right from the start, but also to market them on an international level," observes Boenisch, con-

Continued on page 88

**There is a desire to
branch out into other
areas of the entertain-
ment industry, with
particular emphasis
on family entertain-
ment—resulting in
such promotions as
WWF wrestling, the
Chinese National
Circus and the
German tour of
"Sesame Street."**



Marcel,

Congratulations
on 25 years.

Love,
Michael Jackson

Mama



Spin Doctors are among Mama's up-and-coming artists.

GOING FOR GOLD

Continued from page 86

ceding, "It often takes a lot of courage to outgrow old habits."

Deputy managing director Gerd Ludwigs, on the other hand, specializes in marketing. He was around when Avram launched Mama Concerts in 1970, and after stints elsewhere—including a spell as the head of international A&R for a group of major record labels—he returned to the company in July 1992.

In the meantime, since November 1992, a new division has been operating at the Mama Concerts & Rau headquarters: Das Haus der Neuen Toene (The House Of New Sounds). Michael Loeffler, former owner of Hammer Promotion in Frankfurt, heads this division, and he keeps in close contact with what is going on music-wise in the world. Thus far, Loeffler has displayed a real knack for discovering bands of true potential—such as Living Colour, Spin Doctors, Smashing Pumpkins, Soul Asylum, Arrested Development, the Toy Dolls, the Mission, Teenage Fanclub and the Wonder Stuff, to name but a few.

Continued on page 90

Only some men
will go down in history
within the entertainment world.

MARCEL AVRAM
is one of them.

Our most sincere congratulations on his
25 years in the music industry.



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AND RAU
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THE LUSHINGTON ENTERTAINMENTS TEAM
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MαMa

M
Manages

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C
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Reliable

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And

M
Motivated

Sony Music Germany.

GOING FOR GOLD

Continued from page 88

"The search for new talent is a vital aspect of our business," says Avram. "These bands are part of our future."

Also on the agenda is the launch of Mama's new record label, which is aimed at providing young talent with the basis for a well-rounded, long-term career. The basic concept is to combine Mama's touring experience with its knowledge of the recording industry, enabling bands actually to learn how to perform in a live situation before ever entering a studio.

This was how things used to be in the pre-techno-pop era, when artists often had to ply their trade night after night for several years before they were signed by a record company. Today, the opposite is frequently true, with more and more recordings taking place in computerized, home-type setups and fewer and fewer engineers knowing what a real drum kit even looks like, let alone how to mike one up.

"Record companies today would rather put young talent into the studio and spend vast amounts of money on videos, instead of giving them the opportunity to gain live experience," says Dirk Hohmeyer, who will be running the new Mama label. "This is the reason so many young bands, especially high-tech bands, do not play live. In the old days it was different. Bands were head-hunted by the record companies after they had made a name for themselves by doing live shows.

"It is therefore our intention to find talent and initially give people the opportunity to play live. This way they can both develop their material and learn how to work with an audience before going into a studio to record. In such cases, Mama Concerts can arrange tours along with clubs, arenas or stadiums, because it is our belief that good craftsmanship and live music experience are the essential keys to a successful career."

Avram points out that, in terms of supporting an act, the policy of most major labels today is to spend the best part of an allotted budget on a large advance and then promote the act by way of video. Tours may also find favor, but nonetheless they are tied in with a record's release, and so it is often the scheduling that can let a project down. "If an album has been out four to six months, and you go to the record company and say, 'Let's do a tour now,' you won't get that much support," Avram warns, indicating that much of the funding is spent at the time of the

record's release. "They do hope, however, that the tour will generate additional album sales.

"So the best record company support can be achieved if the album release and tour coincide. The days when record companies made up big shortfalls are over, because now we are in the video age. Videos can be played at any time all over the world, without the band having to go out on tour. So, invariably, more money is now spent on producing a video. After all, a video can always be made to look good even if the band isn't!"

After spending a quarter of a century in the business, and having scaled the heights of his profession, Avram is every bit in love with his job today as he was in the beginning. To him, there are always fresh challenges to face, new achievements to enjoy, and that extra special something keeps spurring him on. He still finds the same excitement in what he does.

The Times Are A-Changin'

"I am happy that I started out 25 years ago," he says in a reflective moment. "This does not mean that today I am no longer aggressive enough or do not have the energy anymore. I'm sure I'd still win out if I started now, but the early days were different. Of course, we didn't have the telecommunications we have now and the industry wasn't as developed—but this also meant that the main thing was playing music. There was less paperwork then because the business side was nothing compared to today. The productions were

also a lot smaller. A big production would have two to three trucks. There were no light shows, no massive sound systems. Nowadays, a show becomes a piece of art, but I don't know if the music always matches up."

Avram feels that, for all the benefits, one of the major drawbacks of modern production technology is that, if an artist goes on the road with a smaller show than the time before, it is immediately deemed to be inferior. "The production really dictates the tour," he says, "not the music. If you have released a mediocre album, you can disguise this by putting on a big production.

"So the reality is that the money is actually being made by the trucking companies, the sound companies, the lighting companies—not the promoter. The promoter is the one who guarantees the fees, but he himself has no guarantee that he is going to earn money."

While Avram asserts that artist guarantees are based on the



Marcel Avram and Fritz Rau joined forces in 1988.

Continued on page 92

MARCEL AVRAM FOR MAMA CONCERTS & RAU

PROUDLY PRESENTED IN 1993



10.13.1993 BERLIN
10.14.1993 BERLIN
10.25.1993 FRANKFURT
11.19.1993 STUTTGART
11.23.1993 MUNICH
11.24.1993 DORTMUND



WHITNEY HOUSTON

05.31.1993 DORTMUND
06.02.1993 HAMBURG
06.03.1993 BERLIN
06.05.1993 STUTTGART
06.06.1993 KÖLN

FRANK SINATRA



MICHAEL bolton



04.22.1993 MUNICH
04.29.1993 HAMBURG

featuring

KENNY G



SOLD OUT

11.01.1993 BREMEN
11.06.1993 DORTMUND
11.07.1993 DORTMUND
11.09.1993 KIEL
11.11.1993 MANNHEIM
11.13.1993 MUNICH
11.14.1993 MUNICH
11.16.1993 HAMBURG
11.18.1993 KÖLN

EROS RAMAZZOTTI

11.20.1993 STUTTGART
11.21.1993 STUTTGART
11.23.1993 FRANKFURT
12.02.1993 BERLIN
12.03.1993 BERLIN
12.05.1993 KOBLENZ



GOING FOR GOLD

Continued from page 90

estimated value of a performer and how many people he or she can attract to the box office, he also likens the method of doing this to having a price put on a work of art at Sotheby's. "The evaluation may be based, for example, on record sales, and while 80% of the time this may turn out to be correct, there is also another 20% where you go wrong," he says. "The Rolling Stones, for example, sell more tickets than albums. Or take Rod Stewart: although he sells a lot of albums he is an even bigger live attraction."

If, judging by attendance figures and box office receipts, an act's value has, in fact, been overestimated, Avram feels that, having done the best he can, he should be entitled to approach the manager with a view to renegotiating. "It should not have to be a problem," he says.

"I mean, when you go to a restaurant and pay a lot of money and the food is not what you expected, you don't go back there. However, I personally do not like to renegotiate. I am a man who

Continued on page 94

The basic concept of Mama's new record label is to combine the company's touring experience with its knowledge of the recording industry, enabling bands actually to learn how to perform in a live situation before ever entering a studio.

Dear Marcel

You started in the wild east and ended up in the mild west.

You made it several times all around the world.

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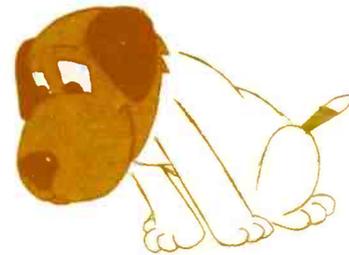
Dezember, 1993

Lieber Schatzi,

Herzlichen Glückwunsch! Wir

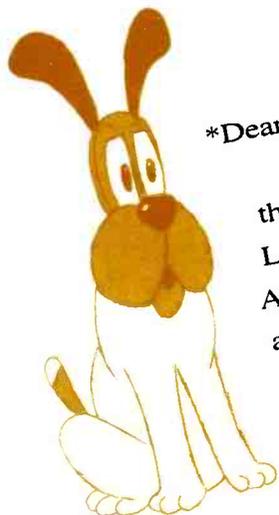
sind stolz Dich als Freund zu haben

und daß Du die ersten 25 Jahre überlebt hast. Wir
freuen uns auf die nächsten 25.



Alles Liebe,

Arnold und Randy und alle Deine Freunde in
Stiefel•Phillips Entertainment.*



*Dear Marcel,

Congratulations! We love you and are glad you survived
the first 25 years. Here's to the next.

Love and kisses,

Arnold and Randy and

all your friends at Stiefel•Phillips Entertainment

Mama

.....



Michael Jackson

GOING FOR GOLD

Continued from page 92

keeps to his word. There has been the odd occasion when I have gone to a manager and said, 'I paid you too much,' but even then—with one exception—I never got anything back anyway. So, basically, I believe that the artist should be guaranteed his expenses, but the guarantee on top should be negotiated. After all, why pay X amount of money in advance just because people around the artist believe that X number of tickets will be sold?"

Today, Avram continues to move onward and upward, forever diversifying and undertaking more and more activities on behalf of the artist, making it easier for him or her to concentrate on the job of putting on a first-class show for the people who spent their money on the tickets.

"As the producer of a tour, my responsibilities

include transportation, hotel accommodation, and sound and sight production," he says. "I will take care of booking a hotel for, say Michael Jackson or Rod Stewart, and if they decide which sound and lighting systems they want to use, I will see to it that they get what they want."

"At the same time, here at Mama Concerts we are more than aware that our role does not place us at the center of the universe. We don't want to be the biggest, but we want to accomplish the most professional job possible. And I am at my best when I am producing tours, using a global view. I am a promoter and I like to promote."

"I was born in this business and I want to end my life in this business." ■



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Martinez
wish
an
**HAPPY
BIRTHDAY
to
MARCEL
AVRAM**

THE PROMOTER TAKES THE STAGE

Marcel Avram Speaks About
The Business Of Music Shows

BY MIKE HENNESSEY



Marcel Avram at the Munich headquarters of Mama Concerts & Rau

It is characteristic of Marcel Avram that, notwithstanding the host of memorable events and impressive achievements that have marked his 25 years as a concert promoter, he prefers not to dwell on the past but to look ahead to the future. Meticulous planning, vision and foresight have always been key elements in the Avram philosophy.

He says, "What has happened in the past is not so important—it is what is happening today and what will happen

tomorrow that really count."

And when he looks to the future, Avram sees that "for concert promoters, the prospects are not so bright as for other sectors of the music and entertainment industry. I think that our branch of the business will, in the long run, be absorbed by the big record companies.

"The past years have seen major developments in the realm of mergers and of vertical integration. The big multinational

companies have acquired more and more independents, and they have also taken over music publishing groups and merchandising companies. So they have a stake in almost every area from which their artists derive income.

"I think in the years ahead we shall see small promoters going out of business, because the risks involved in concert promotion today are huge. Record companies will develop their own concert divisions to organize tours for their contract artists.

"We in concert promotion and production have lagged way behind the record business over the years. The record companies have developed into huge worldwide industries and have

"What has happened in the past is not so important—it is what is happening today and what will happen tomorrow that really count."

become extremely powerful, whereas promoters are largely restricted to operating in one or two countries and are in a much riskier business."

But if you ask Avram why, when the outlook is so much better for record companies, he has remained in the concert promotion business instead of building a record empire, he says simply, "I am what I am. I don't want to run a record company, be an artist manager, an agent or a music publisher. They do a fantastic job, but for me those jobs are not exciting enough. Those people are not gamblers. A promoter, in addition to his creativity, his eye for developing talent, his flexibility, his know-how and his public-relations flair, also has to be a gambler. Record companies are gamblers to a certain extent, but they are not dealing with the same odds."

For Avram, the risk element in his business is exhilarating. "I love the unpredictability of my business—the possibility of discovering someone today who might be huge tomorrow, and then to be able to say, 'I played a part in this big adventure that brought an artist from nowhere to No. 1.'"

Avram also knows the other side of that particular coin. "You discover a promising act performing in a little club and put up the money for the band to make a small club tour. The

Continued on page 98

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25 years

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OSTBAHN -KURTI

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THE PROMOTER

Continued from page 97

act might make money in two or three venues and lose money in four or five—and the promoter has to pick up the tab.

“The financial risk is bigger than ever today because we are facing a worldwide recession and a significant decline in disposable income. People are thinking twice before they spend money on concert tickets. In addition, the production side is becoming more and more expensive. The agents, the artist managers, the trucking, lighting, sound and security companies run very little risk. They always get their money. But the promoter can never be certain he will recoup his investment.

“Sometimes, we only start to earn money on the last 10% or 15% of the people entering the auditorium. You have a seating capacity of 1,000, but you start to make money only after the 800th person has taken his seat. And maybe you only get 850 people that night because the weather is terrible or because there is a major soccer game or a big movie on television.

“If you are a small promoter without substantial financial backing, that can only happen two or three times. Then you are

out of business.”

Avram believes that, as a matter of urgency, the trend of escalating production costs must be reversed. “With major tours today we are getting millions of dollars in receipts, but we are also laying out millions of dollars,” he says. “Production expenses are getting out of hand, and this situation cannot continue. There has to be control of expenses because we cannot control the income. We can spend less and still maintain the same profitability with less risk. I am not suggesting a return to the old days of using just three or four amplifiers, but the production costs are becoming crazy.”

This year Avram was involved in the most ambitious undertaking of his quarter-century career—the worldwide Michael Jackson tour, which he saw as a unique experience for both himself and the artist. Says Avram, “We don’t know whether we’ll make money. We all hope at least to break even. Michael Jackson has a message to give to the world and was keen to take his big show to places where he never appeared before. From the start, the concerts were unforgettable experiences. People really had never seen anything like it.”

Taking the Michael Jackson show around the world involves

the use of two massive Antonov cargo planes—each able to carry 120 tons of cargo—a DC8 for the dancers and a Boeing 727 for Jackson.

“It was one of the biggest events of my life,” says Avram. “I consider myself very lucky to produce this tour. I coordinated Michael’s European tours in 1988 and 1992. When Michael decided he wanted to do a world tour, he asked me to produce it. It was a tremendous and exciting challenge for me.

“You know, for Michael Jackson, whether he goes on stage in Buenos Aires, Singapore, Bangkok or Mexico City, it is the same for him—same stage, same backing, same lights, same sound. But for me, the variations between one country and another are considerable. I am used to stadiums all over the world, and I know how to put a stadium show together. But when it comes to the matters of local taxes, airport clearances, different local conditions and regulations, logistics, weather, insurance, language, different mentalities and so on, it’s a whole minefield.

“But I thrive on dealing with problems, on overcoming them

Continued on page 101

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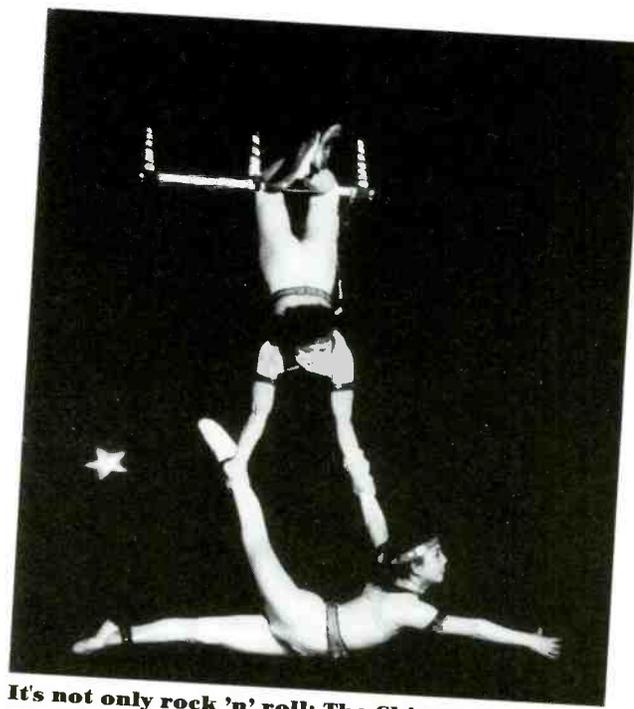
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THE PROMOTER

Continued from page 98

and making things go smoothly. When Michael Jackson goes on stage, he puts all his problems behind him and concentrates 100% on his performance. He is, without doubt, one of the biggest artists of our time."

Avram says that one of the most gratifying aspects of his job is the warmth of his relationship with many of his artist clients.

"Rod Stewart—one of my favorite artists—is a really close friend. I go out with Rod, have dinner with him, play soccer with him. We have been working together for more than 20 years, with one short gap in between. And now I am producing his world tour, which includes many American dates, open-air

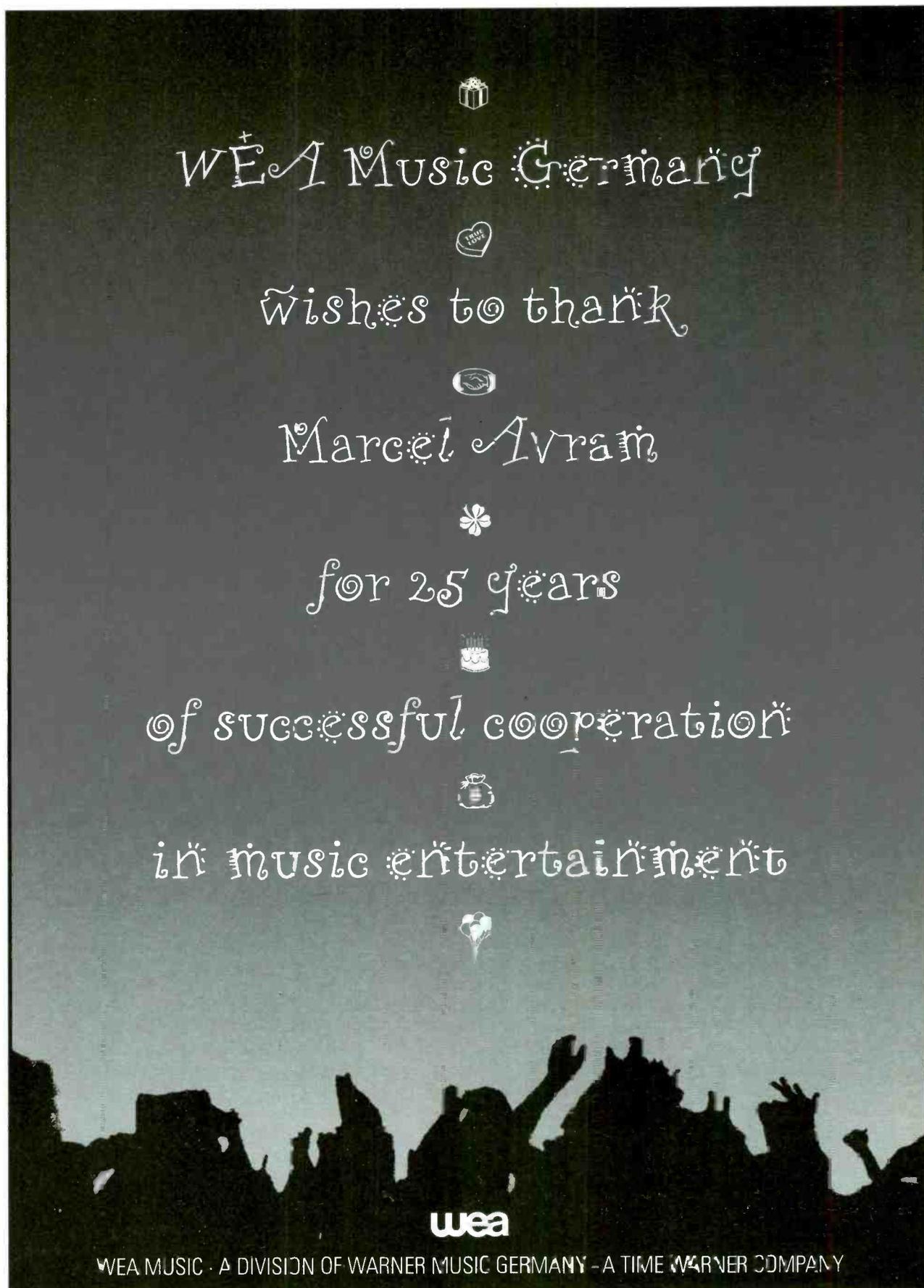
“When it comes to the matters of local taxes, airport clearances, logistics, weather, insurance, language, different mentalities and so on, it is a whole minefield.”

concerts in Canada and festivals in Europe. This is shaping up to become his most successful tour ever. His last album, 'Unplugged...And Seated,' has been an enormous success. He is also one of the world's greatest live entertainers, with a unique voice. I respect his talent enormously and I value his friendship equally."

The bond of loyalty between artist and promoter/producer is of vital importance to Avram, whose personality combines hard-headed business acumen with unashamed sentimentality.

"Loyalty is not such a commonplace thing in our business," he says. "You can work with an act for 15 years and then, suddenly, they leave you to go with someone else who offers more money. That happened several times to my present partner, Fritz Rau, and to my competitors. And it sometimes happened to me. For example, when I was working with my former partner, we had Dire Straits on our books. But after our joint company split up, the band decided to go with my ex-partner. I don't know why, because I was the one who got them television at the beginning of their career, and I was the person who really discovered them for Germany and took care of their shows right from the start. But maybe they had some other reasons.

Continued on page 103



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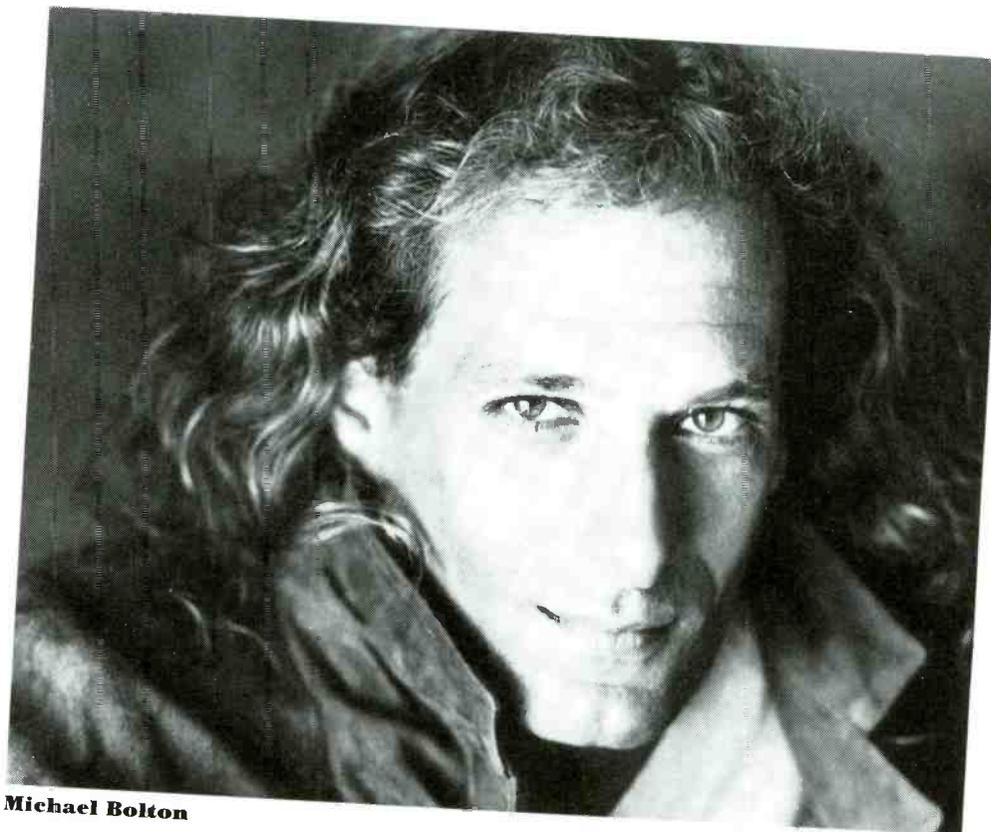
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Prince Charles greets Avram and his wife Miriam after a Michael Jackson concert at Wembley Stadium.



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THE PROMOTER

Continued from page 101

"It also happened with U2, for whom I got television appearances and festival bookings. I knew that they were going to become big—with or without me (though perhaps sooner with me)—but eventually they signed with another promoter. And that's the way it goes. You win some, you lose some. But the reality is that we promoters still have to put up the money to promote and break new artists and we never know if they will remain loyal when they start to get successful. Up to now, 95% of artists have been loyal to me, but the 5% that left me—that hurts, because there was no good reason for them to go."

Looking to 1994, Avram believes that the touring season will be less active than it was this year. "This year has seen tours

**The bond of loyalty
between artist and
promoter/producer
is of vital importance
to Avram, whose
personality combines
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business acumen
with unashamed
sentimentality.**

by Michael Jackson, Rod Stewart, Guns N' Roses, Madonna, Dire Straits, Tina Turner, Prince, Whitney Houston, Eros Ramazzotti and Deep Purple. Everyone was on the road. There will certainly be fewer tours next year."

One of the major Mama promotions next year will be a world tour of at least 80 concerts by Yes, accompanied by a large orchestra. Says Avram, with a typical lack of false modesty, "I have a lot of ideas for next year. I am a volcano of ideas. We will probably do a Neil Diamond tour of Germany and, at the end of the year, an AC/DC tour. And of course, all the time we will be looking to discover and develop new acts, to groom the stars of tomorrow."

Despite his prediction regarding the assimilation of the con-

Continued on page 104

Marcel
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Best wishes

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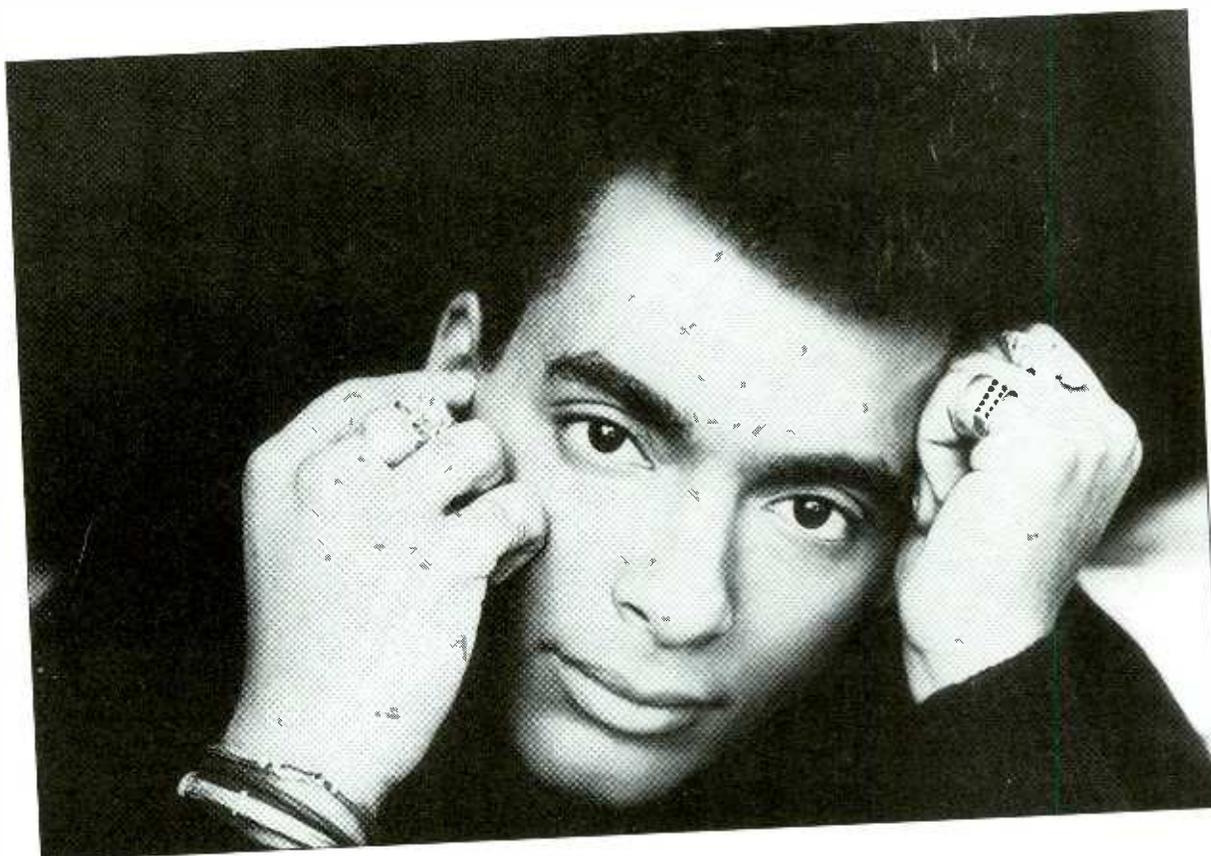
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Mama



Jon Secada

THE PROMOTER *Continued from page 103*

cert promotion business into the operations of the multinational record companies, Avram is completely confident that Mama Concerts & Rau will continue to prosper for at least another 25 years. "I am not worried about the future," he says. "I have very talented colleagues in their 30s and 40s who will keep the company going. I think that by the time we get to the year 2000, I myself should be ready to step down."

"I am still a rock 'n' roll fan—you have to be in this business. You have to know the music, love the music and respect the music."

The friends, business colleagues and worldwide associates of Marcel Avram can certainly be forgiven if they find that last remark a little hard to believe.

In terms of personal ambitions, Avram is quite clear. "The first priority is to remain healthy, to retain my family's love and to keep our relationship on a happy basis—which is not always easy for people in the music business spending a great deal of time away from home. I hope I don't fail in this. And I

still want to go on presenting and producing new acts. We have highly promising artists like the Spin Doctors, Soul Asylum and also Lenny Kravitz, who I believe is going to be a major star. I am still a rock 'n' roll fan—you have to be in this business. You have to know the music, love the music and respect the music.

"Respect for the music and the people who make it is something that some of the people in the music industry tend to forget. It is especially important to respect the artists who try their best, even though their talent is limited. The other side of that is to see very talented people who are lazy and self-destructive. That's a terrible waste."

Although he much prefers to look ahead rather than to reflect on the past, Avram retains some special memories of his 25 years as a concert promoter—not all of them happy.

"There have been some festivals I thought were runners that just didn't work out. One of my biggest disappointments was a huge touring festival I staged a few years ago with AC/DC, Motley Crue and Metallica, among other bands. The event

was very successful in open-air venues in Mainz and in Munich, but indoors in Gelsenkirchen and Dortmund we could hardly fill the halls. Nobody could figure out why, and I still don't know the answer."

Not knowing the answer is not regarded by Avram as a totally negative state of affairs. "You don't always know what is right and wrong, but I think that is one of the good things about this business. You always try to get it right, but some-

That's All Right, MaMa

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times you just don't know."

But the good memories immensely outweigh the bad. Avram recalls with enormous enthusiasm the Rod Stewart 80-concert European tour two years ago: "Unfortunately, Rod got a throat infection and had to cancel five or six dates. But that was a fantastic rock 'n' roll tour. We all loved that tour. The Michael Jackson tours have been superb. And the Tina Turner tours have been out of this world. She is a wonderful artist. Prince's last European tour was also outstanding."

One of Avram's most abiding music memories is that of seeing Ike and Tina Turner in Frankfurt in the late '60s, which he says was an unforgettable experience. "I will never forget the magical feeling I had, watching and listening to Tina on stage."

And does he get that same feeling today when he stands in the wings and watches one of his acts performing?

"When an artist is getting an ovation in a packed stadium and I come out and look around, I just think that a little piece of that glory belongs to me. And that's a special feeling."

"Yes and no. The thrill of the performance is the same. However, when I saw Tina, I enjoyed the music tremendously and I liked the way the musicians and dancers were performing on stage. But at that time I was not for a moment dreaming of ever becoming a promoter and producer of such concerts. Whereas today, when an artist is getting an ovation in a packed stadium and I come out and look around, I just think that a little piece of that glory belongs to me. And that's a special feeling.

"Another special feeling in this business is when you open the stadium doors and see an enormous throng of people moving into the auditorium. That is the joy and reward for all the hard work. It makes me feel that I am a very lucky guy." ■

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for your countless contributions to the music industry

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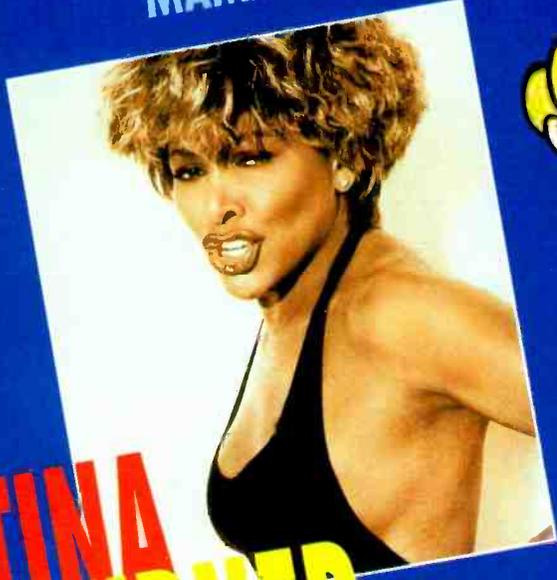
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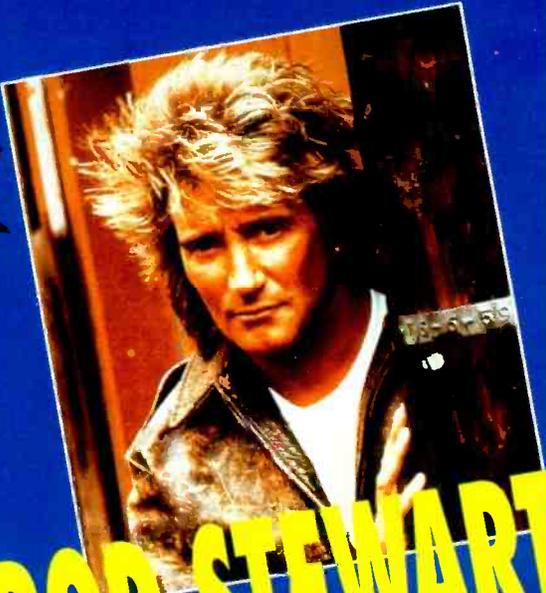
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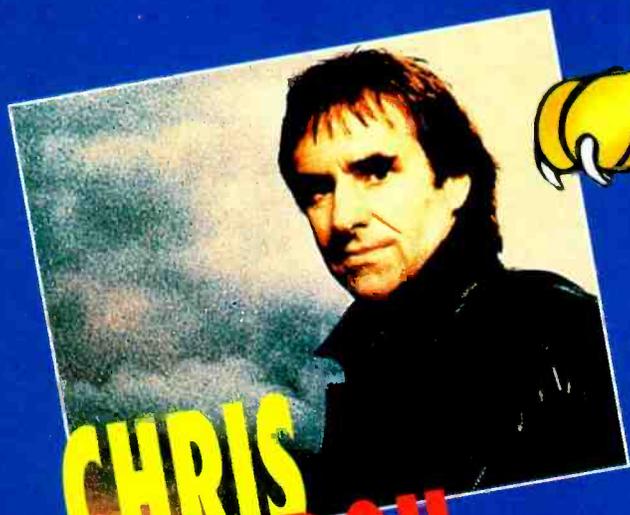
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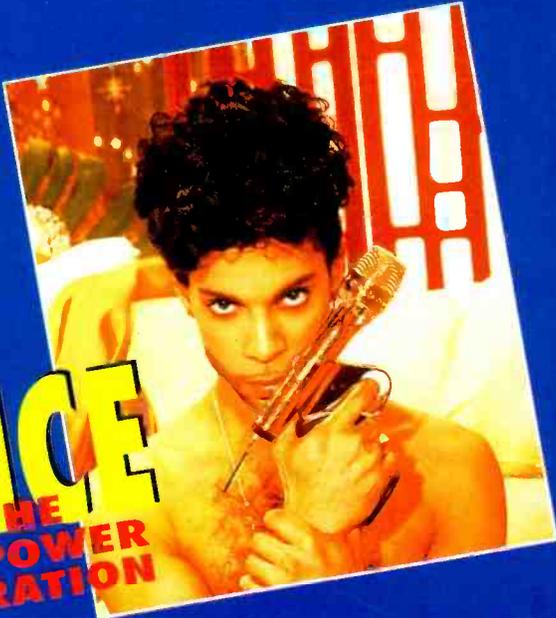
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Spain Is Gloria Estefan's Tierra, Too Singer Captures 2 Awards At Premios Ondas Gala

■ BY HOWELL LLEWELLYN

BARCELONA—Gloria Estefan stole the evening at the Premios Ondas awards here Nov. 23 in what could have been a homecoming party for Spain's most popular artist this year.

Her Spanish-language performance perplexed three gentlemen from the BBC, but delighted 2,000 others at the ceremony, which also included live performances by international stars such as Lisa Stansfield, Bryan Adams, Chris Rea, and Italy's Marco Masini.

The men from the BBC were at the gala to receive a radio award. The BBC was one of 27 radio stations at the ceremony, which drew 102 candidates from radio, television, cinema, and music from 22 countries. It was the 40th anniversary

of Premios Ondas and its organizers, the audio-visual holding company PRISA.

It was also the first time the Premios Ondas Awards for music were incorporated into the main gala event. Music awards were presented last year but were not part of the main ceremony.

Estefan won two of the eight music awards, for best song ("Mi Tierra") and for best Latin artist.

It is no coincidence that Estefan has sold more records than any other artist in Spain this year. Only Barcelona's El Ultimo de la Fila (Last In Line) and pop-flamenco newcomer Rosario have come close to the 400,000-unit sales mark "Mi Tierra" (My Land) has reached.

Cuban-born Estefan has Spanish blood—her grandparents emigrated from a village in the northern region

of Asturias.

Flamenco-tinged pop group El Ultimo de la Fila, a major act in Spain since the mid-'80s, won two music awards, for best album, with "Astronomia Reasonable" (Reasonable Astronomy) and for best Spanish group.

Madrid-based group Los Rodriguez, which represented Spain at this year's New Music Seminar in New York, was voted Spanish newcomer of the year. The best music video was Miguel Bose's "Si Tu No Vuelves" ("If You Don't Come Back"). The final music prize, for Latin artist discovery, went to Victor Victor. The Spanish acts performing live during the three-hour gala were Los Secretos, Manolo Tena, and Complices.

The PRISA group, which controls Spain's top-selling newspaper El Pais, the radio sector leader Cadena SER, and the pay-TV channel Canal Plus, as well as part of Antena 3 Radio, is betting that Spain's audio-visual sector is destined to blossom.

PRISA formally took over the awards organization in 1991; a year later, cinema was added as a new section, and last year, music was finally given its section. The performances by stars such as Estefan, Adams, and Stansfield indicate the Premios' prestige.

As Radio Barcelona director Josep Maria Marti said, "The Premios Ondas is a thermometer which takes the annual temperature of what is happening in the world of radio, television, film, and now music."

The gala ceremony was presented by radio presenter Javier Sarda and promising singer/actress Maribel Verdu.

Blue Rodeo Readies To Ride Out Label Closing

■ BY LARRY LeBLANC

TORONTO—The folding of the Chameleon Music Group Nov. 11 (Billboard, Nov. 27) has put the American release of Blue Rodeo's acoustic-based album, "Five Days In July," in limbo.

The band signed with Elektra-distributed Chameleon in the U.S. earlier this year after parting company with Atlantic Records.

While Elektra reportedly has the right of first refusal on Chameleon's roster, there's been no indication so far as to which artists will be picked up. If Elektra passes over Blue Rodeo, the roots-styled band likely will try to seek a release of its fifth album through another WEA affiliate.

In Canada, the album is off to a fast start. According to Garry Newman, senior VP/managing director of the U.S. division of Warner Music Canada, it has racked up Canadian sales of 85,000 units since being released here Oct. 26 on the WEA label. It is No. 10 on The Record's top retail album chart.

"If the album had come out as a simultaneous [Canadian and American] release as was planned originally [the release was delayed to February], it would have been wasted," says the group's American manager Dana Millman of Gold Mountain Entertainment. "Hopefully, the band's U.S. distribution will be worked out before the first of the year."

