LATIN MUSIC CROSSES BORDERS

‘Baby Face,’ Star Voice

MIAMI—Twenty-year-old salsa artist Jerry Rivera may have a baby face, but his worldwide sales are the envy of most of the genre’s veterans.

Rivera turned the salsa world on its ear when his 1992 album “Cuenta Conmigo” (“Count On Me”) came out of nowhere and sold nearly 700,000 units worldwide, making his third record for Sony one of the biggest-selling salsa titles ever. That success paves the way for (Continued on page 17)

Record Biz Turns Attention To ‘Party Rico’

MIAMI—Several Latino record industry executives and musicians, in paying warm homage to Puerto Rico’s year-round slate of holidays, religious fiestas, and community happenings, have dubbed the Caribbean island “Party Rico.”

“There is a festive mood happening all of the time, and it really helps out record sales,” says Rafael Cuervas, Sony Discos’ national promotion director, who was a longtime promotion rep for the label in Puerto Rico.

Truth be told, on an island where St. Valentine’s Day is celebrated during the entire month of February, music and revelry have long gone hand-in-hand.

That’s why, according to George Nenadich, GM of salsa label RPM Records in Puerto Rico, the local beer, liquor, and cigarette companies sponsor so many music-related shows and festivals on the island.

“Music is our culture,” declares Nenadich. “Companies like Coors, Miller, and Finlandia have tapped the lifeline of Puerto Rico, as that is music, and they’ve utilized music and artists to sell their product. These liquor and cigarette companies sponsor so many events it’s unbelievable.”

Puerto Rico’s music-conscious environment also is a prime reason why so many Latino record labels value the market, and why a growing number (Continued on page 89)

Wholesaler’s Open Letter Calls Cutout Bidding Into Question

Smith & Alster, an entertainment liquidator and wholesaler with offices in Farmingdale, N.Y., and Dallas, purchased advertising space in Billboard, Oct. 23, to run an open letter (Continued on page 89)

German Cos. Take Direct Route

MUNICH—In a reversal of traditional European A&R patterns, German record companies are signing a growing number of established international acts direct to their labels.

With Germany the largest record market in Europe, it was in some ways inevitable that A&R staff there would demand more of a say about which international acts were best suited to that market. The recession has forced rosters to be trimmed in the U.S. and U.K., yet (Continued on page 89)

Radio Likes What It Hears In ‘Bohemia’

TORONTO—In keeping with TriStar Music’s philosophy of releasing absorbing music of different genres, it’s fitting that the label’s premiere release is Canadian Mae Moore’s lushly layered alternative folk album “Bohemia.”

Produced by Steve Kilby of the (Continued on page 93)
If you love Old School, then you probably know Roger had to be the Principal. But it's a new semester now, and class is in session!

With early jams like "More Bounce To The Ounce" and "I Heard It Through The Grapevine" through the latest smash, "Mega Medley," this disc is t-u-f-f.

Featuring:

- More Bounce To The Ounce
- Be Alright
- I Heard It Through The Grapevine
- So Ruff, So Tuff
- Do It Roger
- Dance Floor
- Doo Wa Ditty (Blow That Thing)
- I Can Make You Dance
- Heartbreaker (Part I, Part II)
- In The Mix
- Midnight Hour - Live '93 (Remix)
- Computer Love
- Night And Day '93 (Remix)
- I Want To Be Your Man
- Curiosity '93 (Remix)
- Slow And Easy
  (4/2-16/1993)
- Mega Medley
  (4/18/93)

Zapp & Roger

ALL THE GREATEST HITS

© 1993 Imperial Records
Management Enterprises, Inc.
Court Closes German Copyright Loophole

LUXEMBOURG—A major loophole in international law that allowed a $30 million yearly bootleg market to flourish has been tightened by the highest courts in Europe.

As widely anticipated, the European Court of Justice has overruled German copyright law and determined that artists from member states of the European Union are entitled to the same level of copyright protection in Germany as other nations.

This landmark decision, announced Oct. 20, means that, effective immediately, the manufacture and sale of bootleg recordings—so-called “protection gap” recordings—of European artists is illegal within Germany, and the recordings are liable to be seized and destroyed.

The ruling arises from a test case brought by Phil Collins and Warner Music against the German record company Imat, based in Landshut and run by Klaus-Dieter Giglia (Billboard, Aug. 8 & Sept. 19, 1992). The bootleg recording concerned was “Phil Collins: Live USA,” a transcription of a 1983 California concert released as part of Imat’s “Live and Alive” series.

The decision also has strong implications for a case EMI is pursuing against Den- mark’s Patricia imprint over Cliff Richard studio recordings.

German copyright law provides that foreign artists cannot claim protection in Germany against the sale of unauthorized recordings of performances that took place in countries that are not signatories to the Rome Convention. The U.S. has not signed this convention, so live recordings in the U.S. are not protected in Germany.

On the other hand, German nationals are protected in their country for all performances, regardless of where the performance took place.

However, Phil Collins and Warner Music successfully argued that all artists from EC member states should be entitled to equal protection under Article 7 of the Treaty of Rome.

The first paragraph of this article prohibits discrimination between nationals of member states and, on this basis, it was argued that the protection Germany gives to its own nationals must be extended to those of other member states.

The ruling only partly closes the protection gap in Germany. EC artists, including U.K. nationals, now enjoy the same protection as German artists. But American and other international artists continue to have no defense against the sale of bootleg recordings, since the U.S. is not a signatory to the Rome Convention.

The decision has been welcomed by the IFPI, its member companies, and EC recording associations, which represent the culmination of a decade-long battle by the major companies and the protection-gap bootleg specialists, whose sales recently were reported by Martin Schaefer, anti-piracy director of the German IFPI group, to be in excess of $30 million annually.

Edward Will, head of legal and business affairs at Warner Music, Germany, has estimated that German record companies have spent more than $500,000 to date on this fight.

(Continued on page 84)

Collins Gets One More Night As Billboard Music Awards Host

LOS ANGELES—Phil Collins will return as host of the fourth annual Billboard Music Awards, a two-hour musical celebration honoring this year’s No. 1 hitmakers as determined by Billboard’s charts. The 1989 Billboard Music Awards, which will feature a stellar lineup of special performers and presenters, will be broadcast live from the Universal Amphitheatre in Universal City, Calif., Dec. 8 from 8:30 to 10 p.m. ET on the Fox Broadcasting Co. (Viewers in the Pacific time zone will see a taped version, with the same starting time.)

“Phil Collins’ unique blend of personality, humor, and extraordinary musical accomplishment brought a new dimension to last year’s show, and we are delighted that he has agreed to host again this year,” says producer Paul Flattery. Last year, the Billboard Music Awards show achieved its highest ratings to date, up 22% over the previous year, and was rated No. 1 among adults 18-44 in the New York, Los Angeles, Washington, D.C., and Miami markets.

“The 1989 Billboard Music Awards will be better than ever,” says Michael Ellis, Billboard’s associate publisher and director of charts. “This was an historic year for the charts. Among the many great chart achievements was the setting of a new all-time record for most consecutive weeks at No. 1 by 100 Hot Singles chart. Records were made to be broken.”

Winners on the broadcast are determined by Billboard’s year-end charts, which are based on actual retail sales and radio airplay. "By recognizing winners based on the charts, the Billboard Music Awards show is the only forum in which music fans can acknowledge the performers and songs they voted No. 1," says Ellis. Additionally, sales figures following last year’s show indicated that artists who performed on the show enjoyed increased record sales during the pre-holiday season.

The Billboard Music Awards are produced by Flattery Yuki Inc., in association with Billboard Entertainment Marketing. Jeff Pollack and Sam Holdsworth return as executive producers.

Warner’s Revenues Flat, But New Artists, Boxes Lift Profits

NEW YORK—Warner Music Group reports that the recession in Europe caused worldwide revenues to be flat in the third quarter. But the success of boxed sets and new acts drove up operating profits.

For the three months that ended Sept. 30, Time Warner Inc. reports that its music division’s revenues totalled $759 million. During the same period last year, revenues were $706 million.

Jerry Gold, executive VP and CFO of Warner Music Group, says, “The European economy is not doing well. And the stronger dollar is a double whammy.”

More than 55% of the music group’s revenues come from the U.S. (Continued on page 87)

SOFTWARE CHAINS FEEL THREATENED

As music and video stores, as well as discount retailers, begin experimenting with computer software sales, specialty chains such as Egghead and Babbage’s are feeling the pinch, and are fighting to maintain their market share. Anna Robaton has a special report.

KACE ACCENTUATES THE POSITIVE

Urban station KACE Los Angeles has drawn a mixed industry response to its decision to drop airings that station management views as having “negative” lyrics or themes. KACE PD Rich Guzman says the station is more responsible to its community. Carrie Borzillo has the details.

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Commentary

Kid Vid’s Future: Plugging Into TV

BY GENE SILVERMAN

It is generally accepted within the home video industry that TV programming with programming re-leased on video will not meet with success in the marketplace.

The unsupposed assumption has always been that the prior network broadcast of a program campaign about a significant decrease in the product cache, as perceived by the retailer. Gone would be the all-important air of “exclusive.” With retailers and women purchasing to pre-buyers to (or even rent) video product.

This notion may hold true when discussing some of the programming, as suppliers go to considerable lengths to develop releases such as made-for-TV movies. Companies, repackace, and repoosition proving the past 12 years, our moshing the origin of the program. In the case of kid vid, these assumptions are untrue. In fact, there are a number of cases where the promotion of “children’s television-to-video,” the more apparent the advantages of such an enterprise become.

The explicit that a children’s television series airs on a network guarantees a certain level of consumer recognition. This gives its target audience a certain level of visibility, and the parents who are accustomed to the program, the television will remain, and the child will retain the program.

In addition to this, the advertising and licensing efforts that surround most major kid vid properties are often, and for the most part, local, only to service to reinforce visibility. Releasing a video version of a successful television series while it’s still on the air allows the retailer to capitalize on a base of loyal fans, as well as advertising and marketing campaigns used to promote the TV show.

Nevertheless, it is essential that TV-based video product be reinvented with the air and well-developed marketing materials. Some retailers must in that sense market a TV-based video program they are acquiring something that was not available during the network broadcast. Collectability addresses these concerns rather neatly. By creating packaging that is attractive and memorable, a kid vid series gains conversational value.

The book industry has mastered this technique by developing covers for hardcover and paperback books that create the must have feeling. Once this emotion has been established among customers, it is a matter of course that we expand the offerings. Book sales of these series—such as behind-the-scenes footage, interviews with celebrities and producers, thematic packaging, posters, and extra cross-promotional coupons—serve to reinforce the consumer’s sense of exclusivity.

EDUCATION IS ALIVE AND WELL

In his commentary (Billboard, Sept. 18), Ir- vin Steinberg suggests there is a notable lack of interest in the educational field. This is humpback! Education of college students who aspire to take a place in the music industry is alive and well and living on college campuses.

The impression conveyed by Steinberg is that only in Chicago is the education of young people and their parents aware of how to gain entry into the industry. We know, he mentions 28 other graduate degrees, but there’s a wealth of information that’s out of respect to the Columbia curriculum. It’s just that there is a life after Chicago and many of us are living and teaching it.

During the past 12 years, some significant music management and entertainment programs have moved here at the University of Chicago. We know, he mentions 28 other graduate degrees, but there’s a wealth of information that’s out of respect to the Columbia curriculum. It’s just that there is a life after Chicago and many of us are living and teaching it.

This groundwork has caused just about all the “majors” in Los Angeles (350 miles to the south) and even New York to look it for us interns. These students have subsequently made entry into their careers not as starstruck wannabees but as a part of a group of technically knowledgeable and reality-based young people who have a strong education in how the business functions, and what people within it do to make it operate.

I, therefore, teach from experience. We use texts written by Bill Krasilovsky, Sid She- mel, and Don Passman, to name a few. All are distinguished lawyers in the field.

The Music and Entertainment Industry Educators Assn. functions to give those of us who labor in the field a forum for comparing programs, sharing information, and to provide a podium for lecturing on issues as well as the industry, know that to programs exist—in all parts of the country—designed to help interested young people get into the business.

What do we need in the academic community is to have a greater exchange with the industry on an ongoing basis, and yes, some modest support in the form of endowed scholarships. The cost of one “baby” artist’s first album would send two students through four years of a university education in one of our two programs.

H. Richard Elinger Associate professor Uni. Of The Pacific Stockton, Calif.

DCC GROUP SPEAKS OUT

As chairperson of the DCC Group of America, I wish to respond to Mr. Hanson’s commentary (Billboard, Oct. 2).

I specifically refer to his statement: “The development of questionable formats, like DCC and MiniDisc, is detrimental to developing artists. Hardware and software manufacturers have used valuable resources developing and producing these formats.”

The excitement caused by kid-vid collectibility obviously benefits the retailer; store traffic stays high among collectors as additional videos in a series are released. It is even possible for individual retailers to develop very targeted marketing campaigns for these local groups of consumers.

DCC has not yet reached a point where sales and production standards both in the network broadcast and, subsequently, in the rereleased video product. Excitement generated dur- ing this phase of the market will likely be interest in the series itself at a high level through the end of the year, particularly when seen next to the rerelease of a market that is re-released throughout the television run.

Recently, PolyGram Video acquired the rights to “Mighty Morph Power Ranger,” a program with all the makings of a phenomenally successful children’s television series. Since the show had not yet reached its television debut, there was some risk involved in this deal (as there is with any acquisition). But we are, and al- ways will be, committed to making sure that, with certain genres, television translates naturally into video product.

It is clear that the TV and video indus- try which has yet to offer one another a great deal of cooperation. As an integrated, open-minded approach to planning strategies is all that is required to reap potentially huge rewards. In terms of children’s programming, aggressive retail- ers that recognize the synergies between television and video would be well poised to meet consumer demand.

LETTERS

Hopes of wiping out the analog cassette in the U.S. market. This development might even be better spent by record companies to expand into new and different markets for new artists.

As of now, analog has not been “devel- oped” in “hopes of wiping out the analog cassette in the U.S. market.” DCC was developed as the natural evolution of the analog cassette to the digital format to co-exist with the compact disc. All research carried out that sales of analog cassettes continue to diminish. In fact, Hanson’s theory was accurate, we would still be listening to vinyl recordings.

In this regard I believe he is mixing apples and oranges. Technology development is required to move forward in all industries. New-artist budgets have nothing to do with technology research and development.

While I am understanding of the plight of all new artists, I believe his complaint are more a reflection of unfortunate and extraordinary circumstances for an industry’s economy. It has become more difficult for “new- comers” in all walks of life.

Emiel N. Petrone Chairman DCC Group Of America Los Angeles, Cali.
RCA Victor Greatest Hits
3 Million U.S. Sales

The ideal first step in bringing new consumers to the classics...

Launched in June with over 500,000 units sold, BASIC 100 provides the essential next step to the complete collection of the basic repertoire!

RCA Victor Beginners Guide to Classical Music
A breezy, entertaining introduction to the world of the classics recommending the easiest pieces to start your listening. Promotes Greatest Hits and BASIC 100 as well as the award winning RCA Victor Classics catalog.

Fall 1993 Multimedia Campaign
$100,000 National TV Buy
The flight will include - Good Morning America, Today, Oprah, CNN, CNN Headline News, The Family Channel, USA, Kathy & Regis and CBS News
• Promotional push to national lifestyle and parenting magazines. RCA Victor is the only label to create lines of recordings that are specifically geared to the novice collector. We educate and entertain making up for the loss of music education in schools-an issue with all young parents - RCA Victor has the answer!
• Promotions on Greatest Hits and BASIC 100 with retailers nationwide

...First in expanding the market
...First in comprehensive retail support
...First in marketing innovation

You do know more about Classical Music than you think!
Capitol Starts Spreading The News
Sinatra Set Billed As ‘Event Of Decade’

LOS ANGELES—Capitol Records is billing Frank Sinatra’s “Duets,” due Nov. 2, as “the recording event of the decade,” but for the past four months the label’s new regime has been working to turn Sinatra’s first album of new recordings in nearly 10 years into the marketing event of the decade.

The multifaceted campaign involves traditional and nontraditional retail, direct marketing, extensive TV and radio tie-ins, and a unique agreement with a rival record company.

Sinatra, accompanied by a six-piece orchestra, cut his vocals in sessions on July 1, 6, and 9 that marked his return to Capitol Records’ historic Studio A, where he cut many of his storied recordings of the ’50s. Meanwhile, Capitol’s new executive team—including president/CEO Gary Gersh and GM/senior VP of marketing Bruce Kirkland—sprang into action, devising a marketing plan only days after they officially joined the company in early July.

As many as 10 different Capitol executives, who comprised a task force for supporting the project, met daily at 6 a.m.

The album, Sinatra’s first new recordings on Capitol in more than 30 years, features the Chairman Of The Board repping 10 standards with an all-star cast, including Luther Vandross, Aretha Franklin, Barbra Streisand, Julio Iglesias, Gloria Estefan, Tony Bennett, Natalie Cole, Charles Aznavour, Carly Simon, Lisa Minnelli, Anita Baker, U2’s Bono, and Kenny G. The album’s array of talent should yield an unusually broad-based appeal.

Says Charles Koppelman, chairman/CEO of EMI Records Group, North America, “If The Bodyguard,” which is a wonderful album with a movie accompanying it, can sell 20 million worldwide over the course of 12 months, certainly this could have that potential.

(Continued on page 89)

Sony Blasted By Attorney As Michael’s Trial Opens

LONDON—The title of George Michael’s second solo album, “Listen Without Prejudice,” acquired a new irony Oct. 18 as the British singer’s High Court quest to be freed from his Sony Music contract came before Justice Jonathan Parker.

The court listened during the opening days of the case as Mark Cran, QC, who represents Michael, detailed the extent to which the Sony deal was weighted in the label’s favor. Among the points made by Cran:

“Sony has almost no obligation to exploit Michael’s records,” and is only bound to release three singles from each album in the U.S. and the U.K.

The company’s U.S. division “was not prepared to support the singer’s change of career direction, embodied by the ‘Listen Without Prejudice’ campaign.”

(Continued on page 87)

Vee-Jay Records Revisits Catalog For Boxed Set

NEW YORK—Forty years after its inception and one year after its rejuvenation, Vee-Jay Records is commemorating its rich R&B catalog with a boxed set that already seems competitive with major-label multi-disc releases.

The three-CD “Celebrating 40 Years Of Chassie Hits: 1955-1995,” released Oct. 7, is “blowing out at Tower Records, right across the board,” according to John Thomas, chairman of Vee-Jay’s parent Malverne Distributors, which handles Vee-Jay product in the Northeast. But he notes that while the set is “tailor-made for Tower, it’s also scoring at chains like Trans World and Camelot, as well as the mom-and-pop.”

“It’s a great, great box,” adds Keld. The 75-song, $39.98 package contains such 50’s and 60’s classics as Gene Chandler’s “I’m Gonna Get You,” the Spaniels’ “Goody, Goody, Goodnite,” Jerry Butler’s “He Will Break Your Heart,” John Lee Hooker’s “Boom Boom,” Jimmy Reed’s “I’m Just A Tower Wonder,” Hank Ballard & the Midnighters’ “The Twist,” Dee Dee Sharp’s “Rainbow,” and Bennie Evers’ “The Shoo Shoo Song (It’s In His Kiss).”

Other roster artists represented include Gladys Knight & The Pips, Little Richard, The Dells, Gene Allison, Eddie Harris, The El Dorados, Jay McShann, The Magnificent, Billy Emerson, Fee Wey Crayton, Elmore James, Jimmy Witherspoon, Memphis Slim, Rosco Gordon, and J.B. Lenoir.

Compiled by Vee-Jay reissue producer Billy Vera, the box also features rare and previously unreleased tracks, all documented in a 24-page “The Vee-Jay Story” booklet.

“Vee-Jay was probably the first label with any success and size that was owned by African-Americans. (Continued on page 88)

Rock Hall Announces 1994 Honor Roll
Grateful Dead, Marley, Elton John Among Inductees

NEW YORK—John Lennon, Elton John, the Grateful Dead, and Bob Marley are among the artists selected for 1994 induction into the Rock and Roll Hall Of Fame.

Rounding out the 1994 inductees, who will be honored Jan. 19 at the Hall of Fame’s ninth annual dinner, are the Animals, Duane Eddy, and Rod Stewart.

Although Eddy was not listed on this year’s ballot, the nominating committee decided to induct him under a rule giving the committee the option to induct any artist who has been nominated for seven years.

“The decision to induct Duane Eddy was made prior to who would get nominated this year,” says Susan Evans, executive director of the Rock and Roll Hall of Fame Foundation.

“Eddy is among those selected by the [voting] group. All inductees are treated the same.”

Artists nominated this year who were not elected were Martha & the Vandellas, Joni Mitchell, the Moonlighters, Pink Floyd, Frank Zappa, the Velvet Underground, the Young Radicals, Buffalo Springfield, and the Jackson 5.

“Evans says inductees in the non-performer and early-influence categories will be announced within the next few weeks.”

All living 1994 inductees are expected to attend the dinner; deceased members will be represented by family members. Upon hearing of her husband’s election, Rita Marley said, “How good and pleasant it is before God and Man to see the unification of all musicians. We give thanks to Jah.”

After being held in Los Angeles last year, the ceremony returns to New York this year. “We would like to hold the dinner in different cities,” Evans says. “We look forward to returning to L.A. at some point; we had a wonderful experience.”

(Continued on page 89)

Weird Al Takes Host Slot At Billboard Vid Awards

LOS ANGELES—“Weird Al” Yankovic will host this year’s Billboard Music Video Awards at Hotel Sofitel-Ma Maison here. The latest music video by the Scritti Proctor, the animated “Jurassic Park,” from Warner Home Video, will be shown.

The video debut of the year, which was directed by the late John Duane, will be shown as part of the MTV-sponsored opening-night party at the Santa Monica Pier. Other highlights include a keynote speech by Frank J. Biondi Jr., president/CEO of Viacom International Inc.; a series of “Future Watch” panels focusing on changes in cable and broadcast in the U.S. and abroad; and an “evening of virtual reality” hosted by The Box and Paisley Park at the Glim Slam nightclub.

Conference registration is $385 and includes admission to the awards show; individual tickets to the awards show—which includes a buffet dinner—are available for $35. For conference information, call Melissa Suhatch at 212-625-1108.

With Cultural Boycott Lifted, Elton John Set To Play Sun City

JOHANNESBURG, South Africa—Four December concert dates by Elton John at Sun City will mark the first superstar appearance since a cultural boycott of the venue was lifted.

Sun International officials say John will perform outdoors, at Sun City’s 15,000-capacity Valley Of The Waves venue, on Dec. 6, 7, 8, and 10, accompanied by percussionist Ray Cooper. The booking was confirmed by John’s management company in London.

The show is billed as the “Under African Skies” concert, and general admission tickets are priced at $100 rand (about $30), with limited grandstand seating at 175 rand (about $50). The concerts are scheduled to climax to a year of events that have increased the profile of Sun City, the Gipsy Kings booked the venue’s 4,000-seat Superbowl Oct. 25, 24, 30, and 1, and George Benson signed to perform during the Miss World 1993 Pageant at the Superbowl Nov. 27.

John’s performance will mark both the return of international superstars to Sun City and the first live concert at the Valley Of The Waves, a large entertainment area between the Sun City and Lost City hotel complexes, says Sun City spokeswoman Melanie Millin-Moore. Jean-Michel Jarre staged a preprogrammed music and light show at the opening of Lost City last December.

(Continued on page 88)
EXECUTIVE TURNTABLE

SIMON BROWN

APPLETON COLOMUSI GERMASE SCHORE

NEW YORK: She was director of product development.

Sony Discos in Miami promotes Luis Figueroa to VP of finance and Onelia Rodriguez to comptroller. They were, respectively, VP of finance and administration for Sony Music Mexico and director of accounting at Sony Discos.

Julius Eric Turner is named director of urban sales for the EMI Records Group in New York. He was national urban marketing manager for CEMA.

Kathie Reed is appointed West Coast promotions director for Roadrunner Records in Torrance, Calif. She was in the metal radio department at Geffen.

Leonard Wahl is named attorney for PolyGram Holding Inc. in New York. He was an associate at Pryor, Cashman, Sherman & Flynn.

Publishing: Clyde Lieberman is appointed senior director of East Coast creative operations at BMG Songs Inc. (ASCAP) in New York. He was a staff songwriter and consultant for BMG Music Publishing.

BILLY BOARD, Jon Guynn is promoted to national advertising manager for Billboard Airplay Monitors in Los Angeles. He was Western advertising manager/music (see story, page 4)

RECORD COMPANIES. Ralph Simon is appointed executive VP of Capitol Records in Los Angeles. He was chairman/CEO of its own Scintilla Co., which owned a record label, a music publishing subsidiary, and a producer management company.

Elektra Entertainment in New York names Paul Whiteford VP of rock promotion and Erik Olesen director of national promotion. They were, respectively, director of rock promotion at Virgin and southeast regional director at Elektra.

RCA Records names Dwayne Welch VP of international in New York, Terry Anzaldo senior director of pop promotion in Los Angeles, and

Andy Kemp director of national mid-Atlantic promotion in Chicago. They were, respectively, director of A&R and marketing at BMG International Asia-Pacific, RCA national director of West Coast promotion, BMI VP of pop and video promotion, and RCA local promotion representative in Dallas.

Sony 550 Music in New York names Hillary Shaver VP of pop and video promotion, Jeff Appleton VP of rock promotion, Neda Leppard Tobin director of pop promotion, and John Knapp director of alternative promotion. They were, respectively, senior director of alternative video/promotion for EMI Records Group, senior director of video promotion at Atlantic, director of video promotion at Epic, and music director of radio stations in those markets might agree to pay the costs of the systems as an advance against the payments they ultimately would make to SESAC.

SESAC currently is meeting to set new licensing rates for radio. It also has hired additional personnel for its general licensing division to secure compliance from clubs, hotels, conference halls, retailers, and other music users who have failed to secure SESAC licenses.

Long identified with gospel music, SESAC recently was able to capitalize on that connection. Swid says, by signing the National Funeral Directors Assn., which has 11,000 outlets.

LOS ANGELES—The late Ed Leffler is remembered by his clients as a tenacious manager who always put his acts’ interests before his own. Leffler died of thyroid cancer Oct. 15 at Cedars Sinai Medical Center here. He was 47.

"He was the most intelligent man I’ve ever known, and he was the fifth member of Van Halen," says the band’s lead vocalist, Sammy Hagar, who also was managed as a solo artist by Leffler. "I’m not bullshitting—we’re a four-piece band now."

According to publicist Maureen O’Connor, Leffler successfully battled throat cancer a decade ago, but he suffered a recurrence early this year that required massive chemotherapy. He went on the road with Van Halen this summer, but underwent a relapse that required further treatment and left the tour before it ended in August.

Leffler had managed Van Halen since 1985, when Hagar, whose solo career he had guided since 1976, replaced David Lee Roth as lead singer. Under his guidance, the band notched its first No. 1 album, “5150” (1986), beginning a chart-topping streak that continued with “OU812” (1988) and “For Unlawful Carnal Knowledge” (1991).