Formed in 1984, and initially established in bars in the Queen Street West district of Toronto,

Blue Rodeo has become one of Canada's leading acts. It won Juno Awards from 1989-91 as group of the year. The group made its recording debut in 1987 with the album "Outskirts," which appeared here on the Warner-backed indie label Risque Disque, as did the 1989 followup "Diamond Mine." With the 1990 album "Casino," the band switched to the WEA label, which also issued "Lost Together" in 1992. "Outskirts" has sold a reported 258,000 units to date; the remaining catalog titles have averaged 150,000 unit sales each.

In the U.S., "Casino" was released on the EastWest label and sold 80,000 copies, according to Blue Rodeo singer Jim Cuddy. The band's other three albums were released in the U.S. on Atlantic, averaging 30,000-50,000 unit sales.

The band's modest American fan base has allowed it to do 40-50 U.S. dates behind every album. Support, says Cuddy, comes from such northern cities as Seattle, Buffalo, N.Y., Detroit, and New York, where there's an awareness of Canadian music, as well as such markets as San Francisco, Chicago, Austin, Houston, Albany, N.Y., and Louisville, Ky. The band is slated to headline two shows at the Bottom Line in New York Thursday (11).

"We always draw good crowds," says Cuddy. "Now it's just a matter of finding a record company that has a good notion of what to do with us. There's plenty of precedents on how to work with a band like us that has integrity and isn't necessarily [similar to] what is being played on radio."

Ironically, "Five Days In July" was never intended to be an album. What was originally planned as a session for CBC-TV's "Ear To The Ground" program turned into a self-produced, full-blown recording only after the band started demoing some of Cuddy and Keelor's new songs.

"When we realized we were going to make it all original songs, we went back and told the record company we thought it was a real record," recalls Cuddy.

The album, recorded in July, features all Cuddy/Keelor originals, except for Rodney Crowell's "Til I Gain Control Again." Joining the core of the original Blue Rodeo line, Cuddy, Keelor, and bassist Basil Donovan are new keyboardist James Grey, guitarist Kim Deschamps, and drummer Glenn Mitchem. There also are guest turns from singer Sarah McLachlan, cellist Anne Bourne, guitarist Colin Linden, and members of the Skydiggers.

The band had decided to work in the relaxed, anxiety-free, rural setting of Keelor's farmhouse in Port Hope, Ontario, using the Comfort Sound Mobile while on a monthlong tour of Australia and New Zealand last May. "We real-

(Continued on next page)

PHONOMATIC TROUBLES CAST PALL

(Continued from page 46)

board, June 26).

Managing director of M&R Clifford Maylam stepped down Nov. 5. Maylam originally sold the one-stop operation to Mittrich and stayed on as an employee. "I could see how bad things were getting," says Maylam, who offers another version of the company's difficulties.

"The people in the racking market were at war. Mittrich bought companies which were offering big discounts and had to keep giving them," Maylam says. He insists that M&R was a profitable company until recently. "When we closed the books on June 30 this year, it had sales of 112 million kroner (\$15.1 million) and pretax profits of 9.9 million kroner (\$1.3 million)."

Mittrich denies reports in the local press that one of his companies is to acquire Massemediem, another large wholesaler owned by Pickwick and Elap Music.

In the Netherlands, mechanical rights body STEMRA is owed eight million Dutch guilders (\$4.18 million) in respect of mechanical rights on sound carriers made by Phonomatic subsidiaries Merit Manufacturing and Sonortape.

STEMRA terminated its licensing deal with Merit in 1992, and the company was forbidden to use STEMRA's repertoire. The absence of a license for the group's material resulted in Sound Solutions being expelled from the MIDEM exhibition this January (Billboard, Feb. 6). The Sound Solutions sampler distributed at the fair was marked with German society Gema's stamp, although a license had not been granted at that time by the society.

The Phonomatic Group appealed, with some initial success, against the STEMRA ban, but in June, the Dutch Court of Appeals found in STEMRA's favor and Merit was ordered to stop pressing CDs, whether its own or for third parties (Billboard, Aug. 7).

Under this action, STEMRA gained access to the assets of Merit, including the CD plant.

This action also made several Phonomatic companies jointly liable for the debt, in effect piercing the corporate veil of the group.

The Phonomatic Group has now gone a step higher, to the Dutch Supreme Court, to attempt to have the ruling overturned. The case will not be heard for several months. A source within the group claims that only Sonortape, now a dormant company, is liable for the debts and is seeking to have Merit removed from any liabilities.

Sylvia Brandsteder, STEMRA group manager, says: "Several record companies unconnected with Buma/STEMRA have put forward proposals to take over Merit Manufacturing. This is something we are monitoring carefully. Our priority is obviously to obtain the payments still owed."

Merit originally filed for suspension of payment in October, the Dutch equivalent of protection from creditors. This suspension was lifted Nov. 10, clearing the way for full bankruptcy proceedings. Cees de Jong of liquidators Van Benden & Keulen says he is close to a deal to sell Merit's assets to another buyer this week.

De Jong says that STEMRA's debts of NLG 8 million only represent about a quarter of the total owed to creditors. A liquidator is expected to be appointed Dec. 1 to Merit's Dutch Holding company, CD Music Pressing Holland, a 50/50 partnership between Merit and Blazer Records, another Phonomatic Group company.

Says de Jong: "The whole [liquidation process] is not as easy as was originally thought. There are so many companies involved."

The Phonomatic Group has operated under more than 50 trading names in the past, although some are now dormant companies. In 1991, the group reorganized its

(Continued on next page)

newsline...

WARNER MUSIC is poised to enter the Indian market through a 40% stake in Magnasound India. Owned by Shashi Gopal, Magnasound has been Warner's exclusive licensee for the last four years. Bremen, another company owned by Gopal, has been the exclusive licensee of BMG, although it is understood that BMG's licensing deal will cease by the end of December. PolyGram also reportedly has bought a stake in its licensee Music India Ltd.

SWEDEN'S JOINT distribution company Grammorack, owned by the distributors federation, is to be sold to a joint venture owned by Swedish and Norwegian film industry investors. Sweden's Department of Competition has ruled that joint distribution is illegal. PolyGram and BMG have appealed to local courts to be exempt from the competition law, effective July 1, which had declared their joint distribution illegal.

FREE RECORD SHOP, a Benelux retailer, has reported sales of 222 million Dutch guilders (\$117 million) for the year up to Sept. 30, 1993, an increase of 19% over the previous year. Acquisition of the Van Leest chain added 9% to sales, Free reports. Profits were up \$3.4 million, a 590% increase. Financial director Theo Olierook says that Fame, the downtown Amsterdam record store, did not stay profitable.

BMG ARIOLA MUSIK has confirmed its purchase of the pop catalog of DSB, the former East German record company (Billboard, Dec. 4). BMG will exploit the repertoire through a new Berlin company headed by Joerg Stempel.

IFPI AUSTRIA has a new member, Exclusa Musik-Vertrieb, a subsidiary of the Edel Company based in Hamburg, Germany.

BLUE RODEO READY TO RIDE OUT LABEL

(Continued from preceding page)

ized while in Australia that to record some of these songs and to give them a nice landscape, we had to play together," says Keelor. "We thought we'd record at the farm because it's a nice place."

Unlike the heavily layered "Casino" and "Lost Together" albums, the new recording is practically devoid of studio technique. "This record is completely us just sitting around and playing, and it

captures something we've been trying to get on record since we started recording," says Keelor.

One worry was that by recording together quickly and being outside a conventional studio, the performances might be too ragged. To their relief, what the band members heard on tape exceeded their expectations.

Cuddy recalls becoming excited about the project's potential while

listening to a playback of "Know Where You Go" in the mobile truck on the second day of recording. "It was a beautiful night, full of stars, and it [the music] just cast a real strong spell on me," he says. "I started to have a deeper understanding of what we were doing. In the right setting, this music is extremely powerful."

One unexpected benefit of the recording is that Blue Rodeo

members became more conscious of each other onstage. "We're a better-connected unit now after making a record where we had to listen so much to each other," claims Keelor. "We're listening to each other onstage more. The next record will be more electrified I would think, but we want to get most of the band recorded at the same time again."

PHONOMATIC

(Continued from preceding page)

activities, with five main companies taking over the operations of the group. Around this time, Phonomatic applied for IFPI status, and the move was seen as an attempt to clarify the workings of the group. Phonomatic has said it did not receive a reply, despite several requests, and the group has not as yet joined.

The group has tested the limits of European copyright laws on several occasions. In 1986, recordings by Zamphir issued on the Laser label were withdrawn from the Swiss market after discussions with IFPI Switzerland. In 1989-90, Elvis Presley recordings were removed from that market after discussions with IFPI and BMG.

One of the most important cases involved a dispute between Sonortape and Boogard, the manufacturer and distributors of Presley material. The case went to the Netherlands Supreme Court, which ruled in April 1991 that Phonogram producers had the right in commercial law to oppose the recordings, despite the absence of neighboring rights in the country at the time.

Assistance in preparing this story came from Kai Roger Ottesen in Oslo and Chris Fuller in Amsterdam.

OPPOSITION FOR VAT

(Continued from page 46)

among our members, because some will be 25% more expensive than others."

The Danish government says the plans anticipate new requirements to be set by the European Community. But the proposals were not discussed at the October meeting in the EC's Council of Ministers, and the matter appears to have been shelved.

A spokesperson at the Ministry of Tax in Denmark says it's not clear when a new meeting will be held about the issue.

The members of DAF also benefit from an unemployment fund, set up by the organization. But, says Filip-sen, "If you are an author and registered [by the state] as a self-employed tradesman, you cannot be registered as unemployed. This will encourage 'black work' [work where taxes are not paid]."

Industry representatives also see the imposition of VAT as an administrative burden. Flemming Madsen, of the Danish Music Information Centre, says, "This would become another bureaucratic burden for authors and performers. It won't make any specific impact on the some 20 important groups who are linked to management. The smaller groups, of which there are many, don't have the organization to administer this. It will make life sour for the music industry. [The state] is being one-sided, defining music as a product, and not as someone doing work."

"Musicians are individuals who are performing their music. This is a very serious issue which will scare many out of the business. It will force management, promoters, and concert arrangers to think big. The smaller cafe jobs will disappear."



A **Billboard** SPOTLIGHT

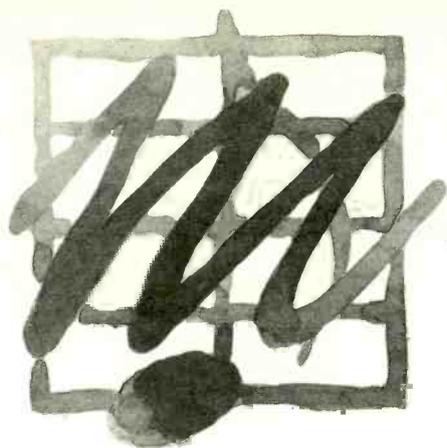
Billboard's February 12 issue will provide an up-to-date summary exploring the influence and impact of British talent on global music markets and of the latest techniques to break this talent. Hot stories will include a lead article on U.K. talent development, case histories of how specific acts have been marketed in various countries, a look at '93's most successful new acts, a rundown of nominees for the annual Brit Awards and much more!

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Navarre Corp. Plans Its Initial Public Offering

■ BY DON JEFFREY

NEW YORK—Navarre Corp., an independent distributor of recorded music, plans to go public by selling 1.43 million shares of stock. At an estimated price of about \$6.50 a share, the offering would yield net proceeds of about \$9 million.

The stock sale is being undertaken to repay short-term borrowings and increase working capital for expansion. On July 31, the company owed \$5.7 million on short-term loans. Long-term debt totaled \$409,880.

In its preliminary prospectus for the offering, Navarre says it plans to "establish itself as a leading national distributor of both prerecorded music and personal computer and CD-ROM software" by increasing the number of proprietary deals with music labels and by adding to its computer software and CD-ROM lines through licenses and new distribution ties.

Navarre, which has 15 exclusive national distribution agreements with labels, says that part of its strategy is to continue to develop exclusive deals with independent imprints and recording artists. Some of the labels that Navarre distributes exclusively have released recordings by such artists as the Beach Boys, the Commodores, Paul Hardcastle, Dan Hill, Mannheim Steamroller, the Marshall Tucker Band, and John Tesh.

Computer software has been the fastest-growing segment of Navarre's business, its share of total sales rising to 37.1% from 21.1%. Net sales of PC and CD-ROM software rose 201% to \$10.5 million in the seven months that ended July 31, from \$3.5 million in the same period the year before.

The Brooklyn Park, Minn.-based company says its product line includes more than 12,000 stock-keeping units (SKUs) of compact discs, cassettes, computer software, and CD-ROM and that it services more than 250 customers in more than 5,000 locations.

For the seven months that ended July 31, total net revenues rose 71.7% to \$28.4 million from \$16.5 million in the same period last year, fueled by the big increase in computer software sales.

Music sales increased to \$17.8 million from \$13 million. Music now ac-

counts for 62.9% of total sales, down from 78.9% last year. The company says major record label sales increased 62.4% in the seven-month period "due to increased market penetration with increasing sales to membership warehouse clubs."

Selling, general, and administrative expenses rose to \$3 million in the seven months, from \$2.1 million the year before. But SG&A, as a percentage of sales, declined to 10.4% from 12.4%. The company attributes that to the efficiencies of higher volumes. The overall SG&A figure rose 42% because the number of employees was increased to 70 (19 in finance and administration, 29 in sales and marketing, and 22 in distribution). Navarre says staff was added to "support the company's re-entry into the computer software business" as well as to "support its expansion from regional to national coverage in the independent distribution portion of its music products division."

Distribution and warehousing expenses rose to \$361,000 from \$237,000 a year earlier. But, as a percentage of sales, they fell to 1.3% from 1.4% due to "technological efficiencies in the operation of the warehouse."

Inventory totaled \$4.7 million on July 31. The company has been using EDI (Electronic Data Interchange) technology to track inventory with some of its major customers and says one of its goals is to expand that system to "substantially all of its customers and vendors in order to expedite and improve the quality of service."

Navarre's gross profit rose to \$3.3 million in the seven months that ended July 31, from \$2.1 million a year earlier. But, as a percentage of net sales, the gross fell to 11.7% from 12.5%, partly due to higher sales from computer software, which yields lower profit margins than recorded music. The company says in its prospectus that it expects overall gross margins to "decrease slightly in the near term as personal computer software accounts for a higher percentage of total sales."

Another reason for the lower gross margin is that Navarre booked a higher percentage of music sales to retailers that, for competitive reasons, it must sell to at lower margins. Navarre says it is "able to sell to these channels at lower margins in

part because of larger volumes and greater internal operating efficiencies."

Navarre's customers include music and computer specialty retail chains, membership wholesale clubs, mass merchandisers and discount retailers, and wholesalers and rackjobbers. Three of its biggest customers are Musicland Stores (13% of net revenues in 1992), Best Buy (14.3%), and Sam's Warehouse (12.8%).

The company reports a net loss of \$189,000 for the seven months ended July 31, compared with a loss of \$569,000 a year earlier. Before interest and taxes, Navarre booked an operating profit of \$2,000, compared with a loss of \$212,000 a year ago.

For all of 1992, Navarre reports a net profit of \$48,428 on sales of \$42.1 million.

In its prospectus, Navarre's under-

writers list the risks to investors in the company's stock. Among these are: the possibility that customers could acquire product directly from the manufacturers, the seasonality of the retail business (more than 60% of Navarre's sales and 100% of its profits come in the third and fourth quarters), low profit margins because competition is based on price, increased competition from national distributors, a relatively high rate of product returns, the high proportion of sales from just a few customers, the need for additional capital to buy inventory, dependence on recording artists with whom Navarre has exclusive distribution deals, and the threat of new technology transforming the way in which recorded music and computer software are delivered to consumers.

Navarre was an independent com-

pany from 1983 to 1989, when it was acquired by LIVE Entertainment Inc. But, after legal disputes with LIVE, Navarre's management bought back the firm in 1991.

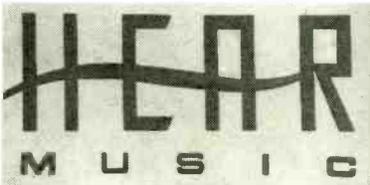
The company's founder is Eric Paulson, 48, who holds the titles of president, chairman, and CEO. Charles Cheney, 50, is the No. 2 man, as CFO and executive vice president. Paulson, who owns 67.6% of Navarre's stock, is selling 40,000 shares in the offering and will have his stake reduced to 40% after the sale. Cheney, whose stake is now 24%, is selling 10,000 shares and will own 11.5% of the public company. Altogether, company insiders will own 56%-60% of the outstanding stock after the offering.

Hamilton Investments is underwriting the offering, which should come to market in mid-December.

Hear Music Sees A New Retailing Niche Ministore Concept Focuses On Customer Service

■ BY GREG REIBMAN

BOSTON—Believing that music superstores are ignoring a lucrative niche, Hear Music has just opened a 350-square-foot, CD-only ministore here that offers a high level of customer service, the ability to privately audition every title, and a deliberately restricted selection.



Hear president Kevin Sheehan describes the new venture as a "prototype" operation with an eye toward opening similar ministores nationwide.

The shop—located just four blocks from a Tower Records superstore and Newbury Comics' flagship store in Boston's Back Bay neighborhood—juts out into a busy corner of the newly reno-



ated Prudential Center shopping mall, looking more like a magazine stand than a traditional music retailer.

Like Hear's 1,600-square-foot outlet in Berkeley, Calif., and 1,900-square-foot Palo Alto location, CDs are displayed in custom-built, blond wooden browsers with multiple listening posts. And like the operation's other ventures—including Hear's four-year-old mail order business—the new store's selection targets consumers 25 years of age and older with an emphasis on folk, jazz, blues, new age, adult contemporary, and world music.

But unlike the full-line stores, Sheehan says the new store's proprietary computer technology allows customers to privately audition every title in stock through headphones at the listening posts.

More importantly, Sheehan says the new store represents a new marketing direction for his young company.

"My philosophy of my business is to meet the busy consumer where they live and work," Sheehan says. "Our catalog and stores represent efforts to reach customers where they live and shop. This is an attempt to reach them where they work, in a place where there might not be a full-line space."

The new store, opened late in October, is situated adjacent to the entrance to the John B. Hynes Convention Center and Sheraton Boston Hotel and Towers in an enclosed mall connected to the Prudential office tower, two other major hotels, and two Boston neighborhoods.

With just 600 titles in stock, Sheehan says the new ministore is designed to reach customers who "aren't likely to enter a superstore" because they might find a large outlet overwhelming or intimidating.

(Continued on page 114)

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Pop Music. Virgin Records artist Iggy Pop socializes at an in-store appearance at Tower Records in downtown New York. Pop recently toured Europe in support of his current album, "American Caesar," and will return to the U.S. in 1994 for more dates. Shown, from left, are CEMA sales rep Paul Lanning; Tower CD buyer Dave Benzian; Pop; Tower store manager Tim Devin; and Virgin East Coast regional sales manager B.J. "You Are" Lobermann.



Cranberries At Dingleberry's. Island recording group the Cranberries chats with fans at Dingleberry's in Dayton, Ohio. The band was in town on tour with Duran Duran. Shown, from left, are Dingleberry's staffer Todd Carll; PolyGram rep Jodee Gernigan; Dingleberry's staffer Jason Sizemore; band members Dolores O'Riordan, Feargal Lawlor, and Noel Hogan; Dingleberry's staffer LuAnn Shockley; and band member Mike Hogan.



Another Opening, Another Show. Denon recording duo Marano & Monteiro celebrate the opening night of their three-night stand at the Dakota in St. Paul, Minn. Shown, from left, are Best Buy Co. jazz buyer Tom Overby; Title Wave jazz buyer John Kulstad; Denon national marketing manager Eric Lowenhar; Eddie Monteiro; Nancy Marano; and Allegro VP of sales Renny Martini.



A Party, A Raffle, And Moore. Bob Merritt, right, manager of Flipside Records' Berwyn store in Chicago, wins an autographed guitar at Capricorn Records' party for artist Ian Moore, center. At left is Capricorn VP/sales Bob Goldstone.



Of Course. Zoo Entertainment recording group Course Of Empire is congratulated by Zoo and BMG staffers after performing at Irving Plaza during the CMJ Convention in New York. The band's upcoming album, "Initiation," is due in stores Jan. 18. Shown, from left, are Stephen Prendergast, national director of artist development, Zoo Entertainment; Heinz Henn, senior VP of international A&R marketing, BMG International; Barry Levine, VP of marketing, BMG Distribution; band members Paul Semrad and Mike Graff; Pete Jones, president, BMG Distribution; band member Chad Lovell; Jerry Jaffe, the band's manager; band member Vaughn Stevenson; Candace Masengale, VP of sales, Zoo Entertainment; and band member Mike Jerome.



A Peach Of An Album. Steve Dobbs and Theresa Ross, Southeast regional directors of Peaches Music & Video, congratulate Tidal Force on its success at Peaches' Clearwater, Fla. branch, which sold 50 units of the band's "Will To Power" album in its first week of release. The album was released on the Atico label, distributed by Landmark. Shown, from left, are band members Mike Cambria, Michael Blakey, and Jim Dorian; Dobbs; Ross; and band member Mike King.

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Nova Declares Bankruptcy; Super Club Deal Is Done

NEW CHAPTER: Nova Distributing, the Norcross, Ga.-based one stop, has filed for protection under Chapter 11 of the U.S. bankruptcy laws. According to court documents, the company has total assets of \$4.3 million and total liabilities of \$5.4 million. The largest unsecured creditors are WEA, which is owed \$1.14 million; Sony Music Distribution, which is owed \$843,542; PolyGram Group Distribution, \$608,227; CEMA, \$567,942; BMG Distribution, \$519,029; Uni Distribution, \$448,991; Select-O-Hits, \$377,771; Relativity, \$99,704; Tommy Boy, \$97,053; and Big State, \$90,441.

BRING IT ON HOME: Blockbuster Entertainment completed its acquisition of Super Club Retail Entertainment Corp.—which runs 270 music stores under the names of Record Bar, Turtles, and Tracks, as well as 160 video rental stores—by issuing 5.2 million shares of its common stock to Philips, the Dutch company that owned the Dallas-based chain. On Nov. 22, the day the deal was completed, Blockbuster stock closed at \$30.87 a share. Philips now owns about 7.6% of Blockbuster's outstanding stock.

OUT IN MINNEAPOLIS, Musicland Stores Corp., the parent of The Musicland Group, issued 4 million shares of common stock at \$18.50 per share to raise, after expenses, \$70.7 million for the company, which will be used for capital expenditures to support its planned store growth. Musicland plans to open 30 or more Media Play superstores in 1994. In related Musicland news, Larry Gaines has been named president of Media Play, which currently numbers 11 outlets and is growing weekly. Gaines previously was senior VP of product development, which included helping create Media Play as well as On Cue, Musicland's small-town store concept.

ON THE MOVE: Track hears that Sony Music Distribution has just made some changes. Jim Hawn, the mid-central branch manager, has just been promoted to VP of national accounts. Bill Frohlich, the New England branch manager, will now oversee the mid-central branch as well. Laurel Paulson, sales manager at the company's Los Angeles branch, has been promoted to branch manager, replacing Pete Anderson, who joined Atlantic as VP of sales. Fred Croshal, the Dallas branch sales manager, will move to Los Angeles to replace Paulson... Norman Hunter, Southeast sales manager at Landmark Distribution in Atlanta, is leaving the company and is seeking opportunities. He can be reached at 404-806-0756... Mike Fitzgerald has resigned his GM position with Latham, N.Y.-based Northeast One Stop to accept the post of VP of operations at Item One Sales Inc., a wholesale distributor of greeting cards.

TRACK WILL CLOSE OUT the column with Catherine Applefeld's report from the Strawberries/Waxie Maxie's Managers conference, held Oct. 24-26 at the Sea Crest Resort in Falmouth, Mass. (For a more in-depth look at the convention, see Billboard, Nov. 20.)

AND THE ENVELOPE PLEASE: The company gave out employee awards at a banquet on the last night of the convention. Top store honors went to Andrew Rendo of store No. 533, while Robert Hall took top area manager for the Maryland corridor, and Steve Rollings of Northern Baltimore and Elaine Burbee shared top district manager honors. Best G.U.E.S.T. Star, a reference to the company's customer-service program, was won by Joe Jaworski of store No. 507, and Jeff Schools of store No. 59 took the award for manager of the year. The citation for best visual presentation went to Pat Caralhox of store No. 85; the street-smart award went to Steve Hughes of store No. 535; and a new award, for best training manager, went to Tracie Vanhorn of store No. 55.

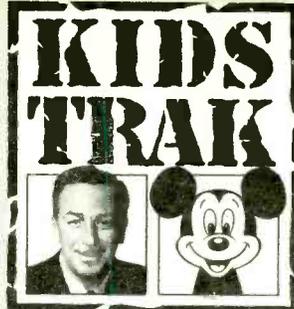
DISTRIBUTORS HAVE THEIR DAY: PolyGram Group Distribution again took distributor of the year honors, while in the independent realm, Jeff Cohen of Navarre was named best sales rep. Napa Valley was named accessory vendor of the year, and Star Video took video vendor honors.

LIVE AT LIVE: Attendees were treated to performances by acts including the Heretics (Cherrydisc), Billy Joe Walker Jr. (Liberty), John Jarvis (Liberty), Mary J. Blige (Uptown/MCA), Joshua Kadison (SBK), Jeff Arundel (Gift Horse/Navarre), Melissa Etheridge (Island), J. Spencer (MoJazz), Mint Condition (Perspective), Motif (Perspective), Hot Autumn Nights featuring Jeff Lorber, Art Porter, and Will Downing (Verve Forecast), Inclined (Chaos/Columbia), the Spelvins (Zoo), Twisted Roots (Cherrydisc/Relativity), Ghost Of An American Airman (Hollywood), Tribe (Warner Bros.), and Eve's Plum (550 Music/Epic), as well as fitness guru Diane Horner (Quality Entertainment).

CLASSICAL NOTES: In talking up PolyGram Classics & Jazz's "Mad About" series, marketing whiz Peter Munves got people talking with an exhausting rap that incorporated the names of Strawberries president Ivan Lipton, senior VP of merchandising Al Wilson, senior VP of stores Kathryn Gawlick, and several other execs.

WANNA BEE: The convention's best buzz was at the CEMA product presentation, when Debbie Kaszaneck, a CEMA intern, took the stage decked out in glasses and a black and yellow tutu, and danced the jig inspired by Blind Melon's "No Rain" video.

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Right up to Christmas week, Walt Disney Records will air these commercials announcing the permanent retirement of *The Music of Disney — A Legacy In Song*.

What do retailers need to do to fully appreciate this gift? Tune in, but more important, merchandise *The Music of Disney — A Legacy In Song*, and check your retailer stock levels daily, as there is only a limited quantity remaining!



Kaufman Goes Berserk(ley); Nicholls Back With Sugarsmack

BERSERK AGAIN: Do you remember these groovy golden greats? The *Modern Lovers*' "Roadrunner"? *Earthquake*'s "Friday On My Mind"? *Greg Kihn*'s "Jeopardy"? The *Rubinoos*' "I Think We're Alone Now?"

All of them emanated from Berkeley, Calif.'s **Beserkley Records**, jocularly known as the "Home Of The Hits," a touchstone indie label for proto-punk and power-pop records in the '70s and '80s. And now Beserkley founder and guiding light **Matthew King Kaufman** is back with a new imprint, aptly named **S.O.B. Entertainment** (standing for **Son Of Beserkley**, naturally).

Kaufman withdrew from the business in 1986; he says, "Everything got so depressing in the industry, I just ran out of steam."

But he decided to stick his toe back into the murky waters of the music biz after hooking up with the Bay Area band **Hobo**, which boasts a sound reminiscent of the hard-rocking pop made by Beserkley's early acts. The group's album, produced by Kaufman, is the first release on S.O.B.

Kaufman actually re-entered the indie trade about eight months ago, when **Blackheart Records**, the label operated by **Joan Jett** and her manager **Kenny Laguna**, issued "Beserkley's Best," an anthology of old and newly cut material.

"I've known Kenny and Joan for eons and eons and eons, and they said they thought I should start with a compilation," Kaufman says. "I wasn't ready to get started yet, and they said they'd do it. They're really supportive fans and friends."

Before cranking up S.O.B., Kaufman, as is his wont, initiated things with a release on a subsidiary: His **Fort C** label issued "Death And Progress," an album by reconstituted English metal band **Diamond Head** that was originally released on **Bronze** in England. Fort C will remain an imprint for licensed product.

Kaufman plans releases in the future by the Bay Area pop group **Mrs. Green**, and by **Linda Brady** and **Repulsa**, the first female artists he has ever signed.

"I never had a woman artist before, and now the majority of my artists are women," he says. "In the '90s, the women are gonna get their say."



by Chris Morris

Kaufman, who in the past selected major distributors by picking Scrabble letters out of a bag and says he made most of his big decisions by consulting a fortune-telling, novelty-store 8-ball, is unlikely to change his somewhat quixotic ways.

"Our company policy was 'fun, fun, fun,' and it's gonna continue," he says. "I haven't seen too much of that in the '90s—it's gotten to be a dry marketing kind of thing."

Sounds like a good policy to us.

QUICK HITS: Park Records has landed a distribution deal with Landmark; the label's first release via the pact is "Carols & Capers," an album of Christmas music by former Steeleye Span vocalist **Maddy Prior**... **K-tel International** is exclusively distributing L.A.-based **Quicksilver/Increase Records** in the U.S. and Canada. The label's catalog includes the "Cruisin'" series, which, you may recall, features legendary disc jockeys recreating their shows and spinning hits of the past... The first **Northwest Independent Record Seminar**, held Nov. 13 in Portland, Ore., sounds like it was a success: According to organizers, the one-day conference drew more than 400 attendees.

FLAG WAVING: **Hope Nicholls**, the former lead singer with the daffy Charlotte, N.C., band **Fetchin Bones**, has returned to the racks with a new group, **Sugarsmack**. The band's first album, "Top Loader," is the product of an unlikely alliance between Nicholls and industrial music titan **Martin Atkins**.

In late 1992, Atkins—who has brought his talents to such units as **Public Image Ltd.**, his solo project **Brian Brain**, and **Ministry**—asked Nicholls to fill in for the female vocalist on a tour of his industrial supergroup

Pigface.

"I was into industrial music, but I didn't know anything about Pigface," Nicholls says. "Some people said, 'I can't imagine you singing in Pigface.' I said, 'Well, come on down!'... It was a real discovery for me to come out there and not be the happy entertainer."

Nicholls wound up touring with the band for three months during the winter of 1992-93; she appears on a live album, "Truth Will Out," just issued by Atkins' own **Invisible Records** (distributed by Chicago's **Touch And Go**).

Atkins then offered to co-produce an album by **Sugarsmack**—a two-year old unit that also includes former **Fetchin Bones** guitarist **Aaron Pitkin**, guitarist **Chris Chandek**, drummer **John Adamian**, and percussionist **Deanna Gonzales**—and release it on **Invisible**.

The resulting album is considerably darker, and far more abrasive musically, than the loopy sunshine of **Fetchin Bones**' work. Nicholls' vocals are sometimes as heavily processed and distorted as **Al Jourgensen**'s on a **Ministry** album.

"In general, the sound and the vibe are harder," Nicholls says. "A friend of mine came to hear the band and said, 'Damn, this band is a lot more unhappy than the old band'... [But] I'm totally happy to express unhappy feelings. Sometimes there's a lot of aggression in the air, and it's better to get it ex-

pressed in a song than expressed on the street."

Still, she adds, "The music's like the wacky shit we always do."

Nicholls expresses relief about returning to an independent; her earlier band, which first recorded for Atlanta indie **dB Records**, ended its life at **Capitol**.

"We didn't want to go to a major," Nicholls says. "We wanted to be on an

indie and not play any of that bullshit. Somebody on a major's always saying, 'You know, your hair should really be a different color,' or some bullshit like that."

Sugarsmack took to the road Dec. 1 on what Nicholls calls "a kamikaze three-week trip"; the tour, which opened in Augusta, Ga., will take the group across the country for dates in California and Texas.

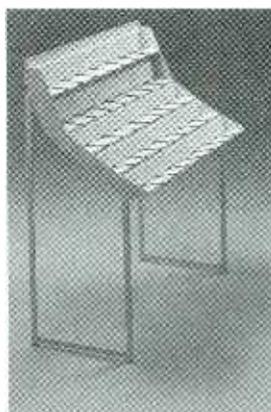
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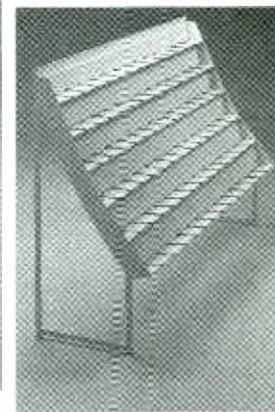
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_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

Retail

HEAR'S NICHE

(Continued from page 110)

"We're certainly aware of the competition, and they do what they do very well," he says. "We're not trying to replicate or compete with them.

"But Tower is servicing a customer who knows what they want," he believes. "When I go into Tower Records and I'm clear about what I'm interested in, I have a pretty good experience. Hear allows you to experience music from the other side of the tracks. We're saying to a consumer that is disenfranchised, 'If you're out of the music loop and need some guidance, we can help you.'"

Eleven of the minishop's 12 listening post/browsers are arranged by genre, with easy-to-read liner cards providing a brief description of the title.

"[Merchandise manager] Don MacKinnon and I conspire to edit and pick the greatest music that's out there, whether that's by listening to it, by reading about it in Billboard or Rolling Stone, or by getting recommendations from the great artists or from our customers," Sheehan explains.

A final browser is devoted to musical selections by a guest artist, just like Hear's mail order catalog always has a featured artist. Currently on display at this browser are selections by Nanci Griffith, including titles that Griffith recommends by Guy Clark, Frank Christian, Delores Keane, and others. Liner cards, written by Griffith, explain why she recommends each release. "We're saying [to customers], 'Okay you've heard all the marketing noise from the retailers and record companies. But this is what's really great,'" he says. "It works for us. We've got a pretty strong following."

While liner cards and computer-controlled listening capabilities make Hear user-friendly, Sheehan says customer service is also critical.

"The 40-year-old attorney with two kids and a garage needs to be met on a certain service level, so we invest heavily in our staff," Sheehan says. "We spend a pretty rosy figure per hour on customer service and require that our clerks know about the music, are friendly, well kept, and excited about selling and informing customers about music.

"That's a pretty big job, because the music we're selling isn't the latest Pearl Jam record," he continues. "You've got to spend some time developing an understanding for Zap Mama or the latest Patty Larkin. These are titles that are not known by your typical 20-year-old record store staff person."

Most titles in the shop are sold at or close to list. Sheehan does not see cost as a major inhibitor for his target customers. But he does have complaints about the industry's pricing policies.

"I believe that if you give high-quality service, the consumer needs to pay for it. The consumer

(Continued on next page)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	2	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS 10 weeks at No. 1	20
2	3	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	20
3	5	AMY GRANT ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	3
4	11	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	3
5	4	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	3
6	1	MEAT LOAF ▲ ⁸ CLEVELAND INT'L 34974*EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	134
7	6	JOHN TESH ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	3
8	16	VARIOUS ARTISTS ▲ ² A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	18
9	12	GARTH BROOKS ▲ ² LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	4
10	24	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	18
11	18	CROSBY/SINATRA/COLE LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	10
12	9	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	8
13	10	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	8
14	8	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	134
15	7	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	111
16	26	THE CARPENTERS ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	16
17	29	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	15
18	14	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*PLG (10.98/16.98)	LEGEND	123
19	42	JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	13
20	17	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	134
21	13	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	134
22	15	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	134
23	22	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	134
24	28	GEORGE WINSTON ▲ ³ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	21
25	45	VARIOUS ARTISTS BILLBOARD'S GREATEST CHRISTMAS VOL. 2 RHINO 70636 (6.98/9.98)		9
26	23	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	11
27	21	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	132
28	50	ELVIS PRESLEY RCA 59800* (4.98/9.98)	BLUE CHRISTMAS	6
29	—	AMY GRANT ▲ REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	1
30	25	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	134
31	27	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	125
32	—	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	9
33	19	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	134
34	20	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	134
35	—	THE MANHATTAN TRANSFER COLUMBIA 52968 (9.98 EQ/15.98)	CHRISTMAS ALBUM	1
36	35	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	6
37	—	BING CROSBY LASERLIGHT 15444/DELTA (2.98/6.98)	WHITE CHRISTMAS	1
38	—	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	4
39	—	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	8
40	—	ANNE MURRAY ▲ ² CAPITOL 16232 (7.98/11.98)	CHRISTMAS WISHES	8
41	30	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	134
42	—	VARIOUS ARTISTS MADACY 10 (6.98/14.98)	50 ALL-TIME CHRISTMAS FAVORITES	12
43	—	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	7
44	39	REBA MCENTIRE MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	2
45	32	CREDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	46
46	—	GLENN MILLER & HIS ORCHESTRA LASERLIGHT 15418 (2.98/6.98)	IN THE CHRISTMAS MOOD	3
47	33	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	119
48	—	BING CROSBY ● MCA 15024 (2.98/4.98)	MERRY CHRISTMAS	12
49	31	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	132
50	34	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	123

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.

HEAR SEES A NEW RETAIL NICHE

(Continued from preceding page)

that we interest can usually afford to pay a little extra for the guarantee that they're going to like what they bring home because they've listened to it," he says.

"But record companies don't understand retail," he continues. "They don't pass through the kind of margin levels that are neces-

sary for retailers to do business. We are in the business of creating a return for our investors, and the only way to do that is to create the kind of margin necessary to drive a business. We don't sell used CDs and won't, but until the record companies take a responsibility for our survival, other guys will

continue to sell used CDs... they have to.

"I believe Hear can lead the record business as a whole into a vast, underserved market and a lot of new sales, but we've got to invest together and be innovative together," adds Sheehan.

Hear began its mail-order operation in 1989 and is reaching 300,000 homes each quarter,

Billboard.

FOR WEEK ENDING DECEMBER 11, 1993

Top Christmas Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
★★ NO. 1 ★★				
1	1	VINCE GILL	LET THERE BE PEACE ON EARTH	MCA 10877 (10.98/15.98)
2	3	BOYZ II MEN	CHRISTMAS INTERPRETATIONS	MOTOWN 6365 (10.98/15.98)
3	2	HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS	COLUMBIA 57550 (10.98 EQ/16.98)
4	5	MANNHEIM STEAMROLLER	A FRESH AIRE CHRISTMAS ▲²	AMERICAN GRAMAPHONE 1988 (9.98/16.98)
5	6	MANNHEIM STEAMROLLER	CHRISTMAS ▲²	AMERICAN GRAMAPHONE 1984 (9.98/15.98)
6	8	AMY GRANT	HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)
7	4	ALAN JACKSON	HONKY TONK CHRISTMAS	ARISTA 18736 (10.98/15.98)
8	13	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
9	7	NEIL DIAMOND	CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)
10	9	GLORIA ESTEFAN	CHRISTMAS THROUGH YOUR EYES	EPIC 57567 (10.98 EQ/16.98)
11	10	JOHN TESH	A ROMANTIC CHRISTMAS ●	GTS 4569* (9.98/16.98)
12	15	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS ▲²	A&M 3911 (9.98/15.98)
13	14	GARTH BROOKS	BEYOND THE SEASON ▲²	LIBERTY 98742* (10.98/15.98)
14	11	VARIOUS ARTISTS	A WINTER'S SOLSTICE VOLUME IV	WINDHAM HILL 11134 (10.98/15.98)
15	16	AARON NEVILLE	SOULFUL CHRISTMAS	A&M 0127 (10.98/16.98)
16	18	NAT KING COLE	THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
17	17	CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
18	19	THE CARPENTERS	CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
19	21	BARBRA STREISAND	CHRISTMAS ALBUM ▲³	COLUMBIA 9557* (5.98 EQ/9.98)
20	12	SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	WALT DISNEY 60855 (10.98/16.98)
21	26	JOHNNY MATHIS	MERRY CHRISTMAS ▲²	COLUMBIA 8021* (5.98 EQ/9.98)
22	22	LORRIE MORGAN	MERRY CHRISTMAS FROM LONDON	BNA 66282 (9.98/15.98)
23	20	GEORGE WINSTON	DECEMBER ▲	WINDHAM HILL 1025 (9.98/15.98)
24	27	BILLBOARD'S GREATEST CHRISTMAS HITS	VOL. 2 1955 - PRESENT	RHINO 70636* (6.98/9.98)
25	23	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME	WARNER BROS. 45346 (10.98/15.98)
26	—	DAVID FOSTER	THE CHRISTMAS ALBUM	INTERSCOPE 92295/AG (10.98/16.98)
27	28	ELVIS PRESLEY	BLUE CHRISTMAS	RCA 59800* (4.98/9.98)
28	—	AMY GRANT	CHRISTMAS COLLECTION	REUNION 66259/RCA (7.98/11.98)
29	—	KENNY ROGERS & DOLLY PARTON	ONCE UPON A CHRISTMAS ▲²	RCA 5307* (7.98/11.98)
30	—	THE MANHATTAN TRANSFER	CHRISTMAS ALBUM	COLUMBIA 52968* (9.98 EQ/15.98)

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



Hear Music president Kevin Sheehan stands in front of a listening bar at the company's new store in Boston. (Photo: Greg Reibman)

Sheehan says. Last year, Hear entered a partnership with Acton, Mass.-based CML Group Inc., operator of the Nature Company and other retail ventures, and opened its full-line Berkeley and Palo Alto operations. Sheehan says the partnership arrangement remains the same for the mini-store and that further retail expansion is planned in 1994.

"We're looking at possibly rolling out larger stores in New York, Los Angeles, Cincinnati, Chicago, Seattle, and Detroit," he says, adding that Detroit "is on the top of our list."

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Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store sales reports.				
LABEL & NUMBER/DISTRIBUTING LABEL				

NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	2	7	NOTHING ABOVE MY SHOULDERS BUT THE EVENING	RAY LYNCH
			WINDHAM HILL 11133	1 week at No. 1
2	1	13	HOURS BETWEEN NIGHT + DAY	OTTMAR LIEBERT + LUNA NEGRA
			EPIC 53804	
3	3	11	BRIDGE OF DREAMS	DAVID LANZ AND PAUL SPEER
			NARADA 63024	
4	5	9	SHADOW OF TIME	NIGHTNOISE
			WINDHAM HILL 11130	
5	4	21	ACOUSTIC HIGHWAY	CRAIG CHAQUICO
			HIGHER OCTAVE 7050	
6	8	7	IMPRESSIONS	CHIP DAVIS
			AMERICAN GRAMAPHONE 993	
7	7	105	SHEPHERD MOONS ▲²	ENYA
			REPRISE 26775/WARNER BROS.	
8	6	33	IN MY TIME ●	YANNI
			PRIVATE MUSIC 82106	
9	9	23	CELTIC ODYSSEY	VARIOUS ARTISTS
			NARADA 63912	
10	15	132	DECEMBER ▲³	GEORGE WINSTON
			WINDHAM HILL 1025*	
11	10	15	WARM FRONT	BILLY JOE WALKER, JR.
			LIBERTY 81104	
12	13	236	WATERMARK ▲²	ENYA
			REPRISE 26774/WARNER BROS.	
13	16	3	CHRONOLOGIE	JEAN MICHEL JARRE
			DISQUES DREYFUS 36152	
14	11	23	HOW THE WEST WAS LOST	PETER KATER WITH R. CARLOS NAKAI
			SILVER WAVE 801	
15	12	29	NARADA DECADE	VARIOUS ARTISTS
			NARADA 63911	
16	18	3	WINE, WOMEN & WALTZ	ADRIAN LEGG
			RELATIVITY 1210	
17	22	3	WIND AND REED	VARIOUS ARTISTS
			NARADA 61037	
18	14	7	JOURNEY TO ZIPANGU	HIMEKAMI
			HIGHER OCTAVE 7053	
19	21	3	A WINTER'S SOLSTICE IV	VARIOUS ARTISTS
			WINDHAM HILL 11134	
20	RE-ENTRY		NOUVEAU FLAMENCO ●	OTTMAR LIEBERT
			HIGHER OCTAVE 7026	
21	25	3	FOREST RAIN	DEAN EVENSON
			SOUNDINGS OF THE PLANET 7150	
22	20	3	A PERFECT MATCH	TADAMITSU SAITO
			ACCESS 100	
23	NEW ▶		WINTER SONG	JOHN TESH
			GTS 34572	
24	NEW ▶		BALANCING ACT	JOHN JARVIS
			LIBERTY 89379	
25	17	37	MRS. CROWE'S BLUE WALTZ	ADRIAN LEGG
			RELATIVITY 1162	

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	21	THE SOURCE	ALI FARKA TOURE
			HANNIBAL 1375/RYKO	15 weeks at No. 1
2	2	17	GYPSY BOOGALOO	WILLIE AND LOBO
			MESA 79056/RHINO	
3	4	17	GLOBAL CELEBRATIONS	VARIOUS ARTISTS
			ELLIPSIS 2320	
4	3	23	BANBA	CLANNAD
			ATLANTIC 82503	
5	6	11	UNA SOLA CASA	CONJUNTO CESPEDES
			GREEN LINNET 4007	
6	11	3	STILL ON THE JOURNEY	SWEET HONEY IN THE ROCK
			EARTH BEAT 42536/WARNER BROS.	
7	NEW ▶		LOVE & LIBERTE	GIPIY KINGS
			ELEKTRA MUSICIAN 61599/ELEKTRA	
8	5	11	A WORLD OUT OF TIME VOL.2	HENRY KAISER & DAVID LINDLEY
			SHANACHIE 64048	
9	7	37	A MEETING BY THE RIVER	RY CODDER/V.M. BHATT
			WATERLILY ACOUSTICS 29	
10	8	35	ANAM	CLANNAD
			ATLANTIC 82409/AG	
11	12	5	ISLAND ANGEL	ALTAN
			GREEN LINNET 1137	
12	10	5	LIBERATION: THE ISLAND ANTHOLOGY	BLACK UHURU
			MANGO 18282/ISLAND	
13	9	9	MELODY RHYTHM & HARMONY	LE MYSTERE DES VOIX BULGARES
			MESA 79058/RHINO	
14	15	3	GARDEN OF DREAMS	ALI AKBAR KHAN
			TRILOKA 7199	
15	RE-ENTRY		ADVENTURES IN AFROPEA 1	ZAP MAMA
			LUAKA BOP 45183/WARNER BROS.	

● 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.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

LINDA RONSTADT

Winter Light
PRODUCERS: George Massenburg & Linda Ronstadt
Elektra 61545

On her first all-pop, nonspecialized album in four years, La Ronstadt makes some charming music that will hit home at top 40 and AC outposts. She returns to some of her favorite songwriters—Anna McGarrigle, Jimmy Webb—and covers some beauties by Brian Wilson, Bacharach & David, Goffin & King, and (en español) Tish Hinojosa. Result is a tasty collection that can be handily cherry-picked by any melody-conscious format.

HEART

Desire Walks On
PRODUCERS: John Purdell & Duane Baron
Capitol 99627

The sisters Wilson are at their best when they're rockin', and newest effort generally finds the siblings turning up the heat under a number of selections custom-tuned for album rock acceptance. "Black On Black II" has already logged on as a top 10 Album Rock Track; other formidable tunes include title cut and surprising cover of Bob Dylan's "Ring Them Bells," on which the band is joined by fellow Northwesterner Layne Staley of Alice In Chains.

PAUL McCARTNEY

Paul Is Live
PRODUCER: Paul McCartney
Capitol 27704

Even long-term Macca fans will have to wonder about the wisdom of releasing yet another live album only three years after "Tripping The Live Fantastic," which followed a similar menu of Beatles, Wings, and solo fare. Attractiveness of the package likely will depend on how desperately listeners need live versions of "Biker Like An Icon," "Hope Of Deliverance," and other "Off The Ground" songs. Still, set is off to a good start commercially.

GIPSY KINGS

Love & Liberté
PRODUCER: Gérard Prevost
Elektra Musician 61599

Well-traveled gypsies leave nothing to chance on latest endeavor, relying on their trademark blend of wailing chants and propulsive flamenco guitars. Even the appearance of new co-lead singer Canut Reyes does little to alter group's formula, since his voice is almost indistinguishable from that of brother Nicolas, the Gipsies' longtime front man. All this familiarity bodes well for album, which is laden with eventual hits like "Viviré," "Madre Mia," opportune Christmas anthem "Navidad," and reggae-infused "Escucha Me."

BLUR

Modern Life Is Rubbish
PRODUCER: Stephen Street
SBK/Food/ERG 89442

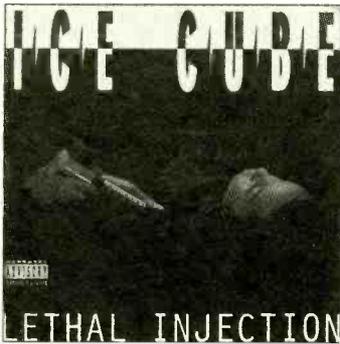
British rock quartet's second outing takes a giant leap forward artistically from its 1990 debut, which got lost in a swirl of albums by like-sounding bands (i.e., Lush, Teenage Fanclub). Now Blur exploits '70s and '80s influences like David Bowie, the Kinks, and the Jam, with whom the group shares a penchant for melody, spunk, and social satire. Most lusty entries on a wholly pleasing (if overly lengthy) set are opener "For Tomorrow," "Chemical World," the maddening "Intermission," and Beatles-inspired "Sunday Sunday."

H-BOMB FERGUSON

Wiggin' Out
PRODUCERS: Michael Robert Frank & H-Bomb Ferguson
Earwig 4926

R&B singer/pianist, whose monumental '50s Savoy sides are well-remembered by connoisseurs, reclaims his bit of history with bouncy new album. H-Bomb is as raucous as ever, and he gets good backing

SPOTLIGHT



ICE CUBE
Lethal Injection
PRODUCERS: Various
Priority 53876

Cube's raps continue to command attention, but, as on previous releases, the messages here might win more negative scrutiny than respect. Never before has Cube's Muslim influence inspired such raw material, in such quantity: Tracks like introductory "The Shot," "Enemy," "When I Get To Heaven," and appallingly misogynistic "Cave Bitch" take anti-white sentiments to new heights. In comparison, compelling numbers like "Ghetto Bird" and 10-minute, George Clinton-inspired "Bop Gun (One Nation)" play like diversions. A listener's political persuasion ultimately will determine if this is an on-target hit or a by-a-mile miss.

from a bright band that includes guitarist Marty Chambers and saxman Eric Neuhauser. Funky, well-lubricated cuts such as "Shake Your Apple Tree" and bawdy "Meatloaf" will hit fans where they live.

ALEJANDRO ESCOVEDO

Thirteen Years
PRODUCER: Turner Stephen Bruton
Watermelon 1017

Full measure of Austin-based singer/songwriter's ambition is apparent in this excellent follow-up to his stunning solo debut, "Gravity." Here, Escovedo is backed by units ranging from rock-oriented combos to large groups including violins and cellos. "Helpless," "Mountain Of Mud," and "Baby's Got New Plans" are sterling examples of his writing skill and unusual musical vision; mature set should find favor with lovers of folk and roots-oriented rock.

MS•LUM

Airport Love Song
PRODUCER: Robert Doherty
Bar/None 034

Quintet of former art-schoolers debuts with a slightly twisted, yet exquisitely wrought and highly listenable set that stakes out a rocking middle ground between the psychedelic '60s and the disjointed '90s. Led by the edgy, sometimes spoken vocals of Paul Kaup, Ms•Lum's strongest moments are found in the poignant guitar lines of "Jarlsberg," the soulful garage grooves of "Flags," and the dreamy waltz of "The Trendsetter," and the punk/metal guitars of "Superstar Nicoli."

NEW BROADWAY CAST RECORDING

She Loves Me
PRODUCER: Robert Sher
Varese Sarabande 5464

Yes, there is a wonderful cast album of the original 1963 production of this entrancing musical by Jerry Bock and Sheldon Harnick. Now playing at a bigger Broadway playhouse after smash revues in a smaller venue, the revival of "She Loves Me" has riches that time has not dimmed nor is ever likely to. In to a performance

on par with the original cast, contemporary '90s digital sound is a benefit here.

RAP

CONSCIOUS DAUGHTERS

Ear 2 Da Street
PRODUCER: Paris
Scarface/Priority 53877

Female duo from Oakland has rapping skills for days. Its rhymes have passion and depth, as evidenced by the hop-and-drop cut "Shitty Situation," in which group member CMG explores the perils of thoughtless sex. Elsewhere, she and partner The Special One emphasize their independence and street knowledge over right and tight soundscapes that shoot at the pavement. First single "Funky Situation" bops like Dr. Dre's "Nuthin' But A 'G' Thang," and is very inviting. Radio should be advised to take the ride.

JAZZ

SONNY ROLLINS

Old Flames
PRODUCER: Sonny Rollins
Milestone 9215

The elder statesman of the tenor finds himself in a mostly standards mood on this latest set, featuring trombonist Clifton Anderson, pianist Tommy Flanagan, bassist Bob Cranshaw, drummer Jack DeJohnette, and arranger/conductor Jimmy Heath (plus a five-piece horn section that adorns "Darn That Dream" and "Prelude To A Kiss"). Highlights of a solid set include an enjoyable version of "My Old Flame," a gentle, downtempo take on "I See Your Face Before Me," and sweet, midtempo Rollins original, "Times Slimes."

NEW AGE

ADRIAN LEGG

Wine, Women & Waltz
PRODUCER: Adrian Legg
Relativity 88561 1210

Acclaimed guitarist celebrates the holidays with a beautiful solo reading of classic "Silent Night," a couple of new songs, and re-interpretations of work from his first two albums—all in waltz time and with Yuletide sparkle. Other great cuts to sample while the logs are burning are open-tuned "St. Mary's," the winsome "Divorcee's Waltz," and "Nora Handley's Waltz" (with guest bassist Stuart Hamm).

WORLD MUSIC

TRILOK GURTU

Crazy Saints
PRODUCERS: Kurt Renker & Walter Quintus; Trilok Gurtu;
Joe Zawinul
CMP 66

Noted world musician/percussionist is joined by Joe Zawinul and Pat Metheny

SPOTLIGHT



ACE OF BASE
The Sign
PRODUCERS: Various
Arista 18704

The '90s answer to ABBA has arrived in the form of this Swedish co-ed quartet, which has already cleaned up globally with reggae-spiced pop tunes like "All That She Wants" (a platinum single in the U.S. and a blockbuster overseas), "Wheel Of Fortune," and anti-fascist anthem "Happy Nation." All this and other equally palatable material is collected here on the group's debut album, a feast for pop programmers, dance DJs, and others with a taste for wordly pop music. Guaranteed to make a splashy debut, and sturdy enough to endure.

for a collection of pieces that are elaborately arranged and boast a distinctive, contemporary-jazz feel. Best of a boundary-straining set includes the funky "Manini"; the dramatic, kinetic "No Discrimination"; and "Tillana," whose Middle Eastern tonalities reveal a playful bebop perspective.

REGGAE

JUDY MOWATT

Rock Me
PRODUCERS: Judy Mowatt, Clive Hunt, Owen Rennals,
Jah Screw
Pow Wow 77442

Electro enters the dancehall! On the best album of her career, Mowatt opens a modified acid-jazz jump up with a spoken-word snippet from Bob Marley ("Them know it, but them cyan do it") that segues into a murderous new rendition of the Wailers' '63 hit "Simmer Down." This is a top-ranking party record, its 13 ragga grooves built on killer arrangements filled with sampled funk switchbacks, sky-scraping Mowatt vocals, and the peppercorn saxophone of Dean Fraser. Other tracks certain to catch on in clubs throughout the free world include "Rock Me," "Bubbling," and "Life" (with DJ Angie Angel; check out the bonus Hard

VITAL REISSUES™

BRIAN ENO

II
COMPILATION PRODUCER: Declan Colgan
Virgin 7243 8 39114

Though he's better known today for his production for U2 and his all-instrumental albums, Eno made some notable post-Roxy Music vocal recordings in the '70s and '80s, and this handsomely designed three-CD box collects the best of them. Chunks of his solo albums are supplemented by collaborations with David Byrne and John Cale; five excellent new recordings bring things up to date. Ranging from the eccentric to the voluptuous, Eno's vocal music is never less than provocative; second box will concentrate on his ambient works.

MIKE OLDFIELD

Elements—Mike Oldfield 1973-1991
COMPILATION PRODUCER: Management Works
Virgin 7243 8 39089

Culled from 18 years and 15 albums worth of masterful material, this opulent four-CD set offers not only the seductive 1975 Grammy winner "Tubular Bells" (heard in "The Exorcist"), but also such gems as a guitar rendition of Vivaldi's Concerto in C. Multi-instrumentalist Oldfield remastered the collection, which is accompanied by an informative, photo-filled, 60-page booklet. The 62-song set is a must-have for even the most casual Oldfield listener.

Bass Mix). Respect concrete for a record this neat.

LATIN

RAM HERRERA

Insuperable
PRODUCER: Joel Guzmán
Sony Discos/Sony 81177

Veteran Tejano favorite returns with another hit-laden set balanced evenly between lilting cumbias, spry polkas, and delicate romantic ballads. Herrera's dashing, warm-and-gruff baritone elegantly graces potential Latin market crossover candidates ("No Me Digas No," "Desde El Principio"), bouncy polka entries ("A Todos Los Amores," "Cariño") and the mournful R&B/blues ballad "Bartender."

RATONES PARANOICOS

Hecho En Memphis
PRODUCER: Andrew Oldham
SDI/Sony 81135

Producer/ex-Rolling Stones manager Oldham molds hard-working Argentinian quartet into Spanish-singing image of Mick & Co., and voila! . . . Oldham says in the liner notes that he thoroughly enjoyed cutting the record. Indeed, album's spirited R&B/blues/rock melange suggests a good time was had by all, including consummate sideman Al Kooper, former Stones axeman Mick Taylor, and Ratones' smoky-voiced front man Juanse. Snarling rockers "Tiffany's," "Perro Loco," and "Isabel" could score at U.S. college stations, but only midtempo "Reina" stands a chance with Latino PDs.

COUNTRY

GEORGE JONES

High-Tech Redneck
PRODUCERS: Buddy Cannon, Norro Wilson
MCA 10910

Jones always seems to go for a thematic mixture of the grave and the goofy in his songs, and he doesn't deviate from that predilection here. In the former category are such stark minidramas as "The Visit" and "I've Still Got Some Hurtin' Left To Do." In the latter is such chaff and whimsy as "Never Bit A Bullet Like This" (a duet with Sammy Kershaw) and the gleeful title tune. Jones' vocal subtleties are still awe-inspiring.

CLASSICAL

BEETHOVEN: QUARTETS, OP. 59, NOS. 1 & 2

Cleveland Quartet
Telarc CD-80268

The group is inching its way through the Beethoven canon, keeping appetites sharp for what's still to come. Despite a catalog crowded with competing versions, there's always room for superior performances of these towering works. And that's what the Cleveland ensemble delivers. Warm and detailed sound.

CHRISTMAS

DOUG STONE

More Love
PRODUCERS: James Stroud, Doug Stone, Tom Bahler,
Bruce Swedien
Epic 57271

Those who remember the power and freshness of "I'd Be Better Off In A Pine Box" may wonder why Stone settles for such pallid and formulaic material here. All the sweetening and vocal gymnastics in the world won't breathe significance into such disposables as "Addicted To A Dollar," "Little Sister's Blue Jeans," or "Wishbone." And while the sentiments of "Dream High" are noble, they are delivered with a heavyhandedness that undermines the message. Four of the cuts here are from the movie "Gordy," which might account for some of the fluffiness.

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

► **HADDAWAY** *Life (Everybody Needs Somebody To Love)* (4:15)
PRODUCERS: Halligan, Torello
WRITERS: Halligan, Torello
PUBLISHERS: A La Carte/EMI-Blackwood, BMI
Arista 2546 (c/o BMG) (cassette single)

Although there is no denying the stylistic similarity to Haddaway's huge "What Is Love," this single gains its own strength through a fun, sing-along chorus and warmly upbeat lyrics. Added pleasure comes from Haddaway's assured voice. Track should have a secure run with new friends at pop radio, as well as old fans at club level. Be sure to check out the solid remixing input by Gary Jones and Alex Trime.

► **LISA LISA** *Skip To My Lu* (4:00)
PRODUCER: Giovanni Salah
WRITER: G. Salah
PUBLISHERS: Amplified Isvanni/Warner-Tamerlane, BMI
Pendulum/ERG 08711 (c/o CEMA) (cassette single)

With all ties to Cult Jam and Full Force severed, lovely Latina steps solo with a playful pop/funk ditty that shows her at her most vocally relaxed. Producer Giovanni Salah places the singer inside a textured arrangement, layered with rugged beats and fluid horns. There is a nice contrast generated by the use of acoustic guitars and bluesy organs alongside raw turntable scratching. An excellent preview of the forthcoming "Lisa Lisa 77" that also should meet with warm approval at pop and crossover radio.

★ **GUNS N' ROSES** *Estranged* (9:20)
PRODUCERS: Mike Clinik, Guns N' Roses
WRITER: not listed
PUBLISHER: not listed
Geffen 4497 (c/o Uni) (cassette single)

The GN'R party just will not end. Latest (and final) single from "Use Your Illusion II" is a sprawling, majestic rock ballad that sounds as good now as it did well over a year ago. Bolstered by an elaborate video and an intricate arrangement that nicely floats Slash's masterful guitar work beneath Axl Rose's evocative vocal, single already is an album rock radio staple that is ready to woo posters with a long and healthy attention span. Hang with it—you won't be sorry.

★ **LISA KEITH** *I'm In Love* (3:54)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, L. Keith
PUBLISHERS: Flyte Tyme Tunes/New Perspective, ASCAP
REMIXERS: David Anthony, Darryl James, Epite of Scratch
Perspective 8242 (c/o A&M) (cassette single)

Follow-up to Keith's top 40 breakthrough, "Better Than You," is a spirited pop/dance twirler, empowered with a hook-lined melody and an exuberant lead vocal. Some of the strong remixes delve deeper in original version's disco vibe, while others move into chewy urban-funk territory. Any of 'em will add a lovely ray of sunshine to stations at several radio formats—not to mention at mainstream club level.

★ **LINDA RONSTADT** *Heartbeats Accelerating* (3:49)
PRODUCERS: George Massenberg, Linda Ronstadt, Peter Asher
WRITER: K. McGarrigle
PUBLISHER: Garden Court, ASCAP
Elektra 64584 (cassette single)

First top 40 entry from Ronstadt's new "Winter Light" opus is a quirky but utterly engaging blend of subtle reggae and Japanese flavors. A rush of breathy, layered vocals creates a warm and pillowy middle layer between recognizable belting and an easy, skittling beat. Incredibly different from what's normally getting action on pop radio right now, single may struggle a bit. It is, however, like a brisk, fresh breeze, and is well worth taking a chance on.

★ **SQUEEZE** *Loving You Tonight* (4:16)
PRODUCERS: Pete Smith, Squeeze
WRITERS: Difford & Tilbrook
PUBLISHER: EMI Virgin Music Ltd.
A&M 8230 (CD promo)

Is there room on the radio these days for smartly written love songs? This blue-eyed soul tune from longtime great songwriting

duo Difford and Tilbrook was created with a finesse not often seen these days among pop bands. Should be enticing to pop/adult contemporary listeners as a hooky radio sing-along, and smart PDs should be able to fit it in.

DOMINICA *Gotta Let You Go* (4:20)
PRODUCER: Mohammed Moretta
WRITER: M. Moretta
PUBLISHER: not listed
MicMac 304 (12-inch single)

It was bound to happen. The success of "Show Me Love" by Robin S. has triggered a flurry of similar-sounding tracks. This is the best of the bunch, thanks mostly to Dominica's easygoing performance and producer/songwriter Mohammed Moretta's chantable hooks. Go for the dance/club version for a lighter, more NRGetic vibe.

R & B

► **H-TOWN** *Keepin' My Composure* (3:36)
PRODUCER: John "J-Swift" Catalan
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Bishop Burrell, Crazy C. Luke 473 (CD single)

Vocal group that scored big with "Knockin' Da Boots" solidifies its stance as a formidable urban/pop entry with this slick, midtempo R&B ditty. In all, track has a more mature and vocal polish, which will keep 'em in business long after words like "freak" become less prominent ways of describing sex. A surefire urban radio smash that could easily keep pop embers aflame.

COLIN ENGLAND *Sorry Seems To Be The Hardest Word* (3:57)
PRODUCER: Tim Miner
WRITERS: E. John, B. Taupin
PUBLISHER: Intersong USA, ASCAP
Motown 631137 (c/o PGD) (12-inch single)

An Elton John classic gets a deep "quiet storm" interpretation. England takes the song in a more chest-pounding, emotional direction, which changes the essence from sad contemplation to confrontational pleading. Diehard fans will hate this, though it will bring this brilliant Elton John/Bernie Taupin composition to a whole new audience.

FUNKAHAWLIKZ *Don't Stop (Hey Hooo...)* (4:34)
PRODUCER: Funkahawlikz
WRITERS: P. Alexander, J. Moore, M. Cook III, K. Williams
PUBLISHERS: Malesongs/Crystal Isle/Budda Gee/Solo/Zachnik/Semay/Rojam, BMI
Basix 1306 (c/o JEA Music) (CD single)

Male quartet serves an unusual concoction of percolating funk beats, gang-style harmonies, and chatty rapping. Try to keep up with the kooky lyrics and undercurrent of cultural influences, which range from African to Middle Eastern... it is next to impossible (but an amusing exercise, nonetheless). Most appealing aspect of single is its infectious, totally danceable energy. Party down, kiddies!

AFRIKA BAMBAATAA PRESENTS TIME ZONE *What's The Name Of This Nation?* (4:15)
PRODUCER: Afrika Bambaataa
WRITERS: A. Bambaataa, P. Roodham
PUBLISHERS: Promuse/Bambaataa, BMI; Promuse/Zulu Nation, ASCAP
Profile 7409 (cassette single)

Sure, this record has all of the elements necessary for a hip-swaying party. But haven't we heard this track numerous times before? And there's not a whole lot going on lyrically, either. There's something a little strange about Bambaataa presenting an act that chants about how hard Bambaataa rocks the house. Oh well...

COUNTRY

DENNIS ROBBINS *Mona Lisa On Cruise Control* (2:49)
PRODUCERS: James Stroud, Richard Landis
WRITERS: D. Robbins, M. Ehrig, J. Scott Sherill
PUBLISHERS: Corey Rock Music/Large Giant Music, ASCAP; Dinger & Ollie Music/Sony Tree Pub. Co., Inc./All Over Town Music/New Wolf Music, BMI
Giant 6652 (CD promo)

Whenever Robbins and former Billy Hill band mate John Scott Sherrill get together to write, wonderful things happen.

Hopefully this bizarre song title and the laid-back, catchy song they built around it will garner this too-long-ignored country artist some radio recognition.

CHRIS LeDOUX *For Your Love* (3:25)
PRODUCERS: Jimmy Bowen, Jerry Crutchfield
WRITER: J. Ely
PUBLISHERS: Sony Songs Inc./Eiffel Tower Music, BMI
Liberty 79014 (c/o PGD) (CD promo)

With this Joe Ely-penned country rocker, LeDoux cuts loose and sounds like he's having a ball. A refreshing change of pace that proves he's got more than traditional cowboy songs under that old hat.

JOHN MICHAEL MONTGOMERY *I Swear* (4:27)
PRODUCER: Scott Hendricks
WRITERS: F.J. Myers, G. Baker
PUBLISHERS: Morgan Active Songs Inc./Rick Hall Music Inc., ASCAP
Atlantic 5331 (CD promo)

On the debut single from his sophomore album, Montgomery returns to the form that got him to the top—the big love song. His uptempo numbers too often sound like honky tonk retreads, but, as he proves once again here, Montgomery can deliver a ballad like few others.

MARY-CHAPIN CARPENTER *He Thinks He'll Keep Her* (3:41)
PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITERS: M. Carpenter, D. Schiltz
PUBLISHERS: EMI April Music Inc./Getarealjob Music/Don Schiltz Music/Almo Music Corp., ASCAP
Columbia 77316 (c/o Sony) (cassette single)

With this tale of an emotionally imprisoned housewife, Carpenter continues to blaze new thematic trails in country music. The only problem here is with the song itself, which is so utterly contrived that it's almost unlistenable.

RANDY TRAVIS *Wind In The Wire* (3:29)
PRODUCER: Steve Gibson
WRITERS: David Wilkie, Stewart MacDougall
PUBLISHERS: Ghost Writers In Disguise, ASCAP; Trouble Cief Music, BMI
Wamer Bros. 6678 (CD promo)

Travis wears his new cowboy suit very comfortably, and this contemplative, high lonesome title cut from his latest album is yet another gem.

DANCE

★ **GUANTANAMO** *You Got To Feel It* (no timing listed)
PRODUCER: Oscar G.
WRITER: Oscar G.
PUBLISHER: not listed
REMIXER: Oscar G.
Gee Man Wax 401 (c/ Emotive) (12-inch single)

Wicked deep-houser is the premiere release on a promising new indie label founded by Oscar G. (one-half of the fierce Murk Boys remix team). The groove here is spare and chock-full of looped sound effects and hypnotic male vocals. Jams this hard continually redefine the house underground. Smashing. Contact: 212-245-7330

PROGRAM 2 *Una* (4:26)
PRODUCERS: Program 2
WRITERS: Program 2
PUBLISHER: not listed
REMIXER: Program 2
Sire/Giant 40879 (c/o Warner Bros.) (CD single)

Brooklyn-based production and remix team of Gene LeFosse and Victor Calderone shows signs of deserved mainstream success with this ambient effort. Track merges soft and fuzzy rave keyboard effects with rigid break-beats and faux-operatic female vocals. Refreshing rare that's fit for early-A.M. consumption—especially the quietly insinuating "Hollis" mix.

B.B. QUEEN *I'm Gonna Live On My Own* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: P. Dennis Mitchell, Tony Shminkin
BB 001 (12-inch single)

Button-pushing house anthem gets its muscle from Queen's throaty diva wailing, as well as several spine-crawling remixes by P. Dennis Mitchell and Tony Shminkin. Track was first heard on import from Holland,

though these new, more U.S.-savvy versions should carry a lot more weight among discerning DJs. Dive into the shoulder-shaking "Extended Body" mix. Finger-wavin' fun.

B.M.E. FEATURING LEROY BURGESS *Pray* (no timing listed)
PRODUCER: Ronald Burrell
WRITER: L. Burgess
PUBLISHERS: Burrell/Dog, ASCAP
REMIXER: Todd Terry
Freeze 50045 (12-inch single)

Burgess waxes poetic about his special "friend" who looks after him in times of need. Such spiritual prose sits well inside a rousing, gospel-tinged house environment. Todd Terry does a fine job of prepping Ronald Burrell's juicy grooves for more jaded underground minds. A peak-hour blaster if there ever was one.

ANGELICA CASTRO *I Can See It In Your Eyes* (6:23)
PRODUCER: Michael Napolitano
WRITERS: P. Pagano, G. Vinciguerra, P. DiMatteo
PUBLISHER: Lily, SOCAN
P&N 2347 (CD single)

Castro brings a swooping air of drama to this bouncy, hi-NRG bauble. Her forceful, stylish vocal is a fair match for the track's tinkly keyboard sound and "Love Boat"-like strings. A few more records like this, and elaborate touch-dancing will come back into vogue. For quieter moments, give "Don't Know," a mournful ballad, a spin.

MORAES *The Cure* (7:34)
PRODUCER: Angel Moraes
WRITER: A. Moraes
PUBLISHER: not listed
REMIXER: Jose Vinales
Hot'n'Spicy 1018 (12-inch single)

The cure in question here is lots of good, good lovin'. Moraes' untrained vocal works best during the laid-back verses, where he can don the role of confident lover. The mistake is when he aims to hit notes far out of his range. Regardless, the groove is above-ground house, oozing with heavy breathing and ample grunting. Should be of interest to younger crowds. Contact: 212-371-5345.

ROCK TRACKS

► **RAGE AGAINST THE MACHINE** *Freedom* (no timing listed)
PRODUCERS: Rage Against The Machine, Gggarth
WRITERS: Z. De La Rocha, Rage Against The Machine
PUBLISHERS: Retribution Music, BMI
Epic 5503 (c/o Sony) (CD promo)

Socio-conscious lyrical riffs play off metal-style guitar riffs. Song is largely without melodic focus, but force of delivery, if nothing else, will make it stick with listeners. Nasal vocal is not so much sung as spat.

MERCURY REV *Something For Joey* (4:04)
PRODUCER: not listed
WRITERS: R. Creely, Mercury Rev
PUBLISHER: Smeer Snore Music/Chrysalis Music Ltd., BMI
Columbia 5532 (c/o Sony) (CD promo)

Aptly mercurial track from difficult-to-suss band fades in and out of focus. May elude most listeners, but those who apply a bit of imagination to flesh out the song will pinpoint a source of Rev's charm. Act has a nice way with noise, weaving it freely into the mix. Odd assemblage of extra tracks reinforces band's cryptic nature.

BJORK *Big Time Sensuality* (3:56)
PRODUCER: Nellee Hooper
WRITERS: B. Gudmundsdottir, N. Hooper
PUBLISHERS: ASCAP/Warner Chappell Ltd.
Elektra 8875 (CD promo)

Wiggly bass and heavy beat come to the fore here, unfortunately competing with Björk's voice for lead billing, when her vocal really should be allowed to steal the show. Nice add for modern rock, nonetheless, and like-minded club spinners, too.

★ **THE BOO RADLEYS** *Barney (... And Me)* (3:45)
PRODUCER: Boo! Productions Inc.
WRITERS: M. Carr, Boo Radleys
PUBLISHER: Rhythm King America, ASCAP
Creation/Columbia 5505 (c/o Sony) (CD promo)

Don't let images of big purple dinosaurs turn you away from this odd bird of a pop

tune. Acoustic-based and memorable, the tune features sudden foam-ups of synth and flute, and such twists are what sets this track apart from the alterna-rock pack. A neat, adventurous add for modern rock radio. Additional tracks also merit investigation.

DREAM THEATER *Pull Me Under* (8:42)
PRODUCER: not listed
WRITER: Moore
PUBLISHER: Octa Music Inc./Ytse Jams Inc., ASCAP
Atco 5340 (CD promo)

Act reprises its sleeper hit with a loong live version, as an appreciative U.K. crowd claps along. Passionate performance is built on larger-than-life synths and guitar. Likely to hit with initial fan base, and may draw strays into the fold as well.

FUDGE TUNNEL *10%* (3:48)
PRODUCER: Alex Newport
WRITERS: Fudge Tunnel
PUBLISHER: not listed
Earache/Columbia 5567 (c/o Sony) (CD promo)

This cut shows a band obviously distressed in some way by the legal nature of its recording contract (but, as the lyrics ask, "What did you expect?"). Metal fans should dig the crushing tonnage of chords and vocals here, with wandering bass floating in. A Beavis and Butt-head pick for band name alone.

PEACE, LOVE AND PITBULLS *Reverberation Nation* (6:24)
PRODUCER: Hell
WRITER: not listed
PUBLISHERS: Fuzzbox/Misty/Zik Zak
Netwerk 3074 (CD single)

Industrialists will totally dig this assaulting track's ominous, highly processed caterwauls, which slog along with the aid of a jaunty funk'n'roll beat. Its steady rhythms open up options for this record at rave club level, though its inherent rock quality makes it a more likely candidate for play at college and alternative radio.

RAP

► **COOLIO** *County Line* (2:56)
PRODUCER: Dobbs The Wind
WRITERS: Jones, Dodson, Allah, Smith, Guy, Thompson
PUBLISHERS: Barkay/Warner-Tamerlane, BMI
Tommy Boy 577 (CD single)

Spare, high-ended musical context leaves plenty of room for Coolio to work his intriguing lyrical program. A memorable, sample-driven chorus and contagious hand-claps add to single's juice with radio programmers. Additional cut, "Sticky Fingers," has a moodier tone and harder rhymes, making for a well-rounded, consumer-friendly item.

THA ALKAHOLIKS FEATURING KING TEE *Likwit* (3:29)
PRODUCER: E-Swift
WRITERS: R. McBride, R. Smith, E. Brooks, J. Robinson
PUBLISHERS: ESP/Warner-Chappell, BMI
Loud/RCA 62767 (c/o BMG) (cassette single)

Retro heads will snarf down the classic funk mentality of this boastful jock-grabber. Participation of King Tee is a boost, though track often suffers from familiarity. Best part of the rap is a contorted play on the words "liquid" and "wit"; it hints that this act is capable of far more than they're giving right now.

KING JAY *Lick Me* (4:02)
PRODUCER: R.O.B.
WRITERS: King Jay, DJ Twin, R.O.B., D. Robertson
PUBLISHER: Protoons/Music Cartel/Right On Beat, ASCAP; Duchess/Perk's Music/Music Corporation Of America, BMI
Profile 7408 (CD single)

Guess what this one's about. Not a brain-burner, but King Jay is a convincingly seductive bedroom Romeo. There is not a single subtle moment to be found here, from the line, "Stick your tongues in the air, and wiggle 'em like you don't care," to the cooing female chorus requesting an all-night licking session. Some will gag in a negative way, but there is something kind of amusing goin' on here.

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.

LIFELINES

BIRTHS

Boy, Ryan Samuel, to **Stuart and Sheryl Bondell**, Nov. 1 in New York. He is VP of business affairs for Sony Music International.

Boy, Ryan Thomas, to **John and Patty Lander**, Nov. 7 in Philadelphia. He is morning man at WHTZ (Z100) New York.

Boy, Tayler Falcon, to **Rob Clark and Marge Falcon Clark**, Nov. 11 in Burbank, Calif. She is national ticket director for Warner Bros. Records.

Girl, Karly Jasper, to **Kevin and Jan Hilgers**, Nov. 15 in Grande Prairie, Alberta. He is morning man at CFBP Grande Prairie.

Girl, Sarah Elizabeth, to **Lou and**

Marla Simon, Nov. 27 in Summit, N.J. He is senior director of A&R for the RCA Records label.

MARRIAGES

Jim Ballweg to Julie Pait, Oct. 9 in Nashville. She is director of A&R administration for MCA Records/Nashville.

David Cremin to Dana-Joy McGrew, Oct. 30 in Los Angeles. He is founder of Vis-a-Vis Entertainment. She is marketing coordinator for the children's entertainment division of A&M Records.

Randy Hiuga to Pam Peterson, Nov. 6 in Zephyr Cove, Nev. He is jazz buyer and assistant manager at Tower Records on Broadway in Sacramento, Calif. She is manager of Marketing Plus at Valley Record Distributors in Woodland, Calif.

Jim Sugarman to Karen Salomon, Nov. 13 in Sacramento, Calif. He is GM of Tower Records in Cambridge, Mass. She is New England regional assistant for Tower Records in Boston.

Zach Horowitz to Barbara Natterson, M.D., Nov. 20 in Beverly Hills, Calif. He is executive VP of MCA Entertainment Group.

John Hammond to Marla Silver, Nov. 24 in New York. He is a blues artist.

Pat Siciliano to Eva Roberts, Nov. 26 in Studio City, Calif. He is president of Moonstone Records and VP of film music for Full Moon Entertainment, both in Los Angeles.

DEATHS

Maurie Orodener, 84, of multiple causes, Oct. 8 in Philadelphia. A long-time writer for Billboard in New York, Orodener was named the magazine's

first music editor in the 1930s. He left the magazine to start an advertising agency in Philadelphia, but remained a Billboard correspondent in that market for several decades until his death. He is survived by Edith, his wife of 57 years, two sons, four grandchildren, and one great-grandchild.

Donald James Bowden, aka "Donald Dee," 30, after a long illness, Nov. 18 in New York. Bowden was a producer, engineer, and songwriter who worked on recordings by SWV, Chaka Khan, Rob Base, B'Fats, Ian Dyer, and numerous other artists. He is survived by his companion, Valerie Worth; their children, Donesha and Donte; his mother, Vernell; his brothers, Dale, Raymond, Gregory, and Michael; his sisters, Debbie Caldwell and Gina Wade; his grandmother, Isetta Lane; one sister-in-law; one brother-in-law; five aunts; two uncles; 17 nephews; and nine nieces.

Albert Collins, 61, of cancer, Nov. 24 in Las Vegas, Nev. Collins was a Grammy-winning blues guitarist. (See story, p. 10.)

Larry Uttal, 71, of complications from AIDS, Nov. 25 in New York. Uttal was a leading independent label operator in the '60s and '70s. (See story, p. 10.)