Although some observers maintained that at the time Roth’s departure spelled commercial disaster for the band, Van Halen continued to reign as one of metal’s preeminent concert draws under Leffler’s aegis.

A graduate of the Univ. of Pennsylvania who received his master’s degree in business from the Wharton School, Leffler began his career during the ‘60s as an agent at General Artists Agency in New York, where he represented the Beatles and the Rolling Stones.

From the ‘70s on, as a manager with Bach, Newfield & Bernard, Katz/Gallin/Leffler, and his own EL Management, he directed the careers of the Osmonds, the Carpenters, the Sweet, Petula Clark, Juice Newton, and Hagar.

Highly selective in his choice of clients, he was also managing Judas (Continued on page 84)
Rushing Back To The Limelight
Power Trio Returns With 'Counterparts'

BY LARRY LEBLANC

TORONTO—With a 19-year career spanning several major music upheavals, Rush has remained regarded as a vital, relevant band.
The Toronto-based power trio is likely to find even more acclaim with its 17th album, "Counterparts," released Oct. 19 by Atlantic Records and co-produced by band members guitarist Alex Lifeson, drummer Neil Peart, and bassist/singer Geddy Lee with British producer Peter Collins. "The last record was phenomenal—this record is even better," says Jason Sniderman, VP of Roborin Distributors Ltd., which operates Canada's leading retail outlet, the 100-store Sam The Record Man chain. Through Rush's star status in the States can't be denied, in Canada, as Sniderman's comments attest, the band practically takes on mythic proportions. "Tell me one band that Rush can be compared to. Nobody. There's not another band in the world that plays like this," Sniderman says. "It's not heavy metal, and they're not a dinosaur band. It's progressive, but it's not progressive like Marillion or Genesis. It's just hard-rockin' music." Explaining the band's longevity in the rock world, its long-time manager Ray Danniels says, "Rush is like three athletes. Every season they've showed up to play. They've never-retired and tried to come back, or re-leased a record and not toured. They haven't released a record in the States that hasn't been certified gold or platinum since 1976. They made their first record before they were 20 years old, which puts them 10 years younger than half the iconic acts." "We're not cynical or trying to define anything from a marketing point of view," says Peart. "We truly are bringing that which has been our response to the music. Do we like it? Let's do it. That's what protects the freshness of our music." While Rush's sales have been pretty consistent, Val Azzoli, Atlantic (Continued on page 14)

Gold Standard. Chris Isakas, center, celebrates the gold certification of his latest album, "San Francisco Days," on Warner Bros./Reprise. Pictured, from left, are Clyde Bakkemo, Warner Bros. VP of product management; WB president Lenny Waronker; Isakas; Isakas's co-manager, Sonya Chang; Dino Barbis, WB VP of promotion; and Gary Briggs, Reprise Records national album promotion director.

The Mainstreaming Of Morrissey?: 'Back Room' Sales For Howard Jones

MORRIS MEETS MOD: Leading snore rocker Morrissey has signed with Stiefel/Phillips Entertainment, the management company that guides the careers of Rod Stewart and Patty Smyth, among others. One of the first moves made by management was to push back artist, 1994's coming Sire/WB release "Vaughall And I" from November to February 1994. "I said, 'Let's stop everything, take a deep breath, and not come out in the heart of the Christmas rush,'" says Arnold Stiefel. "It's not another pop formosa album, let's give it the full treatment." The first single from the album, which was produced by Steve Lillywhite, will be "The More You Ignore Me, The Closer I Get," and compared with past Morrissey offerings, it's downright pppy. Part of Stiefel and partner Randy Phillips' plan is to expand Morrissey from cut icon to a more mainstream music figure, to upgrade the visuals surrounding Morrissey. "He hasn't been package that's before, in couple of the cover art and the caliber of photography," says Stiefel. "Also, we're working on the kind of video that he's going to do with what kind of budget. His past videos have looked like a couple of the albums—"Freaky Styley," for example. But the songs are great. We're pulling out all the stops." Stiefel knows that any expansion comes at the risk of losing some of Morrissey's early fans, who may think that even the slightest bit of spoofing up means the artist is deserting his following. However, Stiefel hopes Morrissey's core fans "will only feel proud and a sense of ownership that they discovered him so many years ago. . . . When you look at the success of R.E.M., U2, or Depeche Mode, you see that whatever fans you lose, you gain more when you're doing well. The fans who are really smart know that people change and reinvent themselves." While Morrissey's former band, the Smiths, achieved gold status with several of its releases in the U.S., none of Morrissey's four solo efforts has been certified gold. But Stiefel remains undaunted about his new client's potential. "I have a goal of double platinum in sales on this one in the U.S," Stiefel says. Should that occur, it may only serve to drive up Morrissey's market value. With the release of "Vaughall And I," Morrissey will have only one album remaining on his Sire/WB contract, which covers North America. The new album fulfills his contract with EMI Music, to which he is signed for the rest of the world, and concludes his publishing deal with Warner/Chappell.

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Cathy Dennis

RUSH: Geddy Lee, Neil Peart, and Alex Lifeson.

All-Star Cast Helps Clinton Revisit A Place Called P-Funk

BY CHRIS MORRIS

LOS ANGELES—Funk maestro George Clinton, with a good deal of help from his friends, is taking on another Clinton—President Bill—on the leadoff single from his new Paisley Park album, "Hey Man...Smell My Finger." Clinton has called in a number of favors and enlisted an all-star cast for "White House" (which spins off a phrase from Clinton's 1975 Parliament opus, "Chocolate City") by D. Dre, Ice Cube, Yo-Yo, Chuck D., Flava Flav, and MC Breed are among the hip-hop luminaries who guest on the politically tinged track and video. "(Co-producer) Perry Gordy came up with the idea of "Paint The White House Black,"" Clinton says. "I didn't like the idea, because we had done 'Chocolate City,' and I thought it was a repeat. But he had so much juice that he was beginning to excite other people. "I called all the people that had sampled [my music]... Each one of them did their little parts the way they see it. Other guests on the album include Anthony Kiedis and Flea of the Red Hot Chili Peppers, whose 1985 album "Freaky Styley" was produced by Clinton. "They're homeboys... They were like part of the family," he says of the funk'n'rollers, who appear on the track "Martial Law." Clinton's label chief, formerly known as Prince, also contributed. (Continued on page 28)

SPEAKING OF HOWARD JONES, he is on a club tour supporting the release of his "Best Of Howard Jones" compilation on Elektra Records. At the shows, Jones also is selling his newest CD, "Working In The Back Room," on his own D-Tox label. It seems that the greatest-hits collection ended his association with Elektra, and the artist decided to put the new music by himself. Recorded in his home studio, "Working" is an enjoyable set, highlighted by the jaunty "Cookin' In The Kitchen" and graceful "Left No Evidence." The record will be sold only at the concert site. Each copy will be autographed by Jones. We know he'll get an accurate count of the records sold: His mom and dad are manning the sales booth at each date.

PLUGGING AWAY: Billboard's 1994 issue of the International Talent & Touring Directory is now available. The directory lists contact numbers for artists, managers, and agents, along with venues and services in each state. The cover price is $75, and the directory can be ordered by calling Billboard Directories at 800-344-7119.
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RUSH RETURNS
(Continued from page 10)

Records executive VP/GM, says that with such a strong album as "Counterparts," coupled with the momentum provided by the band's previous "Roll the Bones" album in 1991, the timing for a Rush resurgence is perfect.

"The group lost some marketshare a few years back, but they built it back in recent years," he says. "Their fans, who mostly are male, have been tremendously loyal, and there's so many hands around today that owe a musical debt to them."

While agreeing that Rush's audience is dominated by young males, Danniels says the band also draws strong female numbers at concerts in some U.S. markets. "When they hit the West, they have a much higher percentage of women than in the Northeast," he says. "In the Northeast a lot of guys seem to buy tickets as a social thing, to go with their friends."

"Counterparts," mostly recorded at Le Studio in Morin Heights, Quebec, last spring, features powerful, often intense, lyrics by Peart and imaginatively diverse music by Lee and Lifeson. On "Between Sun and Moon," former Max Webster lyricist Pye Dubois collaborated on lyrics.

As with the band's previous two albums, prior to recording, Rush worked initially at the Chalet Studio in Claremoni, 40 miles outside Toronto. Working Mondays to Fridays, the band tested out musical ideas at an unhurried pace in an idyllic country environment before commuting home on the weekends.

"It's a careful combination of having a home life as a very concentrated body of work gets done," says Peart. "We'd have five days of complete isolation, focusing on the job without dealing with traffic or other normal life things. Going home for the weekend kept everything amazingly fresh. We'd come back with a fresh perspective on the work we were doing."

Peart says the band has benefited greatly from setting aside specific time periods for songwriting. "Ten years ago, we could finally say, OK, we're going to take some time to write this record before we make it." We were then on a circuit of being on the road, then right to the studio to try to come up with songs, and then record them. Finally, we realized it'd be more productive to set aside a period of time and do it as a separate job.

"Since that time, the only rule is that there are no rules," he says. "It's the same guys and the same working patterns might become comfortable, but that's not to say they won't be overturned the next time. Nothing is allowed to become a formula."

Next month, Rush starts rehearsals for a North American tour that begins Jan. 22 in Pensacola, Fla. So far no dates have been slated for Europe, where Rush has sold well over the years. "We'd be much stronger if we got there more often," admits Danniels. "We're trying to address that but we have a big show and a big responsibilities, and it pays for itself by cranking out those 70 or 80 North American dates. If we don't go to Europe this time, we'll go for the next album."
Mercury Bets Touring Can Make James A U.S. Name

BY CRAIG ROSEN

LOS ANGELES—"Born Of Frustration" was the name of the Modern Rock Tracks hit from James' last Fontana/Mercury release, "Seven," but it could also sum up the band's continuing battle to win over audiences on this side of the Atlantic.

"It can be weird," vocalist Tim Booth says of the band's widely varying degrees of popularity in the U.S. It's a problem that James, a British band formed in 1987, is forced to face as they tour England in front of 30,000 people, and then we come out here and it's 'James who?'"

Yet Booth says the band actually prefers the support position when playing live. Just prior to the release of their new album, "Laid," issued Oct. 5, the band concluded a stint on the WOMAD tour, headlined by Peter Gabriel, and last year it toured with U2. "You're up there for an hour instead of two," he says. "It's kind of more fun playing for an audience that doesn't know you and winning them over, rather than playing for the converted."

Mercury is optimistic that this approach eventually will break the band in the U.S. "We will 'Laid' like we have been working James for the last two years—by making friends at retail," says Mercury Records senior director of marketing Joan O'Connell. "The label currently is negotiating with a few chains to include 'Laid' in their listening booths and 'buy it and try it' promotions, and it is anxious to get James back out on the road. 'That's the way they broke in the U.K., and that's the way we will continue to work it here,' says Zie- man.

'Laid,' produced by Brian Eno and James' long-time producer Stephen Street, is the band's first effort since touring with U2, in which the band performed acoustically. "After we toured with them, we didn't play electric again for three months," Booth says. "Our ears were so tuned to that level of subtlety. The way we did the LP was just a gradual continuation of that, and Brian encouraged that. So we ended up with a fairly laid-back record.""}

Mercury has been working the title track of the album at alternative and college radio, and has long-term plans to take James to album alternate. "Off the bat, we are going back to where we had the most success, and we also feel a certain comfort in that," Zie- man says. In its second week on Billboard's Modern Rock Tracks chart, the song leaped to No. 15. "We're hoping it will make an appearance on "The Tonight Show," tenta- tively set for Friday (29). The band hopes to return to the U.S. in early 1991, but plans are in early stages of development. Meanwhile, the sessions with Eno were so fruitful that the band has another album in the can. "If 'Laid' is the LP we went in to make," Booth says, "It's the song LP, but we also did a double LP of mainly improvis- ed stuff." According to Booth, Eno heard the band jamming and said, "People would love to hear this."

Yet the rest of the Eno sessions won't be released until next year. "We've kept it under wraps," Booth says. "We haven't shared it with the company, except for a few people in London. No one in America has heard it. We don't want to confuse people. We want ['Laid'] to be fo- cused on properly, and then we'll present the strange, artistic younger brother."
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BLACK AND WHITE
ARTISTS & MUSIC

ARTIST DEVELOPMENTS

MAINSTREAM MELVINS

When Pacific Northwest pioneers are re齐ounted in the future, Melvins’ frontman Buzz Osborne should be right up there with Lewis & Clark. Ever since he prospered the Seattle sound with massively amplified slowcore that stood in stark contrast to his band’s early ‘80s punk peers, Osborne has been hailed as the godfather of grunge. But that only hints at the menace exuded by “Houlidn,” the trio’s first Atlantic album after four indie releases. “Don’t blame me for what’s happened in Seattle,” chuckles Osborne, who now lives in Los Angeles. “I keep putting more miles between me and that town. I think the bands there in the early to mid-’80s were a lot better than what’s going on now, that’s for sure.”

Just as Black Flag was hailed for having taken the Ramones’ style and doubling the speed, the Melvins halved the tempo of Flipper’s molasses-slow sound on minimal

MELOVIN: King Buzzo, Dale Caprav, and Mark Deutrom.

meisters: works like 1987’s “Glory Punch Treatments.” The Sept. 21 release “Houlidn”—produced in part by Nirvana’s Kurt Cobain, who has cited the Melvins as a heavy influence—doesn’t differ appreciably from the band’s indie work.

“The album has an immeasurable amount of credibility,” says Atlantic national metal manager Jon Narruchone. “But what I’m attracted to is the heaviness. To me, it’s a pure metal record.” As such, the label’s first push—with the track “Young Bucket”—has been to college metal programmers, with whom Narruchone admits the Melvins’ profile isn’t as high as on college radio in general.

Maintaining the Melvins’ insatiable fan base, a 1,200-copy vinyl pressing of “Houlidn” will be issued by Amphetamine Reptile, which also released the vinyl version of Helmet’s Interceptor debut, “Meantime.”

The new LP append a bonus track—a cover of the MC5’s “Rocket Reducer #2”—while CD consumers are treated to the epic “Spread Eagle Beagle,” perhaps the most experimental piece the band has ever recorded. “It’s five people, each playing drums randomly,” Osborne

notes. “We took a 10-minute section, cut the speed, and used it as is. It’s cool, but I’ll never listen to the whole thing.”

The album is not all difficult listening, however. Osborne, drummer Dale Caprav, and new bassist Mark Deutrom (who replaced Lori Black shortly after the recording of “Houlidn”) have thinned the unrelenting, sludgy sound with a savvy that belies Osborne’s doubts as to the band’s commerciality.

“I was worried about the majors when they first came around,” Osborne says. “I was like, ‘if you think we’re going to sell like Nirvana, it’s not going to be a lot less commercial than the bands that have been selling millions.”

“This is a band with a solid 20,000–

40,000 sales base, which is great,” says Nartuchone. “We can slowly go—and I use the term advisedly—mainstream from there. A band like this can go just so far, but I can see them doing a couple hundred thousand with this record.”

The Melvins began a tour with Primus in early October, during which they will further Osborne’s “domination through amplification” philosophy. “When I go to a show, I want to have my head blown off,” Osborne says. “They’re the ones you feel in your chest—not when you have to think about it—that counts.”

DAVID SPARGUE

LA BOMBANZE

Sharply satirical and crammed with edgy social commentary and insightful intelligence, “Bombazine” is Sire/Reprise artist Meryn Cadell’s sophomore release. It was released simultaneously in Canada and the U.S. Sept. 14.

Warren Bro, product manager Geoffrey Weiss predicts that “Bombazine” will create a higher American profile for the fiercely original, New York-born singer/songwriter than her acclaimed debut album, “Angel Food For Thought,” provided in 1992. However, Weiss expects that “Bombazine” will take some time to find its sales niche due to its thought-provoking material.

“Though it is accessible music, it appeals to an audience that is hard to reach,” he says. “There isn’t a single, or a format, or a television show [where you can find that audience].

Outlining Warren’s plan to capture this elusive audience, Weiss says, “The first step is to deliver her to [album alternative radio] and find some of those at alternative, on other formats, that want to deal with it. We’re already getting a lot of airplay at [album alternative], but in the torched single ‘Window Of Opportunity’ isn’t going to be a chart record for alternative, even though there will be stations which do very well with it. We’ve also done a wide press mailing, including music, fashion, and gay press. We’re pitching every television show in the universe.”

Cadell’s “Angel Food For Thought,” first released in Canada by the indie Intrepid Records in 1991, relied chiefly on repertoire from Cadell’s 1989 Canadian independent cassette, “Talking Like Crazy.” The album, which Cadell picked up after some success in Canada, contained the alternative radio hit, “The Sweater.”

“I never thought about what I’d want my first album to be like, it just happened,” says Cadell, a former art student, French born player, and bank teller. “I signed to Intrepid Records, recorded some additional tracks, and then it came out. I was surprised it did so well. What I didn’t anticipate, and didn’t put my mind around, was who would it appeal to? With the advent of the second one, I was able to think, ‘What should an album be that could play in people’s homes?’

Returning home to Toronto from a North American tour in late 1992, Cadell entertained a number of offers to write for film and TV before deciding to turn her full attention to a follow-up album for Sire. No longer linked to the Intrepid label in Canada, she had discovered that the success of “Angel Food For Thought” was leading to linkups with other top-notch musicians, including a songwriting collaboration with k.l. lang’s songwriting partner and violinist, Ben Mink. “The first record got me my name out there, so I was able to work with more musicians and try out a whole lot of things,” Cadell says. “Certainly, the thing with Ben Mink wouldn’t have come around the first time.”

(Continued on page 18)
THE FACE OF A BABY AND THE VOICE OF A STAR
(Continued from page 1)

the artist's fourth album for Sony, "Cara De Niño" (Baby Face), which hits retail in the U.S., Puerto Rico, and Latin America Tuesday (28). ריバラルス・デ・ラ・レサ, と
the same artist, と
The album, produced by Angel Rivera, is described slyly by Sony Discos' VP/director of A&R Angel Carrasco as "unique," but phenomenal would seem to be an accurate adjective.

"With 'Cara De Niño,'" says Frank Weizer, Sony Music Int'l's president for Latin America, "we're getting commitments from other territories, such as Sony Spain, which will help us to reach our global sales goals. We feel this album is a major milestone in the artist's career, and it adds, pre-orders in the U.S. alone are nearing 225,000 copies.

Mint condition: Retailers, Spec's Music ordered 10,000 copies for its outlets in the U.S. and Puerto Rico, "with the bulk going to the stores in Puerto Rico," says Ritalo Lofo, the company's Latin buyer. "I think it's going to be a pretty big record." De Leon notes that "Cuenta Conmigo" and Ri
era's previous efforts "opened the doors" (Opening Doors), to continue to sell. Rivera's recording success already has generated several non-musical projects. He recently filmed a seg-
iment in Al Pacino's upcoming movie, "Blackout." Rivera says he also is mulling several offers to appear in a starring role on a Venezuelan tele-
Novela, or soap opera.

The loyalties tally reach a high mark "with 'Cuenta Conmigo' caught everyone—including Sony and Rivers—by complete surprise. "Abriendo Puerta-
tas" sold 170,000 copies in the U.S., Puerto Rico, and Latin America—a superb tally for a salsa record that indicated that Rivera was a possible star in waiting. But few industry ob-
servers expected the impressively cute, then-19-year-old Puerto Rican singer with a shalow professional back-
ground to become an overnight sensation, particularly in a genre that de-
mands that its singers play out life's beat in the roughest nicknames, riveting vocal improvisations.

Usually, such song weavers have lived a little, customarly are at least in their 40s, or their professional presences there. Yet Rivera went on to hit the jackpot by attract-
ing many young Latino music fans ordnarily tuned into urban or power stations.

"He is a teen idol that young Latino
music fans can relate to, which al-
ways helps him to enjoy a larger fan base than most salsa acts," says George Zoli, VP/GM of Sony Discos.

"Jerry will continue to do well be-
cause he's sounding better and more mature—and as the salsa groove changes, he's able to change and keep up with the street." This is a good market in the P
tico, says Lief.

"I've been finding that Puerto Rican is a good market, and it's a market that, in our strategic plan, has been targeted as a real growth area for Spec's," says Lief.

Helping to fuel the musical bonfire in Puerto Rico are 11 salsa radio stations, an astonishing count for an island that is smaller than Connecticut and has a population of only about 3.5 mil-
lion. Most of the stations offer tropi-
cal fare such as salsa and merengue, while adhering to a top 40 format that emphasizes heavy, consistent ro-
tation of his songs.

Further, there are two daily talk shows and one weekly TV show about musical entertainment as part of their programs. In ad-
dition, more than a half-dozen con-
sumer magazines provide lively, of
ten irreverent coverage of the musi-
c-oriented proceedings on the island.

According to Cuevas, 90% of the is-
land's 1.7 million households own
television, with 450,000 homes sub-
scribing to cable outlets that offer such music channels as MTV, VH-1 and The Box.

"If radio jumps on a record and you can get TV and press exposure, you can break an act very
quickly in Puerto Rico," says Cuevas. Visiting artists, both Latino and
merengue acts such as MP's Los Subrosos De La Salsa; Merengue group Malo Ri-
co are selling 100,000 units on the is-
land, according to their record labels.

And upstarts Puerto Rican meren-
gue artists (produced, ironically, by Dominican producers) are breaking through on the island, led by TTY's Zena Roja, WEA Latina's Olga Tadino, and SOD's MP's La-
imite 21 and Puerra De Liga, and Pla-
tano Records' Caña Brava.

The Puerto Rican music market is nearly one-third the size of the U.S.
Latin market, even though the is-
land's population is only eight tenths that of the Statewide Latino popula-
tion.

"It's the strongest Latin market in per capita sales," says Bassin Distrib-
utors Latin Prod's producer, Ricardo González, "and we certainly are expec-
ting to be a more visual player in Puerto Rico as a distributor to major retailers, because it is such a big mar-
ket."

Indeed, industry observers assert that U.S. retailers and distributors are attempting to acquire Puerto Ri-
can companies. González would not comment on potential deals with the island, but Lief says, "The best way for us to grow on the island is by do-
ing our own retailers generally are mum about their plans for Puerto Rico.

But González points out that the American retail chains "are getting more aggressive," with their buying power, and they think they are taking business away from the traditional mom-
and-pop stores.

The emergence of the American re-
tail companies has caused concern among independent label heads such as Seated's Tito Puente. "I think the mom-
and-pop stores for his product will disappear with the mom-and-pop stores, which account for 50% of sales in Puerto Ri-
co," says Tito Puente.

"Puerto Rico depends on the mom-
(Continued on page 28)
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ARTISTS & MUSIC

ARTIST DEVELOPMENTS
(continued from page 16)

Records president Seymour Stein suggested we work together. We met once and hit it off. I really love what we got together. It was just so natural.

Despite seeking to expand musically on her second release (which has strains of country, jazz, and folk), and despite Mink playing a sizable role on the album, Cadell also was determined to retain much of the framework that made "Angel Food For Thought" so special. Once again she recorded in Toronto; she again collaborated on songs with synth player Tom Third, guitarist Tim Veesy, pianist John Gwozski, and drummer Andy Stochoińska; and once more she had John Tucker aboard as co-producer.

"I wanted to do all that because I knew I'd be moving in different directions, growing more musically, and I didn't want to remove everything I was familiar with," Cadell says. "The first record set a good base. Nobody expected a particular sound from me, which left me open to explore any kind of sound that I wanted. Below that, the reason I write is because there are words I want to say. For me the words are the very base."

Starting with dates in Ontario this month, Cadell will spend the next few months touring throughout North America. "I'm trying to play as many theater venues as I can," she says. "I'm really not the kind of artist who can slide into a roadway and shake up the locals."

LARRY LEBLANC

SUCCESS IS RELATIVE

For a different band, being signed by a major label after seeing three albums released through a tiny independent and years of self-perpetuated road work would be cause for a serious attitude adjustment. But for Uncle Tupelo, it's all relative.

"We just want to keep things focused on what's most important, and that's the music and the songs themselves," says singer/songwriter Jay Farrar, one of the founding members of the band from the St. Louis suburb of Belleville, Ill.

It was the music, of course, that caught the ear of Joe McEwen, VP of A&R at A&M Records, who signed Uncle Tupelo to the label late last year. McEwen says he had been following the band's progress since 1988, when he read a trade magazine advertisement touting one of its

(Continued on page 28)

MUSIC PUBLISHING

WHAT'S GOIN' ON

Published by Jobete Music Co. Inc. (ASCAP); Stone Agate Music Division (BMI).

"We were familiar with 'What's Goin' On' many months ago, when Marvin Gaye was doing it. I used to play it in a cover band, and [guitarist] Dave [Hidalgo] played it in a cover band," Rosas recalls. "One night we were just goofing around, and we got onstage and didn't know what we were going to do for an encore. So Dave started that little opening riff, we all fell into it, and we've been playing it ever since. The song touches us. Music is definitely a healer. It's a joyous sound, and one of the most powerful things there is, to our savour, Jesus Christ. When the L.A. riots came down, somehow 'What's Goin' On' had more meaning, and people were really getting into it. The song has the same effect on us personally as it might have had on Marvin Gaye or the people at that time. There's no great mystery about us doing cover songs. If we like the song, and it really works, we take it in and play the shit out of it."

JOHN MARTYN

CALLING JOHN MARTYN

A folk artist is an oversimplification that borders on criminal. True, the veteran Scottish performer's signature sound is rooted in the acoustic folk/folk-based, and it hurts are an eerie, trancelike, and indisputably unique effect upon his music.

MARTYN was in fine, relaxed form at his Sept. 12 appearance here at the Beat Kitchen, a vintage corner tavern with a snug music room. He was touring on the heels of the release of his 21st album; said disc, "No Little Boy," is his first for Mesu/BlueMoon, and much of it was cut in Chicago with producer Jim Tullio. A compilation of longtime Martyn favorites, rect and jazzed up, it features guest appearances by Eric Clapton, Phil Collins, Roger Waters, and others.

The strapping Scotsman took the stage in a jocular mood, dashing off his jacket with a spirited "Odie!" "It's like bringing coals to Newcastle, bringing 12 bars blues to America," he wryly observed before launching into the saucy "Jelly Roll Baker," which exhibited his percussive, bar-band strumming style and slurry moan of a voice.

Bassist John Gibbison joined Martyn on the next song, a spacy blues tune called "Big Muff," and stayed for the rest of the set. Martyn punctuated much-loved numbers like "Couldn't Love You More" and "May You Never" with the occasional amusing anecdote, designed to keep the audience loose and receptive.

But he couldn't have bought a more attentive crowd, nestled in as it was by his bewitching music. Thanks to the echo chamber, there was an edgy, ominous quality to even the mellowest of Martyn's tunes, like his classic "Bliss The Weather," that exerted a seductive pull. And on his hypnotic cover of the reggae standard "Johnny Too Bad," Martyn's guitar notes seemed to recede, over and over, across alien landscapes. Like his eminently surreal music in general, it was at once beautiful and weird, familiar and unsettling.

MOIRA MCCORMICK

BRIAN ANDERSON

Swingtime. The Swingin' Steaks meet with label brass after a New York release party for its Capitol Records album, "Southside Of The Sky." Front left are producer Gary Katz; Capricorn VP of publicity and media relations Mark Pucci; Capricorn president Phil Walden; band member Paul Kochanski; Capricorn VP of marketing and promotion Jeff Cook; Swingin' Steaks' Tim Giovanniello; and Capricorn VP/GM Don Schmitzer.
The Stax legend chronicled...

First there was
The Complete Stax/Volt Singles: 1959—1968,
the lavishly packaged, highly acclaimed 9-CD set presenting the complete
history of the vastly influential Stax/Volt labels from 1959 through April
1968. It features classics and rarities by Otis Redding, Sam & Dave,
Carla Thomas, Booker T. & the MGs, Albert King, and more.

This Grammy-nominated, extremely successful set contains every A-side and
every important B-side on Stax/Volt from 1959 through April 1968.
The 64-page booklet includes Rob Bowman's in-depth notes, plus
memorable photos. The complete history of the period,
from the ultimate soul label.

Now comes
The Complete Stax/Volt Soul Singles, Volume 2: 1968—1971,
the new Fantasy-distributed 9-disc box documenting the most
productive three-year period in Stax's history, when the label was
emerging as a corporate soul powerhouse.

The new package, produced by Bill Belmont and Rob Bowman,
contains all 216 soul singles issued by Stax/Volt during that time:
featured are a number of little-known gems by both major and
less familiar artists, as well as some of the biggest and best-
loved hits of the day, including these gold or platinum singles:
Johnnie Taylor's "Who's Making Love," "Steal Away," and
"Jody's Got Your Girl and Gone"; the Staple Singers' 
"Respect Yourself," "I'll Take You There," "Heavy Makes
You Happy (Sha-Na-Boom Boom)," and "Love Is Plentiful";
Jean Knight's "Mr. Big Stuff"; the Dramatics' "Whatcha See Is
Whatcha Get" and "In the Rain"; Isaac Hayes's "Theme from Shaft" and
"Never Can Say Goodbye"; Rufus Thomas's "The Breakdown" and
"(Do the) Push and Pull"; Eddie Floyd's "Bring It On Home to Me"; and
Booker T. & the MGs' "Hang 'Em High" and "Time Is Tight."

Co-producer Rob Bowman's 40,000-word essay is the centerpiece of a deluxe
60-page booklet extensively illustrated with photos and archival materials, many in color.
The Stax legend is well served by the entire production. . . . The final chapter of Stax's history
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"PARTY RICO" (Continued from page 17)
and-pop stores who know and carry independent product," he says. "The larger retailers and distributors need to be aware that product from the independent labels also sells."

Not to worry, says BMG's Jesús López. He does not believe that, as a record market, Puerto Rico will become the 51st state, "because independent retailers such as Casa de los Tapes and wholesalers like Aponte Distributors are too well-entrenched and efficient to be overtaken."

PIRACY REMAINS A NEMESIS

Though album sales in the Puerto Rican market have doubled since 1988, the island is plagued by an age-old nemesis that continues its parasitic feasting on the music business of every Latin American market—piracy. Label executives put the percentage of displaced sales due to counterfeit production at 20%-25% of the Puerto Rican market.

Last year the Recording Industry Assn. of America nailed down its first conviction in Puerto Rico for sound recording piracy. The RIAA also assisted in a raid against an alleged counterfeit cassette manufacturer who later was sued by the association for copyright infringement.

Further, RIAA president Jason Berman remarks that he is "cautiously optimistic" that the Puerto Rican legislature will pass a "true name and address statute" on Saturday (30) that will "raise the penalty against counterfeiters from a misdemeanor to a felony."

Berman adds that the proposed anti-piracy bill will give local law enforcement officials an incentive to arrest counterfeiters, "as well as [make] sure that the punishment serves as a deterrent rather than as a cost of business."

Meanwhile, the five major labels and the dozens of local independents continue to jockey for market share on the island by complementing their strong tropical acts with pop-oriented artists. Sony is attempting to break young pop/tropical fusion acts such as A Quatro Tiempos, Rumbo En Bembé, and Sandra Torres.

BMG, which bought the streetwise rap label Prime this year and started a joint-venture tropical imprint, Paradise, in 1991, is trying to hit it big with veteran pop/rockers Alejandro Guzman, Eros Ramazzotti, and Alejandro Lerner.

Rodven affiliate label LFC recently debuted its kiddie group, Roxie Y Los Frijolitos, in San Juan, while MP—for the first time ever—has signed a pop act (Rubi) and a rap artist (Big Boy). By contrast, EMI, which has done well breaking pop artists Jon Secada, Las Tripletas, and Barrio Boyzz, seeks to establish a foothold in the tropical market. Likewise, RMM is hoping to break its New York salsa favorites, such as Johnny Rivera, José Alberto "El Canario," and Cheo Feliciano.

Predictably, all the labels are gearing up for jolly sales figures during the upcoming holiday season.

"After all," says Sony's Cuevas, "Christmas is very long in Puerto Rico. The holiday parties start around Dec. 8 and they don't stop until the middle of January."
Computer Users To Test Online Ticket Buying

BY CARRIE BORZILLO

LOS ANGELES—Ticketmaster Corp., the Tribune Co., and America Online have teamed to provide an online service through which personal computer users can purchase merchandise and tickets to events and concerts in Chicago and Florida.

The Ticketmaster service will be fully online in Chicago by the end of the year and in Florida by early 1994, says Ticketmaster chairman/CEO Fred Rosen.

"In tomorrow's world, no one can be certain which way people will access merchandise or tickets," Rosen says. "What Ticketmaster must do is provide our service on all these new mediums, and ultimately the public can make the choice.

Rosen says personal computer users who subscribe to America Online will be able to view a calendar to see what events and concerts they want to attend. Users then can choose from tickets at a variety of prices—plus Ticketmaster's usual service charge—and ask the computer to show them a map of the venue with their potential seats highlighted. Rosen says if users don't like the seats, they have "the ability to fool around with it.

Merchandise such as hats, shirts, posters, albums, videos, and souvenirs also will be available. Tickets and merchandise can be paid for with credit cards.

"We already had a relationship with the Tribune Co., which owns the Chicago Cubs," continues Rosen, "so when Tribune approached us we looked into it, and decided to test it with the Cubs and White Sox this summer, and we were really happy with the results.

Rosen says first-day sales will not be available. The limit on the number of tickets that can be purchased depends on the event and will be the same as Ticketmaster's usual limit.

"Once we get it up in these markets, we'll decide after the first of the year where else this will go," says Rosen. "We just want to provide the public with alternatives and let them decide what they're comfortable doing. Some will (still) want to go to the box office. Some would probably rather sit at home and order their tickets through their computers."

AMERICAN EXPRESS

(Continued from page 9)

Brown says, "(American Express and Ogilvy & Mather) knew they had to get consent, and they didn't even check it out."

According to Brown, a similar suit was filed against American Express by the Rottweilers, concerning the use in the same campaign of the group's "Be My Baby," a No. 2 pop hit in 1963. That suit is pending in New York state's supreme court.

A spokesperson for American Express declined comment, saying that attorneys for the company had not yet seen the suit.

CARRIE BORZILLO

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LEAN STREETS: The street word is building on Capitol rap act DRS, an acronym for Dirty Rotten Scoundrels. The five-man act from Sacramento, Calif., picks up the Power Pick/Sales award on Hot 100 Singles for "Gangsta Lean," as it zips 52-30. The album, also titled "Gangsta Lean," hits stores Nov. 2.

The video has just been added to MTV's active rotation and can also be seen on Black Entertainment Television's video shows. On pay-to-see cable station The Box, the "Gangsta Lean" clip ranked No. 7 for the week ending Oct. 16.

To build awareness, the label is giving away sampler cassettes in 12 key markets. "We'll distribute samplers to the hoods—high schools, clubs, even on the street," says director of marketing Keith Thompson.

"We serviced radio mix shows, and they got instant phones once they played it," adds J.C. Ricks, associate director of marketing. "This style of music—'gangsta swing'—is striking a nerve with people. The way DRS acts, and what they sing about is real to them.

FUNNY BUSINESS: Warner Bros. Nashville comedian Jeff Foxworthy is cashing in on his unique style of country humor. His "You Might Be a Redneck If..." is a Top 10 Heatseeker in the South Central and South Atlantic regions and bubbles under the national Heatseekers chart.

"Atlanta, Baton Rouge [La.], and Louisville [Ky.] have done well for the record," says product manager Scott Heuerman. "When you get Jeff in front of people, he sells records. His comedy is accessible to country radio, but it appeals to all formats. We sent out two promotional discs, with edited hits from the record, to country radio. When morning radio plays Jeff, we see it in our sales.

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

By the Numbers: Third Rail/Hollywood's Eleven is counting on metal and alternative stations to pump its self-titled album. The label claims "Crash Today" is airing on more than 100 metal radio shows. The former Morgan Creek act will reunite with Pearl Jam, with whom it toured previously, for a Nov. 5 show in Indio, Calif.

Crying Out. Columbia's Cry of Love/Island was No. 1 on Billboard's Album Rock Tracks list for four weeks with "Peace Pipe." This marks that chart this week with the Hot Shot Debut for its new "Bad Thing." The band's "Brother" album has built sales markets in the East North Central, South Central, and West North Central regions. The band is among acts tapped to open on Robert Plant's U.S. tour. In August, Cry Of Love appeared on Global Satellite Network's "Rockline."

Dirty And Rotten. DRS, also Dirty Rotten Scoundrels, are setting up their album debut, due next month. The title track, "Gangsta Lean," bullets at No. 8 on Hot R&B Singles and at No. 30 on Hot 100 Singles. The clip for the song ranks No. 7 on pay-to-see cable circuit. The band is picking up adds on MTV and Black Entertainment Television beyond its radio and video efforts, Capitol also is distributing DRS cassette samplers in a dozen markets.

The listeners loved it.

A stand-up appearance on The Nashville Network's "Funny Business" ran Oct. 13. The comedian also starred in Two Showtime comedy specials earlier this year.

SWITCHING CHANNELS: Lipstick lesbian group Fem II Fem has not yet appeared on any Billboard chart, but if the shutdown continues, it won't be for lack of effort or media attention.

In late August, when the Critique act performed at the Virgin Megastore in West Hollywood, Calif. (Popular Uprisings, Aug. 21), it had just begun a cross-country tour bus, during which it promoted its "Woman To Woman" album to radio and retail execs.

On Tuesday (26), Fem sings at the Strawberries retail chain's convention, followed by a talk-circuit swing. The members will tape a "Joan Rivers" segment on Wednesday (27), and do a "Maury Povich" on Thursday (28). Air dates for the two talk shows were not yet set at press time, but the label says both will likely hit the tube during the first two weeks of November. Also coming that month is the December issue of Playboy, which features a five-page photo layout on Fem II Fem. Because the hook for lead single "Switch" included the word "bitch," it didn't get far at top 40, but Critique VP of sales Bill Meehan says that in Houston, where KRBE did play the song a bit, the label saw a sales ripple. The next single, "Obsession," hits radio Nov. 15.

Popular Uprisings is prepared by Brett Atwood and Geoff Magfield with assistance from Silvio Pietroluongo.
Changing Of Conductors At ‘Soul Train’; Ohio Players Back On The Rollercoaster

Riding on the Groove Line: It’s a momentous occasion, the end of an era. Don Cornelius, the man who, for 22 years, has brought the world “Soul Train,” is stepping down as host of the show. The show is getting a new theme and a new set, and from now on, Cornelius will introduce a different guest host each week, and that guest will emcee the show and interview the performers. Cornelius chuckles at “end of an era”-type melodrama. He’s pragmatic, resolved, and gracious. “I don’t like to do stuff halfway,” Cornelius says from his L.A. office. “To completely re-destroy the show we had to change everything.” What about the Soul Train Scramble Board? “We’ll still have it, but it’s redesigned,” he says with a little laugh.

“The new theme song is very street—Naughty By Nature is rapping on it, Chante Moore and the Whispers twins are singing. The only thing that wouldn’t be from the era would be if I was still the host. To go the way all the other shows went, to change hosts, to go for another Don Cornelius/Dick Clark type of guy with a suit and tie and good diction, that’s not America anymore. If a new guy with a suit and tie is not right, how can I be right? I can’t be.”

Cornelius says he feels it’s time for a changing of the guard. “We like the celebrity guest-host concept,” he adds. “These young people like Kim Wayans, T.K. Carter, Aries Spear, and Ajae Sanders can give the show some moves that you were never gonna get from me.”

Cornelius says he will still be quite busy. “I’ll still be executive-producing, I’ll still be writing and doing some of the talent booking,” he adds. He’s ready, though, to let the hosting duties go. “It’s a very heavy responsibility to be all those things and worry about your clothes and your hair and makeup for a show. I’ve done it for 22 years, and there’s little justification for me continuing to do it. The only thing that would keep me up there would be ego.”

Over the years, Cornelius has weathered the many changes in black music. “Things have happened, and things are happening, that most people would have given odds against—like people talking on records and becoming superstars.” He says that in the initial stages of hip-hop, he had reservations about the music. “But I became a believer very early on,” he adds. “I think rap goes deeper than just music, partly because of the social commentary, but more importantly because it’s the new rainbow. It’s the new light that shines over the community and allows people who may not have been able to be something, to be something. Just as boxing was in the ’50s and street-corner singing was in the ’60s, and professional sports was in the ’70s, there’s always been an area that enhances black American survival. Rap has gotten kids through doors, has put them places they otherwise would not have been.”

He admits, though, that all is not rosy in the hip-hop nation. “There’s negative stuff we could talk about in rap—but those lead to sociological questions—and the answer has nothing to do with the music.” Peace, love, and Soul.

SO YOU KNOW: The Ohio Players want to record again, but this time they want to do it with a hip-hop group. Yes. The seminal band has been playing all over the country to rave reviews, and everybody from Bobby Brown on down either has come up on stage to jam or has come backstage to pay homage. The Players are in love with hip-hop and want to collaborate with some creative MCs and producers. Call (Continued on page 29)
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For Immediate Action
Fantasy Stax Up Another Box Of Soul Hits 9-CD Set Covers Memphis Label’s 1968-1971 Singles

BY DAVID NATHAN

BERKELEY, Calif.—Following the "Complete Stax/Volt Singles 1959-1968" box set released by Atlantic Records in April 1991, among other R&B packages, the Stax/Volt label has just issued a second nine-CD box covering the Memphis label’s hit-filled period from 1968-1971.

Produced by Bill Bellmont and Rob Bowman, "The Complete Stax/Volt Soul Singles, Volume 2" contains 216 tracks, including 50 hot 100 hits, as Isaac Hayes’ "Theme From Shaft," Johnnie Taylor’s "Who’s Making Love," Booker T. & the MG’s "The Love I Never Had," and so on. Among other major R&B acts represented in the deluxe package are William Bell, Carla Thomas, Albert King (who is represented by his son, Eric), the Dramatics, the Bar-Kays, the Mar-Keys, and Eddie Floyd. In all, more than 300 artists appear on the set, which includes A sides of singles released on the Stax, Volt, Enterprise, and We茁 labels. A lavish 60-page book with extensive notes by Bowman, illustrated with rare photos from the Stax photo library, accompanies the box, which shipped Oct. 5.

BOOKER T. & THE MG’S

"When [WEA International executive] Steve Greenberg started talking about doing the Atlantic box, we agreed to wait until at least a year after-wards to put out the second volume," says Fantasy’s Belie Berman. "We will be paying more for this catalog—which purchased the Stax catalog in 1977—had all the tapes for the 216 tracks in its Berke- ley vaults. "I think people will be more interested in the catalog in 1968—such a big hit that Stax released during the period after its distribu-tion part with Atlantic ended in 1968," Berman adds.

"Working on the project was a la-bor of love," says Bowman, who is treated with respect and admiration by the black community as a result of the MG’s success. "The box gives the artists some dignity for what they have con-tributed to the legacy of Stax—a label that has never gotten its full due." Continued.

ADVERTISMENT

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NOTICE IS HEREBY GIVEN that on November 8, 1991, at 10:00 a.m. in the offices of Hughes, Hubbard & Reed located at 350 South Grand Ave, Los Angeles, California, the undersigned PolyGram Records, Inc., in its own right as a secured party and on behalf of two affiliates, PolyGram International Publishing, Inc. and Songs of PolyGram International Inc., also secured parties, (collectively "PolyGram"), pursuant to various loan and security documents (the "Loan Documents") executed by one or more of Atlantic Artists Records, Inc., Atlantic Artists Productions, Inc., L.B. Productions, Inc., Samuri Records, Inc., and Larry E. Blackmon, individually (collectively, the "Obligors") in favor of PolyGram, will sell, at a public auction, to the highest bidder for cash or otherwise available terms, all right, title and interest of the Obligors, or any of them, in and to approximately 146 copyrighted compositions on musical works (the "Compositions") authored fully or partially by Larry E. Blackmon, co-published by Atlantic Artists Productions, Inc. and/or recorded by "Cameo" or Larry E. Blackmon prior to 1991 (collectively the "Obligors’ Interests in the Compositions") PolyGram reserves the right to midpoint the time and the terms of such auction. The Compositions include, without limitation, "Word-Up," "Candy," "She’s Strange," "Sparkle," "Single Life," "I Just Want To Be," "Shake Your Pants," "Am I Bad Enough?" "Attitude," "Ballin’," "I Want It Now," and "My Pants".

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Information now available pertaining to the Obligors’ Interests in the Compositions has been assembled and is available for inspection at the offices of Long, Aldridge & Norman, during the hours of 9:00 a.m.—5:00 p.m. (Eastern Time), Monday-Friday, from October 1, 1993 through November 3, 1993. This information includes, but is not limited to all of the information described above. polyGram is a joint venture of Sony Interactive Entertainment Inc. and PolyGram, Inc.

Interested parties intending to bid at the public sale are hereby asked to contact the undersigned’s counsel for PolyGram, Bruce W. Moorehead, Jr., Esq. or Richard Hirsch, Esq., Long, Aldridge & Norman, One Peachtree Plaza, 515 Floor, 303 Peachtree St., Atlanta, Georgia 30308. Telephone: (404) 585-1000, telecopy: (404) 585-1965.

Interested parties should contact counsel for PolyGram, Bruce W. Moorehead, Jr., Esq. or Richard Hirsch, Esq., Long, Aldridge & Norman, One Peachtree Plaza, 515 Floor, 303 Peachtree St., Atlanta, Georgia 30308. Telephone: (404) 585-1000, telecopy: (404) 585-1965. The undersigned and its counsel reserve the right to withdraw any or all of the above-described collateral from the auction at any time, and from sales occurring at least three days prior to the street date. OK, all together, now’s let’s predict next week’s 1 R&B album.

Harvest of Fall Sounds: R. Kelly (without Public Announcement) makes a superstar debut on the Hot R&B Singles chart at No. 1 with "Sex Me." Airplay results are impressive—it ranks No. 44 on the airplay-only chart—but the excitement stems from sales. It ranks No. 6 on the Hot R&B Singles Sales chart the first week since "We're Going to Make You A Hit Again," by Color Me Badd (Giant) debuts at No. 11 from radio exposure only. Changes are Giant’s promo staffers aren’t timed to "go for ads" until next week.

About Face: "Never Keeping Secrets" by Babyface (Epic) converted nicely from album play last week and entered the singles chart at No. 19. This week, the single rises to No. 12, increasing 30% in total points. It ranks No. 1 in airplay at three stations: WBLS-FM Mobile, Ala., WZZF Flint, Mich., and WXSY Baltimore. Top five airplay is garnered at 10 other stations. Babyface wrote "Breathe Again" for Tion Braxton (LaFace), which moves to No. 5. (This seems like a safe song, but I guess he knew the syrupy hook would be offset by Braxton’s grit.) The song runs for a refreshing 5 weeks.

Redemption: That West Coast gangsta/thow life is really wearing a lot of people out. It isn’t as much fun as it used to be. 2Pac’s newest single, "Keep Ya Head Up" (Interscope), addresses the need for people to begin to have respect for young women. Wow, I never thought I’d live to hear that tune. Remixer Norman "Slam" Whittier Jr. makes good use of the Five Star-steps’ 1970 single, "Go-Ji Child" (Buddah), and another Roger Troutman toned bomb, "Be Alright," originally released by Zapp (Warner) in 1980.

Hot Albums: Eight new albums debut on the Top R&B Albums chart. "Hummin’ Comin’ At Cha” by Exscape (So So Def) grabs the Hot Shot Debut at No. 3. (The single’s appeal has not diminished.) "Remember That Day” by Nate Dogg (Wea) counts only No. 18 in the all-point arena, on the chart this strong album on both "Snoop" and "Whatta Man." Funkmeister George Clinton returns to the charts with "Hey Man … Smell My Finger" (Faniaak) at No. 30. Two albums, "Swing” by H-T&C (Beantown) and "Bad Boys" by Inner Circle (Big Beat), ears sufficient points to retain their bullets, but are pushed back on the chart.

CAUGHT IN THE ACT: Most independent retailers work hard finding ways to get a competitive edge over the chain outlets, and underground music has served that purpose, for the most part. As some chains have relaxed their thresholds for bringing in this type of product, many retailers feel that their only advantage is early sales. Recently, four artists have had albums chart prior to the official street date: L.L. Cool J, Spice 1, Naughty By Nature, and now, this week, Easy-E. ‘It’s On (Dr. Dre) Str8 Killa” (Priority) debuts at No. 82. The current method of tracking sales, scanning at point of purchase, has been riddled with fraud from dealers. The tracking protocols are now only given to dealers for at least three days prior to the street date. OK, all together, now’s let’s predict next week’s 1 R&B album.

BUBBLING UNDER HOT R&B SINGLES

Terri Ross's Rhythm Section

Billboard October 30, 1993
Artists & Music

GEORGE CLINTON REVISITS A PLACE CALLED P-FUNK
(Continued from page 10)

"He's all over the record—'Way Up,' 'Get Satisfied,' 'Big Pump.' He got down on this one," Clinton says. "I left the tapes goin', I said, 'Now don't be shy. Put somethin' on these motherfuckers.' He came to me like this was so sacred. I said, 'Fuck that. I need a hit record. You've got the shit, let's put it together;'

"Smell My Finger" also features several of Clinton's longtime P-Funk associates, including bassist Bootsy Collins, guitarists Catfish Collins and Gary Shider, keyboardist Bernie Worrell, and horn men Maceo Parker and Fred Wesley.

"Some people was off drivin' trucks, and had forgot all about singin'," Clinton says. "I called 'em and said, 'OK, this is the moment we've been waitin' for. You're defi- nitely back in the P-Funk army.'" Clinton suggests that his forthcoming tour will feature a number of his old comrades, and will be a throwback to the elaborate P-Funk shows of the late '70s, when the band leader would descend to the stage in a full-size spaceship.

"By the time we get to the middle of this next year, we're gonna have a new spaceship," Clinton says with glee. "We gonna have a '90s model, 'cause all of the sci-fi movies pointed to the '90s as being the time when we would make contact."

According to Paisley Park GM John Dukakis, immediate plans to support the album call for Clinton to embark on a six-week college tour, beginning Oct. 29 at the Univer- sity of Califor- nia at Irvine.

"He has toured extensively for the last two years," Dukakis says. "This is an attempt to get him into second- ary and tertiary markets, and get him to the college crowd that's just discovering him."

Television also will be critical to marketing the album. Dukakis says Clinton's appearance on "The Arsenio Hall Show" on Thursday (28) will feature Yo-Yo, MC Breed, Flava Flav, Kiedis, and Flea as guests.

Clinton says he also will take a speaking role on "Fresh Prince Of Bel-Air" on Halloween night.

"I'm a medium in a seance," he says of his role. "That's gonna be a little weirdly."

ARTIST DEVELOPMENTS
(Continued from page 18)

Influenced by the likes of Neil Young and the Band," says McEwen, who says he observed Uncle Tupelo's sound metamorphosing into something more punk-influence around the next few years. When the band re-captured more of its traditional songcraft, evidenced on the primarily acoustic album "March 16-20," McEwen was ready to make his move.

"Anodyne," the band's Oct. 5 Sire's Reprise debut, integrates a variety of musical influences, from the country-tinged salute "Acuff-Rose" to the rocking "The Long Cim" to folkly first single "Give Back The Key To My Heart," which features Doug Sahm on vocals and guitar, and just shipped to album alternative radio.

The album also represents another feat for Uncle Tupelo: The band recorded it almost entirely live, with the help of producer Brian Paulson, at Cedar Creek Studios in Austin, Texas. Farrar says the band selected Cedar Creek because it is one of the few recording complexes to house a Neve board.

To bring more depth to the band's live sound, Farrar, vocalist/bassist Jeff Tweedy, and drummer Ken Croomer enlisted Max Johnston on fiddle, mandolin, and banjo; John Stirratt on bass and guitar; and Lloyd Maines on pedal steel guitar. "We were basically a new band when we recorded the album," says Farrar.

Sire is excited about the expanded Uncle Tupelo tour on the road. The band just returned from a tour jaunt, and a club tour of Midwest and West Coast dates began Oct. 9 in Wichita, Kan.

"They've never had a real tour of Americana," says McEwen, who notes the label also is hoping to break the band big in the U.K. "New Music Express and Melody Maker were really keen on them," he says, "and the band did well the few times they played there."

CATHERINE APPLEFELD

UNCLE TUPELO: Jeff Tweedy, Ken Croomer, and Jay Farrar.
FANTASY STAX UP ANOTHER BOX OF SOUL HITS

(Continued from page 28)

A&R policy, Bell was responsible for stretching the Memphis label's creative horizons by using producers based outside the city (including Detroit’s Don Davis, who mastered hits by Johnnie Taylor and the Dramatics), using other studio facilities in Muscle Shoals, Ala., and Memphis, and through a series of master purchases. “I’m very excited about this project, because Stax is now beginning to get the recognition it deserves as an integral part of both African-American and American culture,” Bell says.

Fantasy has been releasing Stax product since 1977, but stepped up its output in 1981. Best-selling catalog titles include albums by Hayes, the Emotions, Booker T. & the MG’s, and the Staples. According to Phil Jones, Fantasy’s executive VP, “The initial reaction to the boxed set has been very strong. We started with a 20,000-unit initial run, and we’ve got 100% positive reaction. We sent a sampler to radio, and we’re doing national advertising. We expect to get a lot of mileage from word-of-mouth, especially when people realize that this box contains even more hits than the Atlantic set.” A special launch party for the project was held Oct. 9 in Memphis.

By sending out a full set of advance discs to specific publications, the label already has generated strong media interest, notes Terri Hinte, Fantasy’s director of press and public information. “We’re sending finished boxes to everyone on our Stax mailing list.”

The boxed set is being released in the U.K. by Ace Records, which has run an extensive reissue program for the Stax catalog.