Sam Passamano Sr., 65, of a heart attack, Nov. 29 in Los Angeles. Passamano was executive VP of distribution for MCA Records, and was a 34-year veteran of the company. He began his career at Decca Records. He is survived by his wife, Rosalie; his mother, Marie; his sons, James and Sam Jr.; and seven grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Strictly For Charity. Motown Records chairman of the board Clarence Avant is honored by the Neil Bogart Memorial Fund at its "Strictly New Orleans" gala, held Nov. 13 at the Santa Monica Air Center's Barker Hangar. The gala raised \$1.1 million for pediatric cancer, AIDS, and leukemia research. Shown, from left, are Joyce Bogart Trabulus, co-founder of the Neil Bogart Memorial Fund; Paul Schaeffer, executive VP, Sony Pictures Entertainment; recording artist Quincy Jones; Avant and his wife, Jackie; Les Bider, chairman of Warner Chappell Music Publishing; and event chairwoman Rikki Rosen.

NEW COMPANIES

Umbrella Records, formed by Michael Wyner and Tom Pergola. An independent label whose roster includes new acts in the R&B, pop, and dance genres. 23391 Mulholland Dr., Suite 424, Woodland Hills, Calif. 91364.

EMG Sports & Entertainment Inc., formed by Edsel M. Brown Jr. A subsidiary of EMG Financial Group Inc., an investment and financial service organization, EMB Sports & Entertainment will provide comprehensive services to entertainers and athletes, including contract negotiations, career counseling, management, financial counseling, public relations, and endorsements. 603 Marblewing Ct., Frederick, Md. 21702; 301-662-0785.

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.

DECEMBER

Dec. 4-5, **"Doing Music And Nothing Else"** seminar, Hotel Macklowe, New York. 800-448-3621.

Dec. 6, **Los Angeles Music Network Meeting**, featuring guest speakers including Geoff Mayfield of Billboard, discussing the topic **"The Trades: Lap Dogs To The Industry Or Objective Journalism?"** Hotel Nikko, Los Angeles. Sandra Archer, 310-212-7905.

Dec. 6-10, **Video Expo/Image World Orlando**, Orange County Convention Center, Orlando, Fla. Janet Vargas, 914-328-9157.

Dec. 7, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Dec. 7, **Billboard Year In Music Awards Dinner**, hosted by Melissa Etheridge. A portion of the proceeds will be donated to a Firefighters Relief Fund. Beverly Hilton, Los Angeles. 310-451-7111.

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

Dec. 8, **"The Music Business: Contracts, Managers And Copyrights,"** presented by entertainment lawyer Laurence Rudolph, The Learning Annex, New York. 212-570-6500.

Dec. 11, **Seminar On 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,"** Bel-Age Hotel, West Hollywood, Calif. 503-343-7024.

JANUARY

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 15-18, **MILIA '94**, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes, France. Diana Butler, 212-689-4220.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, **National Assn. Of Music Mer-**

chants 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**, including **International Retailer and Manufacturers Conference**, moderated by Billboard's Mike Hennessey, on Jan. 1 and **New Technologies, Music and the Music Industry** conference on Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 17-20, **The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium**, Loews Anatole Hotel, Dallas, Texas. Gail Steffens, 800-722-7355.

Feb. 17-19, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

GOOD WORKS

BREAKFAST FIGHTS AIDS: A special fundraising breakfast will be held Thursday (9) at the new Barney's clothing store in Manhattan for LIFEbeat, the industry group formed to fight AIDS. **Russell Simmons**, the founder of **Def Jam Records** and **Rush Productions**, will be the guest of honor at the event, which also will feature rappers **Q-Tip** and **Chuck D**, and figures from the fashion and business communities. Tickets for the breakfast are \$250. For more info, call **Jody Miller** or **Susan Burkat** at 212-730-1703.

TRUE LOVE FOR CHARITY: **Elton John** is donating all proceeds from the sale of the "True Love" single, a song with **Kiki Dee** from his newly released "Duets" album, to the **Elton John AIDS Foundation** he established last year. This fall, the foundation said that in its first year it had raised \$1.5 million, and with matching funds from the **National Community AIDS Partnership**, the amount had been in-

creased to \$3 million in disbursements for direct patient care and education. For more info, contact **Paul Batson** at 818-777-8961, **Fletcher Foster** at 818-777-8992, or **Sarah McMullen** at 310-289-8235.

FEELING HUNGER: **Sparrow Records** artist **Margaret Becker** will lead other contemporary Christian music performers in supporting **World Vision's** annual "30 Hour Famine," an international hunger-fighting program that teaches young people about hunger and poverty while they experience the reality of hunger. The event, which will take place Feb. 25 and 26, will be supported by **DeGarmo & Key**, **White Heart**, and **Babbie Mason**. Registration can be obtained by calling the Famine Hot Line at 1-800-7FAMINE. The 1993 event, held in February, had more than 60,000 participants in the U.S. and raised more than \$500,000. For more info, contact **Judith Jones** at 818-357-1111, ext. 2157.



Stand Up For Life. Rush Communications chairman Russell Simmons visits Standup Harlem, a New York organization that provides housing and assistance to people with HIV and AIDS. The music industry AIDS organization LIFEbeat, which has given grant money to Standup Harlem, will honor Simmons Thursday (9) at a breakfast at Barney's New York (see Good Works, above). Shown, from left, are Standup Harlem intervention coordinator Phyllis Anderson, founder/director Louis Jones, and support staffer Lucy Rivera; LIFEbeat executive director Tim Rosta; Standup Harlem intervention assistant Dorothy Poindexter; Daniel Glass, president/CEO of EMI Records Group and board president of LIFEbeat; Standup Harlem associate director Willy Reyes; Simmons; and Jody Miller, JLM Public Relations.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: VSDA's Games Summit 121
 Child's Play: Parents' Choice Awards 122

Video Previews: Pantera's 'Vulgar' 124
 Marquee Values: 'Heart And Souls' 124

PICTURE THIS

By Seth Goldstein



CLAMSHELLS REDUX: Don't think wholesale price increases are restricted to rental titles. According to one New York-area retailer, "Some of the sell-through prices have snuck up." He says he is paying about 30 cents a cassette more for Warner Home Video's two \$24.96 Family Entertainment releases, "Dennis The Menace" and "Free Willy."

Our source, who does a tidy sell-through business, traces the uptick to the vinyl clamshell boxes that are now *de rigueur* for suppliers of front-line children's product, noted here a couple of weeks ago (Billboard, Nov. 30). Clamshells, requiring special duplicator handling, "are not cheap," he says. "It's the fastest-growing segment in the video business," says another source.

Warner, unavailable for comment as usual, will have vinyl enclosing "The Secret Garden" in February. If it's like "Free Willy," the box will be loaded with promos for other 1994 Family Entertainment titles, including "George Balanchine's 'The Nutcracker'" (starring Macaulay Culkin) and a feature-length, animated "Batman."

BANNER YEAR? Warner's three contributions are just part of what promises to be a banner direct-to-sell-through 1994.

Consider the possibilities: (1) **Disney**, without a major holiday animation hit for the first time in three years, still has "The Nightmare Before Christmas" and "Snow White." It will have two cartoon features in 1994, both probably arriving too late in the year for video release. (2) **MCA/Universal** will have "Beethoven's 2nd" (with heavy re-promotion of "Beethoven") and the animated "We're Back! A Dinosaur's Story." (3) **Paramount** will have "Addams Family Values" and/or "Wayne's World 2." "The Addams Family" was a rental hit and "Wayne's World" a sell-through flop, relatively speaking. (4) **FoxVideo** will have "Mrs. Doubtfire," assuming that box office matches advance hype. **Columbia TriStar** has no candidates at present.

Most of those named, of course, are not guaranteed to go direct. Nor is this list complete—it doesn't include any 1994 theatrical re-

(Continued on page 121)

B-Title Market Making A Comeback Big-Name Casts, Marketing Among Keys

BY EILEEN FITZPATRICK

LOS ANGELES—About two years ago, when retailers began skewing product selection in favor of A-title depth of copy, the bottom fell out of the B-title market. Many suppliers could barely break 10,000 cassettes, and were forced to consolidate to cut overhead costs.

But B's have made a dramatic comeback in the past year, with numerous releases selling in the neighborhood of 40,000 units and some hitting the 100,000 mark.

"There have been direct-to-video titles that have sold 60,000 units," says Gary Jones, senior VP of sales at Republic Pictures Home Entertainment. "That was unheard of two years ago. But if a direct title doesn't have elements for the video dealer, you're still where you were two years ago."

Most retailers agree that the key B-title elements, mainly production quality, marketing support, and pricing, have strengthened output to the point where it is again profitable.

"In our store, it's just as hard to find a copy of a B title as it is to find an A title," says Doug Thomas, video buyer at Rain City Video, a three-store chain in Seattle. "People want to rent 'Map of the Human Heart' just as much as they want 'Indecent Proposal.'"

Tom Chang, video buyer at the three-store, Los Angeles-based Extravaganza Video, agrees. "We're doing better with B product because it's just better product," he says. "The

good titles have a long shelf life, and it never really gets old."

On the supply side, labels have become an important part of the process, often casting stars with proven video track records.

"Casting Lance Henriksen [with co-starring roles in 'Jennifer 8,' 'Aliens,' and 'Terminator'] and James Earl Jones in 'Excessive Force' was not in theatrical plans," says New Line Home Video senior VP of sales and marketing Michael Karaffa. "But we noticed this was a strong genre, and those stars would have added value on video." The title recently shipped more than 100,000 units.

Although video has long made its mark on a studio's bottom line, its value is beginning to translate to the creative process as well.

"When we acquired 'Livewire,' we knew Pierce Brosnan in another action movie would do well," says Karaffa. "But the video department was again instrumental in casting Ron Silver and Ben Cross, based on their video performance."

Based on New Line's 75,000-cassette success with "Livewire," the company is planning "Livewire 2" as well as "Poison Ivy 2," which made Drew Barrymore a video star overnight, and "Deep Cover 2."

Prism Pictures, Vidmark, and others now produce more of their own features than ever before.

In other cases, suppliers have signed up proven directors, producers, or cable networks to ensure quality product.



Look Who's Talking. Grandma, cover your ears! Controversial comic Andrew Dice Clay, left, had a chance to burn up the airwaves when he visited top shock jock Howard Stern at WXRK in New York. Clay made the station visit to promote his BMG Video release, "No Apologies." The hourlong cassette features a recently recorded appearance by the "Dice Man" at Long Island's Westbury Music Fair in New York. Stern is otherwise occupied with his best-selling confessional.

ABC Lines Up Busy Schedule For 1st Quarter

BY SETH GOLDSTEIN

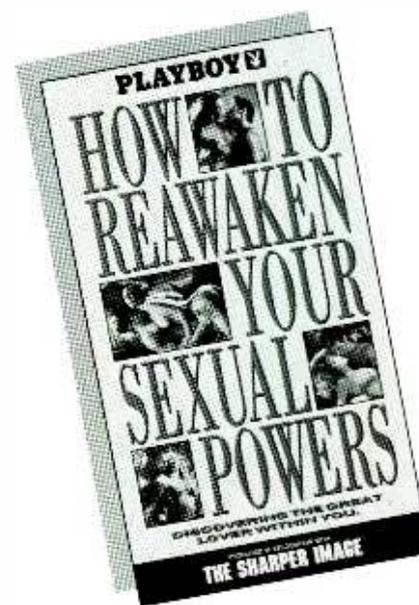
NEW YORK—ABC Video has a busy first quarter outlined for 1994. The Stamford, Conn.-based company, established a year ago by Capital Cities/ABC, is peppering the January-March period with a product line atypical of most new arrivals.

On the nontheatrical schedule are its first original exercise tape, featuring actress Tracy Scoggins, due in January; the second trio of soap opera entries, another auto racing tape, and three "World Of Discovery" documentaries, due in February; and the first ESPN "Fitness Pro" titles and U.S. News Productions' three-part "The Life And Times Of Jesus," due in March.

But that's not all: ABC Video president Jon Peisinger is stretching staff responsibilities to include the launch of Signet Video, which will put out its initial rental titles

(Continued on page 123)

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Billboard

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YEAR
IN
VIDEO

Billboard's Year In Video

The most impactful video issue of the year, it provides a complete wrap-up of the 1993 video charts, plus a recap of the year's news and predictions for future trends

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ISSUE DATE: JANUARY 8
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U.K.: Pat Rod Jennings 44-71-323-6686
Europe: Christine Chinetti 44-71-323-6686

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	9	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	4	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
3	3	3	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
4	NEW ▶		FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
5	4	4	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
6	6	3	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
7	5	15	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
8	8	18	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
9	7	15	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
10	13	2	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
11	10	57	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
12	9	12	REN & STIMPY: THE CLASSICS ◊	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
13	11	181	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
14	15	7	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
15	12	9	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
16	16	11	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
17	17	5	HAPPILY EVER AFTER	Worldvision Home Video 8045	Animated	1993	G	24.95
18	29	3	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
19	19	3	TWO FOR THE ROAD	FoxVideo 1084	Audrey Hepburn Albert Finney	1966	NR	19.98
20	18	12	REN & STIMPY: THE STINKIEST STORIES◊	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
21	14	6	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
22	20	2	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
23	26	28	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
24	27	5	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
25	21	37	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
26	22	7	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
27	31	28	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
28	25	15	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
29	38	35	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
30	24	10	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
31	37	2	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
32	NEW ▶		SKID ROW: ROADKILL	A*Vision Entertainment 50436	Skid Row	1993	NR	19.98
33	33	13	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
34	30	15	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
35	23	7	DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
36	28	5	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
37	RE-ENTRY		AMADEUS▲◆	HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
38	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
39	35	12	REN & STIMPY: THE STUPIDEST STORIES◊	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
40	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98

● 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.

VSDA's Playing The Game With Chicago Conference

GAMES SUMMIT: For the first time, VSDA will hold a convention that isn't about video tapes. Instead, it's about video games.

The two-day affair will be held April 10-11 in Chicago at the Hyatt Regency-O'Hare. About a dozen seminars, roundtables, business sessions, and dinner presentations are on the schedule, along with an exhibit floor.

VSDA members will pay \$300 apiece to attend, and each additional registrant from the same company will be charged \$150.

The event is also limited to 450 dealers on a first-pay, first-come basis.

"This is a new conference and we think that there will be a lot of interest, but we didn't want it to be some gigantic extravaganza," says VSDA PR director Bob Finlayson.

Representatives from Sega, Atari, and possibly even Nintendo are expected to attend. Dealers can call 800-955-VSDA to register.

'SECRET' SELL-THROUGH: Warner Home Video will release "The Secret Garden" Feb. 15 priced at \$24.95, plus a \$5 rebate from St. Ives Swiss Formula. The tape will have a 97-day pay-per-view window (about standard for a sell-through title).

A limited number of cassettes will be packed with a Victorian-style, silver-plated locket worth \$11 at retail.

"The Secret Garden" is the third title under Warner's Family Entertainment label. The first two were "Free Willy" and "Dennis the Menace," both multimillion-unit sellers.

RETAIL SADDLES UP: Expect to see licensed characters taking a Western theme in 1994, according to Nancy Overfield-Delmar, senior VP of licensing and merchandising at 20th Century Fox and a featured speaker at the 5th Annual EPM En-

tertainment Marketing Conference, held Nov. 14-16 in Los Angeles.

"It's going to be big," she said, citing upcoming features "Wyatt Earp" and Fox's "Badgirls," a view of the Wild West from a woman's point of view, starring Geena Davis.

Successful movies such as "Dances With Wolves" and "Unforgiven," as well as television shows "Lonesome Dove" and "Dr.

SHELF TALK



by Eileen Fitzpatrick

Quinn: Medicine Woman," have kept the momentum swelling.

Delmar predicts that many classic animated characters will begin donning cowboy boots and 10-gallon hats to capitalize on the trend.

Retailers also should be on the look-out for anything with an "Americana" theme. Farm-related or Norman Rockwell-ish items are especially trendy. "Even Caterpillar [the tractor manufacturer] has a merchandise license," she said.

DISNEY VALENTINES And More: It's almost Christmas, but Buena Vista Home Video is already thinking about Valentine's Day. Consumers who purchase either "Muppet Babies: Be My Valentine" or "The Chipmunks: Love Potion #9" and any box of children's Valentine cards will receive a \$1.50 cash rebate. Rebate forms, good through June 30, 1994, are inside each cassette. Titles are priced at \$12.99 and are in stores Jan. 14.

Jim Henson titles "Hey, Cinderella" and "The Frog Prince," also in stores Jan. 14, will feature six \$1 coupons for discounts on any other Henson title except "The Muppets Christmas Carol." All coupons are instantly redeemable at retail.

In January, Buena Vista will debut "Favorite Stories," a four-title series packaged with a storybook, priced at \$12.99. Available Jan. 28, titles in-

(Continued on page 125)

PICTURE THIS

(Continued from page 119)

leases. But with "family entertainment" the industry's mantra these days, our guess is that the total will be even higher.

KINDER, GENTLER: Hold the sex, please. In an effort to widen retail coverage, Penthouse is considering softer versions of its more erotic programs, according to A*Vision president Stuart Hersch, who distributes the line. However, Blockbuster, which never carried Penthouse titles in its stores and pulled both that label and Playboy from the Music Plus and Sound Warehouse chains it acquired last year, probably won't be convinced to change its mind, Hersch says.

Penthouse, meanwhile, is finish-

ing a record year, with sales 15% ahead of 1992 and returns a scant 2%. Hersch says his titles are far outpacing Playboy sales in chains which carry both.

QUICK TURNAROUND: MGM is wasting no time unloading a flock of failed theatricals on home video in an effort to recoup some of its 1993 investments. The studio has already written off most of the titles. Here's what distributors can expect, with street dates: "Meteor Man" (Feb. 9), "Son Of the Pink Panther" (Feb. 23), "Undercover Blues" (March 16), and "Fatal Instinct" (March 23). Warner has scheduled "The Man Without A Face," with Mel Gibson starring and directing, for Feb. 16. They're all rentals.

Parents Group Honors The Best In Children's Media

THE CHOICE IS YOURS: Retailers who are looking to beef up their children's sections, but don't know quite where to begin, would do well to take a cue from the Parents' Choice Foundation, which recently announced its annual awards in children's media. In the home video category, the coveted Parents' Choice Gold Award was bestowed upon a wide array of releases, both major and independent. A voting body of both children and parents—not to mention teachers, librarians, psychologists, journalists, and others—made the decisions, helping to further the reputation of the Parents' Choice Awards as one of the most reliable indicators of quality around.



by Moira McCormick

This year's Parents' Choice Gold Winners are "Where's Spot?" (Disney), "Frog And Toad Are Friends" (Golden Video), "The Muppet Movie" (Jim Henson Video), "The Country Mouse And The City Mouse: A Christmas Tale" (Random House), "The Tale Of Peter Rabbit And Benjamin Bunny" (GoodTimes), "Paws, Claws, Feathers, and Fins" (KidVidz/Price Stern Sloan), "From Piggy Banks To Money Markets" (KidVidz/Price Stern Sloan), the "Meet The Fraggles" series (Henson), "Beauty And The Beast" (Disney), "John Henry" (Rabbit Ears), the "My First Video" series (Sony Kids' Video), "Brainstorm: The Truth About Your Brain On Drugs" (Children's Television Workshop, from the PBS series "3-2-1 Contact"), "Rugrats: Tales From The Crib Vol. I" (Sony Wonder), "Beethoven Lives Upstairs" (Children's Group/BMG Kidz), "Juggling Star" (Jugglebug), "Roald Dahl's Dirty Beasts" (Strand), "Hamlet" (from the series "Shakespeare: The Animated Tales," Random House), "Mutznag, An Appalachian Folktale" (Davenport Films), and "Alan and Naomi" (Leucadia Film Corp.).

In addition, Parents' Choice Honors go to "Musical Chairs Presents Glenn Bennett" (Zoom Express/BMG Kidz), Tom Chapin's "This Pretty Planet" (Sony Wonder), "Richard Scarry's Best Busy People Video Ever" (Random House), "Original Tales and Tunes" (Backyard Productions/Video Treasures), and "Sammy" (Educational Activities).

Parents' Choice Foundation founder **Diana Green**, who also is editor in chief of Parents' Choice magazine, says this year's winners and honorees were like "fresh air after stale. Wonderful stuff came in from everywhere." As far as any major trends in children's home video, Green says it's none other than Disney leading the charge. Disney's

"Where's Spot?," based on the popular toddler books by **Eric Hill**, is the first contemporary release for children under 20 months.

"We'll be seeing more releases for very young children," she predicts, noting that until recently the minimum viewing age was considered to be 2 years. "With both parents working, picking up little ones from day care, mom and dad need some guilt-free time to themselves once they get home. This type of video provides it."

TAKE THEM TO YOUR LEADER: Best Film & Video has released its first "Biker Mice From Mars" home video, which wasn't originally planned to hit stores until February. However, president **Roy Winnick** says, "The instantaneous and positive response to the characters has created an early and overwhelming demand for Biker Mice merchandise of all kinds."

"Biker Mice From Mars," the top-rated syndicated Saturday morning cartoon series on television, is produced by **Marvel Productions Ltd.** The first home video release combines the series' first three episodes in an edition called "Biker Mice From Mars—The Adventure Begins" (65 minutes, \$14.99).

SEASONAL STUFF: Children's Circle is offering its "Christmas Stories" compilation through distributor **Wood Knapp Video** for \$14.95.

(Continued on next page)

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	6	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
2	3	2	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
3	2	4	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
4	4	4	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
5	5	4	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
6	39	2	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
7	7	5	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
8	NEW ▶		CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
9	8	13	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
10	9	13	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
11	6	15	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
12	10	17	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
13	11	4	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
14	15	5	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
15	13	5	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
16	12	10	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
17	16	12	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
18	14	8	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
19	22	2	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
20	18	10	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
21	19	3	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
22	17	11	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
23	NEW ▶		LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
24	24	3	WHO'S THE MAN	New Line Home Video Columbia TriStar Home Video 52473	Doctor Dre Ed Lover	1993	R
25	21	9	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
26	23	8	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
27	20	15	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
28	26	11	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
29	27	7	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
30	25	4	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G
31	30	14	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
32	28	16	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
33	29	16	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
34	35	7	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
35	36	13	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
36	34	3	EXTREME JUSTICE	Vidmark Entertainment	Lou Diamond Phillips Scott Glenn	1993	R
37	31	20	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
38	32	5	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
39	NEW ▶		LILY TOMLIN: THE SEARCH FOR...	Wolf Video WOL3001	Lily Tomlin	1993	PG-13
40	NEW ▶		TOMMYKNOCKERS	Vidmark Entertainment	Jimmy Smits	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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ABC FIRST QUARTER

(Continued from page 119)

next year as well. Signet opens with "Rainbow Warrior," starring Sam Neill and Jon Voight, in February, followed by "Running Delilah."

The features were made for either theatrical release or broadcast, but for the most part will receive their first exposure on cassette. "You hope there's a sufficient level of interest on the part of the consumer," Peisinger says.

ABC Video thinks it can heighten interest with the guarantee of a one-year television holdback and a 90-day home video window before pay-per-view starts. Signet also has access to ABC's own theatrical catalog, including "Prizzi's Honor," "Silkwood," and "Space Camp." All have been through the video mill but are considered to have unexploited potential, although there are no current plans for their rerelease.

In some cases, the catalog represents the second time around for Peisinger, who as president of Vestron Video approved acquisition of several ABC titles. "Space Camp," a theatrical bust, reportedly went for \$7 million.

ABC Video has another marketing ploy up its sleeve. Concerned lest video retailers miss a rental opportunity, Peisinger and staff are offering a "World Of Discovery" three-pack—consisting of one copy of each title—at a suggested dealer price of \$5 a cassette. Retailers are limited to a single purchase, effectively eliminating heavy rackjobber orders. The normal price of \$15 for a tape carrying a \$20 suggested list kicks in thereafter.

Peisinger hopes the offer will pump up rentals for stores normally hesitant to commit to documentaries but now attuned to the "incredible success" of Turner Home Entertainment's "Trials Of Life." Time Life Video & Television moved more than 1 million individual cassettes of "Trials," offered as a continuity series, before Turner took over retail distribution.

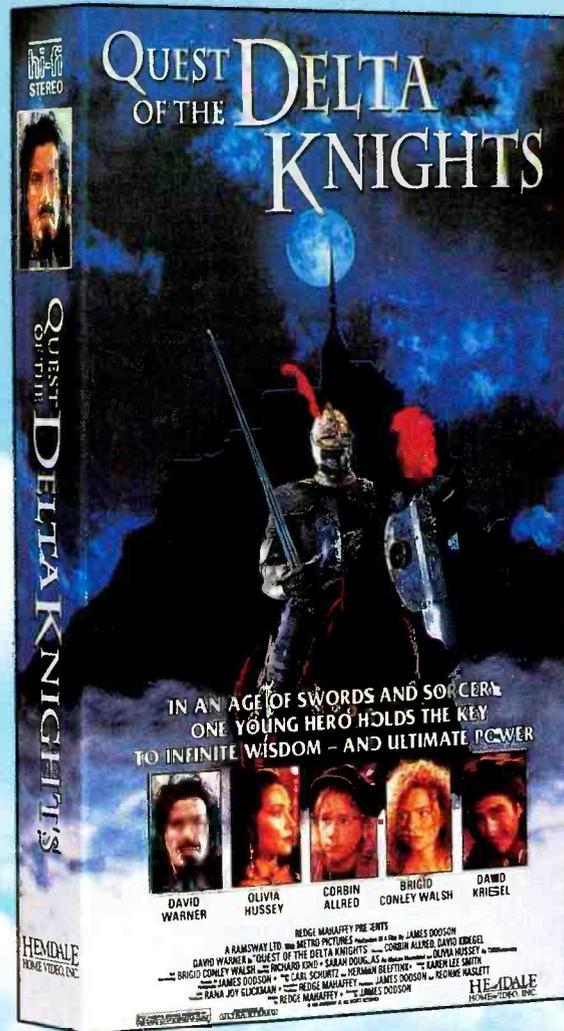
"We're not loading in," Peisinger says. "To my knowledge, it's never been done this way before. Basically, it's a self-liquidating promotion." Research indicates strong consumer interest "in these fine programs," he adds. "They love them and come back to rent—and buy—more. Retailers will receive a very strong return on their investment." Previous "Discovery" titles have done well via mass merchants, but he admits that video involvement has been disappointing.

Peisinger figures to have an easier time with Scoggin's "Mind Your Body," which taps into the "very significant" exercise category, and the soaps series, including "Luke & Laura: Lovers On the Run," potentially "the biggest of our first six tapes." U.S. News Productions' "Jesus" package inaugurates a long-term documentary deal that continues with the six-part "Adventures Of The Old West."

CHILD'S PLAY

(Continued from preceding page)

Animated versions of four award-winning picture books comprise the video release: "The Little Drummer Boy," illustrated by Ezra Jack Keats; "Morris's Disappearing Bag" by Rosemary Wells; Tomie de Paola's "Clown Of God"; and "Max's Christmas," also by Wells.



PRE-ORDER: December 15
STREET: January 5

Single:	\$89.95	CAT#: 7166	ISBN: 1-56920-010-6
Three-Pak:	\$269.85	CAT#: 7168	\$40 Febate
*All Configurations Available in Spanish			
Single:	\$89.95	CAT#: 9166	
Three Pak:	\$269.85	CAT#: 9168	\$40 Rebate

1993, Ultra Stereo, Color, 97 Minutes

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDRENHEMDALE
HOME VIDEO, INC.

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QUEST OF THE DELTA KNIGHTS

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STARS:

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c/o Hemdale Home Video, 310 N. Edinburgh Ave.
Los Angeles, CA 90048.

* Entries should be sent by February 28, 1994. Only Retailers qualify to enter contest.
Void where prohibited.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Pantera, "Vulgar Video," A*Vision Entertainment (212-275-2900), 60 minutes, \$16.98.

Extreme rock act Pantera launches a double attack with the release of the "Vulgar Display Of Power" album and this longform video, which includes concert footage, clips, and personal movies that band members shot on the road during the past two years. Songs featured include live versions of "Domination" and "Primal Concrete Sledge," as well as "Mouth For War" and "This Love." Plenty of space is devoted to backstage footage and the band's appearance at the "Monsters Of Rock" show in Moscow, as well as its well-known feelings about the legalization of marijuana and roadside attractions with its good pals in Skid Row. Up-close and very personal.



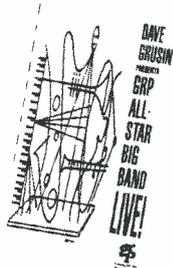
"Ringo Starr & His All-Star Band: Live From Montreux," MPI Home Video (708-687-7881), 120 minutes, \$19.98.

Starr is joined by a celestial body of musicians—including Joe Walsh, Timothy B. Schmit, Burton Cummings, Todd Rundgren, Nils Lofgren, and Dave Edmunds—at this concert, filmed in 1992 at the Montreux jazz festival. There are many highlights among the 24 songs performed, but standouts include "Shine Silently," "You're Sixteen," "Yellow Submarine," and "With A Little Help From My Friends." Starr devotes a good amount of time to his then-new album "Time Takes Time," so fans of that project will be particularly intrigued by this one.

"GRP All-Star Big Band Live," GRP Video (212-424-1155), approximately 60 minutes.

Jazz label GRP first honored the tradition of big band in 1992 with its premiere all-star big band album, featuring a string of noted band leaders and soloists. This new release, also available in CD/cassette form, is a fine sequel and boasts many of the players

from the first album, as presented by Dave Grusin. Musicians include Arturo Sandoval, Randy Brecker, Russel Ferante, Chuck Findley, Tom Scott, and a host of others, and repertoire spans Rollins' "Oleo" to Coltrane's "Blue Train" to the Gershwins' "S Wonderful."



HEALTH/FITNESS

"Gin Miller's Newbody Workout," A*Vision Entertainment (212-275-2900), 75 minutes, \$19.95.

Reebok fitness maven Miller has enough energy to inspire even the laziest among us to get off the couch and get to work on that bod with her latest exercise video. She talks to her audience nonstop throughout the aerobic portion of the program, then barely takes a breath before moving on to the target muscle-toning segment. The downside is that although the workout is both thorough and interesting, Miller's banter is likely to annoy all but the most tolerant viewers after only a few run-throughs. While her multiple accents and personalities are funny in the beginning of the video, when she's explaining the program, the stand-up comedy act gets old fast.

"Rocky Mountain Workout," Rhody Fitness Inc. (303-750-3569), approximately 30 minutes.

Video from Denver-based personal trainer Colin Cree focuses on exercises that do not require a lot of space and call only for the use of a tension band, sturdy chair, and jump rope. And because most of the moves are based on resistance training, the workout doesn't require a lot of time, either, as the main workout can be completed in about 25 minutes. The problem is, the program is so painfully boring that 25 minutes seems like an eternity, and those exercising along at home may find themselves lulled to sleep rather than on a "Rocky Mountain" exercise high. The soundtrack, a barely audible instrumental drone,

accompanies Cree's cheerful but ultimately monotone narration—a liability that even the beautiful views of mountain scenery can't compensate for.

"Christy Curtis' Soap Star Workout," Parade Video, 45 minutes, \$19.98.

Workout featuring seven women from the world of daytime drama is aimed squarely at young, soap opera-watching females. The low-impact program, led by fitness pro Christy Curtis, is divided into five segments that are given cute names such as "Soak Cycle," or warmup; "Wash Cycle," or aerobic portion, etc. The workout is preceded by a scene of the gals hanging out and discussing their problem areas, how much they like to eat, and how much they hate to exercise. Difficult to believe. The women choose to work out while crammed into a small portion of the sprawling gym, and the result is plenty of chatter and giggling throughout the program.



Maybe that's why two of the soap stars mysteriously disappear after the warmup portion. Video is silly, but then again, so are soap operas, and Parade gets kudos for remaining true to its target audience.

"Tai Chi Chung," Tigerlily Universal Inc., 40 minutes, \$19.95.

Slow and steady is the overriding message conveyed in this target muscle workout, geared toward martial-arts novices. Instructor Chong Nu Sim Iron Kim, who founded Chung Moo Martial Arts in the U.S., proves a patient teacher, demonstrating the movements and then giving the viewer plenty of time to practice before moving on. As well as the obvious physical strong points of Tai Chi Chung, the tape also lists some additional benefits of the exercise, including its use as a method of controlling stress, boosting energy, improving circulation and flexibility, and fostering coordination.

DOCUMENTARY

"Israel: A Nation Is Born," Sisu Home Entertainment (800-223-7478), 300 minutes \$149.95.

Five-part series documenting the creation of the nation of Israel is a compelling treatment that explores the politics and philosophies of the Middle East from Israel's birth in



1948 through the events of the past decade. First seen on PBS and Channel Four in the U.K., the series brings a historical context to such events as the Yom Kippur War, the Six Day War, and the Israeli-Egyptian peace treaty, as detailed by former Israeli foreign minister Abba Eban, who narrates. The videos include never-before-seen archival footage as well as interviews with a bevy of world leaders, including Bill Clinton (pre-presidency), Anwar Sadat, Jimmy Carter, Shimon Peres, Harry Truman, and Itzhak Rabin. Interest in "A Nation Is Born" should be particularly high in light of the recent Arab-Israeli agreements.

INSTRUCTIONAL

"Getting Started/Back On Track," Collector Car Restoration Videos Inc. (800-899-1020), 75 minutes, \$24.95.

First in six-volume car restoration video library, featuring tips, techniques, and tools from professional restorers Fred and Ray Vagedes, concerns the importance of getting off to a good start. The brothers Vagedes tell of the benefits of documenting, in a journal or on video, the preparation procedure, and offer fair prices for new equipment and information on where do-it-yourselfers can find bargains and even make some of the tools from common household items. Production is straightforward, with the entirety of the video taking place in the confines of the Vagedes' garage. Other titles in the series are "Chassis & Running Gear," "Patchwork & Metal Finishing," "Leadwork & Plastic Fillers," "Painting & Wood Graining," and "Metal Trim & Chrome Preparation." The whole series can be had for \$149.70.

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.

"Heart And Souls" (1993), PG-13, MCA/Universal Home Video, prebooks Dec. 29.

Four strangers (Charles Grodin, Kyra Sedgwick, Tom Sizemore, and Alfre Woodard) are killed in a 1959 bus crash, but, rather than moving on to an afterlife, they are tied to a newborn baby and watch over him like bickering guardian angels. When the baby grows up to be corporate shark Thomas Reilly (Robert Downey Jr.), the ghostly quartet discovers that time is running out for Thomas to help them resolve the unfinished issues of their truncated lives. Downey certainly is up to the rigors of this supernatural comedy, and Grodin, Sedgwick, Sizemore,

and Woodard turn in equally solid performances (with the hilarious David Paymer as the penance-serving bus driver). Unfortunately, the film's heart-rending cues come with amazing regularity, its flat-out slapstick scenes clash with its usually more subtle humor, and it includes one rendition too many of the 4 Seasons hit "Walk Like A Man." Nevertheless, it probably will benefit from good word of mouth among audiences that like to be tear-jerked around.

"Jason Goes To Hell: The Final Friday" (1993), R and unrated, New Line Home Video, prebooks Dec. 27.

Although it challenges credibility, this latest "Friday The 13th" movie may actually close out this dully repetitious series.

(Continued on next page)

Billboard®

FOR WEEK ENDING DECEMBER 11, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	9	ALADDIN Walt Disney Home Video 1662	1992 24.99
2	4	3	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993 24.98
3	2	57	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
4	3	214	PINOCCHIO Walt Disney Home Video 239	1940 24.99
5	6	9	ONCE UPON A FOREST FoxVideo 8501	1993 24.98
6	5	7	HAPPILY EVER AFTER Worldvision Home Video 8045	1993 24.95
7	7	85	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
8	9	9	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder LV49209	1993 14.98
9	8	11	REN & STIMPY: THE CLASSICS Nickelodeon/Sony Wonder LV49200	1993 14.98
10	11	13	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993 14.95
11	10	11	REN & STIMPY: THE STINKIEST STORIES Nickelodeon/Sony Wonder LV49202	1993 14.98
12	12	11	REN & STIMPY: THE STUPIDEST STORIES Nickelodeon/Sony Wonder LV49201	1993 14.98
13	NEW ▶		DISNEY'S SING ALONG SONGS: 12 DAYS OF CHRISTMAS Walt Disney Home Video 1525	1993 12.99
14	15	25	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993 14.95
15	NEW ▶		THE SNOWMAN Columbia TriStar Home Video 0141	1982 19.95
16	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966 14.95
17	13	29	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993 12.99
18	14	13	THOMAS THE TANK ENGINE: DAISY Strand Home Video 1266	1993 12.99
19	RE-ENTRY		BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992 14.95
20	20	47	ROCK WITH BARNEY The Lyons Group 98081	1992 14.95
21	21	41	BARNEY IN CONCERT The Lyons Group 98071	1992 14.95
22	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989 12.98
23	19	5	FIEVEL: VOLUME 1 Amblin Entertainment/MCA/Universal Home Video 81664	1992 12.98
24	17	5	FIEVEL: VOLUME 2 Amblin Entertainment/MCA/Universal Home Video 81665	1992 12.98
25	NEW ▶		CHILDREN'S CIRCLE: REALLY ROSIE Wood Knapp Video WK1179	1993 14.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

MARQUEE VALUES

(Continued from preceding page)

itive slasher series. After surviving innumerable sequels, Jason Voorhees is finally done in by a full-scale military operation—yet his wicked spirit lives on, inhabiting various unwitting hosts. Meanwhile, Jason's "death" has become a national media event, exploited nowhere more crassly than back at Crystal Lake, where Jason used to kill before he started going Hawaiian and whatnot. With diners serving "Jason Is Dead" specials that feature goalie-mask-shaped burgers, this "Friday" shows flashes of refreshingly over-the-top humor. (However, it still uses ancient gimmicks like roving Jason-cam stalker shots.) Awash in distasteful effects, Jason's swan song will be a must-see for all those misty eyed gore ghouls.

B-TITLE MARKET

(Continued from page 119)

Several labels provide deeper discounts, including free tapes, with the purchase of three to five units.

"Instead of more titles, we're getting more units per store," says Don Davis, controller for Stars & Stripes Video, a 23-store chain based in Mattoon, Ill. The chain also has 31 franchise operations.

Davis says the chain buys at least two copies for each of its corporate locations; two-pack discounts have been a major factor in that decision.

"If you just put one up there on the new-release wall, it will get lost," he says.

As the product has improved, so has the marketing behind it. Screeners have become more prevalent on B titles than on major theatrical hits, and there are also incentive contests and in-store P.O.P.

"We're still very selective, we won't buy anything without seeing it first, and we're getting more screeners than ever before," says Chang, who hired a B-title buyer last year to handle the overflow.

The chain has more than doubled the number of titles it buys, compared to a year ago.

"Ed And His Dead Mother" (1993), PG-13, FoxVideo, prebooks Dec. 30.

Even though his beloved mother has been dead a year, mama's boy Ed (Steve Buscemi) is still pretty distraught. When a smooth-talking salesman from The Happy People Corp. (John Glover) offers to re-animate her, Ed can't refuse. Naturally, having a dead mother puttering around the house creates some unforeseen problems for Ed, his deadpan Uncle Benny (Ned Beatty), and even the lusty sex kitten next door (Sam Jenkins). A horror comedy whose gags are too often predictable, it's redeemed by an absurd atmosphere of nonchalance in the face of the undead—especially from the laid-back Beatty. But the picture's comic hero is Buscemi, a postmodern Don Knotts whose face is ever locked in a mask of bug-eyed disbelief. It gets ghastly laughs with scant gore, and those curious viewers snagged by its goofy title could grow into a cult following.

"The Music Of Chance" (1993), R, Columbia TriStar Home Video, prebooks Dec. 27.

James Nashe (Mandy Patinkin), a rootless motorist whose funds are running out, picks up hitchhiker Jack Pozzi (James Spader), who turns out to be a professional gambler. Pozzi tells Nashe of a proposed high-stakes game against two eccentrics with more money than skill (Charles Durning and Joel Grey), and Nash agrees to bankroll Pozzi. When the rich men prove to be better card players than anyone expected, Nashe and Pozzi settle their debts with a sort of indentured servitude under the watchful eye of sinister groundskeeper Calvin Murks (M. Emmet Walsh). It's more an offbeat art film than an update of "The Cincinnati Kid," and nearly all of its characters are indulged with at least one rhapsodic monolog. Its portrayals are memorable, albeit strange, especially Patinkin's serene, Buddha-like drifter and Spader's oily, high-strung card sharp. Will be scooped up by the art crowd, if they ever hear about it.

"Acting On Impulse" (1993), R, Academy Entertainment, prebooks Dec. 23.