Other acts on “Volume 2” include John Lee Hooker, David Porter, Mar-}

THE RHYTHM AND THE BLUES

(Continued from page 23)

Detroit, Ohio, information and ask for the Ohio Players if you think you can hang with some legendary brothers from the old school . . . En Vogue’s Cindy Herron married Glen Bragg in a private ceremony in June at Bragg’s parents’ home. Bragg, formerly of the Cincinnati Reds and now playing in Japan, had been engaged to Herron since June 1985. Best wishes to the newlyweds . . . Dallas Austin’s Rowdy Records is relocating its offices to Atlanta from New York City. Rowdy, a joint venture with Arista Records, is home to artists Da King & I, Muzza Chunka, and Cracker Jaxx . . . Jamie Foxx of “In Living Color,” known for his obnoxious “Wanda” character, has an album due from Fox Records in February. But his singing has nothing to do with Wanda or comedy at all—it’s by turns soulful, hard-tugging, and pumping. So that potential music fans can get a taste. Fox will be crooning a little bit at the end of his IHO special, “Straight From the Foxhole,” scheduled to air Nov. 6 and throughout the month. His singing is not funny at all—it’s beautiful.

OUTTA HERE: This is my last “The Rhythm & The Blues.” My stay here at the music industry’s playbook has been short, but great. Here go my shout outs: Thanks especially to people like Terri Rossi, Sylvia Rhone, Larry Flick, HaveLock Nelson, Suzanne Baptiste, Cassandra Mills, Chris Murray, Michelle Murray, Ray, Lisa Barbaris, Audrey LaCayt, Wayne Edwards, Janice Harvey, Bill Adler, Rob Fields, Lisa Cambridge, Leslie Pitts, Ursula Smith, Chris Cutcuit, David Nathan, Sheila Eldridge, Tracy Miller, Janine McAdams, and David Dorn. In my capacity as R&B editor, these people have been swell—even if it was just swilling a shiny joke or offering words of encouragement. These folks have come through for me—in tiny ways and in major ones—and made me feel welcome. It’s been a real experience. So now, wish me luck.

Billboard

FOR WEEK ENDING OCTOBER 30, 1993

Hot Rap Singles

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<thead>
<tr>
<th>WEEK</th>
<th>SUMMER CHARTS</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>1-2-4-9</td>
<td>VALLEY OF THE SKIZZ</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<tr>
<td>2</td>
<td>5-6-7-8</td>
<td>WHAT’S NEXT?</td>
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<td>3</td>
<td>6-6-7-9</td>
<td>SHUFFTEE</td>
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<td>4</td>
<td>7-10-4-5</td>
<td>STAY REAL</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>5</td>
<td>8-13-4-6</td>
<td>LET ME RIDE</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<tr>
<td>6</td>
<td>1-3-12</td>
<td>EXPRESS MYSELF</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<tr>
<td>7</td>
<td>9-7-8</td>
<td>SOUL BY THE POUND</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>8</td>
<td>10-8-6-7</td>
<td>OUTTA HERE</td>
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<td>9</td>
<td>3-1-19</td>
<td>FLOW JOE</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>10</td>
<td>4-2-19</td>
<td>WE GET BUZY</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>11</td>
<td>9-10-4-5</td>
<td>PAINT THE WHITE HOUSE BLACK</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>12-13-7-8</td>
<td>MAKE ROOM</td>
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<td>13</td>
<td>21-1-2</td>
<td>SMASH ME</td>
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<td>14</td>
<td>17-22-5</td>
<td>MASH UP THE MIC</td>
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<td>NICKEL BAGS</td>
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<td>17</td>
<td>18-24-5</td>
<td>DON’T SLEEP ON A HIZZO</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>18</td>
<td>24-26-3</td>
<td>93 “TIL INFINITY</td>
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<td>21</td>
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<td>22</td>
<td>29-22-6</td>
<td>GOT IT LIKE THAT</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>20-13-14</td>
<td>INDO SMOKES</td>
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<td>27</td>
<td>29-13-2</td>
<td>THAT’S HOW IT IS</td>
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<td>28</td>
<td>30-13-2</td>
<td>I GET AROUND</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>16-8-12</td>
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<td>14-8-12</td>
<td>ALRIGHT</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>31</td>
<td>17-8-12</td>
<td>RE-ENTRY</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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<td>32</td>
<td>18-8-12</td>
<td>METHOD MAN</td>
<td>FREE DOG D_JESTER/MICHAEL RAY</td>
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</tbody>
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January 19 - 21, 1994
San Francisco Pan Pacific Hotel

The first Annual Billboard Dance Music Summit: An international grass-roots event that will grasp the future and examine the present, while casting a mindful eye on the past, from the street to the top of the charts!

*SPECIAL ATTRACTIONS*
Keynote Addresses:
Def Mix Productions Head: JUDY WEINS
Legendary Dance Diva: MARTHA WASH
2 nights of Live Artist DJ Showcasing
A CALL TO ARMS: Billboard's AIDS Fundraiser featuring Star-studded performances
Hosted by LIFEbeat & The RED HOT Organization
* OTHER ATTRACTIONS WILL BE ANNOUNCED
* WATCH BILLBOARD FOR DETAILS

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Name: ____________________________
Company: _______________________
Address: _________________________ State ______ Zip: __________
Phone: __________________________ Fax: ________________
Credit Card #: ____________________ Exp. date: ____________
Signature: _________________________ (not valid without signature) *registration fees are non refundable*

YES! I will be attending the Friday Night AIDS Fundraiser. I understand that the tickets are an additional $25 per person with the purchase of a registration. I have enclosed the amount with my registration payment.

Please mail registration form to:
Billboard Dance Music Summit
ATT: Melissa Subatch 1515 Broadway, 14th fl.
New York, NY 10036
'MK' Kinchen Surrenders To His Artistic Side

by Larry Flick

MK FEATURING ALANA

chens is aware that fans of his pa-
tently dark and house-heavy post-
production work will initially find the material on "Surrender" a jarring
departure from style.

“The truth is that this album is a lot more reflective of who I am mu-
scially rather than anything else I've ever
done,” he says. “The task will be getting
some people to see that an artist or a
producer has many different
ciles. I refuse to be limited or boxed
into one specific sound just because
some people are closed-minded.”

T THE SINGLE LIFE: It is a pleasure
to welcome house siren Shay Jones
back to the floor with “Inside Out” (Focus,
Chicago), a pleasant peak-hour entry ably produced
by Dewey B, and Spike. Jones delivers
such a strong and accessible perfor-
mancc that we can't believe she
has not yet been snagged by a major.
The song's jaunty, soulful
voice deserves a fuller song to climb into.
However, she and re-
mixer Eric “E-Smooth” Miller
do an excellent job with the tools they are
handled.

If you’re hankering for a cup
of Black Box-styled pop/NRG, look no
further than “Breakdown” by Netz-
werk, from the DJ Team's recent
Italo-trio M-Cube, the record is
divided evenly into two distinct moods.
Side A is bright, poppy, and
perfect for folks in a retro mood. The B side is a tripper experience,
framed by w沃oshinQ keyboard ef-
fects and a hypnotic vocal treatmen-
nt. After five minutes, you’ll feel like
you’ve entered a festive, multi-
colored dimension. Jammr.

As club citizens become better ac-
quainted with this side of Kinchen,
Virgin is about to dive into pronou-
ning “Love Changes” at several for-
atums, with a heavy emphasis on
breaks at urban radio. Not a bad
idea, since the original version of
the single sports but-shagging funk at-
titude and a poppy hook. Needless to
say, the 12-inch pressing has those
familiar “MK” house mixes, as well as
a nice one from "Little" Louie Vega and Kenny “Dope” Gonzalez.

Hit Machine Wins With NRG
Boy Krazy, Rozalla Score Trophies

NEW YORK—Longtime hit machine
Stock Atikken Waterman proved its
staying power in the clubs by
ominating the fifth annual Hit-NRG Music
Awards.

The trio took top honors in both the
full-length album by the Mulk Boys,
titled “The Singles Collection.”
The set will balance the Miami-based
production/remix team’s underground
classes with lots of tasty new stuff . . . D'Ream’s Al Mackenzie
has left the group, citing a desire to
focus on his burgeoning career as a pro-
ducer and DJ. He says the act’s Gi-
and Reprise debut, “On,” was “too
poppy” for his tastes, and that he will
be working on “more soulful” fare
in the future. No word yet on how this
will affect the act’s status in the
States, although the label is going
full steam ahead in promoting the
HOT DANCE MUSIC

CLUB PLAY

COMPILLED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

<table>
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<th>WEEK</th>
<th>NEXT WEEK</th>
<th>7-WEEK AGO</th>
<th>TITLE</th>
<th>ARTIST</th>
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<td>MOVE ELECTRA 61596</td>
<td>MOBY</td>
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### **No. 1**

| 1-wk | 2-wk | MOVIE ELECTRA 61596 | MOBY |

### **SUP Power Pick**

| 21   | 27   | THE PROGRAM MERCURY 62279 | MIKEY SPRATT & THE BAD YARD FAMILY |

### **Hot Shot Debut**

| 37   | NEW   | L'ESPERRANCE EYE 45589 (WARNER BROS) | SVEN VATH |

### MAXI-SINGLES SALES

COMPILLED FROM A NATIONAL SAMPLE OF POP SINGLES TO TOP 10

<table>
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<th>WEEK</th>
<th>NEXT WEEK</th>
<th>7-WEEK AGO</th>
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<th>ARTIST</th>
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<td>GANGSTA LEAN (S/G CAPITOL) 51548</td>
<td>GABRIELLE</td>
</tr>
</tbody>
</table>

### **No. 1**

| 1-wk | 2-wk | GANGSTA LEAN (S/G CAPITOL) 51548 | GABRIELLE |

### **SUP Power Pick**

| 20   | 26   | MANY CLOUDS OF SMOKE (SINGAPORE) 51548 | QUEENLY SONG |

### **Hot Shot Debut**

| 37   | NEW   | L'ESPERRANCE EYE 45589 (WARNER BROS) | SVEN VATH |

### Notes

- Titles with the greatest sales or club play, increases this week.
- Vinly availability. Catalog number is for cassette maxi-single, or 12-inch single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability. © 1993, Billboard/WP Communications.
Attention, Holiday Shoppers! (& Listeners)  
Star-Studded Stocking Stuffers Arrive Early For Xmas

It's beginning to sound a lot like Christmas! Holiday activities will reach a near-secutive level in the weeks ahead. Here are a few that have brought our attention: The fifth annual "Stars For Christmas" album, designed to benefit hospitals associated with the Children's Miracle Network, will go on sale at Taco Bell and other selected locations on the album include Clint Black, Doc Severinsen, Christine McVie, Willie Nelson, Michael Johnson, Dolly Parton & Kenny Rogers, Dolly Wariner, Ricky Van Shelton, Suzy Bogguss & Michael Martin Murphey, Kenny Rankin, Emmylou Harris, Ray Charles, the Bellamy Brothers, the Oak Ridge Boys, Rush Limbaugh, and Kathie Lee Gifford...Ron Huntzman Entertainment Marketing has revised and added to its original "Christmas On Music Row" radio special, first broadcast last year. The new edition is 15 hours long and features stories and comments from nearly 50 country music stars. It is available from the Nashville-based company via a combination license fee and barter arrangement..."The indefatigable Elmo--of Elmo & Potty--will co-host a syndicated radio special built around the dun's novelty hit, "Grandpa Got Dressed Over By A Reindeer." Called "Dr. Elmo's Twisted Christmas Party," the show is 20 minutes long and is available to stations free. Stations may request copies of a demo by writing or phoning B. Sharpe Publicity in San Francisco. Elmo's co-host is KFYO San Francisco DJ Peter B. Collins...The Oak Ridge Boys, Brenda Lee, and the Chipmunks start a "magic of Christmas" tour Dec. 2 in Toledo, Ohio. It will terminate Dec. 19 in LaCrosse, Wis. The performers will use the tour to collect food for local distribution through Feed The Children...PBS will broadcast a Christmas special Dec. 10 emanating from the Andy Williams Moon River Theatre in Branson, Mo., and starring Williams, Lorrie Morgan, and the Osmond Brothers...The Dollywood theme park in Pigeon Forge, Tenn., will stage its fourth annual Christmas festival Nov. 11-Dec. 30.

Making the Rounds: Fanfest '94, set for May 4-7 in Los Angeles, will donate a portion of its proceeds to the Los Angeles Times Fund. Founders of the event also have the idea that they will donate a substantial sum to help fund a Country Music Retirement Home, and will give 10% of the event's gross to the Academy Of Country Music (see story, page 87)...It grieves us deeply that we will be unable to catch Cornette & the Cowsills, show Nov. 1 at the Lone Star Roadhouse in New York. We are not familiar with their sound, but we are fascinated by the titles of some of the songs they promise to sing—notably "Hold Me for Smokey, Handsome Cooky," "Always Carry Cash," and "I Want To Be Loaded." Attention, Ed Benson! Could you send a rep from the Country Music Association?...Randi Owen, lead singer for Alabama, is the newest recipient of the Michael F. Tamer Distinctive Service Award. The award was presented to St. Jude's...Joseph Anello, former CMA marketing director, has been appointed account supervisor for Nashville's Ericson Marketing Communications. He will oversee Ericson's connections with such Gaylord Entertainment venues as "Nashville On Stage," the Wildhorse Saloon, and the Ryman Auditorium...Century Marketing Systems, Nashville, will license and market products inspired by Ricky Van Shelton's series of books for children. Shelton's book company already has published two titles in the "Nashville Rhymes for Kids" series. Among its other services, Century will develop an education-oriented newsletter and a line of clothing and school accessories. The company also is looking into the possibility of putting the stories on video.

Rounder Records will release the Carter Family's complete RCA recordings in a nine-volume series, beginning this month with "Anchored In Love, 1927-28," and "My Clinic Mountain Home, 1928-29"...Grand Ole Opry member Jimmy C. Newman and his band performed two songs for the CBS-TV movie, "Conviction." It will air Nov. 2...Macmillan has just issued an always charming, occasional frolicsome book of photographs by Marsha von Menzen. It's called "Songs From The Hills: An Intimate Look At Country Music." The book contains photographs of more than 100 country acts, new and old, with a bus driver, a costume designer, and assorted other country music notables in there. There also are some lyrical scenes of the rural areas surrounding Nashville. One of the best parts is the photographer's introduction, which explains how some of the photos were inspired and created...A representative of Eggmann Publishing informs us, quite correctly, that Carl F. Mayfield helped write the book "The Life & Times Of Hubba Skyn-"..."Elvis and Me" by Victoria Lewis is in. There are also some lyrical scenes of the rural areas surrounding Nashville. One of the best parts is the photographer's introduction, which explains how some of the photos were inspired and created...A representative of Eggmann Publishing informs us, quite correctly, that Carl F. Mayfield helped write the book "The Life & Times Of Hubba Skyn-


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Knights Ready for Rough Going  
But With New Set, He's On 'Easy Street'

By PETER CRONIN

NASHVILLE—As Mercury Nashville's record executive producer Jeff knight, many country fans may wonder why they never heard from the writer-turned-recording-artist. The fact is, unless they were lucky enough to have caught one of his videos on TNN or stumbled upon his record in their local store, there was nowhere to hear him. Although "Easy Street" is the title of his sophomore ef- fort, Knight, like an increasing num- ber of new country artists, has had a bumpy ride thus far at country radio.

"I wish there was a formula to fol- low, but no matter how much you plan and strategize, sometimes it just comes down to luck and timing," says Anne Weaver, Mercury's VP of na- tional country promotion. "There may be four or five new releases by es- tablished artists this week, and stations don't like to play unfamiliar artists. It's kind of like a crap shoot."

Fortunately for Knight, it's also a game with which Mercury Nashville has be- come very familiar. In 1991, the company was busily trying to break another unknown artist, Billy Ray Cyrus. Faced with the problem of a similar freezout at radio, Mercury turned its promotion efforts to the na- tion's burgeoning country dance clubs, judiciously placed the newcomer only after Cyrus' debut single, "Achy Breaky Heart," became a dancefloor smash, and the multimillion-selling Cyrus has since become a country mu- sic phenomenon.

While Knight's music bears little re- semblance to Cyrus' "Achy Breaky Heart," its counterparts on the charts today are very similar, and Mercury has one again been forced to come up with some creative alternatives in an effort to break a new artist.

"It's like in pop, when everybody started trying to produce their rec- ords to get on the radio, and the song became secondary," says Mercury's VP of marketing Steve Miller. "CHR has since lost a tremendous amount of market-share out there, and country radio now is trying to put us in those same kinds of parameters."

Knight's music, a country version of the New Country Road in a "raucous" style, is the remaining push for "Easy Street" involved dance clubs. The singer recently participated in the "New Country Road" tour, a three-week bus tour of the clubs featuring three new artists sing- ing to backing tracks.

"Evel Street," the new album's leadoff single, was being played regularly on CMT and TNN for that entire three-week period, and the song was released to radio on the last day of the tour. With the market thusly primed, Mercury had high hopes, but radio was still less than re- ceptive.

Down but not out, Mercury is get- ting ready to launch the "Take The Easy Street To The Caribbean" promo- tion on Knight's behalf. The multi- level campaign will combine the promotional power of TNN (capitaliz- ing on Knight's relatively high video placement), Bass Cat fishing boats and Mariner outboard motors (tying into the singer's favorite extracurricular activity), Miller Lite beer (drinking the stuff), and Norwegian Cruise Lines. The grand prize winner will be flown to Bass Cat's headquarters in Mt. Hope, Ark., to pick up the prize and fish with Knight. The winner also will receive an all-expenses-paid cruise on Norwegian Cruise Lines. Promotional spots will run during telecasts of Winston Cup Racing, which will be broadcast dur- ing TNN's heavily viewed Saturday and Sunday sports programming. Those spots will feature Knight talk- ing with popular NASCAR driver Darrell Waltrip.

"With 58.1% of NASCAR fans listen to country music, so that allows us to take our message outside video and radio and attack another audience and another mindset," says Miller. "As messages get more cluttered in the '90s, it's really important to associate with quality and to break out of the normal ways of musical exposure."

Just as Mercury tries to do with the promotion to fit its artist, Knight's blue-collar country songs reflect the singer's real-life background. His years as a country-drunk carrier have given him a sense of authority on songs like "The Wheels Just Keep On Turnin'" and "4-Wheel Drive," and his days loading asphalt from a tri-axle dumptruck come out in "Easy Street" and its accompanying video. Knight has already tasted suc- cess. A songwriting partnership with Johnny Cash and Vince Gill, among others. And while he admits moments of frustration over his lack of radio play, the singer remains optimistic about the future of his country radio that he's in it for the long haul.

"As long as you keep working hard, you're going to be successful, and I've learned that all you can do is find the best songs you can, do your best in the studio, and release the best product you can," Knight says. "After a certain point, it's out of the artist's hands. We all pray for that big hit record, but it comes, it's a bonus.

Three Rounder Bluegrass Acts To Tour

NASHVILLE—Three Rounder Rec- ords acts have been programmed to ap- pear at "The Rounder Bluegrass Tour" that starts Nov. 12 and concludes Jan. 16. The performers include Del McCoury Band, the Lynn Morris Band, and King Knight and Case.

Keith Case & Associates of Nash- ville will promote the concerts, each of which will run about three hours. For its part, Rounder will han- dle tour press and buy print ads.

The tour takes its name from "Blue Ribbon Bluegrass," a new Rounder anthology album that features music by the three acts, as well as selections from Alison Kraus, Luke and Jenny Bulla, the Johnson Mountain Boys, and many more. Nash- ville-based Rounder Records is the country music label that's been releasing records for 27 years. As the company's main focus, the Rounder Bluegrass Tour is the brainchild of John McCoury, who has been rounding up bluegrass music for over 20 years. The Rounder Bluegrass Tour is the first time the Rounder Bluegrass label has put together a series of concerts to promote its music. The concerts will be held in cities across the country, including Nashville, Knoxville, Tennessee, and Ashville, North Carolina. The concerts will be held on Saturdays, and the Rounder Bluegrass Tour will run through the end of the year.
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<th>Artist/Song</th>
<th>Label</th>
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**HOT COUNTRY Recurrents**

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**HOT COUNTRY Recurrents**

*Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 18 weeks will not receive a bullet, even if it registers an increase in detections.*

- 75 detections or more per year.
- 25 detections or more per month.
- 5 detections or more per week.
- Available on CD.

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ALAN JACKSON — "A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)" (MCA 10200) — $11.98/$15.98 — GREATEST HITS VOLUME 2

REBA McEntire — "SHOOTING STRAIGHT IN THE DARK" (MCA 10201) — $11.98/$15.98 — GREATEST HITS VOLUME 2

TRISHA YEARWOOD — "COME ON OVER" (MCA 10202) — $11.98/$15.98 — GREATEST HITS VOLUME 2

VANCE WILLIAMS — "TWO PEOPLEibri" (MCA 10203) — $11.98/$15.98 — GREATEST HITS VOLUME 2

LARRY THE COUNTRY BOY — "THE COUNTRY BOY" (MCA 10204) — $11.98/$15.98 — GREATEST HITS VOLUME 2

VINCE GILL — "ALL THINGS WILD" (MCA 10205) — $11.98/$15.98 — GREATEST HITS VOLUME 2

DID NOT MAKE THE TOP COUNTRY ALBUMS LIST FOR WEEK ENDING OCTOBER 30, 1993.
by Lynn Shults

MAKE IT TWO CONSECUTIVE weeks at No. 1 for “Easy Come, Easy Go” by George Strait. The album of the same name is No. 3 on the Country Albums chart. In addition to the Strait title, there are four country titles in the top 20 on The Billboard 200: “In Pieces” by Garth Brooks (1-2); “Greatest Hits Volume Two” (5-7) by Tanya Tucker; “A Lot About This” (15-13) by Alan Jackson; and “Common Thread: The Songs Of The Eagles.” The latter album, which features a lineup of country superstars, debuts at No. 10 on The Billboard 200 and No. 4 on the Top Country Albums chart. Four tracks from the album, led by “I Can’t Tell You Why” (debuts-61) by Vince Gill, debut on the Hot Country Singles & Tracks chart.

THERE IS SOME controversy surrounding the disbursement of monies generated by the “Common Thread” album. Officials at Giant Records say that more than 500,000 units have been shipped in the first week, and that the first album to double platinum by the end of the year. Actual retail sales for the first week were almost 65,000 units. Don Henley, the former Eagle who conceived the project, already has presented the Wabash Pond Foundation with a check for $250,000 toward the organization’s new music education project.

The rift is among the labels, not the creative community involved in the project. It has been reported that Arista Records/Nashville president Tim Dubois asked Arista artists Alan Jackson, Diamond Rio and Tanya Tucker to participate in the project because of his concerns about where the money would go. Henley was quoted in Nashville’s Tennessean newspaper as saying, “It looks like a little kitchen when the artists are giving all of their [money] and the record companies are not giving any.” Information is available as to what the label arrangements are, but we can only hope the legal language reads as sweet and pure as the sound of this album.

THE MOST ACTIVE TRACK on the singles chart is “Somebody New” (51-36) by Billy Ray Cyrus, followed by “I Love You” (35-30) by Dwight Yoakam; “She Used To Be Mine” (9-4) by Brooks & Dunn; “American Honky-Tonk Bar Association” (28-16) by Garth Brooks; “I Never Knew Love” (61-50) by Doug Stone; “The Boys & Me” (47-40) by Sawyer Brown; “The Song Remembers When” (44-34) by Trisha Yearwood; “Almost Goodbye” (18-10) by Mark Chesnutt; “Soon” (34-29) by Tanya Tucker; and “The Call Of The Wild” (63-34) by Aaron Tippin.

DEBUT ALBUMS LEAD THE WAY on the Top Country Albums chart. “Common Thread: The Songs Of The Eagles” debuts at No. 4, followed by “Cheap Seats” (debuts-18) by Alabama and “Honky Tonk Christmas” (debuts-31) by Alan Jackson. The greatest increase in retail sales, is “This Time” (16-15) by Dwight Yoakam. The Pacesetter award for the greatest percentage increase goes to “In This Life” (33-30) by Collin Raye.

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

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L.A. Fanfest To Benefit Retirement Home
Labels Slow To Set Shows For ACM-Sponsored Event

By Edward Morris

NASHVILLE—Sponsors for next year’s Fanfest in Los Angeles (Billboard, Sept. 11) say they will use the occasion to help fund the creation of a “Country Music Retirement Home” in or near Nashville. The facility would be similar in function to the existing Motion Picture Retirement Home in Sun Valley, Calif.

According to the Fanfest spokesman, the organization will donate $1,000,000 in the name of each major country record label that stages a show at the event. Fanfest also will donate an additional 20% of gross ticket sales to the home.

A survey of the major country labels reveals that most have not yet made a commitment to staging Fanfest shows. However, since the event has just featured debuts by upcoming stars such as West Coast-based Academy Of Country Music — and since it will occur on the days immediately following the network’s next special for outdoor shows, the awards ceremonies, when many top country artists are still in town — the majors are expected to participate in some way. ACM will receive 10% of the Fanfest gross.

Currently, the Country Music Retirement Home exists in concept only. Early plans call for the appointment of trustees and a board of directors to oversee the finances and the management of the proposed facility.

If Fanfest ‘94 reaches its first-year goal of 50,000 ticket-buyers, it will become a serious competitor to Nashville’s Fan Fair, a country music institution since 1972. Like Fan Fair, Fanfest will be built around a series of live performances and both broadcast and displays by artists and commercial vendors. However, Fanfest has just added Paul Jones, veteran of East Coast and country, and a “Super Faces Show” to its lineup.

Ticket prices for the four-day event have been announced. For the first time, radio stations in the three market levels were honored for their work in promoting country concerts. The winners were WYAY Atlanta, WXIX Nashville, and KTTS Springfield, Mo.

Lavoy Baggs hosted the SHO awards banquet, which was held at the Nashville Convention Center. Car- lene Carter and Doug Stone performed.

During the CMA’s annual membership meeting, several other honorees were conferred.

Fredd Rapport, television producer, received the Connie B. Gay Award for Lifetime Achievement in the CMA. Jim Fossegg, entertainment consultant and record producer, received the President’s Award for his “longtime support” of the CMA and country music.

Other honorees included Keith Stog, for producing the CMA’s single of the year, Alan Jackson’s “Chatta-hoochee”; Martin Kahan, for directing the video to the single of the year, also “Chattahoochee”; and Tony Brown, for producing Vince Gill’s “I Still Believe In You.” The album of the year, by Wyly-Bestow, a London-based publicity and media firm, received the Wesley Rose Foreign Media Achievement prize. Jim Mantel and Lucy Grant of WIZA Cleveland; Gary Lee Love of KYKK Beaumont, Texas; and John Murphy and George House of WITI Milwaukee were honored for broadcast personalities of the year. Also, WUSN Chicago, KASE Austin, Texas, and KGEE Odessa, Texas, were honored in the same category.

Lynn Lester, a producer for CNN, was given the CMA’s media achievement award in backyard ceremonies during the CMA awards show.

CMA Honors Talent-Buying, Touring Pros With Awards

NASHVILLE—In addition to the high-profile awards it conferred on performers during its Sept. 29 CMA Awards show, the Country Music Association gave out several other industry-related honors during the recently concluded Country Music Week here.

The first-ever and highly-anticipated $600,000 ACM SHO awards banquet Oct. 1, honoring those involved in the talent-buying and touring fields, divided the money.

Winners were: Garth Brooks, touring artist of the year; Trace Lawrence, new touring artist; Bob Romeo, concert promoter; Janie Huber, booking agent; and Paul Fynn, tour promoter.

Also, Jack McFadden, McFadden Artists Corp., artist manager; Terry Klam, road manager for Vince Gill, road manager; Jennifer Hober, star- struck entertainment; publicist; Rick Shipp, the William Morris Agency, talent agent; Buddy Lee Attractions, talent agency; Grizzly Rose, Denver, club/tearoom; Opriland USA, venue; Farm Aid, festival; and Rundit, business manager.

For the first time, radio stations in the market levels were honored for their work in promoting country concerts. The winners were WYAY Atlanta, WXIX Nashville, and KTTS Springfield, Mo.

Suzy Bogguss hosted the SHO awards banquet, which was held at the Nashville Convention Center. Carlene Carter and Doug Stone performed.
GUZMÁN REIGNS IN CHICAGO: In the past year, Gloria Trevi has swapped up plenty of ink for her bawdy stage antics, such as her attempts to disrobe none-too-resistant male admirers from the audience. A few chuckles later, the incident is forgotten, and La Trevi playfully hops-onto over to another spotlight beam on the stage. The same cannot be said for Alejandro Guzmán, the oft-dubbed "Queen Of Rock," who is coming off a two-year layoff and has hit the road in support of her latest BMG album, "Libre." Guzmán's smashing Chicago premiere Oct. 17, before 6,000 or so cheering fans at the Univ. of Illinois-Chicago's Pavilion, contained loads of suggestive postures, gestures, and commentary that demanded undivided attention. A case in point was Guzmán's gut-wrenching take on "Hacer El Amor Con Otre." Shortly after she began her dramatic recounting of love-making gone bad, a handsone, 20-something man bounded on stage, asking for a twirl.

Guzmán willingly obliged, wrapping her considerable pulchritude around the now wide-eyed, intrepid intruder. The pair interlocked in a sensual slow shuffle that may have interrupted her song, but not the emotional timbre of the concert. The sensationally sexy Mexican screecher welcomed the unplanned break in the action, and seemed anxious during the show to demonstrate her sly, femme-fatale whims to anyone willing to risk it.

No one stepped forward, save the rangy young man who dared to sashay with Guzmán—thereby displaying bawdy more gomption than the rest of his male counterparts, whose facial expressions during the concert appeared to alternately reflect bemused delight and arched-brow apprehension. The audience lad certainly did not forget Guzmán's impact, however.

Or her words. In her familiar sandpaper rasp, Guzmán often revealed her thoughts about personal ups and downs with a crusty Tina Turner attitude that eventually begged the question, (deep breath) "What's love got to do with it?"

For Guzmán, only everything.

Indeed, Guzmán's fiery, 90-minute set—backed by a crack 10-piece band—was primarily about honesty, genuine love, and being understood for what she was, even if she was not always sure how to say who she was. Her scanty outfits and flip, salty one-liners belied an embarrasing vulnerability that emerged when she swapped her laryngitic-sounding mozzo onto serious narratives, such as the title track from "Libre" and her current hit, "Mala Hierba."

Not that her whole concert was a dark, soul-searching exercise, curried on before a mostly teen-aged crowd a tripe young for her spiritually prodded cultural sensibilities. Fact is, her crisp set sported a feel-good, 60s rock' Roll medley that sprang the mussels to their stomping feet. But "Hacer El Amor Con Otre" earned Guzmán a standing ovation.

Further, Guzmán's buoyant rock numbers from "Libre," which packed a bit more lyrical punch than her earlier flirtat hits, such as "Reina De Ceracones" or "Eternamente Bella," also were well-received by the throng.

(Continued on next page)
LATIN NOTAS (Continued from preceding page)

Interestingly, Guzmán and Trevi (and Guzmán’s niece, Stephanie Salas) are following similar musical, lyrical, and—to some degree—voice trails. But as a performer, Guzmán is doing the trailblazing, using her stage-side experience to craft an entertaining show that could serve as a smart blueprint for aspiring female rockers.


Stars Shine for Jobim: A

Siesta, Spanish songstress Rocío Dúrcal, gives a break from recording her upcoming BMG album, “Desaires,” with producer Joan Sebastian, left, and Javier Rivera, right, Sebastian’s manager.

A stellar array of Brazilian and American vocal heavyweights turned out Sept. 27 in São Paulo to fete one of Brazil’s enduring musical legends, Tom Jobim.

The concert—part of the Free Jazz Festival, which took place at the São Paulo Palace—was directed by Herbie Hancock, who backed scintillating individual performances from Shirley Horn, Gonzalez Rubalcaba, Jon Hendricks, and Gal Costa. A misty-eyed Jobim later appeared to perform "Lusa" on piano, after which he was joined by Costa, who sang "Dindi" and "Caminhos Cruzados." The concert closed with the entire ensemble—featuring the likes of Ron Carter, Osvaldo Arnaud, and Harvey Mason—appearing for a rousing rendition of "The Girl From Ipanema."

L & L Still Sell & Sell: On Oct. 5, Continental shipped the annual self-titled album from the Santaneto duo Leandro & Leonardo, with the initial shipment coming in at about 1 million units. Surprisingly, the record’s leadoff single, “Mexe Mexe,” is a rerelease, a traditional groove from Northeast Brazil, far removed from the pair’s pastoral, romantic bent.

“We’re open to any kind of rhythm and style,” says Leonardo. “We even made a cover of Eric Clapton’s ‘Tears In Heaven,’ but it’s not on the album because we couldn’t get permission in time to get it.” L & L’s record is the first release by Continental since its recent purchase by Warner Music International. The duo plans to release a Spanish-language effort in February.

(Continued on next page)
Top Gospel Albums

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Classical Keeping Score

by Is Horowitz

Gorecki Juggernaut: Clusters of live performances are drawing even tighter Gorecki's Symphony No. 3's hold on the American public. From mid-September through next May, at least 14 major, regional, and college symphony orchestras across the country will play the work in concert. These are firm bookings. Almost certainly there will be more. And we have yet to measure the impact of the use of the symphony's first movement in the new Peter Weir film, "Fearless," starring Jeff Bridges.

On Monday (25), the symphony will be heard at Avery Fisher Hall in New York. David Zinman conducts the Orchestra of St. Luke's. As on the Nonesuch super-hit, Dawn Upshaw is the soloist.

A preconcert panel discussion will seek to explain the popularity of so-called "spiritual minimalism," exemplified by Gorecki and composers such as Arvo Pars. The latter's "Tabula Rasa" also will be played at the concert. Panels will include Nonesuch chief Robert Hurwitz and John Duffy, executive director of the Composer. WNYC New York's John Schaefer will moderate.

Going on Record: Late September sessions for U.K. label Collins Classics documented Maxwell Davies' Symphony No. 2, with the BBC Philharmonic under the composer. Vancouver Slater produced. They were followed almost immediately by a recording of the David Matthews Symphony No. 4, Malachai's "Hymn for Eight Voices of England" Orchestra, and the disc will appear on the label's 20th Century Plus series of CD singles.

A major late-October Collins project will find conductor Steuart Bedford adding to his Britten edition with a new recording of "The Turn of the Screw." Among his soloists are Felicity Lott, Philip Langridge, and Phyllis Cahoon. John Wilje will produce. Earlier October sessions found pianist Joanna MacGregor taping a solo program of works by Bartok, Debussy, and Ravel, with James Mallinson as producer.

Neeme Jarvi and the Detroit Symphony cut an all-Rachmaninoff album for Chandos Oct. 10-11. All three pieces cut are orchestral transcriptions of works for piano and orchestra. Their recording created a lot of excitement. The new, but revised, two—the Trio No. 2, and Variations on a Theme of Corelli—will get their initial disc exposure here.

The third transcription is of the ubiquitous "Vocalise." Jarvi/DTO sessions next spring will add a Chaddwick symphony to the Chandos American composer discography, notes U.S. label manager Ed Bezuriski.

Baton Rouge, La.-based Centaur Records recently completed a Bach program with the Boston Museum Trio, its second disc with the early-music group, and a Reiger album with the Janesich Philharmonic conducted by Dennis Burcher. Reiger's "Romanic Suite" and "Mozart Variations" are programmed.

Up next with the Janaceck band and Burkh are the first three Vieuxtemps Violin Concertos, with Misha Keylin as soloist, says Centaur head Victor Sachs. Other future includes a harpsichord set with John Gibbons.

The Centaur catalog now holds about 150 titles. It's slated to grow by an additional 35 releases over the next 12 months, says Sachs.

Composer/Pianist Richard Nanes is back from Russia, where he attended an Oct. 2 performance of his "Holoaust" Symphony in Kiev, not far from the scene of the infamous Babi Yar horror. Nanes is now working on his Fifth Symphony, Third Piano Concerto, and Violin Rhapsody, which in turn will be recorded on his own label, Delphos Records. There are now eight titles, all from his pen, in its catalog.


**Artists & Music**

The Gospel Music Assn. made all the right moves with the announcement that Amy Grant will host the 25th annual Dove Awards telecast, April 28, 1994, in Nashville. Few artists in any genre have the grace and charm of Grant—and few ever have done more for an industry. The Dove Awards are held at the climax of GMA's annual Gospel Music Week, and will be telecast live from the Grand Ole Opry on the Family Channel.

Has anyone ever had a day like Wonderland recording act Betrayal? During the melodic speed-churn band's recent (attempted) tour of Texas, its van's transmission gave out. Then, at a gas station, an empty jeep rolled down a hill and hit a car in the group's equipment trailer. And when the band finally got on the road again, the axle on its trailer broke, resulting in a crash with a following truck. A passenger in the truck died, and the driver is still in critical condition. Betrayal asks for prayers of healing for all concerned.

Another tour story, this one from the good folks at Grry Records, but with a happier ending: Label exec Vickie Cornwell says it happened during the recently completed East Coast tour by the label's traditional Irish-flavored band, the Crossing.

One stop was at the famed Hampshire College in Massachusetts, once considered by many the most sexually liberal college in America. The Crossing was believed to be the first Christian-oriented band ever to play Hampshire, and during the group's Christian message, Cornwell says, "You could have heard a pin drop, and the once-rowdy crowd gave rapt attention to the Gospel."

Word Inc. and Reunion Records have announced that Word will continue to sell and distribute one of contemporary Christian music's premier small labels, Reunion's distribution in the general marketplace will remain with BMG Distribution. The two had worked together for more than a decade, though Reunion President/Terry Hemmings says the new deal gives his label "much more autonomy as a label, and a greater level of flexibility on how our product will be positioned and sold."

Speaking of Word, employees appear to be settling comfortably into their new Nashville digs. Contrary to an earlier story, Word's direct-marketing division will not leave Dallas. Also remaining in Big D will be the company's direct-marketing division.

Road Warriors This fall include Petra, which is pummeling the pavement in support of its new Word/Epic release, "Wake-Up Call." The Grammy Award-winning band will shock 21 cities in only 30 days. Opening for the band will be Cindy Morgan and PFR (formerly Pray For Ruin).

Also touring for the fourth consecutive year is "The Young Messiah Tour." Artists include Sunidhi Patil, Carter, Steven Curtis Chapman, Belle & CeCe Winans, Michael English, Twila Paris, Hlim, Larnelle Harris, Wayne Watson, Steve Green, First Call, and conductor Ralph Carmichael.

The 12-city tour begins Nov. 26 in Memphis.

Meanwhile, a blues tour featuring Glenn Kaiser, Darrell Mansfield, and Larry Howard will be barnstorming across Germany and the Netherlands the first couple weeks of November.

Incidentally, with all the recent coverage of the World Youth Day Music Festival in Denver—which attracted more than 250,000 people, including some of Christian music's top bands—it was easy to overlook the brains behind this mammoth operation. Producers of the three-day event, held in honor of Pope John Paul's visit to the U.S., were You magazine publisher Paul Lauer and manager/publisher Bob Angelotti. Angelotti was a popular pastor and a distinguished publicist for several contemporary Christian labels in the '80s. Z Music, the 24-hour contemporary Christian video channel, has announced that the is has been added to New Orleans' Cox Cable, and Rome, Ga.'s Scripps-Howard Cable. Z also has added "Brimstone Chronicles," an alternative telemetal show, on Saturday nights.

"Warm & Tender" achieves just that, and more. Watts assembled a group composed of noteworthy English players—aloist Peter King (who sounds more Bird-like than any modern sax man), pianist Brian Laidlaw, bassist Dan Green, and young phenom trumpet Gerard Proner. Outstanding in the group is New York native, vocalist Bernard Fowler.

Framed by a 22-piece string section, they cover ballad territory familiar to jazz improvisers and lovers of classic song: "My Ship," "Somebody To Watch Over Me," "My One And Only Love," "You Go To My Head," "It Never Entered My Mind," and "Be-witched," among the evergreens. The album was recorded virtually live, with few takes and minimal overdubs, in London's famous Olympic Studios, the site of many a classic Stones session.

If the record evokes in listeners melancholic remembrances of an era long gone, then, according to Watts, his mission has been accomplished. ("It's quite impossible to resurrect those feelings entirely. Isn't it?"") He considers himself fortunate to revisit a style of music that shaped his upbringing. Not every artist is so lucky, says that chance.

"I've known David since we were kids," he says. "Playing music with him, and Pete King, and Brian Laidlaw, all world-class musicians, is a first-rate experience. But playing jazz is quite a bit harder than rock'n'roll, isn't it?—to play, to scuffle around making a living.

"But I have to say," he adds, "not missing a beat, characteristically, "playing music is all the same to me. I get the same kick out of playing with these guys as I get when I play with Mick and Keith."
Weird Al Has His Day In The Park

Animated Vid Spoofs Spielberg Smash

BY DEBORAH RUSSELL

LOS ANGELES—A new family of dinosaurs is on display at the Natural History Museum of Los Angeles. But unlike the gigantic, prehistoric skeletons with which they share space, these 20th-century rubber and clay creations are just a few inches tall.

The creatures are included in a display that details the production of "Weird Al" Yankovic's new Scotti Bros. video, "Jurassic Park," an animated spoof of the blockbuster film. The action is backed by Yankovic's own version of Jimmy Webb's classic "MacArthur Park," which comes from his latest album, "Alapalooza."

"I'm very flattered the sets are on display at the museum," says Yankovic, a novelty artist who has transcended one-hit wonder status during a career spanning more than a decade. "I guess it will educate kids that dinosaurs are terrifying, yet wacky."

Yankovic arrived at the mix of horror and humor in "Jurassic Park" along with video directors Mark Osborne and Scott Noldun. The directors describe the nine-week video production process as a combination of "Animal House" and "Full Metal Jacket," as the sets took over Osborne's home, which housed the small crew during the mostly stop production.

"It was like boot camp," says Osborne.

The pair literally did everything, from conceptualizing the gags and drawing the storyboards, to sculpting the figures, lighting the shots, manipulating the characters, operating the camera, and editing the production. The process mixes rubber, clay, wood, ink, and paint, and totaled some 5,500 hours of work by a 25-person crew based in L.A. and Portland, Ore.

Tedium is the primary byproduct of an animated production, as some 200 individual camera clicks are required to shoot a mere nine seconds of film. Osborne and Nordun used a Mitchell 552 camera adapted to shoot one frame at a time, and the final product includes about 5,400 total frames.

But the end result of the stop-motion photographic process justified the means, says Nordun. "Computer animation is cool—it can be seamless and flawless, but perfection is not that interesting," he notes. "Sometimes mistakes equal style."

The core team of animators actually got a chance to showcase that style in one sequence of a dancing dinosaur that features traditional cel animation. The cartoony animated "wolves" run the gamut from the psycheodelic to the cubist.

Osborne and Nordun lit the clay-model sequences cinematically to add textures, shadows, and depth to the production. "We approached it with a live action style and decided to light it just like a film," Nordun says.

More than 120 lbs of oil-based clay and several gallons of liquid rubber were used to create about 15 sets, including a laboratory, the kitchen, the park gates, and several exteriors. Some 12 dinosaur models staked about nine miniature versions of both the original and animated characters. Viewers will recognize a clay rendition of the popular purple dinosaur Barney, as well as "Jurassic Park" director Steven Spielberg, who greenlighted the project after reading the song lyrics.

And while neither the film nor the song is a hot topic at this moment, Yankovic and the directors are confident the clip and the tune will find an audience.

"I would have liked this video to come out sooner, but it was physically impossible," says Yankovic, who wrote "Jurassic Park" upon the film's initial release. Obtaining legal clearances and producing the album and video consumed several months, but Yankovic still was eager to release "Jurassic Park" as the debut single from the album.

"This was the biggest pop-culture phenomenon of the year; it would be silly not to have it be the first single," he says. "This video is like a time capsule. And it's a cyclical thing. Richard Harris had a hit with the song in 1968, Donna Summer had a hit in 1975, and I figured it was about that time again."

The animated "Weird Al" Yankovic from his "Jurassic Park" clip.

Is The Time Right For A New Beavis & Butt-head?

BY DEBORAH RUSSELL

BUDDING HEADS: Having moved "Beavis And Butt-head" from its 7 p.m. time slot into an hourlong block beginning at 10:30 p.m. Monday-Friday, MTV is considering developing a new series of the show that would be appropriate to air at the earlier time.

"It will still be the characters, but it will be different," says Tina Exarhos, VP of program publicity at MTV. "Not necessarily toned down, just different." Until then, the 7 p.m. time slot is filled with the "Rock Videos That Don't Suck" half-hour block of clips.

MTV took action after a Moranis, Oh! woman claimed that an animated B&B characters' pyromania endangered her 5-year-old son "so we set fire to their home. The boy's 2-year-old sister died in the blaze."

MTV responded to the incident by removing references to fire from future B&B broadcasts, even though it maintained the "cartoon was not responsible" for the Moranis fire.

On Oct. 19, the network took another step by moving the half-hour cartoon—its top-rated show—out of its 7 p.m. time slot.

Clearly, MTV is in a bind. In its promotions, the network boldly trumpets its impact on the lifestyle of its audience. Now it is faced with distancing itself from a heinous act it has been accused of influencing.

When young voters turn out in unprecedented numbers for the presidential election, and President Clinton says, "Thank you, MTV," it's one thing. When a parent protests about "Beavis And Butt-head," that's another.

In explaining MTV's decision, Exarhos says, "The audience we've always catered to and continue to target for [MTV] is the 12-34 demographic ... This is a comedy that satirizes negative behavior and makes fun of these matters. An older audience can make that distinction."

"Given the fact that the show is so popular, we became aware that younger viewers were tuning in as well, but we want the audience we're targeting to watch the show," she continues. "The steps we're taking are the responsible ones given the composition of the audience."

And even though the show is moving to a later time, those references to fire will remain a thing of the past, Exarhos says.

EVERYBODY NEEDS A HOME: The Music Video Assn. is seeking new quarters. Those who can provide a space should call Jeff Karagonza at 212-335-1000, ext. 314.

More from the MVA: The association is offering a discount to members who want to distribute and promote music videos via the National Assn. of College Broadcasters.

The Eye

by Deborah Russell

The new spin on alternative tunes: Z Music, the Lake Helen, Fla.-based contemporary Christian music video network has launched "Brimstone Chronicles," a Saturday night show to highlight alternative and hard-rock music videos.

New programs in development at the network will feature Christian country, Southern gospel, and black gospel formats.

REEL NEWS: Brett Turnbull now is being represented in the U.S. by bi-coastal Chelsea Pictures. He is signed to Mediabank in the U.K. ... L.A.'s Maddyrhett Films has signed director Chris Exarhos ... Hasbro Video Films director Rick Mosi won the first place award for best film at the 5th Annual New Orleans Film & Video Festival. His "La Traviata," a romantic comedy, also was awarded second place at the 11th Annual Central Florida Film & Video Festival.

VID SCAN: A+Vision unleashes two Skid Row longform cuts Nov. 2. The double-sided 200 cuts, "Dope Addict"/"The Face Of The World," features an inside-the-scenes footage shot by the band itself, as well as an exclusive 3D video for the song "Psycho Love." "No Frills" is a compilation of the band's most recent clips from the album "Slave To The Grind" and the EP "Full Clip." ... Virgin's Brother One shares the screening of the label's VP of pop promotion Jefrey Naumann in its new video "That Don't Satisfy Me." Naumann stars in the clip, directed by Squeak Pictures' Carlos Grasso.
Congratulations, Dominic Sena
1993 Billboard Music Video Awards
Director of the Year Nominee

Congratulations, Mark Romanek
Congratulations, Fred Stuhr
1993 Billboard Music Video Awards
Director of the Year Nominees
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New French Law Will Enable Virgin To Trade On Sundays

The French Parliament has approved a law allowing stores in tourist areas which deal in cultural, leisure, and sporting goods to trade on Sundays, subject to the approval of the prefect or police chief of the zone concerned. This means that the megastore on the Champs-Elysees and the store to be opened in the new Louvre gallery commercial complex will be trading seven days a week. The 19,000-square-foot Louvre store is due to open Nov. 18.

Patrick Zelnik, president of Virgin Retail France, has submitted a five-year plan to French labor minister Michel Giraud. The plan provides for the creation of 1,000 new jobs in the Virgin retail network, the implementation of a training program for store salesmen. The plan envisions the opening of 25-35 new Virgin stores over the next five years. In addition to the two Paris stores, Virgin has outlets in Bordeaux, Toulouse, and Marseille.

Jackson Drops Oz Tour

SYDNEY—The King of Pop won't be crowning anew in Australia. After weeks of speculation, Michael Jackson has canceled his scheduled December concert tour here.

Jackson's management faced a one-page statement to tour promoters Kevin Jacobsen and Paul Dainty, confirming the news. Scheduling problems caused by earlier postponements on the tour were cited, as were logistical difficulties—although other major tours (such as Madonna and U2) are apparently able to transport their full shows to Australia for November concerts.

After six months of organizing the Jackson dates, promoter Kevin Jacobsen says he is "terribly disappointed" at the news. "I was told initially that there could be a chance the tour would still be on, that there was light at the end of the tunnel, but unfortunately I was then informed that it would be off completely."

Jackson, who promoted Jackson's Australian "Bad" tour in 1987, estimated that the singer would have played to 200,000 people in two outdoor shows in Sydney and two in Melbourne.

Fellow promoter Paul Dainty says, "There was incredible expectation for the tour. It would have undoubtably been the biggest show this summer. Even with Madonna and U2 here, Jackson would have been red hot and an instant sellout."

Jackson and Dainty have been assured by Jackson's management that any costs incurred in the preparation of the tour will be reimbursed. The singer is missing a chance to capitalize on the local popularity of his "Dangerous" album, which has sold more than 500,000 copies here.

Sony Music CEO Denis Handlin says, "Record sales for Michael have never been stronger. No doubt the tour would have generated more sales and possibly catapulted the album to 'Thriller' status [575,000 units] in this country." Handlin says, however, that the label will continue to market "Dangerous" aggressively.

Aussie Label Exploits Legal Loophole

Majors Fuming Over Unauthorized CDs

BY GLENN A. BAKER

SYDNEY—Unauthorized live recordings by major artists are poised for release in Australia, as a company plans to exploit a loophole in national copyright law.

Apple House Music, based in Adelaide, has mailed credit account appendages to 10,000 collectors, ordering it to send in its CD albums. The publicity material makes much of the price of its CDs, some 30% lower than chart discs.

The catalog includes Bon Jovi, Marlotha, Michael Jackson, U2, Billy Idol, the Band, Can, U2's, Prince, Pearl Jam, Eric Clapton, Metallica, Elton John, the Cure, R.E.M., and Lenny Kravitz.

The CDs are passing through a copyright loophole that might not be plugged until the New Year—by which time, Australian executives fear, hundreds of thousands of domestic sales may be lost, and the proceeds may be exported to other markets.

High sales for the recordings are likely to renew calls for the U.S. to become a signatory to the Rome Convention, which would offer some essential protection for artists who perform in the U.S. "They are brazen, aggressive, and self-serving," says Australian Record Industry Assn. executive director Emmanuel Candi about Apple House, which has convinced four Federal Court judges that it has legal rights to four marked "unauthorized" concert CDs, on which no artist performance royalties are paid. The company does, however, pay mechanical rights.

"The judgment is correct at law," says Candi. "We knew of the loophole, but never saw that it would be exploited in such a commercial way."

The loophole exists in the wording of a 1989 amendment to the Copyright Act regarding the definition of "performance" and its protection, to enable Australia to sign the Rome Convention. The changes removed protection for performances recorded by Australian artists in Australia before Oct. 1, 1989, and for any artists in the 44 Rome Convention signatory nations before Jan. 1, 1992. Recordings by performers from those countries that have not signed the convention, including the United States, are not covered.

Australia's Governor General has the power to add countries to the list of 44 if he can show that they fully protect the rights of Australian artists, but representations on behalf of U.S. have not yet proved successful. As Candi puts it, "I could not record, say, Midnight Oil in Australia and release it here, but I could fly to Ohio tomorrow, record them live, and put it out here legally."

The fury in the industry is palpable. Says Sony Music CEO Denis Handlin, "It is highly disturbing that some of the most successful artists' talents and reputations, our own substantial investments, and Australia's international standing are being undermined by Apple House's business activities."

Visiting act Bon Jovi has weighed into the matter, issuing a statement in response to news that four CDs of its live performances in Japan, the U.S., and Europe are about to be released. "We're shocked to find that unauthorized CDs of our performances can be made and sold in Australia," the band stated. "These are not the recordings we want our followers to hear. We trust the government will move quickly to fix this problem."

The music industry was quietly lobbyists to have the amendment reworded, wrongly assuming that the Trade Practices Act could prevent companies like Apple House from passing off their products as "approved" by the artists.

Rather than claim that its rewording is approved, Apple House took the opposite tack and insisted—by clearly visible declarations—that they were totally unauthorized.

Sony Music and Michael Jackson took the company to the Federal Court of the U.S. 18, seeking an interlocutory injunction against the releases (Continued on next page)
NEW ZEALAND: “Tahi” (Southside/Festival), the acclaimed debut album by Moana & the Moa Hunters, has now spent 10 weeks on the chart and has finally spooled the group’s native Maori sounds, dance-floor soul, and pop across the airwaves, vindicating four years of work for front woman Moana Maniapoto-Jackson. During that time, the band released a string of singles, including “A.E.O.U.,” a song which, thanks to a colorful promo video, brought the Maori language (correctly pronounced, in fact) to the nation’s TV screens. Getting radio play for songs sung in Maori—an official language here, along with English—proved more of a struggle in a market crammed with classic hits. Yet the unique sound of “Tahi,” with its haunting use of traditional Maori instruments such as the kourau (flute) and parriscas (bull roarer) has hurled all indifference. Now it can only be a matter of time before the sound of Aoteaora (Maori for New Zealand) is heard in the wider world. 

IRELAND: Green Linnet Records will host what promises to be the party of the year the weekend of Nov. 12-14 at the Kutscher Country Club, Monticello, in the Catskill mountains of New York state. Among the 60 or so acts billed—virtually a who’s who of traditional Irish music in America—are Cherish The Ladies, Green Fields Of Ireland, Paddy Keenan, Kevin Burke’s Open House, Pierce Turner & The Fling, Mick Moloney, the Brothers Coen, and Martin Hayes. 