Hard-drinking, sexually aggressive B-movie queen Linda Fiorentino fights with a producer, then skips town to let off some steam. When the producer is found brutally murdered in her trailer, the police search for the headstrong actress, who has settled into a hotel hosting a corporate convention. Bad girl Fiorentino latches on to a pair of straitlaced conventioners (C. Thomas Howell and Nancy Allen), and the three form a cute, impromptu friendship. In fact, the movie spends so much time chronicling the trio's increasingly physical relationship, it seems to forget that it started out as some sort of thriller—an impression reinforced by its rapid wrap-up ending. Still, a B movie about a B actress could have no better B pedigree, with turns from Paul Bartel, Mary Woronov, Zeldia Rubinstein, Isaac Hayes, and Adam Ant, not to mention boob-tube refugees Dick Sargent, Peter Lu-

pus, and Donnie Most.

"Blood In Blood Out" (1992), R, Hollywood Pictures Home Video, prebooks Dec. 20.

In East L.A. in the early '70s, Latino brothers Paco and Cruz (Benjamin Bratt and Jesse Borrego) are joined by their half-Anglo half-brother Miklo (Damian Chapa). When their youth gang goes to war with a rival crew, the fateful clash steers the three brothers to their destinies: Marine-turned-underecover cop; artist-turned-junkie; and lieutenant in a Latino gang at San Quentin. Though more than just a prison movie, this three-hour opus is a virtual life sentence in itself, spanning two decades with an circuitous story line that will leave viewers too weary to root for anybody. Still, some action scenes are gripping, as is its gritty view of prison (where the tattoos seem to wear the people). Urban morality epic or Chicano classical tragedy, this hot-blooded, humorless feature may have to get by on pervasive violence alone.

SHELF TALK

(Continued from page 121)

clude "Mickey & The Beanstalk," "The Prince & The Pauper," "Peter & The Wolf," and "The Legend Of Sleepy Hollow."

PARAMOUNT PRICING: The best comment we heard about Paramount Home Video's plan to offer the McDonald's titles—"Wayne's World," "The Addams Family," "Ghost," and "Charlotte Web"—to retailers for a dealer price of \$4-\$4.50 comes from Gerry Weber, senior VP of store operations at Blockbuster Video.

"I guess McDonald's isn't buying as much as Paramount thought, and they need the industry to bail them out," says Weber, who first heard of the plan when Billboard called him last week.

Weber says the chain is not "predisposed" to pass on the deal, but will "take a long, hard look" at what type of buy to make.

He had better not dawdle, because dealers can only order the titles until Jan. 6. Paramount will not accept returns on the product.

Billboard.

FOR WEEK ENDING DECEMBER 11, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	5	39	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
2	1	75	NBA DREAM TEAM	FoxVideo (CBS/Fox) 5616	9.98
3	8	3	THE NFL'S 15 GREATEST COMEBACKS	PolyGram Video 4400876873	14.95
4	10	100	SUPER SLAMS OF THE NBA	FoxVideo (CBS/Fox) 3244	14.98
5	2	29	NBA JAM SESSION	FoxVideo (CBS/Fox) 5559	14.98
6	3	19	SHAQ ATTACK: IN YOUR FACE	Parade Video 530	19.98
7	16	25	LT	PolyGram Video 4400863893	19.95
8	6	212	MICHAEL JORDAN: COME FLY WITH ME ♦	FoxVideo (CBS/Fox) 2173	19.98
9	19	3	THE JOE MONTANA STORY	PolyGram Video 4400881953	19.95
10	4	21	WHEN IT WAS A GAME 2	HBO Video 90843	14.98
11	18	105	LARRY BIRD: A BASKETBALL LEGEND	FoxVideo (CBS/Fox) 3191	19.98
12	12	41	PRO FOOTBALL'S HOTTEST CHEERLEADERS	PolyGram Video 4400854853	19.95
13	9	74	NBA AWESOME ENDINGS	FoxVideo (CBS/Fox) 2422	9.98
14	17	31	WHEN IT WAS A GAME	HBO Video 90538	19.98
15	15	7	NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95
16	7	141	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
17	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189	19.98
18	14	3	THE STORY OF A GAME: COLLECTOR'S ED.	Strand Home Video 6503	29.99
19	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME	FoxVideo (CBS/Fox)	9.98
20	13	24	NBA SHOWMEN: THE SPECTACULAR GUARDS	FoxVideo (CBS/Fox) 2383	9.98

Compiled from a national sample of retail store sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	2	7	SUSAN POWWER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	19.95
2	1	5	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99
3	6	5	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS	GoodTimes Home Video 05-79319	19.95
4	10	7	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ◊	Parade Video 93	12.98
5	7	85	ABS OF STEEL 2 WITH TAMILEE WEBB	The Maier Group TMG133	9.99
6	8	19	TONY LITTLE: TOTAL BODY SHAPE UP ◊	Parade Video 94	12.98
7	5	9	JANE FONDA'S FAVORITE FAT BURNERS	A*Vision Entertainment 55008-3	19.98
8	4	9	KATHY SMITH'S GREAT BUNS AND THIGHS	A*Vision Entertainment 50446-3	19.95
9	9	85	ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	9.99
10	3	59	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
11	16	13	BOXOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493	19.95
12	11	7	TONY LITTLE: ABDOMINAL MUSCLE TONING ◊	Parade Video 92	12.98
13	12	97	BUNS OF STEEL 3 WITH TAMILEE WEBB	The Maier Group TMG131	9.99
14	15	67	STEP REEBOK: THE VIDEO	PolyGram Video 0847853	29.95
15	13	43	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	19.99
16	RE-ENTRY		THIGHS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG158	9.95
17	17	31	ARMS AND ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG142	9.95
18	RE-ENTRY		FIT OR FAT: THE TARGET DIET	Pacific Arts Video PBS1096	14.95
19	RE-ENTRY		BUNS OF STEEL 7 WITH TAMILEE WEBB	The Maier Group TMG159	9.95
20	14	137	BUNS OF STEEL WITH GREG SMITHEY	The Maier Group TMG111	9.99

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THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Mrs. Doubtfire (20th Century Fox)	27,558,032	1,605 17170	—	27,558,032
2	Addams Family Values (Paramount)	14,252,777	2,577 5,531	1	30,235,417
3	A Perfect World (Warner Bros.)	11,247,959	1,964 5,727	—	11,247,959
4	Three Musketeers (Buena Vista)	10,276,414	2,128 4,848	2	33,059,578
5	Carlito's Way (Universal)	6,330,040	1,624 3,898	2	25,256,117
6	My Life (Columbia)	5,703,702	1,290 4,421	2	19,125,388
7	We're Back! (Universal)	4,531,450	1,822 2,487	—	4,531,450
8	Nightmare Before Christmas (Buena Vista)	4,304,305	1,374 3,153	6	43,682,814
9	Man's Best Friend (New Line Cinema)	3,735,163	1,230 3,037	1	8,035,179
10	The Piano (Miramax)	3,123,338	231 13521	2	5,177,499

Storyk Has Designs On New York's Studio Business

BY MARILYN A. GILLEN

NEW YORK—Tough times in the studio business?

Try telling John Storyk that—if you can catch up with him. Or the owners of three studios in New York whose Storyk-designed spaces opened within days of each other this fall, to immediate bookings.

"It's purely coincidence that these three happened all at once," Storyk says, but it's chance built on a sturdy business foundation that has little to do with luck.

Booming? No. But the serendipitous, simultaneous opening of three New York facilities designed by one (busy) architect serves to amplify a quiet, steady hum of business being done.

"There are certainly changes happening," Storyk observes from his veteran's viewpoint, and he instantly clicks off examples ranging from locations (more major-league facilities are being built outside of major cities) to equipment (the era of software-driven equipment—"It's made our lives easier," he notes, "because big pieces of equipment take up room and they don't sound good") to the rise of home studios. "But [studios] are still being built."

And they are still being booked.

And that's a gentle hum worth trumpeting once in a while.

On a recent fall morning, Storyk and his business partner and wife, Beth Walters, were wrapping three very different projects and flagging taxis. Quintessential Sound, Sound On Sound, and Classic Sound—two in Midtown and one on the West Side of Manhattan, respectively—were in various stages of completion, and all were scheduled to open "soon," in the hope-

ful words of their owners. Walters, who is the interior-design end of the award-winning Walters-Storyk Design Group architecture-design firm, was walking through the sites, checking everything from custom door handles to paint jobs to plants' well-being ("water!"). Storyk, the Princeton-schooled architect with more than 500 studio credits on his CV, starting off with Jimi Hendrix's Electric Lady Studios and including such sites as Bearsville and Stevie Wonder's Wonderland, was off overseeing several newer projects but would be by later to put out any last-minute fires.

"All three had a few similar challenges," Storyk says, "which are almost endemic with any New York studio. Real estate is expensive, so rarely will you see a ground-up studio... [therefore], immediately you have certain inherent parameters. None of these was on the ground floor, either, so they all have columns. That's a big challenge. Isolation, too, is a common problem here—everybody wants them quieter and quieter." That's no mean feat when, as Sound On Sound owner Dave Amlen discovered after expanding into a room upstairs from his old one, there is a drill press in the room above *that*. "Short of a bomb factory up there, we could deal with it," Storyk says.

A MATTER OF SCALE

QSI, tucked neatly into several small rooms in a circa 1910 midtown Manhattan building, looked nowhere near complete the day Walters walked through, but was, assured the construction director, Chris Bowman, who also worked on Classic Sound. "It's everything behind the walls—what you don't see—that is the intensive part," he says, pointing out that all the rooms here are "floated"—essentially rooms

within rooms, touching nothing else—and that all the air conditioning equipment is fitted with silencers, among the more impressive for-instances hidden behind those walls. "Once all that's in place, the rest is polish."

Gabe Wiener, QSI's principal/director, was immersed in just that: Polishing his brand-new digital postproduction and mastering house, which was built to complement his location recording of classical music. Wiener is the kind of client who knows what he wants—"I mean *exactly*," says Walters, who adds that that's just fine. "Some clients throw up their hands and say, 'Do it,'" she says. "And that's fine, too." Most fall somewhere in between. "They know what they want in general terms," Walters says, "and leave it to us to translate that image into reality." Or, on occasion, to exercise a gentle veto. "Yellow paint can look great on a swatch, but it's a different story when you're talking about a wall," she says. "We sometimes have to explain that."

SPATIAL ELEGANCE

Wiener's choice of an elegant name for his space—Quintessential—is carried through in the studio's design and decor: classic shapes and simple spaces accented in rich, dark woods. "Precision" is how Wiener describes it, something he demands in his environment and promises to deliver in his work, which also includes sonic restoration and—a valuable niche market—*forensic* restoration ("We get in garbled tapes—from surveillance operations, for instance—and make them intelligible," Wiener explains). Although the entire space is only a few hundred square feet, the feel is comfortable.



The reception area at Classic Sound features custom-designed furniture.

"That's a testament to John and Beth," Wiener says. "I was afraid at first we might be stuck in corners."

The secret is scale, say Storyk and Walters, something the two spent a great deal of preproduction time plotting. Storyk first made maximum use of all available space; he carved out a few simple rooms, including a reception area and the main suite, which is designed live-end/dead-end. Into these went furniture custom-designed and custom-built for QSI, including a console to house a Sonic Solutions system.

"I couldn't have dreamed this would come out any better," Wiener says, noting happily that he is also on time (almost) and on budget (or nearly).

Uptown, on the West Side of Manhattan near Lincoln Center, Classic

Sound was coming together like a mirror image of its downtown cousin. Sundrenched and loftlike, with wide-open views of the Hudson, the gutted 4,000-square-foot top-floor space presented a blank palette for Storyk and Walters to work with when Tim Martyn decided to merge his original Classic Sound with partner Tom Lazarus' Labyrinth Sound Inc. "The major challenge was to construct three identical edit suites with the best 22/25 HZ design and position them in pinwheel fashion, keeping them separate, but with a shared corridor and sound lock," says Storyk of Classic's three postproduction rooms that complement the company's location recording work; two were finished in October, with a third ready to go.

(Continued on next page)

New Service Helps Composers Solve MIDI Copyright Questions

BY MARILYN A. GILLEN

NEW YORK—As developing technology takes the music industry to places once never imagined, it carries the baggage of introducing the occasional problem never anticipated.

For the blooming "MIDI Song File" trade, the thorn, as some now see it, is the often prickly one of copyright and royalties. How can these computer-borne electronic song files be protected and regulated, if they should be? It is a question likely to gain in urgency as the supporting technology makes greater strides both in capability and popularity.

"I think we are at the small end of the growth curve, in terms of their use," says Simon Higgs, an L.A.-based free-lance musician/producer/composer who has been spreading the word on the subject, most recently with an article in *Keyboard*. "The potential is enormous, but so are the potential problems if they aren't dealt with now."

Addressing the protection end of this hi-tech equation, a new company has opened its doors here with the aim of offering an additional layer of support to musicians who create songs on their computers. MIDI Vault, created by former musicians and partners Gary Zimberg, Eric Monroe, and Joe Bolanos, is an online link that lets artists register and "time-stamp" their creations 24 hours a day through their home modems for a per-song fee of \$22, in addition to a \$35 annual registration fee. (A corporate rate also is available.)

It's a service Bolanos says is overdue. Scrolling through a list of his earliest customers, which numbered some 200 in the company's first month, Bolanos notes, "Each one of these has a story of infringement behind it."

Bolanos stresses that his service—which offers instantaneous on-line registration via a serial number, and

(Continued on next page)

AUDIO TRACK

NEW YORK

AT SKYLINE STUDIOS, Chiele Minucci of Special EFX has been putting the finishing touches on his upcoming solo album. The sessions were done on an SSL 4064 G Series console and were engineered by Paul Wickliffe. Assisting was Hiro Ishihara.

Living Colour and Run-DMC were recently at **Chung King Recording Studios** working on material for an upcoming release on Immortal Records. Producer Jason Mizell and engineer Adam Yellin worked on the 60-input Neve VR with flying faders and total recall. Assisting was Jack Hersca.

The **Record Plant** recently played host to Columbia Pictures, which was working on the latest Bruce Willis vehicle, "Striking Distance," in the studio's Neve room.

At **DB Plus Digital Services**, engineer Gene Paul and producer Joel Dorn recently mastered retrospective collections from Eddie Harris, David "Fathead" Newman, and Yusef Lateef for the Rhino/Atlantic Jazz Gallery series. All the projects were EQ'd using a custom console featuring Amek/"Medici" and Sontec EQ.

LOS ANGELES

PRODUCER PETER ASHER has been working at **Brooklyn Recording Studio** on the upcoming debut album from Geffen recording act the Semantics. **Frank Wolf** engineered, with **Tom Banghart** assisting.

Arista recording artist Curtis Stigers has been working on his upcoming release at **Westlake Audio**. Producing the project was **Glen Ballard**, with **Francis Buckley** and **Chris Fogel** engineering behind the Neve V-60 console.

At **Sunset Sound**, Island recording artist Tom Waits was recently in mixing a soundtrack for the play "The Black Rider." Working behind the **Custom API** console was engineer **Biff Dawes**, assisted by **Mike Kloster**.

Skip Saylor Recording recently played host to Ice Cube, who was in with producer **QDIII** mixing tracks for his upcoming Priority release. **Rob Chiarelli** engineered, and **Eric Flickinger** assisted.

Producer **Kipper Jones** was recently spotted at **Image Recording**, working with **Jasmine Guy**. **Talley Sherwood** engineered the session on the **Trident A Range** console, and **Terri Wong** assisted.

NASHVILLE

PRODUCERS PAUL WORLEY and **Blake Chancey** have been busy at **Woodland Studios**, mixing the upcoming sophomore album from Columbia recording artist Joy White. The sessions are being engineered by **Chuck Ainley**.

Producer **Tony Brown** was recently at **Masterfonics** with Liberty artist Billy Dean, doing a mix for the upcoming film "8 Seconds." Engineering on the **SSL 4064E w/G** was **Steve "Papa Ziti" Marcantonio**.

Columbia recording artist **Chet Atkins** has been cutting tracks at **Javelina Studios**. The sessions were co-produced by **Atkins** and **David Hungate**. **Warren Peterson** engineered behind the **Calrec** console.

At **Music City Audio**, dobro god **Jerry Douglas** has been working on a record featuring several great dobro innovators. Douglas produced the sessions with the assistance of **Bill Vorn-Dick**, who sat behind the **MCI 536** console.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STORYK HAS DESIGNS ON STUDIO BIZ

(Continued from preceding page)

The overriding demand, though, was imposed by the type of work done by the facility's owners—Martyn, also senior audio engineer for the Boston Symphony Orchestra's Tanglewood Music Center, and Lazarus, an engineer specializing in remote work whose more than 20 years of experience in the classical field includes projects for virtually every record label. In a word, that demand was silence.

SELLING SILENCE

"That's what we're selling: We're selling quiet," says Martyn. "Most rooms usually just are not quiet enough; they simply aren't designed for this kind of music." Lazarus, by way of succinct explanation, points to a producer already at work in one of Classic's two listening booths. "These people listen to the silences," he says, "and actually choose a room tone from among the takes. It's exacting."

To meet that goal (or exceed it, judging from the almost unnerving effect a sudden lack of all noise can sometimes have), Storyk took steps such as designing each room with its own AC system (so there is no cross-talk) and putting the equipment into a separate room.

In addition to their utter quiet, the postpro rooms also are notable for their design and layout. The speakers are freestanding, as opposed to the more traditional soffit-mounted design, and there are open spaces in front of a small desk. "You should be working in an environment that relates to a perfect home listening environment," Lazarus says.

Home, too, is the word that springs to mind out in the reception area, where a sparkling kitchen sits off to one side and plants revel in the natural light pouring in from a wall of windows. A geometric floor-tile pattern serves as Walters' signature on the warm space. "We're way behind schedule and well over budget," Martyn says, though with a smile. "But it's perfect."

GROWTH SPURT

Back in Midtown, Sound On Sound's owner was going through the roof.

David Amlen's Sound on Sound is that happy surprise in a changing audio landscape—a traditional, big-console recording studio busting at its seams with business encompassing jazz, rock, pop, and R&B. "We always ran into double- and triple-booking," Amlen says of his one-room operation.

"So to accommodate the overflow, we had to add another room." He chose the 2,700-square-foot space upstairs, and Storyk.

"The stair could only go one place," Storyk says of his first challenge—connecting the two spaces as unobtrusively as possible. "There was also the street-noise problem," solved via an isolated, room-within-a-room design for the 800-square-foot studio and control room (decked out with an SSL G Plus with Ultimatum). Also upstairs: two offices (sublet to a mastering company for "one-stop shopping") and a lounge with a "living-room vibe."

Looks aside, Amlen is particularly enthusiastic about what you can't see: his new room's sound. "There is always that one scary moment," he says, "when you have everything done—and you listen. But thanks to John's Ray Tracing, you know it'll be OK."

That "Computerized Acoustic Ray Tracing" is a proprietary software system devised by Walters-Storyk to help create perfect acoustic environments. "A computer-assisted ray trace is an invaluable aid in accurately predicting the type and placement of surface and/or freestanding acoustical treatments necessary for sound wave control, and designing the acoustically correct room," says Storyk.

Adds Amlen, from the client's bottom-line perspective, "Correcting after the fact can be very, very costly."

DESIGNS ON THE FUTURE

Like asking a parent which is his favorite child, asking an architect to name his favorite studio is asking too much. "On some level, it's always the last one, because that's the one that is the culmination of your work to date," Storyk demurs. "On a personal level, though, I'd count a home studio for Ace Frehley—an underground studio that's a beautiful piece of concrete architecture—and Editel in Boston, because that was an incredible challenge.

"More often, though, there are small moments that make you proud," he adds. "Very rarely can you do everything you want, but there are moments when something is perfect—maybe you have taken an obstacle like a column and worked around it, so no one knows it's there. Architecture offers a very quiet glory, but there are these moments. Sometimes an engineer will start working in a room, and just say, 'Wow.' That's what it's about."

MIDI VAULT HELPS COMPOSERS

(Continued from preceding page)

a follow-up certificate mailed out within five days—is not a substitute for filing a copyright registration with the Library of Congress, something also made clear in an on-line disclaimer. "We are a part of the process," he says. "We see it as being particularly useful for the long gray period between when a song is written, often in the middle of the night, and when it finally gets sent in to the Library of Congress. With this, someone can finish a song at 5 a.m. and have a serial number issued for it at 5:06."

Charlotte Douglass, principal legal adviser to the General Counsel at the Copyright Office in Washington, D.C., says, "MIDI files can be registered,

and have been able to be registered since 1978. They are not substantially different from sheet music in that respect, except in form."

Douglass adds that such submissions arrive in a variety of forms—from recordings to computer discs to CD-ROMs. "We've gotten in some," she says when asked about quantity, "but not a heck of a lot."

The MIDI Vault service has not yet faced a legal test—that is, no one knows how much weight an electronic registration issued through MIDI Vault will carry in a court of law. Bolanos, however, is eager to face such a scenario. "We're confident this will be a valuable piece of evidence," he says.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 4, 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)	AMERICAN HONKY TONK BAR ASSOCIATION Garth Brooks/ A.Reynolds (Liberty)	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	JACK'S TRACKS (Nashville) Mark Miller	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
RECORDING CONSOLE(S)	Neve 8108	Amek Mozart	Quad Coronado	Soundtracs CMX	Cherokee Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Ampex ATR 124	Otari MTR-100	Sony MCI 24	Studer A800	Otari MTR-90
STUDIO MONITOR(S)	Custom Oceanway	Westlake Meyer HD-1	Yamaha NS10	EV 802 Yamaha NS10	Custom Cherokee
MASTER TAPE	Ampex 456	3M 996	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	RECORD ONE (Los Angeles) David Thoener	ROLL WIT IT (Fremont,CA) Steve Young	JACK'S TRACKS (Nashville) Mark Miller	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
CONSOLE(S)	Neve 8078	Amek Mozart	Quad Coronado	Soundtracs CMX	Custom Neve 8108
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Neve 8078	Otari MTR100	Sony MCI 24	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 456	Ampex 467	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Greg Calbi	FUTURE DISC Tom Baker	GEORGETWON MASTERS Denny Purcell	HIT FACTORY Herb Powers	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	Uni Manufacturing	Capitol Manufacturing	Capitol Manufacturing	DMI	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	Capitol Manufacturing	HTM Cinram	WEA Manufacturing

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BLUE NOTES

(Continued from page 37)

require a one-time, drop-dead performance for all the marbles?

With the caliber of ability exhibited by Terrasson, Martin, and Simon throughout both the semis and the finals, a jazz maven could rightly stride up to the bettor's window, cash in hand, and say, "Pick 'em."

The judges picked Terrasson. Was it the right call? Those in the know figured that the winner just dodged that bus.

He walked off with \$10,000, Martin with \$5,000, and Simon with \$3,000; all three should be lurching with A&R honchos soon. Some competitors who did not make the finals but could have, had there been a gentle breeze of good fortune at their backs, included Rick Roe, Jill McCarron, Michael Wilner, and Bill Charlap. They, and the other pianists who came up empty, deserve a nod (if not some interest from a record company or two).

VIDEO RETAILERS HAVE A WHALE OF A WEEKEND, THANKS TO 'FREE WILLY'

(Continued from page 1)

in cranking up supply," notes Rank Retail Services Of America president Harry Steck. Trade sources say Warner may deliver twice the number of cassettes originally predicted for the title.

Another Thanksgiving tale being told involves Disney's "Aladdin," the sales leader for 1993 with 16 million-plus copies in consumers' hands. The day before the holiday, Disney told wholesalers and direct accounts that it would accept "Aladdin" reorders, on hold after the studio shipped 22 million units throughout North America in late September. However, still worried about force-feeding the market, the studio alerted buyers considering additional purchases that it would cut its return allowance from 20% to 10% of the total order.

Wholesalers accuse Disney of changing its rules in midstream, and now most say they won't reorder "Aladdin" unless absolutely necessary—presumably what the studio wants. Disney executives were unavailable for comment. The effectiveness of the cap, however, suggests that Disney will fall well short of the 30 million units that had been anticipated.

"Free Willy" won't overtake "Aladdin" in the unit race, but the Warner feature was a bright spot over the Thanksgiving weekend. "Most of our accounts were up slightly from last year," says a rackjobber executive. "Free Willy" is definitely the best seller we have."

Philadelphia-based West Coast Entertainment, for one, did not improve on its 1992 Thanksgiving weekend sales. VP Steven Apple says, "Certain territories were down a couple of percentage points, certain territories were up a couple." Apple attributes the gains to improved sell-through results. West Coast did particularly well with its own line of four public-domain titles at \$5.99 each—"Meet John Doe," "Charade," "His Girl Friday," and a non-Disney version of "The Jungle Book"—in addition to the Warner hit.

"Free Willy" was equally strong for video retailers who rent under-\$25 titles. Craig Kelly, COO of 25-store Video City in Bakersfield, Calif., singles out the title as the chain's top rental performer and a big reason for a 35% jump in revenues over last year.

The movie made Arrow Distributing's top five list, says president Doug Harvey, who thinks it has a fair shot at reaching 6 million cassettes by the end of the holiday season. Other trade sources agree the feature is running at a pace well ahead of the 3 million that had been predicted a couple of months ago.

Trailing "Free Willy" and "Aladdin" as Thanksgiving best sellers, according to industry observers, was a passel of family entertainment titles including FoxVideo's "Home Alone 2" and the colorized "Miracle On 34th Street," Disney's "The Muppet Christmas Carol" and "Homeward Bound," Warner's "Dennis The Menace," and the Lyons Group's "Waiting For Santa," featuring Barney.

Harvey says the Teenage Mutant Ninja Turtles entries from New Line Home Video and LIVE Home Video "still generate some activity," and LIVE's Family Home Entertainment Christmas specials, such as "Rudolph The Red-Nosed Reindeer," remain steady sellers.

The one adult-oriented title that drew heavy holiday interest was "The Bodyguard," which Warner

priced for sell-through four months after its rental release. "It looks like a big item for us," says DeFilippo.

Handleman is among the wholesalers practicing "Aladdin" restraint. "We have enough, so what could have been a problem isn't a problem," notes DeFilippo, referring to the 10% ceiling on returns. The racker, he adds, has sufficient inventory to last the rest of the year.

So does Rank, according to Steck, who plans to "simply put back into

distribution" any copies he gets back. "I'm just not buying any more." Steck says Disney initially imposed a 5% returns limit, but backed off the day after Thanksgiving in the face of "a tremendous amount of negative feedback." He also has a bone to pick with Paramount Home Video's plan to reintroduce the four titles that are the centerpiece of the McDonald's promotion, which began Nov. 19 and should end this month (Billboard, Nov. 27).

Paramount has placed a \$4-\$4.50 wholesale price on "Wayne's World," "Ghost," "The Addams Family," and "Charlotte's Web," but Steck says the policy of "no returns, no co-op, and no cash discounts was followed by our 'no.'" McDonald's meanwhile, says that customers are snapping up copies and doubts that supplies will last beyond Christmas.

Disney gets some grudging respect for its "Aladdin" policy. "I can understand where they're coming from,"

says Larry Kieves, COO of New York-based RKO Warner Video. "If you can avoid returns, you should."

Kieves says Thanksgiving business was "a healthy combination of sell-through and rental. It was a very good kickoff [for the Christmas season]."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Don Jeffrey in New York.

NEW RELEASES, BIG HITS BRING SHOPPERS TO MUSIC STORES

(Continued from page 1)

Carey, Frank Sinatra, Meat Loaf, Michael Bolton, and others—have driven CD and cassette sales to staggering levels.

SoundScan reports that for the week ending Nov. 28, 14.2 million albums were sold in the U.S., a 16% increase over the 12.2 million albums sold during Thanksgiving week last year. (The figures are adjusted to compensate for stores that do not report their sales to SoundScan.)

"It was just a zoo when all the new titles came out" Nov. 23, says Jeff Wicks, music coordinator and head buyer at the 25-store Karma Records chain—owned by D.C. Ventures—in Carmel, Ind. "We're very thrilled to have something like that happen."

Snoop Doggy Dogg's Nov. 19 murder indictment (Billboard, Dec. 4) did not stop his Interscope Records debut, "Doggy Style," from topping The Billboard 200 and selling a phenomenal 802,000 units in its first week, according to SoundScan (see story, this page). That figure is the second-highest first-week total—after Pearl Jam's "Vs."—since SoundScan began supplying its point-of-sale chart information to Billboard in May 1991.

Metallica's "Live Shit: Binge & Purge," on Elektra, also is remarkable in that it consists of three CDs/cassettes and three videotapes (not sold separately), and carries a suggested list price of \$89.98 (discs) and \$79.98 (tapes). Many retailers benefited by pricing the box well below list and opening their doors at midnight on the day of release.

Wicks says Karma priced the set as much as \$21 below his competitors, while Ed Page, executive VP of corporate development at 18-store Music Biz in St. Louis, says the Metallica collection was discounted during a midnight sale and cross-promoted on local radio. "Live Shit" debuts at No. 26 on The Billboard 200.

Guns N' Roses' "The Spaghetti Incident?"—an album of punk covers—enters The Billboard 200 at No. 4 despite a low-key marketing campaign by its label, Geffen Records.

"Guns N' Roses did extremely well, but it did not have the same kind of hoopla and set-up as the last one," says Howard Appelbaum, executive VP at 35-store Kemp Mill Music in Beltsville, Md. "A lot of people don't know it's out."

"The Beavis And Butt-head Experience"—an album of new music and remakes by such superstars as Nirvana, Aerosmith, the Red Hot Chili Peppers, and Cher, all "narrated" by the MTV animated duo—enters the chart at No. 5, fulfilling retailers' expectations for a splashy debut.

The Geffen album topped sales at the Palatine, Ill.-based Flip Side, says Kevin Adams, buyer for the 6-store chain. At most other chains, its per-

formance corresponded more closely to its Billboard 200 chart position.

The spate of blockbuster releases the Tuesday before Thanksgiving helped generate same-store sales gains at almost every chain surveyed by Billboard. Moreover, most dealers say results for the entire month of November are up, as is year-to-date business.

"If you talk to anybody who has a poor November, there's something wrong there," says Mike Wise, VP of marketing for Music City Record Distributors of Nashville, parent company of 18-unit Compact Discs & Cassettes. Wise says comparable-store sales at Cat's were up by a "double-digit" percentage over last year's for the long weekend.

Other companies reporting same-store sales gains this year over the comparable period last year include Harmony House (up 10% in November), Kemp Mill (up 8% Thanksgiving weekend), and Starship Music (up 19%-20% over the long weekend). Meanwhile, WaxWorks reports that it was up 16% in the period January-October over last year.

The nation's largest music retailer,

The Musicland Group, declined to disclose its sales figures, citing observation of a "quiet period" of 25 days pending its Nov. 23 public offering. Trans World Music Corp., another of the nation's retail giants, refused to comment on Thanksgiving sales until its quarterly results are announced.

Other retailers say the current crop of blockbuster releases is remarkable for its depth.

"Release-wise, there seems to be something strong for everybody," says Al Wilson, senior VP of merchandising at 143-unit Strawberries/Waxie Maxie's, based in Milford, Mass. "You have Frank Sinatra and Mariah Carey on one side, Beavis And Butt-head, Guns N' Roses, and Pearl Jam on another side, and Snoop Doggy Dogg and Toni Braxton on another side. That's going to be a positive for us [for the remainder of the holiday season]. It's not just one strong title."

"It's an interesting mix," adds Roy Burkhardt, senior buyer at 36-outlet Harmony House in Troy, Mich. "Frank Sinatra and Snoop Doggy Dogg, Beavis And Butt-head and Mariah Carey. We're really bullish on

the fourth quarter."

Retailers say releases outside of the top 10 also are performing well, as are Christmas titles, which traditionally erupt over Thanksgiving weekend.

The big winners on the Christmas list are Vince Gill's "Let There Be Peace On Earth," Boyz II Men's "Christmas Interpretations," Harry Connick Jr.'s "When My Heart Finds Christmas," and entries from Alan Jackson, Gloria Estefan, Aaron Neville, Lorrie Morgan, Kathie Lee Gifford, David Foster, Carreras/Domingo/Pavarotti, the Mormon Tabernacle Choir, and Windham Hill's multi-track "A Winter's Solstice IV" (see Between The Bullets, page 147).

The strength of all these releases is the primary motivator for holiday shoppers, say retailers. However, recent media reports of increased consumer confidence have had a strong impact, according to some dealers.

Strawberries' Wilson says, "It doesn't matter what the numbers are, it matters what the psychology is. There's definitely an improvement in consumer confidence."

Snoop Dogg Sniffs Out Pole Position

NEW YORK—Controversy and pent-up expectation are the mother and father of strong chart debuts.

At least that's the impression created by "gangsta" rapper Snoop Doggy Dogg, whose hotly anticipated Interscope Records debut, "Doggy Style," tops The Billboard 200 in its first week, just days after the artist was indicted for the Aug. 25 murder of a Los Angeles man.

The record's first-week total of 802,000 units is the second highest since SoundScan began supplying its piece-count chart data to Billboard, according to SoundScan. The

only record that fared better in its first week was Pearl Jam's "Vs.," which sold approximately 950,000 units the week ending Nov. 6.

But Snoop Dogg is not the only controversial figure to debut in the upper regions of The Billboard 200 this week.

Guns N' Roses—whose brushes with the law and inflammatory lyrics have secured them much notoriety over the years—blast on to the chart at No. 4 with their Geffen tribute to their punk roots, "The Spaghetti Incident?," which features a cover of a Charles Manson song (see

story, page 5). And cartoon characters "Beavis And Butt-head"—recently blamed for inciting a child to burn his house in an incident that claimed the life of his baby sister—enter the chart at No. 5 with their Geffen album, which contains new music and remakes by superstars such as Nirvana, Aerosmith, the Red Hot Chili Peppers, and Cher, with running commentary by the moronic duo.

Retailers surveyed by Billboard report staggering sales on all three albums. The Snoop Dogg record was No. 1 at every chain polled except 148-store Best Buy of Bloomington, Minn., where Guns N' Roses came out on top, and six-store, Palatine, Ill.-based Flip Side, where Beavis And Butt-head ruled.

PAUL VERNA

LABELS TAKE 2ND LEGAL SHOT AT PIRATES

(Continued from page 12)

street operation. We're going after assets."

At the November trial, Tornatore and Harm pled guilty to one count of each of the charges.

Sentencing for the criminal lawsuit will come Dec. 21 and 22, and could result in \$250,000 fines, five-year jail terms, or both.

The RIAA also decided on the one-two punch because of the scope and longevity of the counterfeiters' activities.

"These guys had been in the business a long time, and for all that time they had this huge operation cranking out bogus back catalog product," Creighton says. "We want to make

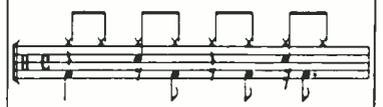
sure they don't continue."

In addition to that stash, a huge inventory of pre-1972 recordings, which often have a fuzzy legal ownership status, were also found at the plant, though they are not part of the suit. Creighton says that "there was legal product there, but if we'd had more time, we'd probably would have come up with more titles that would prove to be owned by somebody else."

The fact that the counterfeit merchandise was all back catalog triggered the labels to make sure the facility was completely shut down. Says Creighton: "There's already been an auction."

FOR THE RECORD

The musical notation for the basic go-go beat in the article "D.C. Genre Still Go-Going Strong" (Billboard, Dec. 4) should have been the following:





Classically Trained. Denon recording artist Chee-Yun, right, chats with June LeBell of WQXR New York. For this interview, the two got together at a local J&R Music World store where WQXR was broadcasting live.

KKBT Reaches Community By Bringing Community To KKBT

■ BY CARRIE BORZILLO

LOS ANGELES—Spurred by a threatened listener boycott last August, urban KKBT (the Beat) Los Angeles has taken community involvement to new heights. As its newly appointed community action consultant Dominique DiPrima puts it, "Stations need to get beyond slogans and get into actual hands-on involvement with the community."

Although that has always been a station goal, staffers have been particularly focused on it since the Aug. 11 meeting between KKBT management and the National Assn. For The Advancement Of Colored People (NAACP) and other community groups, which were concerned about the station's commitment to the African-American community (Billboard, Sept. 4).

The meeting was called to discuss the Beat's staffing practices (it had recently hired a white VP of programming and a white APD) and its community involvement.

Since then, several new people have been hired to help the station unite with its target audience.

In addition to DiPrima and her assistant, Katrena Hudson, former gang member Mike Concepcion was hired in September as consultant and liaison between the Beat and the African-American community. In addition, mix show host Michael Moor took on the title of community affairs liaison, with the additional responsibility of keeping his ear to the streets in an effort to help the station reflect cutting-edge musical trends. Consequently, the Beat added a new hip-hop show in October, called "The Joint."

"All of the discussions that came up from that meeting [with the NAACP] made what we thought was a good idea even more timely," says DiPrima, who joined the station in mid-November.

DiPrima worked on community outreach projects with KKBT VP of programming Keith Naftaly when he was PD at KMEL San Francisco and she was host of the urban video show "Home Turf," which aired on San Francisco's NBC affiliate, KRON-TV.

DiPrima was brought aboard to advise the station on how to be better connected with the streets, while Concepcion, who has a similar title, was hired to keep KKBT staffers informed of what's going on in community.

'STREET' ADDS

"I saw immediate changes in terms of the music when Keith came on," DiPrima says. "[KKBT] has more of a street edge. It used to be more adult-oriented and soft. Now it's embracing what I think is really happening on the street. If the music reflects the street, then it's natural for the station to have more of a presence on the street and not superficially. It has to have a real root in the community."

DiPrima and the Beat are executing this goal by adding two new shows. "Street Science" airs Sundays from 9-11 a.m., and the daily vignette series "Word On The Street" debuts Dec. 6.

"We need to put listeners on the air," says DiPrima, who hosts both shows. "When tensions build up, the best way to chill out is to talk about things. 'Street Science' is a live call-in talk show unlike your typical boring, pre-taped public affairs shows. So far we've had segments on Latinos in the media and breaking the stereotypes of Asians. We'll also have artists on to talk about issues."

"'Word On The Street' is for people who don't listen on Sunday mornings or don't like to call in," she adds. "It's one- to two-minute interview segments that air throughout the day."

In addition, KKBT staffers now hold monthly meetings with the NAACP. The station also is supporting a Hollywood, Calif.-based organization for homeless youth called "My Friend's Place" by donating proceeds from its Dec. 8 concert to the charity. KKBT also is hosting a holiday party for the group Dec. 12.

DiPrima adds, "I'm an advocate, and I feel every station should be more involved. Programming as a whole should be reflective, and not just in little pockets like public affairs shows. Stations should also realize that it helps the bottom line."

Avoiding Pitfalls Of Format-Flipping Execs Differ Over Changeover Strategies

■ BY ERIC BOEHLERT

NEW YORK—During the life of a radio station, few things are more dramatic than flipping formats. If the 1993 pace keeps up next year, one out of every 10 stations will change formats in 1994.

But what's the best way to go about making such a momentous change? Some stations opt to clean house at midnight and run a surprise stunt for days in order to garner some free publicity. Others make no on-air mention of the change to come, and simply conduct business as usual until the plug is pulled. Still others tell staffers ahead of time of the pending change, let them bid farewell on-air, and then carry out a more orderly transition.

It seems for most broadcasters that the key element of a successful format change is starting a street buzz and water cooler talk by doing something that will catch the eyes and ears of folks who don't ordinarily talk much about radio.

When KRZN Denver changed hands last month, the station flipped from adult standards to N/T. For a week in between, the music disappeared to make room for a string of "Monty Python-type bits to create some talk," says Randy Michaels, president of Jacor Broadcasting Corp., KRZN's new owner. Although the station logged hundreds of angry phone calls from disgruntled seniors searching in vain for Mel Torme, Michaels says the move paid off in terms of marketplace awareness.

For the recent facelift at WTLQ Scranton, Pa., PD Tommy Frank did not hesitate. He booted the entire air staff and went jockless all week, playing every conceivable type of music. "We went from Led Zeppelin to the Platters," he says, all in an attempt to fool the competition about WTLQ management's true intentions. All the while he was running an on-air tease campaign with liners like "it's coming" and "the radio station you've been waiting for." At the end of the five days, Frank put on Prince's "Kiss" for an entire weekend, followed that Monday morning with the debut of "The New Kiss, 102.3."

BIG DEAL, SLIGHT CHANGE

The interesting part is, except for some minor tweaking and production improvements, the station's format itself changed very little. The old and new WTLQ are both top 40. But Frank says it was crucial that he convince listeners that a new station had arrived. "If I hadn't changed the [slogan], nobody would have noticed it was different. If I hadn't marketed it [as a new station], nobody would have believed it," he says.