JAPAN: Interest in music from different corners of the globe has steadily picked up here in recent years, thanks partly to musicians such as Ryuichi Sakamoto who have incorporated these exotic and unusual sounds of other cultures into their own work. Increasingly demanding for exposure from Indian ragas and Polynesian choruses to Bulgarian bagpipe tunes is reflected in the success of JVC’s World Music Series, which has sold 600,000 units worldwide, and which the company now claims is the largest single catalog of “world music” anywhere on the planet. Started in 1985, the series currently lists 80 titles, including such exotic items as “Buddhist Music Of The Ming Dynasty” from China and “Shamanistic Ceremonies Of The Eastern Seaboard” from Korea. Among the next batch of 20 titles, scheduled for release by the end of the year, will be some Latin American and even some Japanese music. “For young Japanese people, traditional Japanese music is still as unknown as, say, Indonesian music,” according to Soh Fujimoto, president of subsidiary Victor Entertainment. “People often don’t see the value of their own culture.”

FRANCE/CANADA: French artists like Alan Stivell and Tri Ann from Brittany and Paul Mavrides from Corsica emphasise their distinctive backgrounds by singing in local dialects often far removed from orthodox French. While this boosts popularity in their own regions, it makes it difficult for them to succeed in the rest of France, and even harder to break through abroad. That hasn’t stopped Swiss-French singer Petru Guelfucci from winning a substantial following throughout France. Now his popularity has spread to Canada, where he has enjoyed significant airplay and record sales, and was accorded a rapturous reception when he appeared at the Quebec Festival d’Ete last summer. Interviewed by the Gazette de Montreal, Guelfucci accounted for this success by saying “The Canadians like simplicity, and this is what they get from our own singers. They have excellent words and music, but don’t go in for elaborate presentation and staging like the Americans. The Canadians also like the fact that I don’t live only for music, but I am also a farmer. To sing, for me, is one of the extra pleasures in my life, and a way of making my country better-known.”

ITALY: A vast catalog of music that has languished for centuries in the archives of the Vatican in Rome, is to be made publicly available for the first time thanks to a deal between the Vatican and Dutch music company Columba. A series of 10 or more CDs will be recorded between January 1994 and 1996 for release on the recently launched Musica Oscura label. They will feature selections from more than 1000 pieces, composed between 1400 and 1800. Of particular interest are the many compositions from the 16th century, the Vatican’s so-called Golden Age, when Pope Leo X, himself an enthusiastic singer, turned the Chapel Cis- cina into Europe’s leading choir. Top composers of the period, including Jacob Obrecht, Johanness Ockeghem, Joaquin de Presa, Giovanni da Palestrina, and Luis de Victoria, wrote special pieces for the choir, which only were performed privately for Pope Leo. A number of these will be performed by the internationally acclaimed chamber music ensemble Consort of Musicians at the Medici apartments of the papal palace in January next year, resulting in two CDs for release in fall 1994.

AUSSIE EXPLOITS
(Continued from preceding page)

of three Jackson concert volumes titled “King Of Pop.” Apple House argued that there was no infringement of the Trade Practices Act.

The judge, Justice Einfeld, agreed, denying the injunction with the words, “It seems to me . . . it would be an extremely stupid young member of the public who, upon being confronted by this recording, would come to the conclusion that it was a production which Michael Jackson authorized.”

Although the judge refused the injunction, he allowed an appeal to the full bench of the Federal Court that was heard Sept. 30 before three justices. They unanimously decided that Justice Einfeld had been correct in finding that Sony and Jackson had no real prospect of success, and ordered the two parties to pay the costs of the appeal.

Realizing that the market was about to be flooded by hundreds of thousands of illegal, “unauthorized” CDs, the government ran for cover. Minister of Justice Duncan Keeler de- clared in a press release Oct. 1, somewhat erroneously, “the recordings were made prior to amendments to the Copyright Act in 1989. Unfortunately for the music industry, their pre-1989 performances are unprotected by the Copyright Act because of the Opposition’s blocked performers’ rights amend- ments to the act when they were before the Senate. The government will be examining the complexity of the issues involved. We will do whatever can realistically be done to address the problem.”

The 80 initial releases are recordings from well before 1989 (by the Beatles, The Doors, Kiss, Pink Floyd, Queen, and Led Zeppelin), and also from 1993 (by Kravitz, Madonna, Prince, and Clapton).

With Apple House’s victory it has come an active publicity campaign, including radio interviews and materials emphasizing the CDs’ lower price tag ($20 Australian dollars, or $13.25 U.S.), as compared to 28 Australian dollars ($18.50) for major releases.

Apple House operates from premises near the ACDM compact disc plant, and has a principal who was a founding partner of that plant. It is advising retailers, in a solicitor’s letter mailed with the credit account applications, what to do if they are asked to stop selling Apple House product. “You are a direct competitor to a number of powerful record companies, and a challenge to the status quo,” advises lawyer Shaun McVictor in the reprinted letter. “I think it is almost certain that the major record companies may consider exerting some pressure on retail outlets.”

LA VERGINE DI NORIMBERGA
(Horror Castle)

A double soundtrack CD
Films by Francois Legrand, Antonio Margheriti Music composed and conducted by Riz Ortolani
AAD - TOTAL TIME: 61:00 - CSE 109

KLASSIKKOMM
(Continued from preceding page)

will determine the exact rules over the next few weeks. One trend seems clear already: Award winners will be required to have released good recordings, and also to have been seen to promote classical music to a wider audience.

The supporting program for KlassikKomm, with concerts and seminars, is to be devoted to crossove- over product in the jazz and pop sectors as well as classical music.
Have yourself a classic Merry Christmas!
the best of THE CRYSTALS

A CHRISTMAS GIFT FOR YOU

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PHIL SPECTOR
Sony Rebuilding European Team, Names Woollcott Senior VP

BY DOMINIC PRIDE

LONDON—Sony Music is adding to its European management team with the appointment of CBS/Sony U.K. veteran Tony Woollcott as senior VP, Europe (Billboard, Oct. 9).

Woollcott has relinquished his post as deputy chairman of Sony Music U.K., joining Sony Music Europe president Paul Russell. The widely expected move sees the transfer of Sony's long-time U.K. top execs to a re-formed European division.

Former Sony U.K. chairman Russell is building a level of European management that Sony has been without for nearly two years. Russell says he expects to have a core European staff of “seven to eight senior execs covering every functional aspect of the company” within months.

Between the resignation of Sony's former European president Jorgen Larsen in May 1991 and Russell's appointment in January this year, major European companies, including those in the U.K., France, and Germany, reported directly to New York, with smaller territories reporting to senior VP Richard Denekamp.

Russell says he is not necessarily rebuilding the pre-1991 structure. “It may look similar, but its job is different. The business has moved on in four years, and there are now many more entities and disparate parts of the company with which we have to liaise, such as the Sony hardware people.

“Whatever the structure, the most important thing is that the regional office serves as a back-up for the national companies and adds value to the organization,” says Russell.

Woollcott's immediate responsibility will be to set up a European strategic marketing division (SMD), with a view to boosting catalog marketing, special marketing, budget lines, clubs, direct mail, and Sony Music Video. Woollcott will appoint a manager to oversee the SMD.

Comments Russell: “There are certain territories, especially Holland and Germany, where the strategic marketing function is absolutely excellent. But I think there's a need for more coordinated effort throughout the region.”

Woollcott also will oversee Sony's licensees and the development of new territories. Reporting to him will be David Main, VP of business development, who has recently opened Sony subsidiaries in Hungary and Turkey. Other sources, however, have indicated that Main may soon take a wider role within Sony Europe.

Establishing new companies within Sony Music Europe's bailiwick will increase in importance, says Russell: “Our definition of Europe extends from Ireland in the west to as far east as India, and from Finland in the north through Africa and into South Africa. That's a lot of companies and licensees. I would think we'd be considering what we're going to do in South Africa, Poland, and India pretty soon.”

Woollcott joined CBS in 1989 as an assistant in the art department, rising through the ranks of product manager and senior marketing manager. After a brief spell as marketing director of Chrysalis, he returned to CBS in the same position in 1976. In 1979, he became deputy managing director and VP of CBS International, and he became deputy chairman of Sony Music U.K. in 1985.

Certain divisions of Sony Music are due to move in December to a new corporate headquarters in central London.

(Continued on page 52)

A B I L L B O A R D  S P O T L I G H T

THE ABC'S OF SOUTHERN AMERICA

Argentina, Brazil and Chile are exciting, volatile music markets, connected by geography, shifting economies, and a common goal to be recognized as an important musical territory.

Billboard brings the latest developments from the region to the forefront, exploring the activities of the majors and independents, with vital commentary from prominent label executives. Features will also include a spotlight on the dance scene in Argentina, as well as a profile on the concert environment in all three countries.

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

Join Billboard as it sets the course for the next music phenomenon
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Argentina: Marcelo Fernandez Bitar 541-922-1993
Brazil: Enor Paiano 55-11-212-8793

Anne Sopie von Otter scooped two of this year's prestigious Gramophone Awards, walking off with laureates for solo vocal performances and record of the year. Von Otter is seen here at the presentation at London's Dorchester Hotel, with David Mellor MP, former Minister of National Heritage and a classical music fan.
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**HITS OF THE WORLD**

**EUROCHART HOT 100**

**SWEDEN**

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**CANADA**

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**BY DOMINIC PRIDE**

COVENTRY, England—The legends of Lady Godiva riding naked through the streets and of Peeping Tom, who disobediently sneaked a peek, are depicted in the municipal museum of this medieval city, alongside displays on catastrophic war-torn bombing of the city's once-healthy auto industry.

The same museum also devotes an exhibit to two of Coventry's lesser-celebrated exports, 1980s band Specials and its label, 2-Tone. Blending ska beat with reggae sounds and punk attitude, the Specials and other 2-Tone bands such as the Beat, the Selecter, and the Beatnuts stroked the British singles charts in 1979-80, giving birth to a style and a fashion movement that brought together skinheads, mods, and the self-styled "rude boys," who took their name from young Jamaican tearaways. Madness and Elvis Costello were also signed to the label, although Costello's "I Can't Stand Up For Fallin' Down," the only track he recorded for 2-Tone, was never released on the label.

2-Tone was an imprint of Chrysalis Records, which this month is re-releasing the label's material. A 2-Tone EP featuring four of the label's biggest hits peaked at No. 30 on the U.K.'s singles charts, while a compilation, "The Best Of 2-Tone," was released in the U.K. Oct. 11. Nov 8 will see the U.K. release of a four-CD set featuring A- and B-sides of all 29 singles plus outtakes. A book, "The Two-Tone Story" by George Marshall, has been re-published to coincide with the launch. The Special AKA, as the band was originally known, formed around Jerry Dammers, who also was founder of the 2-Tone label. The label's first release, in March 1979, was "Gangsters," a reworking of the 1964 Prince Buster classic "Al Capone." The Specials split in 1981, but not before recording and releasing the haunting "Ghost Town," a million-selling No. 1 U.K. single that chillingly foreshadowed the riots and racial violence that erupted that summer in British cities.

**SONY EUROPE**

(Continued from page 50)

central London. Sony Music U.K. will move there from its 20-year home in Soho Square, the name adopted by its third label, now shortened to S2.

The building will also house Sony Music's various divisions: the independent Frederique Ver- toire Division, merchandiser Sony Signatures, the electronic publishing and games divisions, music video and the new "Digital" music company, including MiniDisc and digital delivery (see story p.80).

Russell also confirmed that the new building will retains a retail and exhibition center similar to that planned for Sony's New York HQ on Madison Avenue (Billboard Oct. 16), though smaller due to space con- strainst.

**SONY**

**Rereleases Recall 2-Tone's Special Legacy**

**British Label's Trend-Setting Music Is Remembered**

The Specials provided a mix of infectious dance music and strong political statements. Frequently could be found supporting left-wing causes including Rock Against Racism and the Campaign For Nuclear Disarmament. Even the black and white artwork and logos on 2-Tone's record labels signified the ideal of multi-racial harmony. Nevreet Yvel, among the skinheads attracted to the music were a minority of racists, and 2-Tone concerts acquired a repu- tation for violence.

Specials member Terry Hall left in 1981 to form Fun Boy Three. By that time, Madness had left for Germany to get away from the scene and to preface a message that is just as relevant 14 years later, as racial vio- lence hits the headlines on a daily basis.

**Melodic Meeting**

Carving a new path in Australian music, a recent Australian tour promoting current world Party album "Bang!," greets Queensland singer/songwriter Margot Smyth, whose EMI Records debut "Sleeping With The Lion" was co-written, in part, with Steve Kilby of the Church.

**JAPAN'S MUSIC**

Shipments in the first seven months of 1993 were up 16% over the same period last year, totaling 211,862 million units. Value of shipments was $55,071 billion (23.3 billion), up 9%, according to the Recording Industry Assoy. of Japan's 27 member companies. Shipments of CD singles in the month July rose 74% over July 1992, to 16.4 million, with a wholesale value of 10,755 billion yen ($97 million), up 81%

**SCANDINAVIAN RECORD store chain Skivakademien, put up for sale by owners Sony Music, could be bought by Holland's Free Record Shop. The chain includes the Mega and Skivakademien stores in Sweden and CD-Akademiet in Norway. Free runs 39 stores in Holland and 14 in Belgium.

**POLYGRAM GERMANY**

has appointed Jerry Gieseking head of international ex- ploration for its Phonogram, Metronome, and Polydor labels, effective Jan. 1. President Wolf-Dietz Gramatke says, "Music from Germany has been mak- ing a lot of progress. We have a chance to deliver to the outside world, but we have to do it right." Gieseking was head of international A&R at PolyGram.

**MCA INTERNATIONAL**

will launch its second Streetbeat black music campaign No. 1. Involving a TV ad spot, video, branded merchandise, a fan club, and a magazine, the campaign will run in 29 countries, excluding the U.S. The ini- tial campaign generated 150,000 sales of the sampler album, says MCA.

**FEDERAL COURTS**

in Germany have ruled that prisons must pay authors' rights for music used in cells and in day rooms. The state of Hessen, in a test case for other German states, was claiming that prisons, as non-commercial users, were exempt.

**Green's Soulful New Set May Not Hit U.S. Shores**

ONE OF AMERICA'S greatest voices of soul has returned to fine form, in collaboration with one of the sharpest U.S. producers, two star British vocalists and the su- port of BMG International affiliates from Europe to the Far East.

Surprisingly, however, the album is not yet set for the U.S. label, "Don't Look Back" from Al Green is the singer's first new album in two years, previously featuring Green's vocals on his own albums, ses- sions for "Don't Look Back" took place, on and off, over 12 months, according to David Steele and Andy Cox of Britain's Fine Young Cannibals, who produce and arrange seven of the album's 13 tracks, the majority written by Green. Two songs, "You Are Everything," and "Fountain Of Love" were produced by Terry Welch, who worked in the studio with Green on his first pop hit, "Tired Of Being Alone," in 1971.

"There was not too much derivat- ing from his original sound," says Allan Fried, director of interna- tional A&R for BMG International, describing such familiar production touches as the punch of the Mem- phis Horns. The production style, in fact, is both contemporary but un- derstated, allowing Green's sweet harmonies, soulful voice to take center stage. "It's an amazing album, and there are hits on it," enthuses Fried.

With BMG International led the com- pany's senior VP of A&R and marketing, Heins Henn, brought in Green and give his support to the album. In the U.S., however, Arista, RCA, and other BMG affiliated labels have thus passed on the project.

With the European release last month of Green's album and the single "Love Is A Beautiful Thing," they decided with BMG's project hope their U.S. colleagues will be swayed by cha- racter attraction.

ON THE EVE of her U.K. tour, Mary-Chapin Carpenter showed up at London's Cafe Royal to serenade out our BBC 4 Controller Johnny Beerling with a couple of songs... The audience at the Oct. 18 toast—which came as a surprise to Beerling—was a virtual who's who of the British record and radio indus- try. A further highlight included a performance by Brit guitar legend Hank Marvin of the Shadows' "Wonderful Land," a U.K. smash in 1962—the year that Beerling be- came a producer in the BBC's "gramophone department." The event raised $7,500 for the Nordoff- Robbins Music Therapy Centre.

**SOUNDS-VISION MUSIC of La Mesa, Calif., bills itself as one of the most active supporters of flamenco music. The independent label, publisher, and independent distributor. Company founder R.L. Hollman has embraced the genre and given a U.S. home to recording artists such as the guitarist Rodrigo, the Andalucian gypsy music ensem- ble La Familia Florios, gypsy vocal- ists Remedios Florio, the late guitar- ists Carlos Montoya, and others. Hollman says he has made a priority of working with other labels, such as Lyric- chord Discs of New York and Everest Rec- ords of Beverly Hills, in assembling compilation albums like the recently released "Flamenco Dances." The company also has branched into more pop-oriented La- tino music via a distribution deal with Menudo, handling the group's own independent label.

**DEALS: WEA U.K.,** which revamped its A&R department earlier this year, has signed three cutting-edge dance acts represented by Steve of Some Bizarre manag- ement. The addition of Messiah, Bi- zarre Inc., and Vertigo "collectively add a new dimension to our domestic roster," says Muir Beil- las, managing director of WEA U.K. "Each already has generated tremendous excitement in their own unique way"... Linda McManus, who has a new deal for representation of her photo catalog, including vintage photos of Jimi Hendrix, Cream, and the Beatles, with the Star File photo agency in New York. Aepy, Star File also repre- sent Bob Gruen, known for having exten- sive catalog of John Lennon photos.

**BORDER CROSSINGS**

Abba may not have any reunion planned in the wake of massive sales for "Abba Gold," but Abba's lead singer Bjorn Again carries on. In the act's first Canadian concert, Bjorn Again is booked at Toronto's Hart House Theatre, "the country's two largest theatres through Oct. 30. The group then tours through Belgium, Holland, Finland, Sweden, Norway, and Den- mark before playing London's Royal Albert Hall Dec. 9.

Home & Abroad is a biweekly col- umn spotlighting the activity of the international music business and artists outside the U.S. Information may be sent to Thom Dufty, 37 Ridgmont Street, Lon- don, WC1E-1AH or faxed to 071- 935-211.
Norwegian Talent Benefits From Halting Of Parallel Imports

BY KAI ROGER OTTESEN

OSLO—More energy is being put into signing and working Norway's national talent now that the music business has obtained legal protection from parallel imports. After seeing the market undermined by cheaper imports from wholesalers, the music industry here succeeded June 11 in outlawing parallels (Billboard, June 20).

But at the time, political representatives announced that record companies were expected to fund a substantial number of local acts with money they no longer lose from parallels, or else the amendment to the Copyright Law would be withdrawn.

Labels have duly complied. PolyGram Records recently structured its local A&R force, while EMI Norsk has scheduled a record-high six local fall album releases. Other companies say they are even more committed to the handful of Norwegian artists they have already signed.

Release schedules for the months prior to Christmas look very promising, with new releases from Chocolate Overdose (Warner Music), Grethe Svendsen (BMG Ariola), and Jorn Hoel (EMI Norsk). Some multinationals also are exploring the untrodden paths of dance and easy-going pop, encouraged by the pan-European and American success of Ace of Base, among others.

PolyGram Records has taken what probably are the most adventurous steps, naming former artist/producer Ole Evenrud as local manager, Truels Brodtkorb as responsible for marketing of local A&R repertoire, and Kristin Gullbrandsen as promotion manager for local repertoire. Previously, marketing manager Petter Singiessa also had responsibility for local A&R, with Brodtkorb as his assistant.

Among new artists to be released from PolyGram are the rap-metal duo Brothers (whose single is a version of AC/DC's "Back in Black") and Ase Tynning, with her dance track "Think I'm Gonna Fall In Love," both due for late-October release. Also scheduled was Jan Dahl's Norwegian- worried country/roots album "Mitt Baeste For Drei," released this month.

BMG Ariola and Warner Music both are taking long-term approaches to local A&R. BMG Ariola also has ownership interests in leading independent Norsk Platproduksjon and Stageway Records. Warner Music will release the new album from Chocolate Overdose before Christmas, and also is working with Anne Grete Preus and The September When.

BMG Ariola's only release this year is an album from Oslo Gospel Choir member Grethe Svendsen. The label also has signed Dag Kolerud, who had been with the now-terminated independent label MD Records, and he is now in the studio, with a release probably before Christmas. Other artists on the roster are country act Turo Andersen, rock group the C.C. Cowboys, singer/songwriter Anja Garbarek, and a cappella group Bjelleklangen.

Sony Music continues its hard work with country singer Stephen Ackles, whose album "Let's Keep The Night" was just released. Also scheduled are Terje Tysland's November release, "Fullere Enn Fullmanen," and a new single ("All Jeg Vil Ha") and album by La Vervi.

EMI Norsk is also on the run after recruiting local A&R manager Per Ostmark from Sony Music last year. Ostmark is responsible for launching the career of the Dumb Dum Boys, among others. Most EMI releases are in the pop/rock vein, with albums due from Trine Rein, Jahn Teigen, Jorn Hoel, Yellow Pages, Vargbord, and the Rambelles. EMI is also to appoint a local A&R assistant, who will be responsible for new signings.

Sony Music local A&R manager Marius Lillelien says, "Most of the Norwegian artists are struggling to compete with TV-advertised compilation albums. It's a tough match to win for Norwegian artists."

A BILLBOARD SPOTLIGHT

Home Stretch. Modena, Italy's most famous son, Luciano Pavarotti, sang to his fellow citizens in a one-off concert with the Royal Philharmonic Orchestra in September. Pavarotti was joined by Sicilian-born soprano Nuccia Focile in the concert outside Modena's historic cathedral. PolyGram Television International recorded the show, and has the international TV rights. Featured here, from left, are Declan Lowney, director of the TV recording; Luciano Pavarotti; and John Gayton, managing director of PolyGram TV International.

For the first time in Billboard's history, our spotlight turns to China, where the music scene is glowing with talent and the industry is organizing to set the world ablaze.

Billboard will expose the strategies behind this revolution with a thorough editorial menu, including:

- Infrastructure: the distribution and retailing sectors
- The artists: Cui Jian, Chinese pop star and others, and their local and external influences
- The key players: a special feature on China Records and the other companies that are factors in the market
- Industry controls: licensing processes, censorship and release quotas

• Piracy: how it works and its impact
• Parallel Imports: a real problem
• External influences: how Hong Kong and Taiwan influence the market
• International hopes: the realities and prospects for foreign repertoire
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BILLBOARD OCTOBER 30, 1993
Canada

Carmen Reigns At 15th Félix Awards

BY LARRY LeBLANC

QUEBEC CITY, Quebec—With three awards each, Marie Carmen and les Colocs were the big winners at the 15th annual Félix Awards. The award ceremony—presented Oct. 17 at Théâtre Capitole by the Asso. Québécois de l'Industrie du Spectacle (ADISQ), the predominantly French-speaking professional association of independent producers and labels—is the key event of the French-Canadian pop industry, and was one of the most-watched TV shows of the year. The ceremony, televised by Radio-Canada, was held outside Montreal for the first time in its history.

ADISQ's 700 delegates voted in 50 categories this year, while three categories—top male, female, and group—were decided by fan balloting.

Carmen won three Félixes; she repeated last year's win as top female artist, and the top album prize went to her "Miel et Venin," which has been on the Quebec music trade's best-seller list for 77 weeks and spent a record 30 weeks at No. 1. She also won for outstanding concert performance.

"Success like that doesn't come out of a box of Cracker Jack," Carmen said. "I'll surely have trouble letting the dust from this year settle. You develop a taste for this, I'll tell you.

The five-man rock group, les Colocs, won for top group, discovery of the year, and best video for "Julie." Meeting the press later, enthusiastic band members kept breaking into a cappella snippets of pop songs, including Stevie's "Take My Hand, Lead Me Home." With no awards presented during the first half hour, the three-hour show started slowly. However, a hilarious performance by its host, comedian Yvon Deschamps—coupled with strong performances by such top-notch Quebec talent as les Colocs, Francine Raymon, and Daniel Bélanger—kept the event lively and entertaining.

With controversy once more surrounding the awards, things were just as lively off-camera. ADISQ organizers apparently balked at allowing either Roch Voisine or Céline Dion to perform in English during a show honoring Quebec talent. In the past, both Voisine and Dion have been critical of ADISQ for having rules that hinder these Quebec singers and songwriters working in an internationally competitive field.

Despite being given two Félix Awards for her success outside Quebec, her 19 Félix Awards are a record—Dion was told she couldn't sing a song in English from her upcoming English album, "The Color Of Love." She then refused to perform. Voisine, however, relented, and sang a French version of the title track of his just-released English-language album, "I'll Always Be There.

In the press room, a fuming Dion, who has been quite conciliatory about her past disputes with ADISQ, blasted the organizers. "I would have loved to sing for Quebeccers," she said. "It's not the public that doesn't want me to do it. It's a couple people in ADISQ.

In 1990, Dion caused a major stir at the awards by rejecting the Anglophone-singer-of-the-year award for her first English album, "Unison," saying she wasn't an Anglophone artist. Many industry figures saw the award as a consequence to Dion for singing in English. After Dion suggested that the category be changed to the artist from Quebec who has earned the most distinctive outside the province, the award was renamed in 1991 to the awkwardly titled "most renowned Quebec artist performing in a language other than French." She has won it three years in a row. "Maybe they'll change the category name again," Dion said to reporters after someone remarked that it had practically become her category.

In 1991, Voisine, who has been nominated 25 times for the Félix but has walked away with only eight awards to date, refused to perform during the ceremony, citing opposition to ADISQ's nomination methods.

Yet, despite their enormous popularity in Quebec, both Voisine and Dion failed to win in their respective gender categories. The best female and best male awards went to last year's winners.

(Continued on page 75)
PC Software Chains Hear Footsteps
Discounters, Others Grab For Market Share

BY ANNA ROBATON

NEW YORK—Having once held a virtual monopoly on the personal-computer software market, specialty chains are facing competition from a growing array of retail formats, and some are feeling the pinch.

Most of the leading specialty chains—which include Egghead Discount Software, Babbage's, The Electronics Boutique, and Software Etc.—sprung up in the late '70s and early '80s, quickly establishing themselves as staples in malls across the country.

Today, their market share is being threatened by formidable competitors—ranging from mass merchandisers to toy stores—that have blended software, including popular video games, into their product mix.

Such competitors include discounters such as Wal-Mart, Kmart, and Target; consumer-electronics chains like Best Buy and Tandy Corp.'s Incredible Universe; warehouse operations like Office Depot; computer superstore chains; toy stores like Toys 'R' Us; mail-order merchants; and, lately, music and video chains.

Last year, application software sales in North America were $4.5 billion, according to Gartner Group, which represents a 14% increase over sales of $3.0 billion the previous year, according to the Software Publishers Assn., a Washington-based trade group.

Rapid growth in sales of entertainment software has been especially responsible for turbulence. Sales of PC-based entertainment software were $142 million in 1992, up 29% from $250 million the year before, according to the Software Publishers Assn. Home-education software was the fastest-growing software category in the second quarter, with sales up 55% to $46 million.

The total number of doors through which Nintendo and Sega products are sold increased about 29% last year, from 27,000 to 34,000, according to Alex Brown & Sons Inc., a Baltimore-based investment banking firm. The videogame market is a $6 billion-a-year industry, says a spokesman for Sega.

Software sales volume market share by retail sector was unavailable, but Sega says discount department stores are the top movers of game software, with about a 35%-38% market share. Toy stores ranked second, with about 22%-25%; software specialty chains generate 9%-12%; department stores sell 4%-6%; stores on military bases, 4%-5%; and the remainder is sold by such chains as home electronics chains, music and video stores, and catalog merchants.

"Software chains are really losing [market] share because the industry is growing so fast, particularly in the video-game market, and their share was too high to begin with," says Christopher E. Vroom, a retail analyst at Alex. Brown & Sons.

Computer superstore chains, for example, are expanding at a steady rate of 10 to 15 new stores per year, according to George J. Gillen, the Dallas-based executive VP of Management Horizons, a retail consulting firm that is a division of New York-based Price Waterhouse.

CompUSA Inc., which bills itself as America's largest computer superstore retailer, opened 29 new stores in fiscal 1983. The Dallas-based public company, founded in 1982, currently operates 54 free-standing superstores in 31 metropolitan areas around the country.

Such stores are measured about 25,000 square feet and carry more than 5,000 products, including hardware, software, and accessories. Hardware accounts for about 80% of sales, and software generates about 20% of sales.

In the fourth quarter of fiscal 1983, CompUSA's net sales jumped 63.3%, to $497.5 million from $237 million in the fourth quarter of fiscal 1982, according to the company. Same-store sales were up 24.7% in the fourth quarter.

Specialty chains, especially those located in regional malls, have higher overhead than most superstores, which appeal to consumers' desire for a one-stop shopping for software, personal computers, and accessories, as well as for rock-bottom prices.

Specialty-store executives say their stores offer such advantages as convenience, employees with superior product knowledge, better customer service and ambiance, and deeper product selection.

"Specialty retailers focus more intensely on a narrow product category, and there are customers who want that assortment and greater focus," says Vroom. "That's really their principal advantage."

Nonetheless, the onslaught of new competition has forced some to re-examine operations. Egghead, head-quartered in Issaquah, Wash., has implemented a cost-cutting plan that includes closing 10-15 unprofitable locations each year, according to Carolyn Tobias, Egghead's CFO.

Founded in 1983, Egghead, which has been plagued by management shakeups and soft sales, operates 232 stores that are predominantly located in strip malls and that average 2,000

(Continued on page 57)

Dance Music Fans Get Behind EightBall

BY LARRY FLICK

NEW YORK—The EightBall Record Shoppe is a rarity in the world of dance music specialty stores. It was born from the success of the popular independent label of the same name.

And while you can certainly hear and purchase anything brand new on the EightBall label at the 9-month-old store way before it reaches other outlets, it also has become a primary stop on the weekly shopping tour of local club DJs in search of cutting-edge domestic and import 12-inch singles—not to mention vinyl and CD-format albums.

Singles-related product covers every possible subgenre of dance music, including house, hip-hop, techno, trance, and tribal, while the album load is mostly indie and major label compilations.

"The idea is, give people a wide variety of what's up in the clubs," says John Kramer, EightBall store manager. "It's not just about house music or hip-hop here."

Located in the heart of New York's trendy East Village on 161 E. 9th St., EightBall Records has become a social watering hole for some of the club community's leading artists, producers, and remi- xers. On any given afternoon, consumers can find themselves flipping through the bins alongside such dance music heavyweights as Frankie Knuckles, Junior Vasquez, or David Morales.

"It's cool that the store has been able to find a good audience that keeps coming back," Kramer says.

"I think it's getting around that they're going to get all kinds of music just as it's happening here."

Instilling that kind of idea in consumer minds comes, in large part, from the store's seven-person staff, which is composed exclusively of actively working club jocks.

"Everyone stays in close touch with music in more ways than just selling it," Kramer says. "A lot of the time, someone will come in and ask the guy behind the counter to play whatever is slamin' at the moment. Having a working DJ there helps, because he is in front of a crowd and knows what may or may not fly."

ESSENTIAL ATMOSPHERE

Owned by EightBall Records president Alex Kaplan, the store operates on roughly 1,000 square feet of space—and atmosphere is an essential element in setting the room apart from the plethora of dance shops around downtown Manhattan. The shop maintains two turntables and will play any record in the shop before purchase. There also is a large video screen to air clips promoting current singles. EightBall has not yet put together a formal rotation list and does not plan to sell videos.

Adding to the store's ambience is

(Continued on page 57)
Personnel Shifts At PGD; An Acquisitive Alliance

Looking Ahead: Since rising to the top spot at PolyGram Group Distribution, Jim Caparro has continued to put his own stamp on the company. In the most recent moves, he brought in John Vigna, formerly an executive for a couple of companies in the companionship of security, as senior VP and chief financial officer at PGD; shifted David Haine, senior VP, from overseeing administration to business development; put Steve Corbin, formerly VP of R&B sales and marketing, in charge of sales for the entire company; and expanded the marketing responsibilities of Curt Eddy, VP of field marketing.

Caparro says that he and his management team have "redefined PGD's service role to the [PolyGram] organization, and now have a national staff capable of not only managing the traditional audio business, but providing a menu of choices—mainline audio, alternative independent distribution, video sell-through, or rental distribution—for our labels to choose from."

Looking at streamlining the individual personnel changes, Caparro says the hiring of Vigna is significant for the company, because "he isn't the typical record industry financial executive. He comes to us with a completely different skill set that will help bring the business processes [at PGD] to a completely different level."

Blaine's new position in business development, Caparro says, is to "review and capitalize on different customers and business opportunities," and to figure out how PGD can capitalize on "the whole technological evolution that is before us."

Caparro also notes that Corbin was promoted to head of sales functions for all music genres, not just R&B, because "he's proven himself capable of taking on a broader-based perspective and responsibilities."

In addition to field marketing, Eddy will be responsible for catalog development, artist development, and market research departments.

A press release outlines other key executives and promotions within the PGD hierarchy. Skip Smith recently was promoted to VP of sales administration, serving as the point person between PGD and the various PolyGram labels, among other responsibilities. And Margaret House-Williams was promoted to associate director of PGD Services.

The press release also notes that Gene Silverman recently took the helm as president/CEO of PolyGram Video, and that Pat Monaco, who oversees Independent Label Sales, recently was promoted to senior VP of GM of that division. Finally, Robert Bell, senior VP of PolyGram Special Markets, will continue to oversee that division.

Caparro says the changes were made to position the company for the future. He says PGD's management is constantly reviewing how it does business today, and examining how it should do business tomorrow.

As part of M.S. Distribution's move to form a national alliance with Memphian-based Select-O-Hits (Billboard, Oct. 23), the Oak Grove, Ill.-based company is planning to open a storage and warehousing facility in Baton Rouge, La., and sales offices in Los Angeles, San Francisco, and Seattle.

The Big Get Richer: Alliance Entertainment Corp., the New York-based company that owns Bassin Distributors and Encore Distributors, has finally completed its acquisition of Titus Oak Corp., which consists of CD One Stop, Titus Oak Distributing, and Hardcore Market. In addition, Alliance has completed negotiations with Chase Manhattan Bank Corp., giving the company a $5 million revolving credit facility.

That move should enhance the already deep-pocketed company's financial abilities as it moves about the marketplace, still hungry to make acquisitions. Alliance executives were unavailable to comment because the company is in a "quiet" period due to its proposed merger with Trinity Capital Opportunity Corp., and the subsequent secondary public offering that the latter company will make to finance the deal.

In all the excitement about who's been buying whom during the last month, Track forgot to tell you that Tower Records/Video has acquired additional property on the block housing its Sunset Blvd. store in Hollywood. That move should enhance the West Sacramento, Calif.-based merchant's position in its market share shootout with Virgin, which opened a much larger store down the road.

The property obtained by Tower has a hotel on it, which will be torn down, according to chain president Russ Solum. "Temporarily, that was our parking lot there, which should be ready before Christmas," he says. "And then we may develop our property further."

Having a Party: When Abbey Road threatened to renew its annual contract, 2,000 people showed up—mainly retailers, vendor reps, and employees of the Santa Ana, Calif.-based one-stop. Just in case you missed it, Bruce Ogilvie, former president of Abbey Road, says the event was blessed with a beautiful day and that among the artists and celebrities there for the occasion were Mint Condition, Coming Of Age, Project X, Art Laboe, and two American Gladiators, Diamond and Laser.

On the Move: Joe Kulesa, formerly with Southwest Wholesale, has joined Selec-O-Hits as West Coast sales representative, overseeing Oklahoma, Texas, and some of Louisiana for the indie distributor... Alan Marker has been named VP of sales and marketing at New York-based Twinbrook Music.
square feet each, according to Tobias. Egghead has a product line consisting of about 4,000 programs. Sales to corporate and government clients account for 46-48% of total sales, depending on the quarter, Tobias says.

Egghead's net sales for fiscal 1993 were $725 million, up from $656 million for fiscal 1992. Net income was $6.9 million in fiscal 1993, down from $15.7 million last year.

For the first quarter of fiscal 1994, Egghead reported a loss of $2 million, compared with a net income of $1.7 million a year ago. Egghead officials say the loss resulted from a $1.4 million restructuring charge. Same-store sales increased 3% in first-quarter 1994.

"We are responding [to competition] by lowering our cost structure and examining our strategy," says Tobias.

Experts say the company is de-emphasizing its retail operations and focusing more on direct sales of business software, which are expected to grow in demand on a unit basis.

Chains such as Babbage's, Software Etc., and Electronics Boutique, on the other hand, are closely tied to the retail marketplace, according to industry observers. Babbage's and Software Etc. are especially dependent on sales of entertainment software, according to analysts.

Founded in 1983, Dallas-based Babbage's Inc. operates about 290 stores that average 1,500 square feet each and are located mostly in regional malls. Each store offers a product line of 1,500 items, including entertainment, productivity, and education software, videogame systems, and computer supplies and accessories.

During Babbage's 1992 fiscal year, entertainment software for personal computers, combined with videogame systems and software for those systems, generated about 70% of total sales, according to the company. Entertainment and productivity software generated about 10% of total sales, and an additional 14% of gross sales came from sales of supplies and accessories.

Babbage's net sales for fiscal 1993 were $280 million, up 28% from sales of $186 million last year. Net income grew 21% to $48.4 million. Same-store sales increased 9%, compared with increases of 16% and 25% in the previous two years.

Nevertheless, same-store sales for 1993's second quarter dropped 9%. The company experienced a net loss of $1.2 million in the second quarter, during which it opened 12 new stores.

Babbage's reports that same-store sales of videogame systems and software declined substantially because the releases of several anticipated videogame best-sellers were delayed from the second quarter to the third quarter.

The Electronics Boutique, a private company headquartered in West Chester, Pa., operates about 350 stores in regional malls nationwide, according to published reports. Company officials did not return phone calls.

The retailer, founded in 1976, generated sales of $190 million in 1990, according to a company estimate appearing in the 1990 Directory of Computer and Software Retailers, published by CS&G Information Services, Tampa, Fla. Software sales account for 80% of the chain's total sales, according to CS&G.

Software Etc., headquartered in Minneapolis, operates about 250 stores in regional malls and strip centers nationwide. Founded in 1984, Software Etc. supplies software for the other subsidiaries of its parent company, New York-based Barnes & Noble; these subsidiaries include B. Dalton and Doubleday Books.

Software Etc.'s product line includes books and magazines, CD-ROM units, and communication, educational, entertainment, spreadsheet, and word-processing software. Company officials were not available for interviews.

In second-quarter 1993, the chain's revenues were $45.5 million, up 20% from $38.6 million the previous year. The company lost $1.3 million during the second quarter, compared with a loss of $263,000 in the same period last year. Same-store sales increased 6% during the first half of 1993, compared with a 12% increase a year ago.

Like Babbage's, Software Etc. has been hurt by the delay of videogame releases during the second quarter. The company reports that the delay resulted in a double-digit, same-store sales decrease in that category.

But videogame sales are expected to pick up during the fall and holiday selling season, due to the late-summer release of titles such as "Jurassic Park" and "Streetfighter II Turbo."

Experts say specialty chains may have lost some market share to new competitors, but they will continue to thrive as long as the prices of personal computers continue to fall, hardware and software technology improves, and Americans become more PC-literate.

Meanwhile, the proliferation of retailers that carry software continues to blur the lines across retailing, observers say. "It is the same blurring that we see in a drug store that carries food or a grocery store that sells cosmetics," Management Horizons' Gillen says.
B.B. King, Johnny Cash Make Tracks In Kid Biz

STAR TRACKS: The latest big-name artists to dive into the children's audio market are B.B. King and Johnny Cash, whose respective Sept. 15 releases kicked off the Celebrity Series of book/cassette packages from Better Place Publishing of Cheshire, Conn. Each package contains an audio cassette featuring an original story and song, narrated and sung by the featured artist, and an accompanying hardcover book.

Better Place Publishing founder and president, Eric Herbst, an aspiring musician who leads a band called A Better Place (and is a well-known rock purist in Connecticut) writes the songs. Author Shirley Kelley and illustrator Jimmy Clarity collaborate on the books, which also star the Better Place Kids, described by Herbst as "a sort of modern-day Little Rascals."

According to Herbst, the Celebrity Series is designed to introduce kids to a variety of musical styles, as well as enhance reading skills. King's "The Rainy Day Blues" is about a rain-soaked baseball game and the Better Place Gang's resulting adventures.

 исполты of the cookie-rustling kid, who is brought to justice by the enigmatic Man In Black himself. Both titles are $9.95.

Better Place Publishing plans four more Celebrity Series releases for spring, though at press time spokesperson Marlene Izen declined to identify them for contractual reasons. She says the company uses recycled plastic for its cassettes, and recycled paper for books and packaging.

DISNEYS: MMC, the eight-member teen vocal group from The Disney Channel's "Mickeys Mouse Club," is in the midst of a 20-date, 10-city tour sponsored by the Target retail chain. According to Walt Disney

by Moira McCormick

Records spokeswoman Amy Malsin, the group has been attracting a couple of thousand teens to each of its Target store appearances. MMC, which blends hip-hop, R&B, and pop, is also being supported by an extensive Disney Channel promotional campaign. The group is produced by Michael Egizi and Jeff Carruthers, whose credits include Shai, Richard Marx, and Cher.

A recent high-profile release for Walt Disney Records is "Annette: A Musical Reunion With America's Girl Next Door," a 47-song boxed set documenting the recording career of Annette Funicello from 1959-1966. Included are Annette's first hit, "Tall Paul" (recorded when she was 16), and, of course, her collaborations with beachfront Frankie Avalon. Just out from Disney is Danny Elfman's motion picture soundtrack to "Tim Burton's The Nightmare Before Christmas."

 FUN WITH FREED: The children's music industry is full of aspiring artists, moonlighting celebrities, and one-time hit makers. Rarely, though, do you come across a performer who left behind a lucrative advertising career to become a children's artist, but that's what Fred Miller has done. Miller, whose tuneful and witty "What's Wrong With This Picture?" is one of 1984's brighter lights, has a mile-long resume, including Grammy nominations for his producing and engineering, an Emmy award for his TV concert sound design, and a current associate professorship of music production at Boston's Berklee College Of Music. Through the '80s, Miller wrote and produced jingles for the likes of Wendy's, Xerox, and M&Ms. As music director for Ted Bates Advertising, he helped create and produce more than 200 commercials. "It was nice to move on to something that I can give back to the world," says Miller of his decision to become a full-time entertainer, "instead of writing jingles and waiting for the check to arrive."

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BOB MARLEY AND THE WAILERS

SOME-YAW MONEE 90000 (9.98/11.98)

JIMMY BUFFETT

SONGS YOU KNOW BY HEART

JOEY JOHNSTON

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ENYA

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THEIR GREATEST HITS VOL. 1 & II

BILLY JOEL

GREATEST HITS VOLS. 1 & II

JAMES BROWN

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STEVE MILLER BAND

THE WALL

SAD TUNES AND SAD TOURS

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PATSY CLINE

GREATEST HITS

ORIGINAL LONDON CAST

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CREEDENCE CLEARWATER REVIVAL

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DOORS

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METALLICA

MASTER OF PUPPETS

CHICAGO

GREATEST HITS 1982-1989

NILE ROGERS

PRETTY HATE MACHINE

GUNS N' ROSES

APPEIT FOR DESTRUCTION

ELTON JOHN

THE HITS 1984-1987

FLEETWOOD MAC

GREATEST HITS

PAUL SIMON

GRACELAND

ALICE IN CHAINS

FACEBOOK

ENYA

FACEBOOK

CONWAY TWITTY

THE VERY BEST OF CONWAY TWITTY

PETER GABRIEL

SO

LED ZEPPELIN

LED ZEPPELIN IV

DEF LEPPARD

Hysteria

SADE

DIAMOND LIFE

THE BEATLES

Sgt. Pepper's Lonely Hearts Club Band

THE JIMI HENDRIX EXPERIENCE

ARE YOU EXPERIENCED?

Lynyrd Skynyrd

BEST - SKYNRD'S HITS

THE BEATLES

THE BEATLES

THE BLACK CROWES

SHARE YOUR MONEY MAKER

GRATEFUL DEAD

THE GREATFUL DEAD

MICHAEL JACKSON

THRILLER

THE POLICE

THE POLICE

EVERY BREATH YOU TAKE - THE SINGLES
Rap-A-Lot Keeps Its Priority Straight

L.A. Hears The Call Of Wrecking Ball Compilation

by Chris Morris

rolling two nights earlier with an APS night featuring most of the bands on the set, held at the Whisky A Go Go.

Perhaps "Smells Like L.A." will inspire other regional musicians to band together and do it their own way.

SUGAR HILL’S SWEET: We would be remiss, after trumpeting Rounder Records’ honors at this year’s International Bluegrass Music Awards, to not mention Sugar Hill Records, with its new album "Lucky Jim." The label—led by Jim Fielder, the lead guitar chores for the first time.

Althoughmie began his career playing mutual versions of Stevie Wonder and Tom Jones blues, here’s he sounds uncannily like ... Hendrix.

Cackling, Pierce says, “Ever since I learned to play in octaves—oh, no! I kept picking up these bootlegs of Hendrix. In Amsterdam, because there were all these things I had never heard.”

Pierce says that in London, where he currently makes his home, he (Continued on page 72)

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LARGEST DISTRIBUTOR
celebrated producer and former leader of his eponymous group takes off on a solo career, still producing a ton of studio musicians and co-writing much of the material. Parsons' cast now includes familiar voices like Chris Thompson of Manfred Mann's Earth- and Eilidh Stuart of Ten, as well as newcomers Jacqui McSheele, known for her work with Dire Straits and Brian Eno, and keyboardist Paul Nelsen.

**WORLDWIDE**

The Buffalo Skinners

**ROGERS**

Gasoline, a semi–acoustic rockers band on a new label, the third in its 10-year career, with an album that harks back to their 1991 debut, "The Last Night Like the First." "Seven Waves," and "All Go Together" sport the kind of like–guitar lines that made the group a novelty a decade ago. Unfortunately, many of the other cuts here bog down in self-righteous lyrics and rarely varied arrangements, as they straddle modern rock, album rock, and pop formats.

**LAURA NYRO**

"Believe in Love" begins promising, with soulful vocals and a well-crafted arrangement. Nyro's performance is strong, but the overall sound is somewhat flat, lacking the excitement of her previous work.

**BARBRA KOR

"Close As Pages In A Book" is a poignant reflection on a long-lost love, with Barbra's voice conveying the sadness of the experience.

**FRANK SINATRA**

"My Way" is a timeless classic, with Sinatra's smooth vocals and the captivating melody

**SPOIL LIGHT**

"Broken Promise Blues" is a heartfelt ballad, with the singer's voice providing a sense of longing and sadness.

**VARIOUS ARTISTS**

Various artists come together to create a unique musical experience, with each song bringing a different aspect to the overall sound.

**BILLY CHILDISH**

"The End Is Near" is a powerful song, dealing with the themes of mortality and the passage of time.

**EASY-E**

"It's On 17th Killin'" is a hard-hitting rap track, with Eazy-E's clear delivery and the catchy beat.

**VARIOUS ARTISTS**

An eclectic mix of artists come together to create a diverse and engaging album, with each track bringing something different to the table.

**CLASSICAL**

"Symphony No. 9" is a powerful work, with its powerful themes and the emotional depth of the music.

**SYMPHONIC BOLERO**

"El Nino" is a vibrant and energetic piece, with its captivating rhythms and the lively sounds of the orchestra.

**SIBILUS**

"Violin Concerto" is a masterful work, with the violin providing a beautiful melody and the orchestra adding depth and richness.

**SALERNO-SONNENBERG**

Salerno-Sonnenberg's performance of the concerto may turn off some listeners even as it captures the imagination of others. Striking and often extreme in rhetoric, her playing invariably engages attention. As she admits in a liner interview, "People love it or hate it." Certainly, will move into the former group, and for her large and devoted following this will be the preferred version of the concerto. The Chausson makes for a rewarding piece.

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An eclectic mix of artists come together to create a diverse and engaging album, with each track bringing something different to the table.
SING THE RIGHT NOTION

SNOOP DOGG DOGG  
**What's My Name?**

**Irving Teodoro
d作家**

**Snoop**

**Death Row/Thetsaint 5335 (latter single)

Before the controversy, Snoop was being treated as the "next big thing" to explode from the hip-hop community—thanks to exposure from his mentor, Dr. Dre. However, he has gotten so much hype with this incredibly catchy ditty, which combines clever and amusing.rhymes with a kinetic funk groove, and a hook that will perfectly sink into your brain on impact. Watch this one soar to the top of the charts for a few semesters. That's how good.

**DOUBLEPLUGGODD Conga Te J 13

**CREED**

**Street Life**

**1-**

**Snoop**

**Death Row/Thetsaint 5335 (latter single)

Sometimes you can believe the hype. Many listeners and Madison have discovered that this lady has a shimmering depth. With Genie, she will be among the list of everyone's favorite"Hook of Love founder explores intriguing new club on first single from his forthcoming album, which features vocalists Basil Luisa, his mom, inducting basement depth with fertile Afro-Cuban seeds. The result is a ferocious single that has the potential to go beyond expected dancefloor survival into the crossover radio. Slip into any one of the record's seven mixes for a slamming good time. From the "New Faces" compilation.

**M'SHELL NDEGOCELLO Dred Loc 5 (0)

**Produced by**: Andrew Stephen

**Death Row/Thetsaint 5335 (latter single)

A little bit Carley, a little bit Annie, and a whole lot of AC/DC potential from this engaging singer. Adult radio should welcome her warmly and play the heck out of this one. It's smart, not overly sentimental, and interestingly sung and orchestrated.

**ASHLEY CLEVELAND Feel Like Falling 4 (279)

**Produced by**: Kenny Greenberg, Wendy Wilson

**MCA 7899 (CD) (latter single)

A scathing, syrupy-sweet number that seems to play along at a festival. Echoed chants and an anthemic hook make this a highly viable competitor in both the rare and pop/ish mainstream sets. Kudos to producers Mark Pellicone and Trent Brisila for kicking several potent remixes.
Into The Woods. Director Tarsem and production designer Fatima confer before traveling to eight countries to film the video for "Sweet Lullaby," a track from Deep Forest's eponymous album on Sony 550 Music. Shown, from left, are Dan Beck, Epic VP of artist development; John Doep, Epic senior VP of marketing; Fatima; Tarsem; Scott Spanjich, Epic senior director of video production; and Brenda Hazell, Epic product manager.

Stewart Signing. EMI Music Publishing president/CEO Martin Bandier, right, congratulates Rod Stewart on his new worldwide publishing deal with the company.

Cultural Award. RIAA president Jay Berman, right, presents this year's Cultural Award to Ambassador Rufus Yen, deputy U.S. trade representative, at the RIAA's annual dinner in Washington, D.C. The award was given to honor the U.S. trade representative's office for its protection of U.S. intellectual property abroad. EMI artist Jon Secada performed at the dinner.

Jazz Judges. Eminent jazz composers get together to judge the compositions submitted for the first BMI/Thelonious Monk Institute Of Jazz International Composers Competition. Shown, from left, are Jaki Byard, Tom McIntosh, and Jim McNeely, who chose the three finalists; and Muhal Richard Abrams, who will join Dave Brubeck and Herbie Hancock for the final judging in Washington, D.C. The winning composer will receive $5,000, and the winning composition will be performed Nov. 22 at the Kennedy Center.

Polished Glass. Elektra Nonesuch executives celebrate their new contract with Philip Glass at a cocktail/dinner party for WEA executives, press, and artists. Shown, from left, are Jedediah Wheeler, IPA Management; Robert Hurwitz, Elektra Nonesuch senior VP/GM; Glass; Bob Krasnow, Elektra Entertainment chairman; and Peter Glancy, Elektra Nonesuch VP of marketing and creative services.

A Mammoth Concert. Mammoth artist Joe Henry relaxes backstage after performing two sold-out shows at New York's Fez under Time Cafe. The concerts showcased songs from Henry's new album, "Kindness Of The World." Shown in back row, from left, are Page Hamilton of Helmet, Dave Pinner of Soul Asylum, and new Mammoth signing Victoria Williams, all of whom were guest performers in Henry's show. In front row, from left, are guest performer Dan Murphy of Soul Asylum and Henry.

PolyGram Wants War. PolyGram Music Publishing executives announce that the company has acquired worldwide administration rights to the War catalog through Avenue Records. The catalog consists of 300 titles, including War's gold single "Why Can't We Be Friends?" Shown, from left, are Glen Stone, senior VP of business and legal affairs, Avenue Records; Linda Newmark, VP of business affairs, PolyGram Music Publishing Group; David Hockman, CEO, PolyGram International Music Publishing; Jerry Goldstein, CEO, Avenue Records; David Chackler, chief operating officer, Avenue Records; Jeff Kempfer Esq., Katz, Cohen & Smith; and Michael Sandoval, VP of creative, PolyGram Music Publishing Group.

A Cut Above. Vocalist Annie Ross, center, celebrates the release of the "Short Cuts" soundtrack on Imago Records. Ross is the principal performer on the recording and has a role in the film as a jazz singer. With Ross are "Short Cuts" director Robert Altman, left, and Imago president Terry Ellis, backstage at New York's Bottom Line after Ross' recent sold-out performance.

Girls Night Out. Female artists and songwriters discuss career challenges and successes at the recent "Girls Night Out" symposium presented by the Los Angeles Chapter of NARAS. Shown, from left, are songwriter Holly Knight, recording artist Rita Coolidge; percussionist Bobbye Hall; EMI artist Brenda Russell; Bob-A-Lew Music president Ronda Espy, who moderated the panel; and Geffen artist Fiona.
Retailers Put Eggs In Rental Basket
Sell-Through Takes 2nd Place In 4th Quarter

By TRUDI MILLER ROSENBLUM

NEW YORK—After a lackluster sell-through summer, and with fewer hits movies going direct to sell-through than last year, retailers say they'll be putting more money toward rental titles in the fourth quarter:

"Aladdin," of course, rules. But nothing else on the sell-through horizon comes close in terms of box office and cassette potential, reinforcing dealer tendencies to treat less-expensive releases as cheaper rental inventory.

Cassettes are sold later; when rental demand has been exhausted.

Candiates for the used bins include Warner Home Video's "Dennis The Menace" and "Five Willy," which sold $50 million and $70 million worth of tickets, respectively, and the less successful "Happily Ever After," from Workaholics, and "Tom And Jerry: The Movie," from LIVE Home Video.