Frank did purchase \$10,000 in local media, mostly in the Wilkes-Barre Times Leader newspaper. But he estimates he received almost half as much free attention through

coverage on the local TV stations and in newspapers.

"You want to create talk and interest," sums up Ed ("I'm a huge fan of stunts") Levine, president and co-owner of WKLL Utica, N.Y., WTKW Syracuse, N.Y., and WKRL-AM-FM (formerly WNSS/WEZG) Syracuse. Levine claims he recently made some sort of broadcast history when, in one week, he flipped two FMs—both in the same market—to rock.

What he did was flip then-soft AC WEZG to hard rock WKRL-FM (K-Rock), and move WTKW from country to classic rock. In order to "make a statement" and "create some controversy," Levine put the Sex Pistols' "Anarchy In The U.K." on WKRL-FM for a whole weekend, then segued into a countdown of the top 99 rock CDs of all-time, played in their entirety.

At WTKW, Levine told the jocks that a change to classic rock was coming. "They were pros about it. And they had a chance to say goodbye [on-air], which is pretty unusual," Levine says.

UNEXPECTED PREVIEW

That was not the case back at WEZG. After the staff was told that a flip to hard rock was imminent, and that they would soon be unemployed, Levine says one disgruntled jock went on the air at the still-AC station and gave listeners a preview of the harder sounds to come. Levine says he understands the frustration: "It's almost impossible to have good feelings about being victimized by a format change."

Because of competitive concerns, many broadcasters keep format changes a tightly guarded secret for fear of a crosstown station getting wind of the move and preempting it. But one company that almost

always announces its moves upfront is NewCity Communications. President Dick Ferguson says the luxury of being able to quickly enter local marketing agreements with crosstown stations has taken away some of the fear of competitors' moves. More importantly, he says, clients invest money in stations, and they don't want to wake up one morning to find unexpected changes.

Ferguson concedes that sometimes an early warning is not possible. But whenever it is, the company does so. "You come out looking like a class act," he says.

And sometimes you don't. Back in 1982, NewCity had plans to take its WDBO-FM Orlando, Fla., from easy listening to country. One night, just before the switch was set, some passionate easy listening jocks barricaded themselves in the studio and demanded a meeting with management to negotiate their futures at the station. Within minutes, the station's front lawn was filled with local TV trucks ("Station held hostage; film at 11"). It just so happened that a former easy listening jock, who had just been given his start as a talk show host, was on the air at the sister AM station and was willing to negotiate a settlement on-air. That jock was Morton Downey Jr.

Within hours the episode was resolved; one jock was hired, others received generous severance packages. Looking back, Ferguson says, "We came to believe that Mort had put those guys up to it. We think he staged the whole thing." Reached in Dallas, Downey confirms that he talked the jocks into the desperate move.

There are no hard feelings, though. "It was unbelievable," says Ferguson. "We got incredible publicity."



Guest Jocks. Members of INXS blew into WNNX (99X) Atlanta to spin their favorite tunes, which included music from Björk, Nine Inch Nails, and Radiohead. Pictured, from left, are Leslie Fram, 99X APD/morning co-host; Sean Demery, MD/morning co-host; and the band's Michael Hutchence, seated, and Tim Farriss.

Radio

Hayes Kicks Off 3rd All-Day Sports Net

LOS ANGELES—The ever-expanding sports syndication playing field will become even more competitive March 1, when Carlsbad, Calif.-based Interstar makes its debut as the third 24-hour sports network.

Interstar is the creation of Jack Hayes, who left in 1992 as director of programming and operations of Sports Entertainment Network (which will change its name to One On One Sports Network in January).

Hayes was set to launch All Sports Network Jan. 4, 1993, with ex-SEN affiliate head Tom Page (Billboard, Dec. 12, 1992), but a back injury prevented him from doing so.

Now, he says, the time is even better for a new sports net. "The only full-time networks are SEN and American Sports Radio Network," Hayes notes. "I think the problem with all of these is the lack of capital, of proper financing, and lack of knowledge of broadcasting. But shows like 'Sports Final' are extremely lucrative for [host] Ron Barr. You just need to have a proper business plan to make it work, because sports radio is continuing to grow."

Hayes is confident that Interstar is well financed. He says that financing comes partially from his pockets and partially from a group of doctors in San Diego.

Station relations and network sales operations will begin Jan. 3 from temporary offices in San Diego, before the company moves into new digs in Carlsbad. The lineup and affiliates will be announced in early 1994. Hayes says he expects to have a staff of about 22.

Hayes says he'll find an air staff by looking for talented, but not necessarily experienced, rising stars, as he did at SEN.

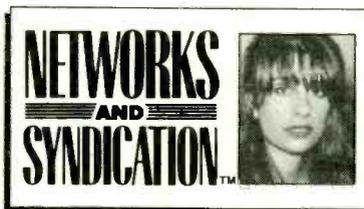
"The air talent pool is thin, and all of the good guys are already getting the big bucks at single stations," says Hayes. "We don't want to use retired athletes, because if you take Pete Rose, for instance, all he knows is baseball. I've always done best at developing new talent, so that's what I plan to do."

AROUND THE INDUSTRY

ABC Radio Networks is providing its affiliates with daily reports from "Santa Claus." The one-minute reports will air weekdays through Dec. 24. Topics to be covered include myths about Santa, appropriate snacks to leave for him on Christmas Eve, and what Joey Buttafuoco will be getting in his stocking this year.

Westwood One will launch a new urban program, "Sister 2 Sister," Jan. 3. The 2½-minute daily feature will be hosted by Jamie Foster Brown, the publisher/gossip columnist of the monthly Sister 2 Sister magazine. The show will include celebrity gossip and lifestyle information.

Nashville-based Ron Huntsman Entertainment Marketing will distribute the new weekly, one-hour radio series, "Red Steagall's Cowboy Corner," in early 1994. The program celebrates Western heritage through a combination of music, poetry, and storytelling, and is written by Western historian Buck Ramsey and pro-



by Carrie Borzillo

gram host Red Steagall. It is available on a barter basis. Global Satellite Network is handling sales.

WW1 and ASCAP have teamed up to offer the "ASCAP Holiday Music Special" on Christmas Eve and Christmas Day to stations in all formats. The six-hour show features the best-known and best-loved ASCAP holiday songs, plus holiday greetings from some of ASCAP's celebrity members.

Bailey Broadcasting's "Hip Hop Countdown & Report" has inked a short-term marketing partnership

with NJE/FlyPaper, a Chicago hip-hop monthly newspaper published by New Jack Enterprises Inc. Bailey promotes the publication on the air and gives copies to listeners who call the show. The publication reciprocates by running an ad for the countdown show.

Dallas, Texas-based Elgar Entertainment and Ireland-based Sound & Stations have entered a joint venture in which Elgar will co-produce and distribute "The European Hit Survey" in the U.S. Elgar also produces the overnight show "USA Overnight," which has added WVAJ Charleston, W. Va., WVAQ Morgantown, W. Va., KSYN Joplin, Mo., and WHMP-FM Springfield, Mass., as new affiliates.

Suzy Bogguss is hosting Ron Huntsman Entertainment Marketing's hourlong special, "Country Returns To Lonesome Dove," sponsored

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	7	DAUGHTER VS.	PEARL JAM EPIC
2	2	1	6	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
3	3	3	7	AMAZING GET A GRIP	AEROSMITH GEPHEN
4	4	5	5	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
5	5	6	7	BAD THING BROTHER	CRY OF LOVE COLUMBIA
6	8	10	8	THAT DON'T SATISFY ME BROTHER CANE	BROTHER CANE VIRGIN
7	6	7	7	BLACK ON BLACK II DESIRE WALKS ON	HEART CAPITOL
8	15	26	4	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
9	12	16	6	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
10	11	14	11	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
11	10	13	8	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
12	7	4	8	STICK IT OUT COUNTERPARTS	RUSH ATLANTIC
13	14	20	5	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
14	9	8	5	AIN'T IT FUN THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEPHEN
15	13	9	13	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEPHEN
16	16	17	10	SOBER UNDERTOW	TOOL ZOO
★★★AIRPOWER★★★					
17	20	32	4	STAY (FARAWAY, SO CLOSE!)	U2 ISLAND/PLG
18	22	23	7	I'M ALIVE I'M ALIVE	JACKSON BROWNE ELEKTRA
19	25	35	4	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
20	18	15	19	NO RAIN BLIND MELON	BLIND MELON CAPITOL
21	17	12	13	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
22	21	30	5	ALL ALONE TIME MACHINE	JOE SATRIANI RELATIVITY
23	27	33	3	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	MEGADETH GEPHEN
24	34	36	3	LITTLE CRAZY WAR OF WORDS	FIGHT EPIC
25	23	18	13	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP MERCURY
26	26	37	3	WOMAN FACE THE HEAT	SCORPIONS MERCURY
27	32	34	4	MOTHER DANZIG	DANZIG AMERICAN/REPRISE
28	36	40	3	LOW KEROSENE HAT	CRACKER VIRGIN
29	28	29	16	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
★★★HOT SHOT DEBUT★★★					
30	NEW ▶	1	1	LIFE IS A LEMON AND I WANT MY MONEY BACK BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
31	40	—	2	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
32	NEW ▶	1	1	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
33	29	24	20	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
34	19	11	12	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
35	35	31	17	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
36	30	28	11	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	WHITE ZOMBIE GEPHEN
37	37	39	6	THAT'S LOVE ATTITUDE	APRIL WINE F.R.E.
38	NEW ▶	1	1	ESTRANGED USE YOUR ILLUSION II	GUNS N' ROSES GEPHEN
39	NEW ▶	1	1	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEPHEN
40	RE-ENTRY	16	16	CHANGE CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	8	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	2	2	3	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
3	3	3	6	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
4	4	4	3	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
5	5	5	11	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
6	6	6	8	CRYIN' GET A GRIP	AEROSMITH GEPHEN
7	9	8	7	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
8	7	7	16	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH GEPHEN
9	8	9	8	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
10	—	—	28	ALIVE TEN	PEARL JAM EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	INTO YOUR ARMS COME ON FEEL	THE LEMONHEADS ATLANTIC
2	2	2	7	DAUGHTER VS.	PEARL JAM EPIC
3	3	5	9	LAI D LAI D	JAMES MERCURY
4	6	10	7	TODAY SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
5	4	7	7	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
6	16	25	3	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
7	7	12	4	RUBBERBAND GIRL THE RED SHOES	KATE BUSH COLUMBIA
8	12	17	5	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D./WARNER BROS.
9	15	13	5	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
10	8	11	8	BECAUSE THE NIGHT MTV UNPLUGGED	10,000 MANIACS ELEKTRA
11	9	6	14	LOW KEROSENE HAT	CRACKER VIRGIN
12	10	15	4	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM ARISTA
13	27	—	2	ALL APOLOGIES IN UTERO	NIRVANA DGC/GEPHEN
14	17	20	10	BUTTERFLY WINGS CONCENTRATION	MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
15	11	4	15	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
16	21	—	2	KITE FROM MONDAY TO SUNDAY	NICK HEYWARD EPIC
17	13	14	6	TUESDAY MORNING WAITING FOR HERB	THE POGUES CHAMELEON/ELEKTRA
18	5	3	13	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEPHEN
19	23	—	2	STAY (FARAWAY, SO CLOSE!)	U2 ISLAND/PLG
20	20	18	6	DEBONAIR GENTLEMEN	THE AFGHAN WIGS ELEKTRA
21	14	9	14	CANNONBALL LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
22	26	30	3	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEPHEN
23	19	16	7	HEAL IT UP MEXICAN MOON	CONCRETE BLONDE CAPITOL
24	18	8	7	GEPETTO STAR	BELLY SIRE/REPRISE
25	NEW ▶	1	1	TIME FULL MOON, DIRTY HEARTS	INXS ATLANTIC
26	22	22	6	MISS TEEN U.S.A. BEEN THERE	BEST KISSERS IN THE WORLD MCA
27	24	26	3	HANG ON THIRTEEN	TEENAGE FANCLUB DGC/GEPHEN
28	29	—	2	DIVINE HAMMER LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
29	NEW ▶	1	1	BOHEMIA BOHEMIA	MAE MOORE TRISTAR
30	NEW ▶	1	1	CHEMICAL WORLD MODERN LIFE IS RUBBISH	BLUR FOOD/SBK/ERG

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

D.C. Lawyer Reed Hundt Sworn In As FCC Chairman

BY BILL HOLLAND

WASHINGTON, D.C.—Washington attorney Reed Hundt was sworn in as FCC chairman by Vice President Al Gore in a closed ceremony Nov. 29 in the Indian Treaty Room of the Old Executive Office Building.

Former FCC chairmen Dennis Patrick, Mark Fowler, Charles Ferris, and Richard Wiley were in attendance at the ceremony, as was interim FCC chairman James Quello.

In addition to his law practice, Hundt had advised then-Senator Gore on economic issues since the mid-'80s, and he was part of the administration's transition team prior to his nomination.

Hundt has been a senior partner in the Washington D.C. office of Lathan & Watkins and was a founding member of that firm's telecommunications practice.

After months of waiting in legislative limbo, Hundt finally was confirmed by the Senate Nov. 19. The confirmation vote was held up by Senate Republicans flexing political muscle to speed up administration choices on several Republican appointments, including a vacant FCC seat.

One of the chairman's first tasks will be fine-tuning the FCC's beleaguered indecency rules.

Some legal experts here say Infinity Broadcasting may be off the hook as far as paying a total of \$1.2 million in FCC indecency fines due to

the ramifications of the Nov. 23 District of Columbia Appeals Court decision striking down an extension of the so-called "safe harbor" rule, which would have prohibited indecent material from being broadcast from 6 a.m. to midnight.

WASHINGTON ROUNDUP™

That rule, which was never put into effect because of the legal challenge, was found by the court to be not widely tailored enough and, therefore, unconstitutional because it abridged the First Amendment rights of broadcasters.

This is the third time extensions of the safe harbor rule have been ruled unconstitutional. The courts earlier struck down both a 24-hour ban and an extension from the still-used 6 a.m. to 8 p.m. period to a 6 a.m. to 10 p.m. period.

Others close to the cases, including outgoing chairman Quello and senior commission staffers, say Infinity is still subject to the fines. "In a sense," said Quello, "they're still liable."

Nevertheless, Timothy Dyk, spokesman for the coalition that successfully fought against an increase of prohibited hours, says the court's action invalidates the fines, since the court expressly calls on the commission to once again hold

hearings on safe harbor rules that will pass muster.

Dyk added that the coalition has not yet decided to take on the current rules, in place for several years, in lieu of struck-down, would-be replacements.

All of the morning broadcasts on the syndicated Howard Stern morning show violated the current, as-yet-unchallenged 6 a.m. to 8 p.m. rule.

CAMPAIGN REFORM BILLS LINGER

Although Congress has adjourned for the year, and bills that did not pass either in the Senate or House must be reintroduced next year, bills that passed both chambers are still effectively "alive."

Such is the case with the campaign reform bills, which await Senate-House conference action in January.

The versions differ greatly, and for broadcasters the most adverse is the Senate bill, which contains a section that would reimpose the Fairness Doctrine.

Also, in conference lawmakers also could suddenly decide to put

back into the final bill sections affecting broadcasters—such as free airtime for candidates—that were initially removed after tough lobbying fights.

"We're working to make sure that the onerous provisions are kept out of the final bill," said Lynn McReynolds, VP of the National Assn. of Broadcasters' media relations department.

'DILIGENTLY PROSECUTE' OR ELSE

The FCC, following up on a decision to look closely at applications for new FMs due to crowding on the dial, has denied Macon County Broadcasting Inc. a review of its dismissed application for a new FM in Lafayette, Tenn.

The Macon application was dismissed initially because of "untimely tendered fee payments."

The commission, in its dismissal, said it was adhering strictly to its filing deadlines and that it is up to applicants to "diligently prosecute" applications and fees. Such notices, the FCC said, do not deprive applicants of due process rights, as Macon had argued.

RETAIL PLANS ON RADIO AAHS' HORIZON

(Continued from page 12)

the air personalities. The compilation features 12 of Radio AAHS listeners' favorite songs, including "Red And Blue And Yellow Too" by Cheech Marin, "Dinosaur Rock And Roll" by Joanie Bartels, "Rainbow Connection" by Kermit The Frog, "Ick, Ick, Ick" by Robin Blair, and three environmental songs, including "Green Up" by Bill Schontz.

Gilbertson, who is also COO at Dahl's radio group, Radio Management Corp., says, "One of the things we've been trying to do is just expand the whole children's music industry, and this is another vehicle to do that."

Dahl says he plans to release at least one compilation a year in addition to signing new artists to the label.

Gilbertson says the label initially will "look for artists that are quickly coming up through the ranks. We can spot them quickly through our stations." Dahl adds, "We have a built-in barometer with the stations to find out what people really want to listen to."

While the complete marketing plan is not mapped out yet, Gilbertson says the label plans to use its database by launching a direct-

mail campaign in January to let Radio AAHS listeners know about "Playing All Day With Radio AAHS" and other upcoming releases.

"Right now, the best way to promote it is on the radio," says Dahl.

Since its 1992 inception, Radio AAHS has acquired 20 affiliates including KAHZ Dallas, KIDR Phoenix, KKDS Salt Lake City, KPLS Riverside, Calif., WKDL/WKDV Washington, D.C., and flagship station WWTC Minneapolis.

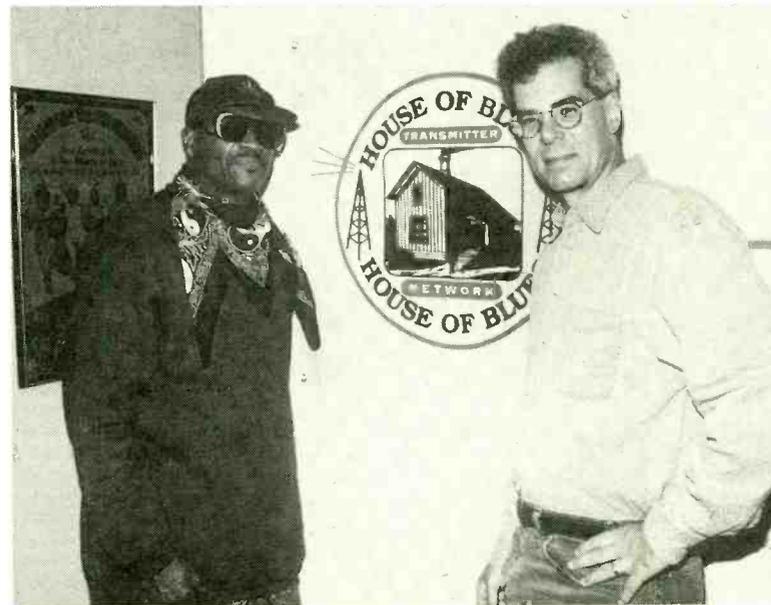
NETWORKS AND SYNDICATION

(Continued from preceding page)

sored by Cabin Fever Entertainment and Blockbuster Video. The show pays tribute to the mini-series "Lonesome Dove" and its sequel, "Return To Lonesome Dove." The special is to air between Wednesday (8) and Jan. 12.

Alan Jackson will host the WW1 special "A Honky Tonk Christmas," airing the week of Dec. 13. Joining Jackson on the show will be Vince Gill, Brooks & Dunn, George Strait, and Alison Krauss.

National Public Radio's holiday programs include "Jazz Piano Christmas" and another jazz special, "New Year's Eve Coast To Coast," along with two comedy specials, "Christmas With the Imagination Workshop" and "Backfire! 1993." The latter two contain bits by comedy



Talkin' The Blues. Taj Mahal, left, recently paid a visit to CBS Radio Networks' "The House Of Blues Radio Hour," and met producer Ben Manilla. The nationally distributed blues program is currently heard on more than 30 stations.

troupe the Imagination Workshop and a wacky review of the year's news events, respectively.

American Public Radio's "The World Cafe" has teamed with Philo Records for a Cafe/Philo tour to celebrate the show's 20th anniversary. Cheryl Wheeler, Kristina Olsen, Bill Morrissey, and Vance Gilbert will perform.

SI Communications is offering a series of specials and vignettes for January and February called "The Black Heritage Collection." The specials include a series of 60-second vignettes: "King: Countdown To The Holiday"; the three-hour "King: A Musical Tribute"; three vignette series, "Black Men: A Legacy Of Achievement," "Black Women: A Portrait Of Dignity," and "Mile-

stones: Landmarks Of America's Black Heritage"; and the eight-hour "Story Of A People."

MediaStar International and IDB Communications Group Inc. have teamed to offer tourism offices opportunities to bring in jocks who will broadcast their morning shows live on-site for a week to help lure vacationers to the destinations. Travel experts Paul Lasley and Elizabeth Harryman, who host MediaStar's "On Travel," will serve as tour guides for the venture.

KFOX Los Angeles/KRZE-FM Riverside, Calif., personality Farley Malorus takes his "astrological meta physical" radio show to the Cable Radio Network.

Hits! in Tokio

Week of November 21, 1993

- 1 Can We Talk Tevin Campbell
- 2 Boom! Shake The Room Jazzy Jeff & Fresh Prince
- 3 Dreamlover Mariah Carey
- 4 Love Has Put A Spell On Me Kiss Of Life
- 5 Rubberband Girl Kate Bush
- 6 Still A Friend Of Mine Incognito
- 7 Go West Pet Shop Boys
- 8 Your Love Keeps Working On Me Jody Watley
- 9 Sappun Kiss Original Love
- 10 Better Than You Lisa Keith
- 11 Dreams Gabrielle
- 12 Please Forgive Me Bryan Adams
- 13 I've Got You Under My Skin Frank Sinatra with Bono
- 14 Come With Me Ronny Jordan
- 15 Take 5 XL
- 16 Let It Snow Boyz II Men
- 17 Both Sides Of The Story Phil Collins
- 18 More Fire Than Flame Basia
- 19 I'm In A Philly Mood Daryl Hall
- 20 You & I Matt Bianco
- 21 Sunday Morning Earth, Wind & Fire
- 22 Just Kichin' It Xscape
- 23 Voo Doo Teddy Pendergrass
- 24 Runaway Love En Vogue
- 25 (Now I Know What Made) Otis Blue Paul Young
- 26 The Gift Inxs
- 27 Hero Mariah Carey
- 28 Someday Gota & The Heart Of Gold
- 29 All She Wants Ace Of Base
- 30 Daughter Pearl Jam
- 31 Again Janet Jackson
- 32 It's Too Real Belinda Carlisle
- 33 Ai Ha Hushigisa Kome Kome Club
- 34 So Natural Lisa Stansfield
- 35 Will You Be There Heart
- 36 Relight My Fire Take That Feat Lulu
- 37 Koi Wo Shita Chara
- 38 Thelma Paul Simon
- 39 Zuru Yasumi Noriyuki Makihara
- 40 Once Upon A Time Bobby Caldwell
- 41 I'm Alive Jackson Browne
- 42 When I Fall In Love Celine Dion & Clive Griffin
- 43 Stone Free Eric Clapton
- 44 Peach Prince
- 45 Wild World Mr. Big
- 46 Spend The Night Earth, Wind & Fire
- 47 If We Were Lovers Gloria Estefan
- 48 Right Here/Human Nature SWV
- 49 Someone To Watch Over Me Sheena Easton
- 50 A Trace Of You Liane Foly

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

Thanks For Reading
The Fresh News
BILLBOARD RADIO

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	★★★ No. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON 2 weeks at No. 1
2	3	5	7	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
3	2	1	20	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
4	6	7	7	HERO COLUMBIA 77224	◆ MARIAH CAREY
5	4	3	17	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
6	5	4	18	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
7	7	6	15	HOPELESSLY RCA 62597	◆ RICK ASTLEY
8	13	15	7	AGAIN VIRGIN 38404	◆ JANET JACKSON
9	9	13	9	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
10	8	8	28	FIELDS OF GOLD A&M 0258	◆ STING
11	12	14	6	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
12	10	10	6	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
13	11	9	15	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
14	16	11	11	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
15	15	16	14	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	21	34	3	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
17	17	12	31	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
18	14	17	26	I'M FREE SBK 50434/ERG	◆ JON SECADA
19	22	25	20	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
20	19	20	20	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
21	18	18	11	NOTHING 'BOUT ME A&M 0350	◆ STING
22	23	23	8	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
				★★★ AIRPOWER ★★★	
23	27	27	4	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
24	20	19	10	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
25	31	39	3	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
26	25	22	22	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
27	26	24	20	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
28	28	28	24	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
29	24	21	22	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
30	29	31	5	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
31	30	26	8	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
32	34	—	2	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
33	33	30	5	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
34	32	29	20	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
35	40	—	2	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
36	35	32	16	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
37	36	33	19	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
38	39	—	2	COMMITMENT OF THE HEART 550 MUSIC 77221	◆ CLIVE GRIFFIN
				★★★ HOT SHOT DEBUT ★★★	
39	NEW ▶	1	1	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
40	38	40	16	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	1	1	5	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
2	2	2	4	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
3	5	7	8	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
4	6	6	22	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
5	3	4	22	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
6	4	3	6	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
7	7	5	6	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
8	—	8	12	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
9	—	—	1	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
10	10	—	21	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's PD of the week™

Steve Allan
WBIG-FM Washington, D.C.



WHEN COLFAX Communications, owner of WBIG-FM Washington, D.C., bought the station and flipped it from adult alternative WJZE (Jazzy 100) to oldies in June, it made what PD Steve Allan describes as "a long-term commitment to the format." With market rival WXTR (X-TRA 104) already entrenched, group management expected it to take a little while for the new oldies outlet to catch on.

To the execs' surprise, and the surprise of many industry observers, the station bested WXTR in the first book and, by the first Arbitrend of the fall book, had moved into the top five in the market's 12-plus rankings. In the summer book, the station's first with the new format, WBIG was up 2.4-3.7 from the spring, capturing ninth place in the market, while WXTR dipped 3.4-2.5 to take 15th place. In the first trend, WBIG rose to 4.7 and fourth place.

But Allan remains cautious about his quick victory. "The battle is still new," he says. "We beat [WXTR] in the first book, but there is a long road ahead."

He notes that part of WBIG's success was not so much a function of what it was doing right, but rather a result of WXTR's signal problem. "We reach five states plus D.C., and we have total penetration in the entire metro, and that's something our competitor doesn't have," he says. "One-third to one-half of the market has trouble getting them. We have one of the three or four best FM signals in Washington."

More to his credit, Allan adds that WBIG is well-researched and has a staff of committed, seasoned personalities "who have all won before." Oddly, with the exception of Allan, no one on the staff had any previous oldies experience.

"I have a much better airstaff than [WXTR]," says Allan. "It's what goes between the records: how the jocks handle themselves on the air, how we treat our listeners. We're a very contemporary-sounding station. My competition kind of sounds dated."

But Allan admits there is little musical difference between the two stations, though he says WBIG is more focused on requests and "a little more interactive... Record for record, if we're playing 'Help' by the Beatles, so are they," says Allan.

Here's a recent afternoon hour: Smokey Robinson and the Miracles, "I Second That Emotion"; Rockin' Rebels, "Wild Weekend"; Curtis Lee, "Pretty Little Angel Eyes"; the Beatles, "I Saw Her Standing There"; the Mamas & the Papas, "California Dreamin'"; Stevie Wonder, "My Cherie Amour"; the Monotones, "Book Of Love"; Essex, "Easier Said Than Done"; the Bar-Kays, "Soul Finger"; Mary Wells, "My Guy"; Carl Perkins, "Blue Suede

Shoes"; Diana Ross & the Supremes, "Reflections"; Creedence Clearwater Revival, "Proud Mary"; Arthur Conley, "Sweet Soul Music"; the Drifters, "Some Kind of Wonderful"; Brenda Lee, "All Alone Am I"; and the Dave Clark Five, "Over and Over."

The D.C. market recently got a third oldies competitor when CBS-owned WLTT flipped to a '60s- and '70s-based format as WARW (Billboard, Dec. 4), a format similar to what CBS stations in Los Angeles (KCBS-FM) and Dallas (KLRX) are doing. Allan says of the new competitor, "I think it will have some impact. From what I can judge from what KCBS-FM does, we'll share 10%-15% of the playlist, but I think [WARW] will be more of a rocker kind of thing."

During the summer, WBIG's marketing included a massive television campaign for the launch. The TV campaign continues for the fall book, along with a direct-mail campaign that includes a \$1,000 cash prize daily for 40 days. On Dec. 12, the station is sponsoring a concert at the Capital Center featuring Frankie Valli and the 4 Seasons, Little Anthony and the Imperials, Gary Puckett, and Carl Gardner and the Coasters.

Summer promotions included "free gas Fridays" at two different gas stations each week along with involvement in several festivals and fairs, although the format change didn't come until it was too late to tie in with some of the bigger summer events. WBIG also has a truck and sound system dubbed the "rolling oldies show," which staffers take to a lot of events.

Allan, who has the advantage of having been born and raised in D.C., also has spent most of his career there. He began at the former WLMD, an AM daytimer in Laurel, Md., where he worked for six years before moving on to WLTT for a four-and-a-half-year stint as MD. He joined WBMW Washington with the title of New Age music liaison, remaining with the station another year after its switch to WJFK-FM. The next stop was WGRR Cincinnati, which flipped from urban to oldies when he arrived as PD. After another PD stint at oldies WODS Boston, he joined Colfax in March to ready the debut of WBIG.

In addition to WBIG, Colfax owns two other stations in the market, classical WGMS and all-sports WTEM. However, Allan says there is little synergy between the stations right now, since both WBIG and WTEM are still trying to find their own places in the market. "In time, we'll do more together," he says. "Like so many people in the business, we're just learning the power of duopoly. It's a learning process for everybody."

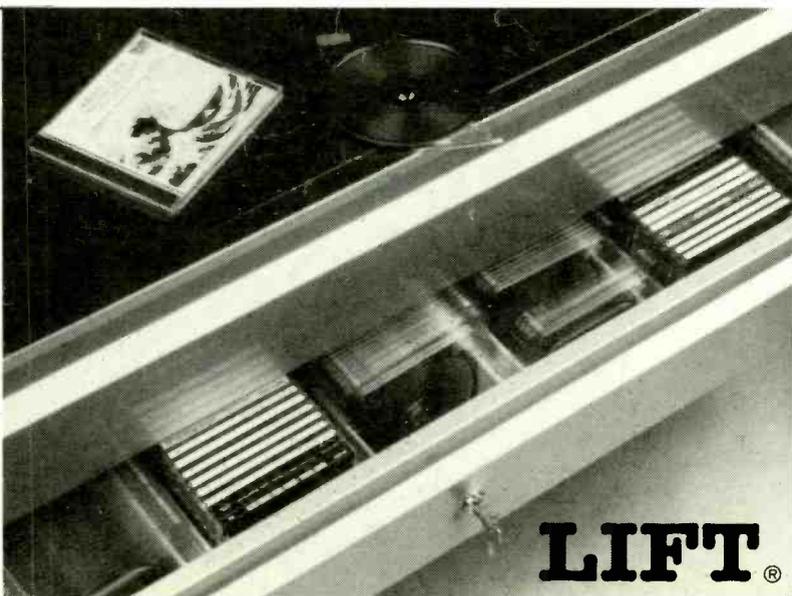
WBIG is consulted by oldies specialists E. Alvin Davis & Associates and researched by Strategic Radio Research.

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Anti-Violence Group Boycotts KPWR Over Explicit Lyrics; Advertisers Also Targeted

A GROUP CALLING itself the Stop The Violence/Increase The Peace Foundation is staging a boycott of top 40/rhythm **KPWR** (Power 106) Los Angeles and its advertisers because group members believe the station airs sexually explicit and violent lyrics, according to the group's president, **Khalid Shah**.

The advertisers boycotted include Budweiser, Adrays, In And Out Burgers, the Ford Motor Company, AT&T, Robinson May, and McMahan's Furniture.

The boycott is already having some impact. In a letter from McMahan's general counsel, **Douglas Kays**, the advertiser says it has instructed its advertising buyer to cease placing ads on Power 106 until further notice.

Shah says he doesn't plan to stop with Power 106. He also is discussing the issue with crosstown urban stations **KKBT** (the Beat) and **KJLH**, and plans to look at stations nationwide.

"It's almost like child molestation," says Shah. "They should understand that the majority of their listeners are children, and they have a responsibility to the community. If we allow this trend to continue, what will our world be like in 20 years?"

Although Shah is opposed to offensive lyric content, he says he is not anti-rap. "We think rap is one of the best things to happen to the industry. We're just against what has happened with the negative gangsta rap, the degrading rap."

Shah says that after meetings with Power 106 management, he is hopeful that the problem will be resolved.

Power 106 PD **Rick Cummings** says the issue of lyric content has been an ongoing one with the station, but that neither the station nor an outside organization should choose what goes on the air. Rather, he says, the decision should come from the audience. To sort

this out, he arranged for an on-air forum Dec. 3 featuring artists, label executives, foundation members, and listeners.

"The music that young people want to hear is music that reflects their lifestyles, and that lifestyle isn't always pretty," says Cummings.

Cummings says the foundation has asked the station to omit the words "nigger," "bitch," and "ho," but Cummings says there are more direct ways to address the problems on the streets. In January, Power 106 and Priority



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Records are releasing a compilation called "Straight From Da Streets" featuring 17 artists, including **Dr. Dre**, **Ice Cube**, **2Pac**, **Tag Team**, and **Black Sheep**. Proceeds will go to build a performing arts center for young people.

In other news, a \$45 million breach-of-contract lawsuit filed against **Evergreen Media Corp.** by national morning man **Howard Stern** and his syndicator, **Infinity Broadcasting** (Billboard, Oct. 9), was dismissed in a U.S. District Court in New York and immediately refiled in New York State Court. Evergreen attorney **Rick Bernthal** says the suit initially was filed in the wrong place. The suit was brought against Evergreen after the group's **WLUP-AM** Chicago dropped

Stern's show.

Premiere Radio Networks has purchased nine programs from **Olympia Broadcasting Networks**. They include five sports shows ("Inside Sports," "Coast To Coast With Bob Costas," "John Madden's Sports Calendar," "John Madden's Sports Quiz," and "Sports Flashback"), three comedy services (**Contemporary Comedy Network**, **Hit Comedy Network**, and **Rock Comedy Network**), and the country music show "Country Calendar." Olympia president **Steve Bunyard** joins Premiere as senior VP.

PROGRAMMING: WQCD PD EXITS

WQCD (CD101.9) New York PD **Shirley Maldonado** exits and has not been replaced. Send T&Rs to VP/GM **Maureen Lesourd** . . . **KIOI** San Francisco PD **Bob Laurence** exits and has not been replaced.

WBZZ (B94) Pittsburgh PD **Buddy Scott** is upped to the newly created OM position at B94 and sister **WQKB** (K-Bear) . . . **KIDR/KPSN** Phoenix promotion director **Doug Brannan** is upped to OM of KIDR. Promotion assistant **Shannon DiBrito** is upped to promotion director of KPSN.

Former **WBBM-AM** Chicago APD **Deidra White** has been named ND at **WWJ** Detroit, replacing **Tom Bell**, who exited.

WTHP Greensboro, N.C., flips from oldies to **Morningstar Radio Network's** Christian AC format . . . PD **Tommy Frank** at **WSKS** (formerly **WTLQ**) Scranton, Pa., adds newly created OM duties.

Bob Forster is the new PD at **WSSL** Greenville, S.C. He takes over from **Lloyd Ford**, who moves up to the OM position at **WSSL-AM-FM** and newly purchased crosstown **WMYI**. Forster comes home from **KIKK-FM** Houston, where he did middays.

As expected, **KKDJ** Fresno, Calif., flipped Nov. 29 from modern rock to what APD/MD **Rick Williams** calls "progressive adult rock." Core artists include **Bonnie Raitt**, **Van Morrison**, **Don Henley**, and **U2**. Williams adds midday duties, replacing **Julie Logan**, who now handles morning news. PD **Dean Opperman** will be paired with **Don Fisher** in mornings. Fisher returns to that position after being out of radio.

Brian Kennedy joins **KSET** El Paso, Texas, for the new position of VP/operations. He previously was GM of a private country club . . . **WMLI** Madison, Wis., flips from mainstream AC to rock AC.

Album rock **WMFX** Columbia, S.C., picks up the syndicated **John Boy** and **Billy** morning show and heads in a classic rock direction. PD/morning man **Benji Norton** switches to afternoons, bumping **Weird Beard** back to nights. Former night host **Steve Ross** is now P/T. Norton says the station is still playing 13-16 currents, primarily by classic rock artists.

WZAN (formerly **WYNZ**) Portland, Maine, becomes the 17th affiliate of **Unistar's** syndicated **Don Imus** morning show, beginning Jan. 3. The station previously simulcast the morning show of sister **WGAN**, which is hosted by **Don Kroah** and **Jim Crocker** . . .

newslines...

ERVIN DUGGAN, an FCC commissioner since February 1990, was unanimously elected president/CEO of the Public Broadcasting Service, succeeding **Bruce Christensen**, who left in August. Duggan will leave the commission and join PBS Feb. 1, 1994. Duggan's FCC term was to have expired next June. Also, new FCC chairman **Reed Hundt** has appointed **Raleigh, N.C.-based attorney Blair Levin** to serve as his chief of staff. Levin was with the firm **Parker, Poe, Adams & Bernstein**. **Brian Fontes**, chief of staff under interim chairman **James Quello**, and FCC acting general counsel **Renee Licht** have been appointed to co-chair Hundt's transition team.

STATION SALES: **WBUF** Buffalo, N.Y., from The Lincoln Group to **Pyramid Broadcasting**, owner of crosstown **WHIT-AM-FM**, for \$4 million. **KLBB** Minneapolis from **Spacecom Inc.**, **WTCX** Minneapolis from **Southern Twin Cities Radio**, and **KBCW** Minneapolis from **North Suburban Radio Co.**, all to **Cargill Communications Inc.** for an undisclosed price. The sale of **KKLQ-AM-FM** San Diego from **Edens Broadcasting** to **Par Broadcasting Co.**, owner of crosstown **KGMG/KIOZ**, closed Dec. 1. **WAYV** Atlantic City, N.J., from **Radio WAYV Inc.** to **Osborn Communications Corp.** for an undisclosed price.

GARY WEISS will become GM of **WMQX-AM-FM/WJMH** Greensboro, N.C., following the sale of the stations to **Max Radio** later this month. He previously was GM of **WDUR/WFXC** Raleigh, N.C.

GINA MAXWELL has been upped from station manager to VP/GM at **WOWO-AM-FM** Fort Wayne, Ind.

KRBL Santa Fe, N.M., which had been silent, has been sold to the owners of crosstown **KNYN**, and signs back on as classic rock **KTMN** (The Mountain).

Oldies **WAGO** Reading, Pa., flips to **ABC/Satellite Music Network's** "Real Country" format with the new calls **WIOV-AM** . . . Night host **Bob Fox** is upped to PD at **KPCR** Bowling Green, Mo., replacing **Mike Allen**, now doing overnights at **KZMM** Troy, Mo.

WAGH Columbus, Ga., flips from locally programmed urban to **ABC/SMN's** "The Touch" urban AC format for all shifts except drive times. The entire air staff is out, with the exception of morning man **Mack J.** and PD/afternoon host **Darrell Jay**, who relinquishes PD duties.

Actor **Mel Gibson** will host **American Public Radio's** two-year-old family radio show, "Rabbit Ears Radio," beginning in June 1994.

PEOPLE: CARUSO TO A&M

Longtime **WNEW** New York MD **Lorraine Caruso** exits for **A&M Records**. No replacement has been named . . . **WYSP** Philadelphia programming assistant **John Russell** is upped to APD/MD, replacing **Andre Gardner**, now at sister **WXRK** (K-Rock) New York.

WPGC-FM Washington, D.C., research director/assistant MD **M.D. Throb** is upped to APD, replacing **Paco Lopez**, now at **WQHT** (Hot 97) New York. Former **WBLS** New York PD **Mike Love** joins **WPGC** for the afternoon shift previously handled by **Lopez**. Also, **WPGC** morning sidekick **Michel Wright** adds weekend/swing duties at **WBLS**.

KXOA-FM Sacramento, Calif., acting MD **Phil Brooks** has been named MD . . . Midday host **Lisa Rush** adds MD duties at **WROX-FM** (formerly **WMYA**) Norfolk, Va. Also, **Al Mitchell**, from crosstown **WKOC**, takes over afternoons.

Bonnie DeShong joins **WVAZ** (V103) Chicago as morning co-host from crosstown rival **WGCI-FM**, where she also was part of the morning show . . . **Jill Melancon** is upped from P/T to the vacant overnight po-

sition at **WNNX** (99X) Atlanta. She previously was with **PolyGram Records**.

KKRW (formerly **KLTR**) Houston PD **Michele James** checks in with a new lineup following last week's format change (Billboard, Dec. 4). P/T jock **J.D. Michaels** is upped to mornings, replacing **Don St. John**, who moves to middays. Morning news anchor **Ann Mahoney** remains in place. Former midday host **Taryn McGuire** is now in nights, replacing **Kelli Casey**, who moves to afternoons. Former p.m. driver **Trip Taylor** is now doing overnights.

Former **KYYS** Kansas City, Mo., air personality **Frankie** returns to the station for middays, replacing **Fredrocks**.

Peter Finch joins **KFOG** San Francisco as ND from **KBCO** Denver . . . **Jim Modelski** has been upped from executive producer to sports director at **WMVP** (formerly **WLUP-AM**) Chicago.

After a year and a half off the air, **Rebecca Webb** returns to radio as morning news anchor on **KINK** Portland, Ore. . . **KNCI** Sacramento, Calif., marketing director **Mike Martis** and actress/singer **Tina Stafford** join new crosstown adult alternative outlet **KSSJ** (formerly **KFIA-FM**) as marketing director and midday host, respectively.

KGGI Riverside, Calif., morning co-host **Irma Blanco** exits for morning news at **KSOL** (Wild 107) San Francisco following last week's departure of her partner, **Cadillac Jack** . . . **Antoinette Essa** is upped to host of the evening "Quiet Storm" show on **WCDX** Richmond, Va., replacing **Greg Goins**, who exits. Essa previously hosted the station's weekend "Quiet Storm" show.

Jodi Berry is the new afternoon host at **WQOK** Raleigh, N.C., replacing **Chris Conners**, who's now at crosstown **WFXC/WFXK**. Berry arrives from **WCKU** Lexington, Ky. . . New **WNVZ** Norfolk, Va., late-night jock **John Cushman** (Billboard, Nov. 27) arrives from crosstown **WMXN**, not **WMXV** New York.

Limbaugh's Show May Be Cut Short For Armed Forces Radio

NEW YORK—More than 60 congressmen signed a letter delivered to defense secretary **Les Aspin**, urging him to add conservative talk show host **Rush Limbaugh's** program to the **Armed Forces Radio and Television Service** lineup. But an **AFRTS** spokesman says the politicians may want to write to Limbaugh's syndicator, **EFM Media Management**, instead.

Melvin Russell, deputy director of **AFRTS**, reports that the government-run network approached **EFM** on its own last spring and asked if it could provide, at no cost, a truncated version of **Limbaugh's** show for **AFRTS** to broadcast. **EFM** passed, says **Russell**. But **Kit Carson**, **Limbaugh's** chief of staff, says he doesn't know anything about that earlier request. "We'll work hard to make something

available," he says. Talks between the two parties have now resumed.

According to **Russell**, the problem with **Limbaugh's** three-hour show is not that it drifts too far to the right, but that it is simply too long. Currently, **Paul Harvey's** broadcast, at 10 minutes a day, is the longest commentary that **AFRTS** runs.

"We don't single out **Rush**," says **Russell**, "but we don't do any long-form radio talk shows." He also points out that **AFRTS** surveys show that military personnel are most anxious to hear music and sports, not talk.

As for the claim by some Congressmen that **Limbaugh's** show is being snubbed by Pentagon liberals, **Russell** says with a laugh, "We're not used to being called that in the military." **ERIC BOEHLERT**

EXPLOSIVE REACTION FOLLOWS JUDGE'S LINK OF VIDEO TO TODDLER'S MURDER

(Continued from page 1)

video industry following allegations that horror videos, especially "Child's Play 3," could have influenced the toddler's 11-year-old killers.

A cross-party body of 100 Members of Parliament, led by Liberal Democrat David Alton, MP for Liverpool Mossley Hill, has proposed to home secretary Michael Howard that films showing scenes of extreme vio-

lence and sex ought to be barred from video distribution in the U.K. and restricted to cinemas. The MPs propose that censors should have the power to ban certain films outright from home viewing. In the proposal, they predict this could affect hundreds of films that "cause grave offense to a reasonable person."

In his summing up of the evidence,

the judge in the case, Justice Michael Morland, blamed the part played by horror videos. "It is not for me to pass judgment on their upbringing, but I suspect that exposure to violent video films may in part be an explanation," he said.

Morland went on to be more specific when calling for an "informed and worthwhile debate" investigating exposure to violent videos such as "Child's Play 3," which has some striking similarities to the manner of the attack on Bulger.

In "Child's Play 3," killer doll Chucky is chased along a railway line and dies after being splattered with paint and beaten. Bulger was splashed with paint and battered to death beside a railway line, then was left lying on the track.

Neil Venables, the father of one of the killers, had rented about 200 videos over the past year, including "Child's Play 3" three weeks before the murder took place, according to Liverpool police. This line of inquiry initially was pursued by police, but was later discounted after detectives decided there was no link between videos and the crime. Nevertheless, while there is no proof that the Venables boy watched the video, the tabloid press has made the connection based on the judge's remarks.

Copies of "Child's Play 3" have become easily definable targets of rage, with video store owners holding public burnings of the cassette.

Satellite channel Sky TV cancelled a screening of "Child's Play 3" on the night of the sentencing, and distributor CIC pulled the video's retail release, even though it was featured prominently in CIC's new mail-order catalog, Direct From Hollywood, which has been distributed to 500,000 homes.

"Child's Play 3," released on video in the U.K. in October 1992, entered the national video rental chart at No. 6, rising to No. 3. It sold approximately 10,000-15,000 copies for rental. It spent 18 weeks on the top 100 chart, renting 310,290 times, according to chart compiler MRIB.

Azad Video, Scotland's largest video chain, has cleared and burned 300 copies of the video from its 80 stores. The 60-store Global Video, also in Scotland, withdrew the "Child's Play" trilogy from its stores, as did

Ireland's 136-store Xtra-Vision chain, the national 77-store Titles chain, and the 20-store Apollo web.

Blockbuster, which runs 763 Ritz Video and 39 Blockbuster stores throughout the U.K., is keeping the video on the shelves. "We strictly adhere to [British Board Of Film Classification] guidelines. The video has got an 18 certificate, which we strictly enforce, and we do not rent [it] to people under the age of 18," says Gillian Chapman, the company's spokesperson. "It is ultimately down to parents, and we ask them to enforce the same responsibility."

The Assn. Of Video Retailers is looking at a nationwide ban among its 1,100 members—about 3,500 outlets. AVR general manager David Flett says, "Dealers all over Britain have moved the 'Child's Play' trilogy from their shelves. This has been done out of respect for the feelings of the Bulger family and the general public, who have been shocked by this terrible crime."

The popular press has been fanning the flames. The Sun, which leads the national dailies in circulation, carried a front page lead story showing a dustbin full of burning copies of "Child's Play 3" with the headline "For the sake of ALL our kids ... BURN YOUR VIDEO NASTY." The Daily Mirror newspaper ran as its lead a three-year-old interview with Chucky's creator, David Kirschner (now president/CEO of Hanna-Barbera), under the headline "MY 40m KILLER VIDEO ... ban on boasting tycoon's Bulger horror." The Today newspaper asked "DOES CHUCKY LEAD TO MURDER?" alongside a report of a different murder trial, in which the killer allegedly taunted the victim with one of Chucky's catchphrases, "I'm Chucky ... wanna play?"

The laying of blame at Chucky's feet, and upon horror videos in general, has taken many involved with the case, as well as the video industry and video's controlling bodies, off guard, as there was no mention of it during the trial.

Lavina Carey, in her first week as director general of the British Videogram Assn., says she believed that people were over-reacting "and understandably trying to find a reason for this ghastly crime."

Carey has rejected calls for greater controls, saying, "I don't see how we can be any stricter. We're already the most restricted medium in this country, and the industry is very responsible towards its own self-regulation."

James Ferman, who, as director of the British Board Of Film Classification has statutory power to cut videos and award them varying age-restrictive certificates, says that "Child's Play 3" was a "ghost story" and did not feature any wicked children.

Police working on the case also believe there is no link between the killing and "Child's Play 3." One senior Merseyside detective involved in the Bulger case was quoted in the Independent newspaper as saying that "I don't know where the judge got that idea from ... I couldn't believe it when I heard him. We went through something like 200 titles rented by the Venables family. There were some you or I wouldn't want to see, but nothing—no scene, or plot, or dialogue—where you could put your finger on the freeze button and say that influenced a boy to go out and commit murder."

The U.K. video industry has been rocked twice before by heated media campaigns over supposedly video-inspired copycat murders. Michael Ryan was dubbed the 'Rambo Killer' after he went on a commando-style rampage in the village of Hungerford, killing a number of people in 1987. Although Ryan didn't have a video recorder and had not rented any videos in the area, the media blamed the Stallone videos and violent videos in general as one of the major causes. The "Halloween" series has similarly been attacked because a killer was known to be obsessed with the films' protagonist, Michael Myers.

The British Videogram Assn. is trying to limit the damage caused by the bad publicity. Trade sources say they believe the BBFC censor will become more strict with contentious titles. Before the Bulger case, it was expected that "Reservoir Dogs" and "Bad Lieutenant," having already been delayed after not receiving certificates from BBFC, would be given January and March release dates, respectively. Their releases are likely to be postponed further.

Titles such as Columbia TriStar's horror film "Mikey," which features a murderous young boy, may also be affected. "Mikey" was due for a video release early in 1993, but was withdrawn when it coincided with the Bulger murder. The likelihood of it being released on video now looks slim.

Monitor™

NOV. 22—NOV. 28, 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	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★★ NO. 1 ★★						★★ NO. 1 ★★		
1	1	11	ALL THAT SHE WANTS	ACE OF BASE (ARISTA) 7 weeks at No. 1	1	1	8	SHOOP	SALT-N-PEPA (NEXT PATEAU) 2 wks at No. 1		
2	2	11	AGAIN	JANET JACKSON (VIRGIN)	2	3	8	GANGSTA LEAN	DRS (CAPITOL)		
3	3	7	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	3	2	12	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)		
4	5	7	HERO	MARIAH CAREY (COLUMBIA)	4	4	13	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)		
5	4	11	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	5	9	7	KEEP YA HEAD UP	2PAC (INTERSCOPE)		
6	6	14	WHAT IS LOVE	HADDAWAY (ARISTA)	6	5	9	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
7	7	13	NO RAIN	BLIND MELON (CAPITOL)	7	10	7	HERO	MARIAH CAREY (COLUMBIA)		
8	10	5	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	8	6	13	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)		
9	20	3	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	9	7	10	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)		
10	16	4	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	10	11	6	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)		
11	11	5	SAID I LOVED YOU ... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	11	8	19	AGAIN	JANET JACKSON (VIRGIN)		
12	8	6	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)	12	12	6	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)		
13	14	4	LINGER	THE CRANBERRIES (ISLAND/PLG)	13	15	8	NEVER KEEPING SECRETS	BEYONCÉ (EPIC)		
14	12	4	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)	14	17	6	SLOW & EASY	ZAPP & ROGER (REPRISE)		
15	15	4	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	15	13	14	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)		
16	18	6	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	16	14	18	DREAMLOVER	MARIAH CAREY (COLUMBIA)		
17	24	5	MR. VAIN	CULTURE BEAT (550 MUSIC)	17	16	10	COME BABY COME	K7 (TOMMY BOY)		
18	22	5	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	18	18	9	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)		
19	13	10	WILD WORLD	MR. BIG (ATLANTIC)	19	19	6	TIME AND CHANCE	COLOR ME BADD (GIANT)		
20	23	6	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	20	20	5	MR. VAIN	CULTURE BEAT (550 MUSIC)		
21	17	16	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	21	26	2	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)		
22	9	18	DREAMLOVER	MARIAH CAREY (COLUMBIA)	22	24	5	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)		
23	26	6	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	23	21	5	SEX ME (PARTS I & II)	R. KELLY (JIVE)		
24	19	16	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	24	27	2	CRY FOR YOU	JODECI (UPTOWN/MCA)		
25	25	18	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	25	29	3	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)		
26	21	19	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	26	22	21	IF	JANET JACKSON (VIRGIN)		
27	29	20	IF	JANET JACKSON (VIRGIN)	27	25	20	I GET AROUND	2PAC (INTERSCOPE)		
28	34	2	HIGHER GROUND	UB40 (VIRGIN)	28	40	2	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)		
29	28	17	CRYIN'	AEROSMITH (Geffen)	29	23	22	RIGHT HERE/HUMAN NATURE	SWV (RCA)		
30	27	14	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)	30	30	3	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)		
31	35	3	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	31	34	4	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)		
32	30	25	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	32	28	23	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)		
33	37	2	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	33	36	6	YOLANDA	REALITY (STRICTLY RHYTHM)		
34	NEW		JESSIE	JOSHUA KADISON (SBK/ERG)	34	31	18	COME INSIDE	INTRO (ATLANTIC)		
35	36	15	HEY JEALOUSY	GIN BLOSSOMS (A&M)	35	NEW		YOURS	SHAI (GASOLINE ALLEY/MCA)		
36	31	11	EVERYBODY HURTS	R.E.M. (WARNER BROS.)	36	37	13	WHAT IS LOVE	HADDAWAY (ARISTA)		
37	32	8	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	37	32	4	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)		
38	40	2	DAUGHTER	PEARL JAM (EPIC)	38	35	22	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)		
39	NEW		SHOOP	SALT-N-PEPA (NEXT PATEAU/PLG)	39	38	16	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)		
40	33	18	RIGHT HERE/HUMAN NATURE	SWV (RCA)	40	33	9	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PATEAU)		

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.

GN'R COVER OF MANSON SONG INCITES UPROAR

(Continued from page 5)

selves from the band's decision to record and release the song.

At press time, David Geffen was unavailable for comment.

On Dec. 1, Geffen Records president Ed Rosenblatt issued a statement saying in part, "We regret more sensitivity wasn't exercised in addressing [the song] beyond its lyrical content. It is certainly not our intent or desire to glorify or enrich anyone who commits heinous and violent crimes."

Rosenblatt added that the company "plan[s] to provide support" for the Doris Tate Crime Victims Bureau, an anti-crime legislative and counseling group established in the name of Sharon Tate's late mother.

Rumors abound that Guns N' Roses—especially Rose, whose brother Stuart brought the song to the singer's attention—are under pressure to remove "Look At Your Game Girl" from future pressings.

"It's not our decision" to remove

the song, says Bridenthal. "That decision is with the band."

GN'R's manager Doug Goldstein could not be reached at press time.

On Nov. 30, Geffen issued a highly defensive statement signed by Rose. In the statement, Rose says, "It is my understanding that the song was written by Dennis Wilson. To what extent Charles Manson is involved in the publishing, I'm not aware." Rose says he is donating all his "personal profits" from having the song on the album to an environmental group.

An informed source says a title search indicated that Manson's publishing is not registered with either BMI, ASCAP, or the Harry Fox Agency. "Never Learn Not To Love" was published by Brother Publishing Co., one of the Beach Boys' companies, through BMI; Manson originally was listed as co-author, but his name was deleted after his crimes became public knowledge.

WIDER PPV WINDOW

(Continued from page 6)

Klingensmith agreed that many of the conclusions in the report were questionable, and he called for studios and the cable industry to commission a new study.

"I dismissed the VSDA's numbers, too, and that's why I want a new study," Klingensmith said. "But until that's done, we have no incentive to change our policies."

As for the future of PPV, the panelists agreed that the advent of an information superhighway of 500 channels that secures copy protection will increase PPV's clout in Hollywood.

"Potentially, PPV is a multibillion-dollar business, but until we have safe protection it's going to be held back," said Klingensmith.

to be continued...

SWIRL from the latest flavor

future is...
MEM

101
MEM

FROM THE ALBUM
FREE TO BE

FREE

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FOR 2 TUFF-E-NUFF PRODUCTIONS, INC.
ANTHILL MOB ENTERTAINMENT
MANAGEMENT & CREATIVE DIRECTION: BYRON PHILLIPS, MICHAEL S. TRAYLOR, ESQ.



STARS PRODUCE 'PHILADELPHIA' SOUNDS

(Continued from page 1)

while Young's poignant piano ballad serves as backdrop to the movie's climax.

The film, directed by Academy Award winner Jonathan Demme, is the first major-studio feature to deal with AIDS and the discrimination faced by those inflicted with the disease. It opens in New York, Los Angeles, and Toronto Dec. 22, and nationally Jan. 14.

The soundtrack also includes songs by Peter Gabriel, Sade, Spin Doctors, and Indigo Girls, as well as an aria performed by the late Maria Callas and a score piece by Howard Shore. It is slated for release Jan. 4 here and internationally.

The album will be released to multiple radio formats the week of Dec. 27. At approximately the same time, a Demme-directed clip of "Streets Of Philadelphia," incorporating Springsteen with elements of the film, will ship to video outlets. Demme was set to lens the clip with Springsteen in Philadelphia on Tuesday (7).

In addition, a second "Philadelphia" album, featuring Shore's original score and opera pieces featured in the film, is due Jan. 25.

Epic Records executive VP/Epic Associated president Richard Griffiths says, "It's the most important new release in the first quarter of the new year for us."

Griffiths expects "Philadelphia" to match the 2 million-unit sales mark

recently reached by "Sleepless In Seattle" in the U.S., and he expects even more success abroad.

In its two years, Epic Soundtrax has scored a diverse selection of soundtrack hits, including the alternative-rock "Singles," the romantic standards-laden "Sleepless In Seattle," rap-rock hybrid "Judgment Night," and the Elvis-themed "Honeymoon In Vegas."

Yet Glen Brunman, senior VP of Epic Soundtrax, says "Philadelphia" is different from those efforts. "Those albums can stand on their own apart from the movie, but this wasn't designed as a freestanding record," he says. "This is a collection of songs emotionally intertwined with the movie they were made for."

The struggle faced by the film's main character, an attorney played by Hanks who loses his job after his employer discovers he has AIDS, is reflected in the lyrics of both the Springsteen and Young cuts. On the opening track, Springsteen sings, "I saw my reflection in a window / I didn't know my own face / Oh brother are you gonna leave me wastin' away." Young offers, "City of Brotherly Love / Place I call home / Don't turn your back on me."

The "Philadelphia" soundtrack began taking shape in early 1993. Young was the first artist to sign on, at Demme's request. Epic acts Sade, Spin Doctors, and Indigo Girls came

aboard with covers of Percy Mayfield's "Please Send Me Someone To Love," Creedence Clearwater Revival's "Have You Ever Seen The Rain," and Crazy Horse's "I Don't Wanna Talk About It," respectively.

Other Demme choices include Gabriel, who performs a new track called "Lovetown"; Haitian act RAM, which performs "Ibo Lele (Dreams Come True)"; and Broadway actress Pauletta Washington (Denzel Washington's wife), who sings "It's In Your Eyes."

Brunman, who worked with Springsteen as a publicist for Columbia Records, contacted the artist's manager, Jon Landau. "[Brunman] got a fax to me outlining the bare essentials of the movie, suggesting that it might be a project that would be right for Bruce," says Landau.

Eventually, Demme and Springsteen discussed the project over the phone. "They discussed the mood of the film, but Bruce neither read the script nor saw the film when he wrote the song," Landau says.

Longtime Springsteen producer Chuck Plotkin says the artist initially didn't commit to doing the track, but was so moved by Demme's description of the film that he entered his home studio to write what would become "Streets Of Philadelphia." Says Plotkin, "Jonathan told him not simply about the story, but about the atmosphere and the main character in

such sufficient depth that it began to work on Bruce."

Springsteen recorded a demo at his home in Los Angeles with a drum machine, synthesizer, his guitar, and vocals. In later sessions, Plotkin and Springsteen attempted to dress up the track with live drums and other instrumentation, but ultimately went with the original demo.

"Tommy Simms, who played bass on the last tour, added background vocals," Plotkin says. "That's the only thing that Bruce didn't actually do himself that survived."

Plotkin adds that Springsteen captured the essence of the film in the song. "Bruce's gift is to locate the heart in some character's dilemma... I don't think he has ever set out to write something about a character that didn't come from his own experience or imagination, but he certainly managed to do it this time."

Landau adds that both he and Springsteen admired the way Demme used music in his previous films. "Jonathan always uses music in a very authentic, non-exploitive fashion," he says.

In the past, Demme's films have featured interesting soundtrack collections. His 1986 film "Something

Wild," included Fine Young Cannibals' cover of the Buzzcocks' punk classic "Ever Fallen In Love." "Married To The Mob," released in 1988, included cuts by Sinead O'Connor, Chris Isaak, the Feelies, and Ziggy Marley. (Demme's Oscar winner "The Silence Of The Lambs," released in 1991, featured a score by Howard Shore.) Demme's other credits include the 1984 Talking Heads concert film "Stop Making Sense."

Advance word on the soundtrack is positive. Says Bob Bell, new-release buyer for the 339-store, Torrance, Calif.-based Warehouse Entertainment web, "There's certainly a group of well-respected rock artists on there with Springsteen, Neil Young, and Peter Gabriel. The fan base for those artists will be out for it, and we expect the movie to be a big deal, even around Oscar time."

Classic rock WYSP Philadelphia MD John Russell expresses interest in both the Young and Springsteen cuts, as does album rock WMMR Philadelphia program manager Joe Bonadonna.

"We're excitedly awaiting the arrival of the songs," says Bonadonna. "We plan on championing the music once it is released."

NEW NELSON SET TO EMERGE ON TEXAS INDIE

(Continued from page 10)

sure that Willie will continue to seek out major-label opportunities, but this next project will be released by Justice."

The expiration of Nelson's obligation to Columbia, his major-label home for the past 18 years, was confirmed by Sony Nashville's new VP/GM, Allen Butler. But Butler is quick to add that the company has first option to sign Nelson, and feels certain he will stay with the label.

"Every indication that I have is that Willie is very much wanting to come back to the label that's been his home for many years," Butler says. "I think, during this transition, Willie wanted to get some sense of how he was going to be accepted as an artist by the label's new management team." (Billboard, Nov. 27)

While those negotiations continue, Nelson will be wrapping up recording and filming videos for the new album's first two singles.

"Right now, while I'm between la-

bels, I'm just placing some music in spots where I can get it heard," Nelson says. "This music might not be considered highly commercial by major labels, but I still think it's important enough to come out with. There's another album that Grady Martin produced; I did an album of Hank Williams songs; and I did one with Merle Haggard's band. I'm just glad that there are independent labels around that will gamble on records that don't sound like they're going to go platinum overnight."

If Jamail has his way, "Moonlight Becomes You" will be a major hit for Nelson. To that end, Jamail is gearing up his Justice staff to play David to country's major-label Goliaths.

"Competition for the airwaves is tremendous, and we can't compete with the major labels in terms of advertising dollars," Jamail says. "But we are in a position to give every ounce of sweat that we've got to this record."

Justice, whose small but eclectic roster runs the gamut from blues to jazz to rap, services nearly 10,000 record stores nationwide with its own distribution network. The label also is on line with Compuserve's computer shopping service, with 1.5 million subscribers nationwide. Jamail plans to dedicate 12 members of Justice's 32-person staff to in-house promotion, and is prepared to add independent promotion help if necessary. Still, he realizes that it will be an uphill battle.

"It's a giant challenge because, to a large extent, it's a major-label game. But I know we've made a great record," he says. "Country radio has been waiting for a long time for a Willie Nelson single, and I believe we have those singles."

Among the songs featured on "Moonlight Becomes You" are "You'll Never Know," "I Love You So Much It Hurts," "My Blue Heaven," "The Heart Of A Fool," "Sentimental Journey," "The World Is Waiting For The Sunrise," "Linda," "Columbus Stockade Blues," "Sweet Sue (Just You)," "Someday (You'll Want Me To Want You)," "Please Don't Talk About Me When I'm Gone," "Everywhere You Go," and the album's title song. The first single from the record will be "December Day," an original Nelson composition.

"I love these songs," Nelson says. "Not only do I enjoy singing them, but I think it's important that young people get to hear 'Stardust' and songs they might not get to hear on the radio with their somewhat limited format."

Justice also recently released an instrumental album by Nelson's long-time associate (and musical mentor) Paul Buskirk that features many of the musicians used on "Moonlight Becomes You," including Nelson on guitar.

2 TNN Music Shows Drop Their Hosts

NASHVILLE—The Nashville Network has dismissed the hosts and a number of support personnel from its daily "VideoMorning" and "VideoPM" country music video shows. Beginning Dec. 20, the shows will run without hosts, like those on Country Music Television, TNN's sister channel.

A TNN spokesman says that company policy prohibits revealing the names or number of employees laid off. However, he did confirm that "VideoMorning" host Al Wynntor and "VideoPM" announcers Cathy Martindale and Gary Beatty are out. Katy Haas, who co-hosts with Wynntor, will be given another

TNN assignment.

Also let go are Lyndon LaFevers, video program administrator, and approximately four others whose names and titles could not be determined at press time. Two to three staff members of the shows will be kept to aid in programming, including Patti Hogan and Roberta Morse.

The move toward host-less video programs, the spokesman says, resulted from surveys that showed relatively low viewership for the two shows, and from additional research that indicated "what the viewers want is the music—more concerts, more videos, and information about the music and the artists."

NOVEMBER CERTIFICATIONS

(Continued from page 12)

lantic); and English alternative icon Morrissey (Sire/Reprise).

First-time artists dominated the singles certifications. Veteran Meat Loaf and three newcomers—Swedish pop act Ace Of Base and hip-hopers DRS and Xscape—landed their first platinum singles. Rap and R&B performers dominated the first-time gold singles artists: MC Lyte (the first female rap solo artist to do so), Haddaway, DRS, K7, Tony Toni Toné, and Salt-N-Pepa.

Here is a complete list of the November RIAA certifications:

MULTIPLATINUM ALBUMS

Soundtrack, "The Bodyguard," Arista, 10 million.
Meat Loaf, "Bat Out Of Hell," Epic, 8 million.
Nirvana, "Nevermind," DGC, 5 million.
Bad Company, "Bad Company," Swan Song, 5 million.
Waylon Jennings, "Greatest Hits," RCA Nashville, 4 million.
Janet Jackson, "Janet," Virgin, 4 million.
Eric Clapton, "Slow Hand" (rerelease), PolyGram, 3 million.
Dr. Dre, "The Chronic," Death Row/Interscope, 3 million.
R.E.M., "Automatic For The People," Warner Bros., 3 million.
Richard Marx, "Richard Marx," Capitol, 3 million.
AC/DC, "Who Made Who," Atco, 3 million.
AC/DC, "High Voltage," Atco, 2 million.
Bette Midler, "The Rose" (soundtrack), Atlantic, 2 million.
Meat Loaf, "Bat Out Of Hell II," MCA, 2 million.
Stevie Nicks, "The Wild Heart," Modern, 2 million.

PLATINUM ALBUMS

Barney, "Barney's Favorites Volume I," SBK/ERG, his first.
Alabama, "Live," RCA Nashville, its 13th.
Tesla, "Psychotic Supper," Geffen, its fourth.
John Barry, "Dances With Wolves" (soundtrack), Epic.
John Mellencamp, "Human Wheels," Mercury, his seventh.
Cream, "Disraeli Gears," Polydor, its first.
Blind Faith, "Blind Faith," Polydor, its first.
Moody Blues, "The Other Side Of Life," Polydor, their fourth.
Smashing Pumpkins, "Siamese Dream," Virgin, their first.
James Taylor, "Live" (boxed set), Columbia, his fifth.
Meat Loaf, "Bat Out Of Hell II," MCA, his second.
Manhattan Transfer, "Best Of Manhattan Transfer," Atlantic, its first.
Nirvana, "In Utero," DGC, its second.

GOLD ALBUMS

Barney, "Barney's Favorites Volume I," SBK/ERG, his first.
Beach Boys, "Good Vibrations: 30 Years Of The Beach Boys" (boxed set), Capitol, their 18th.
The Cranberries, "Everybody Else Is Doing It, So Why Can't We?," Island, its first.
Bette Midler, "Experience The Divine/Greatest Hits," Atlantic, her seventh.
Inner Circle, "Bad Boys," Big Beat/Atlantic, its first.
Neil Diamond, "Love Songs," MCA, his 27th.
John Mellencamp, "Human Wheels," Mercury, his seventh.
Intro, "Intro," Atlantic, its first.
L.A. Guns, "L.A. Guns," Vertigo/Polydor, their second.
Moody Blues, "Story Of The Moody Blues... Legend Of A Band," Polydor, their 12th.
Lyte Lovett, "Pontiac," MCA/Curb, his third.
Led Zeppelin, "The Complete Studio Recordings" (boxed set), Atlantic, its 13th.
Soundtrack, "Judgment Night," Epic.
Meat Loaf, "Bat Out Of Hell II," MCA, his second.
Vince Gill, "Let There Be Peace On Earth," MCA, his fifth.
Morrissey, "Viva Hate," Sire/Reprise, his first.
Neil Young, "Unplugged," Reprise, his 13th.
Barry Manilow, "Greatest Hits Volume I," Arista, his 16th.
Barry Manilow, "Greatest Hits Volume II," Arista, his 17th.
Neil Diamond, "Up On The Roof/Songs From The Brill Building," Columbia, his 28th.
Melissa Etheridge, "Yes I Am," Island, her fourth.
Spice 1, "187 He Wrote," Jive, his first.
Spice 1, "Spice 1," Jive, his second.
Nirvana, "In Utero," DGC, its second.
Elvis Presley, "From Nashville To Memphis" (boxed set), RCA, his 45th.

PLATINUM SINGLES

Meat Loaf, "I'd Do Anything For Love (But I Won't Do That)," MCA, his first.
Ace Of Base, "All That She Wants," Arista, its first.
Xscape, "Just Kickin' It," Columbia, its first.
DRS, "Gangsta Lean," Capitol, its first.

GOLD SINGLES

Aerosmith, "Cryin'," Geffen, its second.
Meat Loaf, "I'd Do Anything For Love," MCA, his second.
Haddaway, "What Is Love," Arista, his first.
DRS, "Gangsta Lean," Capitol, its first.
K7, "Come Baby Come," Tommy Boy, its first.
Tony! Toni! Toné!, "Anniversary," Wing/Mercury, its third.
Salt-N-Pepa, "Shoop," Next Plateau, their fifth.
MC Lyte, "Ruff Neck," Atlantic, her first.

Assistance in preparing this story was provided by Carrie Borzillo.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	37	17	HEY JEALOUSY	GIN BLOSSOMS (A&M)
1	3	8	HERO	MARIAH CAREY (COLUMBIA) 1 week at No. 1	39	54	3	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
2	1	23	AGAIN	JANET JACKSON (VIRGIN)	40	41	9	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
3	2	13	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	41	35	16	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
4	4	8	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	42	40	17	CRYIN'	AEROSMITH (Geffen)
5	6	14	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	43	42	4	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
6	5	12	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	44	52	5	HIGHER GROUND	UB40 (VIRGIN)
7	10	8	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	45	44	7	TIME AND CHANCE	COLOR ME BADD (GIANT)
8	9	15	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	46	46	4	DAUGHTER	PEARL JAM (EPIC)
9	8	12	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	47	50	5	JESSIE	JOSHUA KADISON (SBK/ERG)
10	7	19	DREAMLOVER	MARIAH CAREY (COLUMBIA)	48	45	6	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
11	12	6	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	49	38	23	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
12	11	9	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	48	10	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
13	14	16	WHAT IS LOVE	HADDAWAY (ARISTA)	51	49	15	HOPELESSLY	RICK ASTLEY (RCA)
14	15	9	GANGSTA LEAN	DRS (CAPITOL)	52	57	3	CRY FOR YOU	JODECI (UPTOWN/MCA)
15	16	7	KEEP YA HEAD UP	2PAC (INTERSCOPE)	53	51	21	I GET AROUND	2PAC (INTERSCOPE)
16	13	20	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	54	58	3	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
17	17	6	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	55	61	3	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
18	24	3	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	56	56	4	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
19	20	6	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	57	53	16	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
20	19	17	NO RAIN	BLIND MELON (CAPITOL)	58	67	22	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
21	18	24	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	59	69	2	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
22	32	5	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	60	68	2	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
23	22	7	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)	61	62	5	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
24	28	6	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	62	65	2	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
25	26	19	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	63	64	7	FIELDS OF GRAY	BRUCE HORNSBY (RCA)
26	33	6	MR. VAIN	CULTURE BEAT (550 MUSIC)	64	—	1	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
27	29	7	LINGER	THE CRANBERRIES (ISLAND/PLG)	65	66	29	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
28	25	6	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	66	72	2	GIVE IT UP	THE GOODMEN (FFRR)
29	21	22	IF	JANET JACKSON (VIRGIN)	67	63	3	INTO YOUR ARMS	THE LEMONHEADS (ATLANTIC)
30	39	8	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	68	59	12	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
31	31	13	COME BABY COME	K7 (TOMMY BOY)	69	—	1	CHOOSE	COLOR ME BADD (GIANT)
32	34	4	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)	70	—	1	JEREMY	PEARL JAM (EPIC)
33	23	13	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	71	—	15	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
34	27	18	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	72	—	1	THE POWER OF LOVE	CELINE DION (550 MUSIC)
35	47	28	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	73	—	5	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
36	43	7	SLOW & EASY	ZAPP & ROGER (REPRISE)	74	—	1	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
37	36	10	WILD WORLD	MR. BIG (ATLANTIC)	75	70	3	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	1	17	TWO PRINCES	SPIN DOCTORS (EPIC)	14	18	49	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
2	—	1	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	15	16	6	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
3	7	10	COME UNDONE	DURAN DURAN (CAPITOL)	16	14	34	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
4	2	8	FIELDS OF GOLD	STING (A&M)	17	12	5	I'M FREE	JON SECADA (SBK/ERG)
5	4	2	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	18	24	8	WEAK	SWV (RCA)
6	8	9	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	19	17	3	OOH CHILD	DINO (EASTWEST)
7	6	10	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	20	19	8	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
8	3	3	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	21	20	37	RHYTHM IS A DANCER	SNAP (ARISTA)
9	5	5	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	22	15	3	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
10	9	19	I'M SO INTO YOU	SWV (RCA)	23	—	24	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
11	11	17	DON'T WALK AWAY	JADE (GIANT)	24	23	21	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
12	13	2	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)	25	22	30	ORDINARY WORLD	DURAN DURAN (CAPITOL)
13	10	3	LATELY	JODECI (UPTOWN/MCA)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

76	93	TIL INFINITY	(Souls Of Mischief, BMI)
1	AGAIN	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
34	ALL ABOUT SOUL	(Impulsive, ASCAP/EMI April, ASCAP) HL	
10	ALL FOR LOVE	(Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP	
3	ALL THAT SHE WANTS	(Megasongs, BMI/BMG, ASCAP) HL	
67	AMAZING	(Swag Song, ASCAP/Colgems-EMI, ASCAP/Super Supa, ASCAP)	
20	ANNIVERSARY	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
32	ANOTHER SAD LOVE SONG	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
55	AS LONG AS I CAN DREAM	(Realsongs, ASCAP/Oribisongs, BMI) WBM	
57	AWARD TOUR	(Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
26	BECAUSE THE NIGHT	(Bruce Springsteen, ASCAP) CPP	
65	BETTER THAN YOU	(New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL	
89	BOOM! SHAKE THE ROOM	(Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP	
25	BOTH SIDES OF THE STORY	(Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM	
8	BREATHE AGAIN	(Ecaf, BMI/Sony Songs, BMI) HL	
97	CANNONBALL	(Period)	
69	CANTALOOOP	(FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)	
11	CAN WE TALK	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
87	CHECK YO SELF	(WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM	
18	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
53	COME INSIDE	(Velle Int'l, ASCAP/Frabsnha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
29	CRY FOR YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	
38	CRYIN'	(Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL	
17	DREAMLOVER	(Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM	
42	DREAMS	(Perfect/CPZ, ASCAP/Zomba, BMI) CPP	
52	EVERYBODY HURTS	(Night Garden, BMI/Unichappell, BMI) HL	
96	FAST AS YOU	(Coal Dust West, BMI/Warner-Tamerlane, BMI)	
79	FIELDS OF GRAY	(WB, ASCAP/Basically Zappo, ASCAP) WBM	
78	FOREPLAY	(Drop Science, ASCAP)	
60	FOUND OUT ABOUT YOU	(WB, ASCAP/East Jesus, ASCAP) WBM	
59	FREAKIT	(Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Collars To The Addict, ASCAP/Sewer Slang, BMI) WBM	
6	GANGSTA LEAN	(Rap & More, BMI)	
43	GETTO JAM	(No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
77	GIVE IT UP	(Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI) HL	
80	GOD BLESSED TEXAS	(Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
81	GOODY GOODY	(Kendu, BMI/EMI Virgin, ASCAP/Duranman, ASCAP)	
4	HERO	(Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
49	HEY JEALOUSY	(WB, ASCAP/East Jesus, ASCAP) WBM	
15	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Mead, BMI) CPP	
51	HIGHER GROUND	(Fernscan, BMI/New Claims, BMI)	
74	HUMAN WHEELS	(Windswept Pacific, ASCAP/Full Keel, ASCAP/Katsback, ASCAP/WB, ASCAP) WBM	
28	I CAN SEE CLEARLY NOW	(Dovan, ASCAP)	
2	I'D DO ANYTHING FOR LOVE	(BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL	
39	IF	(Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
46	I GET AROUND	(GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
35	(I KNOW I GOT) SKILLZ	(Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM	
64	I'LL BE LOVING YOU	(Play The Music, ASCAP/Viper 7, ASCAP)	
92	I'M LOOKING FOR THE ONE	(TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP)	
86	I'M REAL	(So So Def, ASCAP/EMI April, ASCAP) WBM	
63	INDO SMOKE	(Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP	
71	INTO YOUR ARMS	(Polygram, BMI/Moo, BMI) HL	
44	JESSIE	(Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	
7	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
13	KEEP YA HEAD UP	(Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
66	LET IT SNOW	(Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI)	
73	LET ME RIDE	(Sony Tunes, ASCAP)	
19	LINGER	(Island, BMI/Polygram Int'l, ASCAP) HL	
70	LOOKING FOR MR. DO RIGHT	(Large Giant, ASCAP/Playfull, BMI/GG Loves Music, BMI) HL/WBM	
82	LOVE FOR LOVE	(Song-A-Tron, BMI/EMI Blackwood, BMI) WBM	
72	METHOD MAN	(Wu-Tang, BMI)	
94	MISS YOU IN A HEARTBEAT	(Bludgeon Rifola, ASCAP/Zomba, ASCAP)	
24	MR. VAIN	(Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	
21	NEVER KEEPING SECRETS	(Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL	
33	NEVER SHOULD'VE LET YOU GO	(Zomba, ASCAP/AMW, ASCAP) CPP	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	64	2	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
1	1	13	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA) 7 weeks at No. 1	39	33	11	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
2	4	6	AGAIN	JANET JACKSON (VIRGIN)	40	35	7	WILD WORLD	MR. BIG (ATLANTIC)
3	2	10	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	41	38	14	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
4	5	11	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	42	40	49	DAZZLE DUKS	DUJCE (TMR/BELLMARK)
5	3	8	GANGSTA LEAN	DRS (CAPITOL)	43	37	6	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
6	8	6	HERO	MARIAH CAREY (COLUMBIA)	44	55	21	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
7	6	30	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	45	69	2	LET IT SNOW	BOYZ II MEN (MOTOWN)
8	7	12	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	46	41	7	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
9	15	2	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	47	42	20	IF	JANET JACKSON (VIRGIN)
10	10	5	KEEP YA HEAD UP	2PAC (INTERSCOPE)	48	48	7	FOREPLAY	RAAB (RIP-IT/LC)
11	11	7	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	49	36	23	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
12	9	8	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	47	7	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
13	12	7	SEX ME (PARTS I & II)	R. KELLY (JIVE)	51	66	3	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
14	14	5	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	52	46	5	SLOW & EASY	ZAPP & ROGER (REPRISE)
15	13	4	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	53	45	3	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
16	16	8	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	54	53	23	CHATTAAHOOCHEE	ALAN JACKSON (ARISTA)
17	18	13	COME BABY COME	K7 (TOMMY BOY)	55	50	4	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
18	—	1	CRY FOR YOU	JODECI (UPTOWN/MCA)	56	57	10	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
19	23	5	TIME AND CHANCE	COLOR ME BADD (GIANT)	57	44	27	LATELY	JODECI (UPTOWN/MCA)
20	17	16	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	58	43	15	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
21	19	11	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)	59	51	12	WHAT'S IT TO YOU	CLAY AIKEN (GIANT)
22	21	6	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	60	61	5	THE SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
23	22	5	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)	61	59	7	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
24	20	13	WHAT IS LOVE	HADDAWAY (ARISTA)	62	70	3	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
25	—	1	REALLY DOE	ICE CUBE (PRIORITY)	63	54	19	THE RIVER OF DREAMS	BIL

BLUES GUITARIST ALBERT COLLINS DEAD AT 61

(Continued from page 10)

turn down—we put his amp in a different room. If we had it in the same room, it would have been nothing but guitar on every track.”

Collins' stylistic acolytes included Cray, Robben Ford, and such Texas-bred pickers as Stevie Ray and Jimmie Vaughan, David Grissom, Denny Freeman, and Derek O'Brien.

Born Oct. 1, 1932, in Leona, Texas, Collins' family moved to Houston when he was 9. Exposed to the blues early on by Lightnin' Hopkins, his mother's relative, Collins was first inspired by funk-oriented organists like Jimmy McGriff and Jimmy Smith, taking up the instrument himself. He later fell under the sway of such ex-troverted Texas guitarists as T-Bone Walker, Clarence "Gatemouth" Brown, and Freddie King, as well as Oklahoma-born Lowell Fulson, the Louisiana showman Eddie "Guitar Slim" Jones, and B.B. King.

After his keyboard was stolen, Collins picked up the guitar. In 1958, he cut his first single, the regional hit "The Freeze." A year later, he began recording for producer Bill Hall's labels. That association peaked in 1962 with the turbo-charged instrumental shuffle "Frosty."

ADDING CAREER 'HEAT'

The L.A.-based blues-rock band Canned Heat helped Collins' career to its next level. In 1968, the group sought out Collins in Texas and convinced him to relocate to California.

He became a popular act on the rock ballroom circuit, thanks in large part to a showy routine that usually climaxed with Collins walking through the audience, soloing feverishly at the end of a 150-foot cord. He sometimes wound up playing on the street outside a venue, to the bewilderment of passersby. He never

MMC'S U.K. BIZ INQUIRY

(Continued from page 6)

Sources say the MMC is looking at the 1988 Copyright Designs and Patents Act to see if record companies use this to keep or further their alleged monopolistic position. Other areas in which it is reported to be taking a keen interest are the workings of Phonographic Performance Limited (PPL), the producers' rights body that collects performance royalties, and Video Performance Limited, which collects video rights.

Among the most vociferous parties responding to MMC's request was the International Managers Forum, a U.K.-based association formed in September 1992.

Founding members of the IMF, including Simply Red managers Andy Dodd and Eliot Rashman and Dire Straits manager Ed Bicknell, were among those who testified and commented to the press during the Select Committee inquiry.

At the In The City Convention in Manchester in September, IMF leaders announced plans to ask the MMC to examine standard artist recording contracts for evidence of unfair or monopolistic action by the U.K. record labels (Billboard, Sept. 25).

However, despite earlier actions to publicize its concerns, IMF members, like others who have given evidence, refuse to comment on what they have discussed with the MMC.

Dennis Muirhead, chairman of the leadership council of the IMF, acknowledges that the IMF submission was "broadly" similar to that dis-

played with wireless equipment. (Collins claimed this part of his set was inspired not by Guitar Slim, whose act included the same feature, but by the bar-walking saxophonist Big Jay McNeely.)

Canned Heat also helped Collins land a contract with its record label, Imperial Records, for which he cut three albums in 1969 and 1970. Those uneven records failed to catch fire with the rock audience, and when the Tumbleweed label folded after issuing one Collins set in 1972, he briefly retired from music, discouraged.

Collins returned to music as a weekend job. He toured in the Pacific Northwest, where he was frequently backed by Cray's band.

According to Iglauer, when the label approached Collins with the offer of an Alligator contract in 1978, the guitarist was supporting himself with a job as a mixer in a paint store.

The lean days ended with the 1978 release of Collins' Alligator debut, "Ice Pickin'," a smoking set that in-



ALBERT COLLINS

troduced "the master of the Telecaster" to a new generation of blues listeners. It earned a Grammy nomination, as did the follow-ups "Frostbite" (1980), "Frozen Alive!" (1981), and

Collins' 1986 Alligator finale "Cold Snap." Collins also collected several W.C. Handy Awards for his work on Alligator.

In 1985, Collins joined Cray and fellow Texan Johnny Copeland for the guitar cutting session "Showdown!"—which received a Grammy for best traditional blues recording of the year.

Collins' stock rose, and with it his visibility. He sat in on albums by David Bowie, Joe Walsh, and Gary Moore; he was the featured soloist on a "blues concerto" penned for him by avant-garde composer/saxophonist John Zorn for the 1988 album "Spillane"; and he took a guest shot in the film comedy "Adventures In Babysitting" and was heard on the soundtrack to "Feds."

In 1991, Collins segued to Pointblank/Charisma. Last May, he completed "Collins Mix," a set of rerecorded material with guest appearances by King, Branford Marsalis, Moore, and Kim Wilson; it serves as a

summation of his career.

During the past two years, Collins appeared as a sideman on albums by King, Marsalis, Moore, Cray, John Lee Hooker, and John Mayall. In 1991, he joined Cray, Buddy Guy, and Jimmie Vaughan on stage at Eric Clapton's blues shows at London's Royal Albert Hall.

Most of Collins' recordings are in print on CD. Last year, MCA reissued "Truckin' With Albert Collins," an essential compilation of Bill Hall-produced sides first released on Blue Thumb in 1969. EMI brought out a two-CD set, "The Complete Imperial Recordings," in 1991. All seven Alligator albums and two Pointblank/Charisma albums remain available; the latter label has an album's worth of unreleased material in the can.

Collins is survived by his wife Gwendolyn, who penned several of her husband's best-known songs. Funeral services were held Nov. 30 in Las Vegas.

CHARITY ALBUMS BENEFIT LABELS, TOO

(Continued from page 1)

proaching labels they considered to be the logical candidates: Geffen, Atlantic, and Elektra. All three offered polite no-thank-you's.

One reason Arista pounced on "No Alternative," besides wanting to continue its ongoing effort to battle the AIDS epidemic, was that the label is in the process of trying to boost its profile in college rock circles. What better way to announce its commitment than release a record starring the Goo Goo Dolls and Pavement? "It helps us to raise our visibility with alternative projects," says Patty Hauseman, Arista's national alternative

marketing manager.

Not only are charity and benefit records plentiful these days, but more and more labels, particularly young ones, are backing worthy charities and using the projects to raise their own visibility, or, as in Arista's case, to raise the visibility of a particular division. While dollars-and-cents concerns usually take second place to the records altruistic functions, the record companies' charity projects often serve the same purpose as pro bono work by up-and-coming advertising agencies; it gets their work noticed.

Among the newer labels behind recent charity records are Hollywood ("Alternative NRG," due out in January), Giant Nashville ("Common Thread: The Songs Of The Eagles"), and Chaos ("Sweet Relief," released last summer). Two established independent labels, Restless and Rykodisc, also released benefit records recently: "In Defense Of Animals" and "Born To Choose," respectively.

While charity projects are numerous, it is still "extremely difficult to get labels [interested in a benefit record] if they don't make money on it," according to John Carlin, executive director of the Red Hot Organization, which has helped create three AIDS benefit records to date. The need to offer labels an incentive has become an increasingly important part of the benefit record equation, he says.

After a string of rejections from established labels, David Wakeling, creative director of Greenpeace Records, says Hollywood and Giant, two relative newcomers, showed interest in producing "Alternative NRG." Wakeling suspects the record's all-star lineup (R.E.M., U2) attracted the newer labels. That sort of access to established stars offers them "a way to show that they're players and are here to stay; a real presence," he says.

Executives at young labels deny that trying to make a big splash was their primary business reason for signing on to do benefit records. Jim Cawley, label manager at Chaos, thinks the rash of newer labels such as Chaos backing benefit records is a coincidence and simply a matter of companies searching out potentially successful projects, period. "Any success raises your visibility," he says. "So in that regard, I'm sure ["Sweet

Relief"] did" raise Chaos' profile.

Last summer, Chaos released "Sweet Relief," featuring Matthew Sweet, Pearl Jam, and other alternative acts. It was done to aid Victoria Williams, a singer/songwriter who had become ill and was without any health insurance. Cawley reports that once Chaos' parent, Columbia, signed on to make the record, label president Don Jenner decided to release the project on Chaos, a Columbia subsidiary. Why Chaos? As Cawley points out, "College and alternative [rock] are areas of special interest to us."

James Stroud, president of Giant's year-and-a-half-old Nashville office, says hunger for a higher profile did not power the label's Walden Woods benefit record, "Common Thread." But he admits the runaway success of the record has essentially put the label "over the top" in terms of establishing it as a major Nashville player.

The Chaos, Hollywood, and Giant executives agree that at the time of their charity album releases, those records received more attention than any of the labels' previous projects. "There's been media interest since the day ["Alternative NRG"] was conceived," says Wes Hein, Hollywood's executive VP.

ARISTA'S ALTERNATIVE AIMS

Over the years, Arista's college chart successes have been few and its alternative profile nearly nonexistent. Now the label is trying to rectify that. Last month during CMJ, the label handed out promotional CD samplers with the tongue-in-cheek title, "Arista Alternative? You're Shittin' Me!"

"We wanted to remind people we have the Church and Sarah McLachlan; really cool, core artists," as well as newer acts like Stick and Muzza Chunka, says Arista's Hauseman.

The heightened interest in alternative music made for a natural marriage between Arista and "No Alternative," although some didn't see it that way. "It seemed like an odd choice," says Tom Johnston, manager of Buffalo Tom, which appears on the album. "People were shocked when they found out we got this record," says Hauseman, who adds that the Arista division "still has a lot of work to do."

"No Alternative" has opened doors for Arista with retailers, programmers, consumers, and even the press. "It's helped with our visibility and vibe on the street," says Hauseman. "People say, hey, they're dealing with alternative music."

Arista will make no profits from "No Alternative." After the label recoups its production costs, the remaining proceeds are overseen and distributed by the Red Hot Organization. Does that lack of profit potential erase the label's incentive to work the album upon its release? Not necessarily, says Red Hot's Carlin. He argues that, "If 'No Alternative' died, nobody'd ever want to sign their [alternative] band to a label that couldn't sell a record with Soul Asylum and Nirvana" on it. To date, Carlin says Arista has done an excellent job marketing "No Alternative," which comes in at No. 102 this week on The Billboard 200.

The question of incentives is crucial when it comes to landing a label for a benefit record. When Hollywood releases the "Alternative NRG" record in January, the label will stand to make a profit—a smaller profit than normal, but a profit nonetheless. According to Greenpeace's Wakeling, the idea was to offer Hollywood enough of a cut to make sure the label followed through after the record's debut. "Record companies do a good job at selling records for profit. Why re-invent the wheel?" he asks.

Wakeling recalls four years ago when Greenpeace Records put out "Rainbow Warriors" in the U.S. with Geffen on a no loss/no profit basis. The problem, he says, was that the minute Geffen released Aerosmith's "Pump," a huge money-maker, "Rainbow Warriors" sank like a stone on the label's priority list.

The incentive factor also explains why, when some benefit record contracts are signed, labels such as Arista and Hollywood are guaranteed that some of their artists will be included in the projects. Wakeling explains these agreements by pointing out that finding a charity partner is so difficult, "We want to give [the label] every reason possible" to first commit, and then to sell the record.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
DECEMBER 11, 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
1	NEW		1	*** No. 1/HOT SHOT DEBUT *** SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279* (10.98/15.98) DOGGY STYLE		1
2	1	1	6	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	VS.	1
3	6	5	13	***GREATEST GAINER*** MARIAH CAREY ▲ 2 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX		2
4	NEW		1	GUNS N' ROSES GEFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
5	NEW		1	BEAVIS & BUTT-HEAD GEFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
6	2	2	4	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	DUETS	2
7	4	3	11	MEAT LOAF ▲ 2 MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
8	3	—	2	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
9	5	4	7	VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
10	9	6	28	JANET JACKSON ▲ 4 VIRGIN 87825 (10.98/16.98)	JANET.	1
11	7	9	3	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	7
12	10	7	16	BILLY JOEL ▲ 2 COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
13	11	11	20	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
14	8	—	2	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	8
15	12	12	13	GARTH BROOKS ▲ 3 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
16	13	10	9	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
17	36	45	10	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	17
18	19	20	18	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
19	17	16	5	10,000 MANIACS ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
20	15	15	10	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
21	50	54	8	***PACESETTER*** BOYZ II MEN MOTOWN 6365 (10.98/15.98) CHRISTMAS INTERPRETATIONS		21
22	25	25	22	THE CRANBERRIES ● ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
23	47	58	5	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	23
24	23	18	60	ALAN JACKSON ▲ 3 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
25	NEW		1	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
26	NEW		1	METALLICA ELEKTRA 61594 (79.98/89.98)	LIVE SHIT: BINGE & PURGE	26
27	18	13	3	PHIL COLLINS ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
28	30	24	54	SOUNDTRACK ▲ 10 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
29	14	14	6	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
30	24	29	5	TEVIN CAMPBELL QWEST 45388*/WARNER BROS. (10.98/16.98)	I'M READY	18
31	27	21	23	SOUNDTRACK ▲ 2 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
32	31	19	21	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
33	29	22	27	ROD STEWART ▲ 2 WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
34	16	8	3	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
35	28	26	7	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
36	33	31	32	AEROSMITH ▲ 2 GEFEN 24455 (10.98/16.98)	GET A GRIP	1
37	26	23	3	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	23
38	37	33	49	STONE TEMPLE PILOTS ▲ 2 ATLANTIC 82418/AG (9.98/15.98)	CORE	3
39	34	37	13	BARNEY ▲ 2 SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
40	21	17	5	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
41	38	34	54	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
42	39	35	102	PEARL JAM ▲ 6 EPIC 47857 (10.98 EQ/16.98)	TEN	2
43	NEW		1	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	43
44	35	27	9	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
45	20	—	2	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
46	32	28	3	VARIOUS ARTISTS REPRIS 45438*/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
47	43	44	5	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	43
48	41	36	22	WHITE ZOMBIE ● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
49	44	40	7	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	37
50	42	32	19	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
51	40	38	15	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
52	46	49	13	THE BREEDERS A.D. 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
53	22	—	2	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
54	45	30	5	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
55	75	91	6	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	66	48	8	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
57	49	39	8	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
58	59	64	33	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
59	60	67	22	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
60	57	61	36	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
61	53	47	23	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
62	72	63	4	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
63	110	106	4	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	63
64	56	—	2	COLOR ME BADD GIANT/REPRIS 24524*/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
65	54	46	12	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
66	84	72	55	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
67	52	42	6	RUSH ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
68	51	43	4	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
69	69	68	50	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
70	61	51	47	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
71	62	65	29	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
72	64	53	65	VINCE GILL ▲ 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
73	74	57	18	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
74	55	50	41	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
75	71	70	19	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
76	70	88	3	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	70
77	68	62	56	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
78	63	59	5	ZAPP & ROGER REPRIS 45143*/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
79	48	—	2	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
80	117	128	20	SOUNDTRACK M.J.J./EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
81	86	73	21	U2 ▲ 2 ISLAND 518047*/PLG (10.98/16.98)	ZOOLOPA	1
82	65	69	5	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
83	73	71	23	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
84	77	66	32	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
85	89	86	120	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98)	METALLICA	1
86	129	162	3	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE IV	86
87	81	80	15	CLAY WALKER GIANT 24511*/WARNER BROS. (9.98/15.98)	CLAY WALKER	68
88	150	200	3	AARON NEVILLE A&M 0127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	88
89	83	74	38	STING ▲ 2 A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
90	79	77	23	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
91	91	89	38	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
92	NEW		1	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
93	67	52	10	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
94	90	83	63	GEORGE STRAIT ▲ 2 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
95	82	75	40	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
96	93	93	66	ERIC CLAPTON ▲ 7 DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
97	97	90	20	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
98	87	76	54	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
99	98	104	7	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
100	104	102	197	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
101	88	84	22	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	50
102	58	56	3	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56
103	94	82	37	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
104	100	95	76	SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
105	96	98	28	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
106	103	94	58	R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
107	116	113	56	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
108	76	41	3	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
109	112	85	9	NEIL DIAMOND ● UP ON THE ROOF - SONGS FROM THE BRILL BUILDING COLUMBIA 57529 (10.98 EQ/16.98)		28

Albms 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.

DEATH ROW, DR. DRE & SUGE KNIGHT WOULD LIKE TO CONGRATULATE SNOOP DOGGY DOGG ON
800,000+ UNITS SOLD IN THE FIRST WEEK

“DOGGYSTYLE NOT ONLY LIVES UP TO ITS ADVANCE HYPE, BUT SHOULD GO A LONG WAY TO PROVING THAT THERE’S MORE TO GANSTA RAP THAN GLORIFIED VIOLENCE.”

The Baltimore Sun
11/23/93

HE’S UNDENIABLY THE MOST CLEVER, MOST ORIGINAL RAPPER OUT NOW — AND DR. DRE THE BEST PRODUCER IN RAP.”

USA Today
11/23/93

“DOGGYSTYLE OFFERS A BLEND OF NEW RAP BEATS AND TRADITIONAL MUSICAL SIGNATURES SO IMAGINATIVE THAT ITS IDEAS COULD INSPIRE RAP FOR YEARS TO COME.”

Los Angeles Times
11/28/93

“THE BIG MUSICAL QUESTION: DOES SNOOP’S ALBUM LIVE UP TO EXPECTATIONS? THE BIG ANSWER: YES!”

Time
11/29/93

“AWESOME.”

Los Angeles Times
11/21/93

SNOOP
doggy doggy
“DOGGYSTYLE”



Produced by
DR. DRE
Executive Producer:
SUGE KNIGHT



THE ATLANTIC GROUP

JOHANN DAVID HEINICHEN: A STAR IS BORN, POSTHUMOUSLY

(Continued from page 1)

complete Dresden recordings. PolyGram claims worldwide sales approaching 100,000 since the release of the double CD in Europe last spring.

Deutsche Grammophon's New York manager of press and artist relations, Albert Imperato, concedes that the album has yet to reach its full potential in the American market. But since its U.S. release in September, "Dresden Concerti" has attracted highly favorable press, including a recent piece in *The New York Times*, and DG has capitalized on the recording's European success in its U.S. marketing efforts.

"What we did was let folks know in advance that the French had gone so crazy on the project," says Imperato. "We imported the sampler that the French did with a sticker saying 'The most important discovery since Vivaldi' and sent it to radio, and the word of mouth started to get out that this was a really interesting record."

At Tower Records' store in Greenwich Village, classical department manager Paul Tai describes the reac-

tion to the Heinichen as "excellent. Our initial order was 60 pieces, and we got through those pretty quickly. When we've played it in the store, people have always asked what it is. It's quite a find."

Dr. Peter Czornyj, director of Archiv Produktion in Hamburg, observes that the success of "Dresden Concerti," in both France and Germany, marks the belated recognition of a composer overlooked for many generations. "We're really happy that this recording has become such a favorite with collectors, and just a little surprised that an outsider like Heinichen has been able to grab people's imagination like this," says Czornyj. "Heinichen's music is almost non-existent in our general concert life. It's still difficult to program his music on concert programs because concert managers are not quite sure if he's going to attract good box office."

Musica Antiqua Köln, founded by its conductor Reinhard Goebel in 1973, specializes in both familiar and overlooked baroque recordings and

recorded the "Dresden Concerti" in February and March of 1992 at the Deutschlandfunk Studio in Cologne after Goebel had completed 10 years researching and archiving the material. Heinichen's music had never been published in a complete edition, so Goebel spent endless months scouring archives and libraries to reconstruct scores and prepare orchestral parts. For the recording, he conducts the ensemble on traditional and period instruments and plays viola.

Those involved say this success story has been built on word of mouth, familiarity of sound, and some innovative marketing, particularly in France. Kevin Kleinmann, managing director of PolyGram Classics in Paris, says the album has passed sales of 25,000 units in France. "That's 25 times more than we would expect with similar repertoire," says Kleinmann. "If we release a Vivaldi, that's another story, but you have to compare apples with apples."

"Dresden Concerti" also has had its shelf life lengthened by some important critical honors. Last summer, the album won the German Preis der Deutschen-Schallplatten Kritik. Then, in October, it won the 1993 Gramophone Award, from the influential classical periodical of that name, for Best Baroque Recording. "There was a lot of interest in the Gramophone Awards this year, especially from the BBC and [U.K. national commercial station] Classic FM," says Peter Russell, divisional director of PolyGram Classics & Jazz in London. "That helped us to create display material and take ads, often joint ads with dealers, and stock up on the strength of the publicity."

Classic FM presenter Robert Cowan, who co-hosts the station's

"Classic Verdict" review program, praises the Dresden recordings. "There's an awful lot of baroque music that's never been recorded before, and Reinhard Goebel and his group are the most vital practitioners of baroque music around. The main reason it's done well is a combination of the novelty of the music and the quality of the recording. And it comes in



DRESDEN CONCERTI ALBUM ART

short bites, which is ideal for a station that goes in for shorter pieces, and for the audience, because it's the same recording pattern as rock music, where nothing lasts for more than four or five minutes."

The French division of PolyGram first released the two-CD "Dresden Concerti" on March 23, enlisting some unlikely help for instant market research. "There's a supermarket in the basement of our offices," recalls Kleinmann. "We called up the cashiers and said, 'Just listen to this; what do you think of it?' They all said, 'What's this? It sounds like Vivaldi.'"

PolyGram Classics was inspired to release "Heinichen 234," an eight-minute CD single, and later a cassette single, from the work. Chiefly intended for promotional use, the sin-

gle also was made available for commercial sale. A one-CD version of the "Concerti" also was produced. Initially intended for the French market, it has since been marketed internationally.

The marketing also included having French retail chain FNAC feature the album in its listening booths, and the label took ad spots on France's Europe 1 radio and Autoroute FM, the highway radio service. In addition, the label sponsored Autoroute's "Pointtraffique" traffic report segment for four summer weekends.

The company also has taken out an ad in *Le Monde* and has hired a public relations firm to market the music to TV programs for theme music.

"You have to do this [kind of marketing], because today you're either going to find a product like Gorecki or just rest in the ghetto and turn in circles with all the warhorses you have," says Kleinmann.

PolyGram's other international classical executives agree with Kleinmann that part of the reason for the album's success, and a motivating factor for the label's own staff, is that the work is so fresh and unspoiled by the constant rerecording and remarketing that has tainted some baroque pieces. "I get the feeling that with this project people have been able to discover music that's familiar [sounding] to them, like Bach, Handel, or Vivaldi, but it has a different twist and drive and personality, which is very welcome these days," says Czornyj.

Apart from the further "product placement" plans for the recording in France, future marketing plans focus on the U.S., where Musica Antiqua Köln is in the midst of a seven-date concert tour that has already hit Detroit and Chicago and includes a performance at Alice Tully Hall in New York Dec. 12. Deutsche Grammophon's Imperato says, "I don't think anybody else is going to come out with a set of Heinichen concerti in the near future, so all we need to do is to keep the buzz going. For 1994, we're going to have a campaign saying 'You've got your Brandenbergs—now go and get the Dresdens and link the two together.'"

BETWEEN THE BULLETS



by Geoff Mayfield

TOP DOGG: For months, pundits have predicted that rap sensation **Snoop Doggy Dogg** would become the first rookie artist in the SoundScan era to debut at No. 1 on *The Billboard* 200, and, indeed, the **Dr. Dre** protege turns that trick in style (see story, page 130). With sales of more than 802,000 units, the album racks up the second-largest opening-week tally since *Billboard* began using the point-of-sale system in May 1991. Of the 22 albums that have debuted at No. 1 during that span, **Pearl Jam's** "Vs." is the only one to hit with a bigger first-week number, and Dogg's roll ranks as the fourth-largest single-week sum. The biggest and third-biggest totals were rung by the **Whitney Houston**-flavored soundtrack from "The Bodyguard" during the last two weeks of last year, while the opening-week volley struck six weeks ago by the new Pearl Jam stands as the second-highest mark.

AND THERE'S MORE: Snoop isn't the only one making history, as the new **Metallica** box enters *The Billboard* 200 at No. 26 while also topping this week's unpublished Top Music Video chart. Not bad for a package with an \$89.98 list. The title appears on both charts because it contains both audio and video software... Geffen checks in with two top five debuts, as **Guns N' Roses** enters at No. 4 with a tally of more than 189,000 units, and the multi-artist "The **Beavis And Butt-head** Experience," from MTV's much-ballyhooed series, climbs on at No. 5 with more than 172,000 units sold ("That's cool."). In many weeks, the totals rung by each of these albums would be large enough to top the chart, and B&B's bow makes the animated duo the year's highest-ranked nonhuman act, besting the No. 9 peak reached by **Barney**.

MEDIA BLITZ: Television exposure is a factor in the Greatest Gainer award won by **Mariah Carey** (No. 3) and the Pacesetter scored by **Boyz II Men** (50-21). Carey was a guest on "The Tonight Show" Nov. 22, and had her own NBC special on Thanksgiving. Not only does her newest see *The Billboard* 200's largest unit increase, but she also sees her "MTV Unplugged EP" re-enter at No. 159. Meanwhile, **Boyz II Men's** Christmas set gets a boost from the Nov. 23 "Arsenio Hall Show," while its debut set re-enters at No. 190.

MISTLETOE MUSIC: While late-night TV helped **Harry Connick Jr.** (47-23 on a 106% gain) and **Boyz II Men** (a 119% gain), keep in mind that Christmas albums always explode during Thanksgiving weekend. Heading the class of '93 is **Vince Gill**, who soars 36-17 on a 110% gain. Other Christmas winners on *The Billboard* 200: **Alan Jackson** (72-62 on a 58% increase), **Gloria Estefan** (110-63 on a 94% gain), **Windham Hill's** multi-act "A Winter's Solstice IV" (129-86 on a 73% boost), and **Aaron Neville** (150-88 with a 112% gain). The chart also sees debuts of seasonal titles by **Lorrie Morgan** (No. 149), **Kathie Lee Gifford** (No. 156), **David Foster** (No. 157), **Carreras/Domingo/Pavarotti** (No. 191), and—making its first appearance on this chart since 1963—the **Mormon Tabernacle Choir**... *The Top Christmas Albums* chart, which lists all new and old seasonal titles, returns (see page 115). It also will run in the Dec. 25 and Jan. 8 issues; the "Last Week" column refers to rankings from the previous week's SoundScan report... Ten of the first 11 titles on *Top Pop Catalog Albums* are Christmas releases, but the first three titles on this week's Christmas chart are '93 releases.

SUIT OPENS BATTLE OVER COMPUTERS, COPYRIGHTS

(Continued from page 10)

Compuserve involve synthesized instrumental recordings of copyrights, but publishers also are concerned that as computer technology develops greater sophistication, full-blown, CD-quality recordings will be fed to home audio systems for uploading.

"The implementation of new technology," says Ed Murphy, president/CEO of NMPA, "must never be permitted to overwhelm copyright protection. That would be self-defeating and very damaging to the U.S. economy and our nation's status as the world's premier music producer."

According to Murphy, Compuserve ignored a cease-and-desist warning delivered to the company after it failed to make a "meaningful response" to address the issue of payment for copyright usage. The complaint notes that Compuserve, has annual sales of more than \$280 million.

Responding to the publishers' action, Kent Stuckey, general counsel and corporate secretary for Compuserve, says his company takes the position, supported by a New York federal court decision in its favor last year, that it operates as an "electronic library, bookstore, or newsstand," with its informational services usually owned by third parties who "warranty to us that they have rights to make available information."

As such, Stuckey adds, Compuserve feels it should not be in a position to review or censor information that is warranted to the company. "We're very sensitive to other peo-

ple's rights. If someone claims rights, we direct them to the third party."

Stuckey confirms that Compuserve has received written missives from the Fox agency, and in a September response to a letter dated Aug. 20, Stuckey says he referred Fox to the head of one of its contractors, MIDI/Music-Forum. Stuckey says HFA demanded payments of \$25 to \$100 for each use of HFA client copyrights.

Jim Maki, an independent contractor to Compuserve and MIDI/Music-Forum's manager, confirms that HFA made these monetary demands after he made contact with HFA in September of 1992. "They also asked to keep detailed information on the use of songs that was clearly beyond our administrative capability," says Maki. "We're looking for a fair way to compensate writers and create a structure to distribute their music as a direct marketing product and to pay a defined royalty." Maki says he has already worked out deals with major labels, including Warner Bros. and Geffen, to present informational services through Compuserve. NMPA/HFA's Murphy would not comment on the record about communications between his organization and Compuserve or MIDI/Music-Forum.

According to the complaint, the copyrights in question have been willfully infringed more than 690 times.

The publishers are represented in their filing by Alan L. Shulman of the N.Y. law firm of Silverman & Silverman.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
CLOSED

ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 18
CLOSED

YEAR IN MUSIC

ISSUE DATE: DECEMBER 25
CLOSED

YEAR IN VIDEO

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

WINTER CES

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

DANCE

ISSUE DATE: JANUARY 22
AD CLOSE: DECEMBER 28

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 4

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

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

PERFORMANCE RIGHT ROUNDTABLE 2

Rep. William J. Hughes (D-N.J.), chairman of the House Intellectual Property Subcommittee and the sponsor of performance right legislation for artists and label copyright owners, has scheduled a second meeting on the issue Dec. 14 to hash out concerns about his pending bill that have been voiced by broadcasting, performing rights, and songwriter/publisher groups. A source close to Hughes says the meeting will be "a smaller, more rolled-up-shirt-sleeves meeting."

BILLBOARD AWARDS EURO DATE

Though airing live in the U.S. Wednesday (8), the 1993 **Billboard Music Awards** will be seen Dec. 12 in Europe via satellite network **British Sky Broadcasting**. The show is set to include a satellite feed from London's **Hard Rock Cafe**, featuring **Aerosmith** in performance.

COOKE TO EXIT ARISTA U.K.

After a 10-year association, **Arista U.K.** A&R chief **Chris Cooke** will leave the company, effective Jan. 1. Sony U.K. chairman **Paul Burger** has named **Tracy Nurse** VP of international marketing. The resulting revamp will see international managers reunited with labels and playing a part in artist development, **Burger** says.

CARLY SIMON/BMG INT'L PUB TIES

Carly Simon's international publishing representation moves from **EMI Music** to **BMG Music Publish-**

ing Jan. 1, under a three-year deal negotiated by **BMG's Nick Firth**. The agreement involves **Simon's Quackenbush (ASCAP)** and **C'est Publishing (BMI)**, which continues to handle business in the U.S. and Canada. In addition to her best-selling songs, her new disc on **Angel**, "Romulus Hunt," and her upcoming **Arista** project are included.

CHALLENGE SET TO ELVIS BOOT BOX

German coffee chain **Tchibo**, which was prevented from releasing catalog **Beatles** and **Rolling Stones** CDs this year, has rushed its four-CD **Elvis Presley** boxed set to market. Some 264,000 Swiss-made **Elvis** CDs, destined for the boxed set, were seized and destroyed in November after they were deemed infringements of copyrights. **BMG** and global label group **IFPI** are seeking restraining orders.

MCA'S ALL-TEXAS CATALOG

MCA Records thinks enough of (and apparently has enough of) the music of Texas to have delivered a new mail-order catalog offering discs by state musical heroes **Bob Wills**, **Buddy Holly**, **Bobby "Blue" Bland**, **Doug Sahm**, **Lyle Lovett**, **Nanci Griffith**, **Joe Ely**, and **Steve Earle**, among others. To tie things together, the label also is offering a 14-song **Texas Music** sampler for \$9.98. **MCA** will be advertising the catalog and compilation CD in **Texas Monthly** magazine, for which **MCA** will custom-press the publication's own compilation CD.

BET, ENCORE SET FLICK UNIT

BET and the cable movie channel **Encore** have formed a joint venture, **BET Film Productions**, to fund the production and distribution of independent feature films targeting an African-American audience. **BET** will serve as managing partner and will approve and oversee the financing, production, and distribution of the films. **United Image Entertainment**, a joint venture between **BET**, actor/producer **Tim Reid**, and **Butch Lewis**, will assist **BET** in the film development process.

INSTANT SUPERGROUP

Billy Joel tells the Nov. 29-Dec. 5 edition of **Amusement Business** that "there hasn't been a supergroup in a while." "We could have myself, **Bruce Springsteen** and **Eric Clapton** on guitar, and **Don Henley** on drums. We could all get together and fight." The theme of the AB piece is **Joel's** report that his 1993-94 "River Of Dreams" tour will be his last large-scale show.

WHITE HOUSE SALUTES GIBSON'S 100TH

President **Clinton** and **Hillary Rodham Clinton** will host a salute to the 100th anniversary of the **Gibson** guitar in May. A concert at the White House will be taped for broadcast on **NBC** in a special executive-produced by **Joe Dera** and **Betty Hudson**. **Gibson's** proceeds from the broadcast will be donated to the **Nordoff Robbins Music Therapy Clinic**.

TV Titans Battle For Pop Supremacy

GUESS WHICH LOVABLE TV DUO debuted on The **Billboard 200** this week?

If your answer was **Mary-Kate & Ashley Olsen**, you are... absolutely correct. The "Full House" twins enter at No. 192 with "I Am The Cute One." That title definitely would not have worked for the other lovable TV duo that debuts slightly higher. That's right, **Beavis and Butt-head** have conquered new territory as their first album, "The Beavis And Butt-head Experience," enters at No. 5. Fellow **Geffen** artist **Cher** guest-stars on the album with the song you could have sworn she'd never re-record, "I Got You Babe."

The **MTV** couple cannot lay claim to the **Hot Shot Debut**; that honor falls to **Snoop Doggy Dogg**, whose "Doggy Style" album enters at the top as expected. And **Beavis and Butt-head's** other label mates, **Guns N' Roses**, enter at No. 4 with "The Spaghetti Incident?" All of the group's prior charted albums have made the top two, so **Axl** and the guys will have to move past **Snoop Doggy Dogg** and **Pearl Jam** to keep their record intact. They'll also have to head off that attack from the rear by **Beavis and Butt-head**.

There are lots of debuts on The **Billboard 200**, including **Elton John's** "Duets" at No. 25 and **Linda Ronstadt's** "Winter Light," only her second pop album in a decade, at No. 92. In addition to the **Olsen** twins and **Beavis and Butt-head**, two other television personalities debut on the album chart. **Kathie Lee Gifford** enters at No. 156 with "It's Christmas Time," and **Adam Sandler** of "Saturday Night Live" is new at No. 172 with "They're All Gonna Laugh At You."

YET AGAIN: For those who thought **Meat Loaf** would never move out of the way, take a peek at the **Hot 100**.

After five weeks at No. 1, "I'd Do Anything For Love (But I Won't Do That)" slips to No. 2 and **Janet Jackson** scores her seventh chart-topping single with "Again." It's her second No. 1 hit from "janet.," and her second No. 1 on the **Virgin** label, which now has 10 No. 1 hits since its inception as an American label in 1987. Three of those singles topped the **Hot 100** this year: "That's The Way Love Goes" by **Jackson** and "Can't Help Falling In Love" by **UB40** preceded "Again." **Virgin's** grasp on the No. 1 position now totals 16 weeks in 1993.

There's no need to cry over spilt **Meat Loaf**. He's still No. 1 in the U.K. for the seventh week, and in the U.S. he has the second-longest-running No. 1 hit on **MCA**, runner-up only to **Olivia Newton-John's** "Physical," which had a healthy 10-week run. And thanks to **Jim Richliano** of **Astoria, N.Y.**, for pointing out that **Meat Loaf** provided **MCA** with its first No. 1 single since "She Ain't Worth It" by **Glenn Medeiros** featuring **Bobby Brown** way back in 1990.

ADAMS VALUES: **Bryan Adams** has two singles in the top 10, as "Please Forgive Me" falls to No. 9 and "All For Love" with **Sting** and **Rod Stewart** leaps to No. 10. It's the first time an artist has had two singles in the top 10 since... three weeks ago, when **Mariah Carey** did it with "Dreamlover" and "Hero."

SLOW TRAIN: The **Doobie Brothers'** "Long Train Runnin'" has finally arrived in the U.K. It's up to No. 7, but it's not a case of a second-time-around hit. Although it reached No. 8 in the U.S. 20 years ago, this is the first time the song has charted in Great Britain. Granted, it's the "Sure Is Pure Remix," but we're glad the train has finally arrived.

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by Fred Bronson

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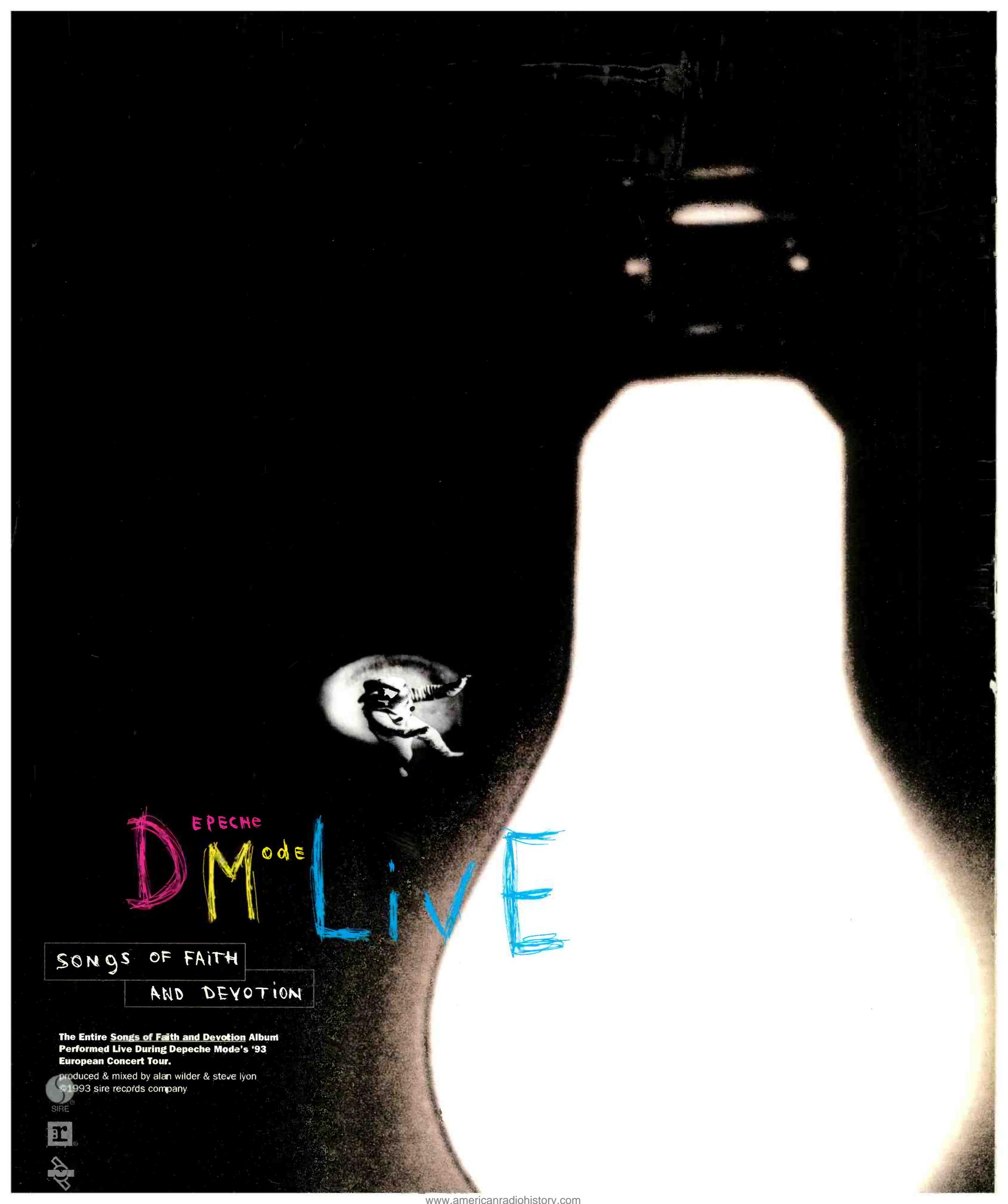
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L I V E

SONGS OF FAITH

AND DEVOTION

**The Entire *Songs of Faith and Devotion* Album
Performed Live During Depeche Mode's '93
European Concert Tour.**

produced & mixed by alan wilder & steve lyon
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