In contrast, the summer and fall of 1992 saw such big teen- and adult-oriented hits as "Batman Returns," "Lethal Weapon 3," and "Wayne's World," as well as a slew of children's features led by "Beauty And The Beast" and "Hook."

Throughout the summer, sell-through did much less than expected, with the three titles they put out—"Ninja Turtles 3: Home Alone 2," and "Homeward Bound—not doing as well as I thought they would," says Joel Streb, manager of Movie Shack in Tucson, Ariz. "Whereas last year, 'Wayne's World' and 'Hook' did fabulously."

Donald Bohatka, owner of Video Adventures in Milwaukee, agrees. "There's just kiddie stuff this year [on sell-through]. I wish 'Jurassic Park' or 'Sleepless In Seattle' would come out. Our store is in a more yuppy neighborhood, with not many kids. With something like 'Once Upon A Forest,' I'll just buy one or two copies for rental and two for sell-through. From me, that's a gift."

Distributors and rackjobbers are also feeling the lack of adult titles. Ingram Merchandising Services president Roy Gump says, "In terms of this calendar year, we're scratching around looking for stuff."

Even stores interested in selling children's product caution that with so many kids' titles out at once, parents won't buy them all. "We'll bring in many copies of 'Aladdin,' but the other titles are not typically movies that people buy for their collection—they're not classics," says P.H. Lancaster, owner of Red Giraffe Video in Louisville, Ky. Lancaster says the weak slate presents him with a dilemma: He's about to open another store, "and usually I'll double my [sell-through] buy—but I don't want to put a lot of money into junk."

Instead, retailers say they plan to put more money into rental product, noting that such box-office heavy-hitters as Paramount Home Video's "The Firm," "Sliver," and "Indecent Proposal" are due out as rentals in October and November. "The Firm" will probably do 60% more than a usual rental," predicts Video Adventures' Bohatka. "We usually bring in 10 to 12 copies of rental titles, but for The Firm we'll get 30 or more."

Paramount helped its cause by extending the pay-per-view windows of all three titles to 80 days, and claims the move contributed to rentals of some $27,000 units of "The Firm."

Most of the stores contacted don't deal heavily in sell-through-product anyway, due to competition from mass merchants. Notes George Ludwig, owner of Video Galaxy in San Diego. "We bring in two or three copies for sell-through, and that's it. Target and Kmart always have big front-page ads in the Sunday paper with a reduced price, at cost or below. If I can sell a video the first week, fine; after that, people have seen the lower prices."

Instead, dealers comment, they stock up on rental titles, using sell-through product as low-cost rental inventory. "It's fun to spread out and have 14 copies," says Doug Thomas, buyer for Seattle's Rain City Video. A month or two later, when the initial rental interest wears off, surplus copies are sold off for $6 to $10.

"That's where our big money comes in, because it's all profit," says Rick Greeder, president of Video Express in Virginia Beach, Va.

"You bring in a $14 movie, rent it for $8, and sell it for $10—$2. You bring in a $3 movie, rent it for $2, and sell it for $3—another $1."

(Continued on page 65)
GAME MANUFACTURERS Seek VSDA Partnership: An ad hoc meeting earlier this month between the VSDA's newly formed videogame committee and representatives from Sega Of America, Electronic Arts, Konami America Inc., Virgin Games, Inc., Capcom, and Acclaim appears to have solidified a once-distant relationship. While the exception of Nintendo, videogame manufacturers have been courting video dealers for two reasons: to obtain distribution outside traditional toy stores, and to enable consumers to rent and test-drive games. As retailers such as Whatshouse Entertainment fully embrace the format, game manufacturers are opening their arms to VSDA members.

The first step was taken in September, when the VSDA board formed a game committee headed by Craig Odanovich, COO of recently merged H.E.B. Video Central and Hollywood Video. Seven committee members, including VSDA president Dawn Wiener and West Coast Video VP Steve Apple, attended the Burlingame, Calif., meeting called by Sega. This was a stepping stone. There were no real specifics discussed at the meeting," says Wiener. "We just wanted to find out if we are all in this together. We are." Although dealers continue to beat up their game departments, information about new releases is hard to come by, says Wiener. As a result of the meeting, Sega will begin sending "Sega Visions," the company's new-releases guide, to VSDA members. Other issues discussed were the need for videogame prebook and street dates, game screeners, and ratings.

Wiener says there needs to be an understanding about how each business works, and VSDA is contemplating a videogame distribution guide for its members.

A PENNY FOR AIDS: Sally Kirkland, Jeff Speakman, Playboy playmate Tina Bockrath, and Moira Kelly were on hand at the Virgin Megastore in Los Angeles last week to kick off the Video Industry AIDS Action Committee's "A Penny for AIDS" campaign.

More than 2,000 stores have committed to donate a penny for every rental or sale during National AIDS Awareness Week, Nov. 24-Dec. 1. The program is VAAA's first campaign to solicit funds from consumers. To date, the organization has raised more than $500,000 for AIDS charities, mainly from contributions by companies within the video industry.

Suncoast Motion Picture Co., Tower Video, Strawberries, West Coast Video, and New Jersey-based Palmier Video are among the dealers that have joined Virgin in supporting the "Penny for AIDS" campaign.

The all-volunteer organization also has received more than $90,000 in pledges from more than 60 video companies, including Buena Vista, Paramount, MCA/Universal, and New Line, by which time the companies are expected to be promoting the program.

Rentak, the pay-per-per transaction distributor, recently has come aboard and is pledging to match contributions from its customers up to $10,000.

The VSDA also has endorsed the fundraising effort. "We would like to see 50% of the industry participate," says Larry Klingman, co-chair of the campaign. "If that happens, we would raise in excess of $1 million."

Participating "Penny for AIDS" dealers will receive in-store material including public service announcements featuring 40 celebrities as well as P.O.P. materials. Kirkland and Speakman, as well as rapper-turned-Calvin Klein underwear model Marky Mark, Tanya Tucker, Richard Simmons, Lou Diamond Phillips, Fabio, and Bruce Davidson, have filmed PSAs for the campaign.

Dealers interested in signing up for "A Penny for AIDS" should call 1-800-84PENNY (847-3669).

DISNEY AND LIVE RUFFLE: Expocon's feathers are on fire: FoxVideo was the only major studio to exhibit at the East Coast Video Show this year, LIVE Video and Buena Vista Home Video managed to catch the attention of attendees without paying for booth space.

Much to the dismay of the event's organizers, Expocon Management Assn. Inc., sales reps from LIVE and Buena Vista rounded up retailers on the show floor and led them up to the company suite to pitch product.

The sixth annual retail show was held Oct. 5-7 at Trump's Taj Mahal in Atlantic City, N.J.

"We were disappointed that they did what they did," says show director Susan Reutel. "They mooched off the attendees without contributing to the show."

Besides not paying for booth space, Reuters says, LIVE and Buena Vista denied Expocon the opportunity to promote the companies participation in the convention.

Reuters met with studio publicity heads last summer to hype the importance of the event. Expocon's main (Continued on page 79)
The Secret To Great Profits... 
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Kathy Smith, the number-one fitness expert in America, unveils a two-volume series of body sculpting videos which introduce Kathy's exclusive gym-quality strength training.

24-Count Floor/Counder Display
Available (includes 8 each of "Great Buns & Thighs," "Secrets Vol. 1" & "Secrets Vol. 2")
Catalog Number: 50545-3 Price: $47.85

48-Count Floor Display (includes 16 each of "Great Buns & Thighs," "Secrets Vol. 1 & Vol. 2")
Catalog Number: 50542-3 Price: $95.795

COLLECTORS EDITION "SECRETS" GIFT PACK
(includes Vol. 1 & Vol. 2)
2 VHS, 1 Laser Disc
Catalog Number: 95538-3/6

Suggested list price: $39.85 / $34.85

Special introductory price $14.95

Home Video

Order Kathy Smith's "March to Fitness"...
And Walk Away With Incredible Sales!

Walking is the hottest trend in fitness today. Now, Kathy Smith brings all the benefits of outdoor walking to a new, indoor aerobic workout.

Pre-Order Date: November 16, 1993 Street Date: December 1, 1993

For more information, contact your local WEA representative.

Approved by the Body Vision Advisory Board

B.V.A.B.
Video Distributors Seek Added Sales Via Home Shopping
BY EILEEN FITZPATRICK

LOS ANGELES—While the buzz grows about video-on-demand and super communication highways, existing home shopping networks may be the next best thing to being there, and some video suppliers are looking for ways to tap into home shopping’s huge consumer base.

Between the Home Shopping Network and QVC, more than 78 million households can dial in orders through their local cable operators, according to the National Cable Assn.

QVC, now in negotiations to acquire Paramount Communications, is on 4,197 cable systems and lists 44.6 million subscribers.

The Home Shopping Network, which shares a portion of the revenues generated by sales with local cable operators, is on 1,500 systems with a reach of 21 million subscribers. Its spin-off channel, H2, is on 417 systems with 13 million subscribers.

Talks began in July to merge QVC and Home Shopping, but those plans have been put on hold in light of the Paramount negotiations.

“A few years ago we scoffed at home shopping networks,” says Don Spielvogel, VP of sales and marketing at Lightyear Entertainment, a children’s and music video supplier. “But now we’re debating its merits.”

Most recently, Lightyear sold 2,500 Elvis three-packs, which included “Aloha From Hawaii,” “1968 Comeback Special,” and “One Night With You,” during two 10-minute segments on HSN, Spielvogel says.

Clearly the most appealing aspect of shopping channels is their potential to move a large volume of product in a short period of time.

“On an average weekday, we can sell $3,000 worth of product every minute,” says Nick Cus, VP of HSN’s entertainment division. “But we have a lot of $10,000 and $20,000 minutes also.”

CELEBRITIES SELL

Highly prized items sold on the channel include jewelry, clothes, and just about anything with a celebrity attached to it. Sales skyrocket when the celebrity appears on the air and talks with callers as they order the product.

In that area, video can compete with Ivana Trump and Joan Rivers, who often hawk products on the channel.

As an example, CBS/Fox Video put Jaclyn Smith on QVC to sell her exercise tape, “Beauty And Balance.” In 20 minutes, 5,000 units were sold as Smith chatted with callers.

Zoom Express also scored a big hit when it placed the Olsen twins, Mary-Kate and Ashley, on HSN and moved a reported 35,000 units of “Our First Video,” Cus says.

“The key is having the celebrity there,” says Sal Scarnargio, director of promotions at CBS/Fox Video. “We only wish we could have had [Jaclyn Smith] on the air longer.”

Although Fox Video didn’t have a celebrity, the supplier did have a high-profile product when it put “Home

(Continued on next page)
Next Spring Classic To Dalmatians & Pinocchio... On Video To 25 Million Disney Classic Purchasers!

"Superior... A Landmark Disney Film."
- Joel Siegel, ABC-TV

Sniff Out The Facts:
- Outperformed Pinocchio by nearly $10 million in most recent theatrical releases!
- Promoted on trailers and inserts in millions of Aladdin, Pinocchio, and The Muppet Christmas Carol cassettes!
- Purchase intent comparable to Pinocchio!

<table>
<thead>
<tr>
<th>Purchase Intent Scores (%)</th>
<th>Parents</th>
<th>PRC Buyers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pinocchio</td>
<td>33</td>
<td>31</td>
</tr>
<tr>
<td>The Fox and the Hound</td>
<td>52</td>
<td>28</td>
</tr>
</tbody>
</table>

$24.99 Suggested Retail Price  Stock # 2111

Running Time: Approx. 85 Minutes  Color / Digitally Mastered

Disney's $98 Million* Classic!

Backed By Classic Disney Marketing Support!

HOME SHOPPING (Continued from preceding page)

Alone 2: Lost in New York," priced at $14.75, on HSN this fall. The one-day sale moved approximately 11,000 units, Cua says.

"The channels like to have to celebrities, but 'Home Alone' holds its own," says Mary Thompson, FoxVideo's sales director. "And part of that is because some of the best sales people are working on home shopping.

Thompson says many of these TV sales reps have their own shows, which have loyal followings. If consumers don't stay on the channel when there's a celebrity on, they'll stop because the other sales clerk is working the product, she says.

As with "Home Alone 2," Lightyear didn't have a celebrity for its Elvis collection. The shopping channels often reject products, "but the Elvis collection is a little hard to find, and of course, it's Elvis," says Spielvogel. The channel, however, passed on Lightyear's "Stories to Remember" children's series.

In some cases, consumers catch part of an 800-number advertisement or selling period on home shopping, but don't have enough time to write down the number. As a result, they may end up visiting their local store to buy the product, says FoxVideo's Thompson.

"The only difference is that direct-response prefers more unique types of product, and home shopping is more mainstream," says Thompson.

The draw of entertainment merchandise has led HSN to set up a separate department devoted to Hollywood memorabilia. QVC also has hired Car- dance Carpenter, former president of Time-Life Video, to develop such packages for its new Q2 channel.

In addition, Thompson says she has three proposals from companies developing new home shopping channels.
David Kosse, former director of retail marketing for HBO Video, joins PolyGram Video as director of theatrical marketing. He reports to sales and marketing senior VP Bill Sondheim.

Mimi Wunderlich is promoted to director of marketing services, Worldvision Home Video. She has been marketing manager.

Michael Katchman, formerly VidAmerica Midwest regional sales manager, joins Orion Home Video as director of national sales.

Patricia Craun is appointed VP/GM of the Chicago region for Video International, which recently acquired her company, 1st Priority Fulfillment Services. Video also bought New Jersey-based Promotional Services Group and has changed its name to VI&A (Video International & Associates) to signal its move into integrated marketing services.

Appointments at Academy Entertainment: Gerry Malavenda to Eastern zone manager, Owen Ficke to Western zone manager, Virginia Gesner to Eastern regional sales manager, Timothy McCreary to Southern regional sales manager, Dawn Vreeland to South Central regional sales manager, and Laurie Bartlett to sales rep for the Elite specialty label.

Blair Westlake is appointed executive VP, MCA Home Entertainment Group, overseeing worldwide pay TV and pay-per-view activities.

TV and media veteran Norman Horowitz, Lou Scheimer, and Jerry Gottlieb, in partnership with Adventist Media Center, have formed Ark Angels Group, which will produce prosocial entertainment software for the home market. The first home video offering will be a series of Biblical stories entitled "The Ark Angels."

Janice Whitten, former president of Video Sales Organization and consultant, is named chief operating officer of newly formed Just Your Pal Inc. in Marina del Rey, Calif.
Euro Vid Mkting Gets a Lift From EC EVE Program

BY PETER DEAN

DUBLIN—The European Community has pledged financial support until mid-1995 for a video-marketing initiative subsidizing the release of European-language videos so they have a fighting chance in home markets dominated by Hollywood imports.

Through its Espaces Video Européien (EVE), one of the EC's Commission's 19 MEDIA Programs, 2 million European currency units ($2.34 million) have been allocated next year for classics and for new features.

Speaking at the Second European Video Perspective conference held earlier this month in Dublin, EVE honorary president Jean-Jacques Beineix, director of "Divas" and "Betty Blue," called for European film makers and video distributors to show some fighting spirit in repudiating U.S. control.

"Cinema is unfortunately being more and more opened to America; American films are accounting for 90% of our audience. They're not 90%, they're 95% or 99%. Whatever, it's too much. Recently, all German cinemas were just dominated by four American pictures and there were no German pictures. What will be left for German films or French pictures?" Beineix said.

"It's time for rebellion; it's time to fight against this monopoly. Remember the Irish fighting spirit. We need it in our business.

Unlike many directors, Beineix is a strong advocate of video and of what EVE is trying to do in encouraging cooperation across national European boundaries. He calls it "encouraging, not creating, survival in Europe."

Beineix added, "By contributing to the open video market, EVE is contributing to a new spirit flowering in Europe, which is that of our own values."

Permed in 1990, EVE has assisted in the release of 189 European-language videos through 91 different companies, with financial assistance of 4.5 million ecus ($5.26 million), in the form of conditionally repayable long-term loans.

Fifteen-nine titles were from EVE's list of 100 classics, including "Les Enfants Du Paradis" and H pressured's 1956 "A Man Escaped." Without help, neither might have been released on cassette or marketed as strongly as they were.

For a small English arthouse label like Tartan Video, financial aid through EVE's loan scheme has meant approximately 100,000 pounds ($150,000) per year. EVE supported the award-winning Belgian movie "Toto Le Hero" to the tune of 67,000 ecus ($87,000) across six territories.

"We're trying to increase the market for European films. We think it benefits the consumer and everyone involved. It broadens and deepens the video market," says John Dick, EVE's chief executive.

Next year EVE will implement a "more flexible" development scheme designed to support companies rather (Continued on page 71)
Billboard®

Top Kid Video

FOR WEEK ENDING OCTOBER 30, 1993

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

TITLES

1 7 3

ALADDIN

2 51

BEAUTY AND THE BEAST

3 208

PINCUCH

4 8 3

ONCE UPON A FOREST

5 5 5

REN & STIMPY: THE CLASSICS

6 3 23

DISNEY'S SING ALONG SONGS: FRIEND LIKE ME

7 4 7

BARNEY'S HOME SWEET HOMES

8 10 79

101 DALMATIANS

9 6 5

REN & STIMPY: THE STINKIEST STORIES

10 7 5

REN & STIMPY: THE STUPIDEST STORIES

11 9 19

BARNEY RHYMES WITH MOTHER GOOSE

12 12 27

BARNEY'S BEST MANNERS

13 11 254

CHARLOTTE'S WEB

14 23 3

REN & STIMPY: HAVE YOURSELF A STINKEY LITTLE CHRISTMAS

15 14 41

ROCK WITH BARNEY

16 18 35

BARNEY IN CONCERT

17 16 33

LITTLE NEMO: ADVENTURES IN SLUMBERLAND

18 21 75

DISNEY'S SING ALONG SONGS: UNDER THE SEA

19 13 7

THOMAS THE TANK ENGINE: DAISY

20 15 35

BARNEY'S MAGICAL ADVENTURE

21 22 23

X-MEN: ENTER MAGNETO

22 NEW

HAPPILY EVER AFTER

23 NEW

OPUS N° 1: BILL A WINGS FOR THAT WORK

24 25 129

THE JUNGLE BOOK

25 NEW

MONSTER BASH

26 NEW

WALT DISNEY HOME VIDEO 1911

This live-action story of a teddy bear's journey back to his rightful owner is both short and sweet. When Jennifer's mom accidentally leaves the furry, red-bowed Rooney on the roof of the car when they take a drive one day, the poor creature winds up floundering on a lonely road and totaling into the bay. The adventures that eventually bring him back to the safe harbor of Jennifer's arms will intrigue young viewers without scaring them.

“Adrift,” Deer Me/You're Gonna Miss Me Productions, approximately 30 minutes.

Barth this-week's No. 1 entry, Walt Disney Home Video 1662, is a8.619.13.

MUSIC

“Number One Songs Of Motor City,” BMI Video, 10 minutes, $19.98.

Second karaoke offering from BMI Videos looks to bring the viewers to bring the tunes to life in their living rooms. This time, those singing along at home will be in the company of Diana Ross & the Supremes, the Four Tops, and Marvin Gaye. Among the top hits included here are “Stop In The Name Of Love,” “You Can't Hurry Love,” “I Can't Help Myself,” and “I Heard It Through The Grapevine,” and, as with the previously released karaoke videos, the music is complemented by rare television footage and music videos filmed by the featured artists.

“Night Of The Sky," Celebrity Home Entertainment (818-595-0666), 90 minutes, $22.15.

The European island of Sardinia is the setting for this feature-length movie about trust, friendship, and the sanctity of a secret. A young boy thinks his eyes must be deceiving him when one day he happens upon a Mediterranean seal and a clutch, members of a species long thought to be extinct in the area. But the events that ensue after Tottoli shares his discovery with a few friends, and word leaks out to the greedy townpeople, are all too real for the fledgling conservationist, who finds himself struggling to save the seals’ lives. Clamshaped packaging should attract store browsers.

LaToya might not steal headlines away from brother Michael with this dip into her personal training regimen, but she certainly does seem to be having a good time. Though she doesn't lead the step or floor exercise segments, Jackson does present a heartfelt introduction about getting fit and increasing self-esteem, unwittingly providing an awfully good rendition of the Stuart Smalley character from “Saturday Night Live.” Jackson—who, incidentally, has shed her ever-present pet snake for this video—also chrips in with encouraging comments and giggles throughout the hour-plus workout. Her trainer, Gay Gasper, is a likable drill sergeant, and the savvy fitness program she presents guarantees results. Pulsating, clubby music fills the workout video, with those feet moving long after the rest of the body has finished sweating. Jackson accompanies Jackson as she dabbles in some Moonwalk moves.

“My, but she does make it all look so easy.” Decorator Martha Stewart guides viewers through a series of do-it-yourself beautifying techniques for floors, walls, stairs, and ceilings that she herself employed to perk up an old country house. From faux brick floors to painted-on wallpaper to freeform murals, the one-of-a-kind results undoubtedly offer a cost-effective means of redecorating. Of course, a decorative bargain is only as good as it looks. Missing from this video are suggestions about what folks at home can do if their creations don’t come out as picture-perfect as Stewart’s. The program concludes with a list and description of the supplies needed to complete each finish, a feature that might be better interspersed throughout. Also available from Stewart and A’Vision is “Martha Stewart’s Renovating With Style.”

INSTRUCTIONAL

“Def Comedy Jam 2,” Pariah Video, Video (1-130-138-2811), 55 minutes.

Actord Martin, as in Lawrence, and his main man DJ Kool Kapi bring another in Russell Simmons’ Def Comedy Jam to life in this new release. As is the case with most of the other Comedy Jams, sex is the topic du jour and foul language appears to be the preferred method of getting the point across. Of the trio of featured comedians, first-up Steve White holds to the most promise, as he combines street-smart, commonsensel humor with a hip-hop-bait attitude. Fun and raunchy, this video will appeal to the “In Living Color” crowd.

DOCUMENTARY


“The Last Story Quilt,” a documentary about quilter and spitter-singer Faith Ringgold, is one of several5 videos created by L’OBS Productions to educate viewers about a number of multicultural artists and their crafts. Born and bred in New York, Ringgold will immediately strike viewers as a living example of punk and spirit, whose combination of a strong imagination and an even stronger faith in herself has given birth to her unique art. Featuring footage from American tradition of quilt making. With its engaging cover art, video also enjoys a healthy life at museums and bookstores in several markets, and would be a fine addition to government and retail shelves as well.

EDUCATIONAL

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than titles. The aim is to cut back on administration, encourage new methods of distribution, and strengthen the existing distribution infrastructure in EU member states.

Suppliers have to be at least 50% European-owned to qualify for assistance. The emphasis is on marketing to help recipients perform better than expected. "We want to assess the total commitment of a company in releasing European film on videocassettes," says Saturnin Munoz Gomez of the EC's MEDIA Commission. "We also want to encourage cooperation which goes beyond national borders. We believe this to be linked to creative survival in Europe—choosing between European products and products from other parts of the world."

Determining which European video labels are eligible for the company development scheme is likely to be a lengthy and confusing process. German arthouse pioneer VCL/Caroleo Communications, for example, which is more than 50% owned by U.S. minormajor Caroleo, might be expected to lose its financial aid. But EVE is expected to turn a blind eye to ownership since Caroleo is partly financed by European money through RCS, Canal Plus, Guild, Pearson, and Credit Lyonnais.

Apart from the change in support structure, EVE's John Dick reiterated commitment to funding a pilot generic advertising campaign in two territories with the sole aim of promoting European-language titles.

In the case of "Tron," which failed to match its critical reception, Dick also asked distributors to pool a percentage of their marketing budgets across Europe in order to match the marketing heft of the U.S. majors. The German video release, for example, was unsuccessful partly because the box artwork did not reflect the actual movie. The sleeve had to be changed "at the last minute" after the theatrical campaign flopped, and there were few alternatives from which to select.

VCL/Caroleo's managing director Denny Roth blamed European producers for not providing enough marketing tools, so that campaigns could be changed mid-stream.

Another issue arising from the conference was that of harmonization of Video and rental. At present each European territory has highly individual censorship and ratings systems. The costs and restrictions imposed upon the video labels, especially in the U.K. and Germany, where they are most restrictive, could be alleviated, it was argued, by a voluntary European classification system that would eventually supersede national codes.

Jane Albrecht, VP of the Motion Picture Export Assn. of America, warned that because this issue was so "tied to cultural sensitivities...it gets to the very edge of where EC jurisdiction goes to."

**TO OUR READERS**

Marquesa Values' VCR is in the shop for its annual head-cleaning. It will return in two weeks.

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### The Fitness Industry's Brightest Stars Mean Dazzling Sales

**Kari Anderson**

- [ ] 1993 IDEA Fitness Business Person of the Year
- [ ] Nike Body Elite Team Member
- [ ] Winner of Longevity "Best Advanced Aerobic Video" in 1991
- [ ] Winner of Sel "Aerobic Video of the Year" for 1992 & 1993
- [ ] Recipient of only "1+" rating by Shape

Kari Anderson, dubbed by Shape Magazine as "the Valachi of Exercise Videos," now brings her award-winning style and experience to VEN fitness customers.

**FITNESS FORMULA STEP AEROBIC AND ABDOMINAL WORKOUT**

- A dynamic step aerobic routine and abdominal workout specially choreographed for all fitness levels.
- Features special bonus section for customers who want to get and stay motivated.

**Gin Miller**

- [ ] The fitness industry's innovator of step training and the creative developer of STEP REEBOK™
- [ ] The leader of the Step Reebok National Instructor Training Team and the star of the best-selling videos STEP REEBOK™, THE VINO and POWER STEP REEBOK™
- [ ] 1991 IDEA Instructor of the Year

Recognized industry-wide as a top fitness pro, Gin Miller has invented an entertaining new way to trim, tone and define the body.

**NEWBODY WORKOUT**

- An hour-long aerobic and body toning routine that's perfect for all fitness levels.
SEGA, WHEREHOUSE HAIL PARTNERSHIP

(Continued from page 63)

One thing the retailer has done to attract customers is rent games. When a customer decides to buy a game he has already rented, the amount he has paid in rental fees is deducted from the purchase price.

Commenting on videogame rentals in a presentation at Wherehouse's annual conference here last month, Ed Volkbein, senior VP of marketing at Sega, said to the assembled store managers, "Thank you, thank you, thank you.

The grateful executive said that rentals had resulted in $1.46 million in sales for Sega, which is engaged in a no-holds-barred market share battle with Nintendo. Nintendo is opposed to rentals.

Volkbein went on to say that while the total videogame market grew by a robust 40% last year, Sega's growth was a healthier 101%.

And, according to Sega, videogames are "a growth area" for Wherehouse, which operates about 340 stores. Videogames were introduced in most Wherehouse outlets last year. Because of the rollout, the company booked higher-than-usual advertising expenses in 1988. But the message got out.

Now, the company's marketing department is emphasizing direct mail as a way to target the videogame customer. "It seems to be effective," said Young. But he added that the games are being sold at "gimmie" prices. "We're new to the business," he said. "We're trying to build some market share. They're very expensive items."

He referred to the rental program as "a nice little piece of business," but added that there is a problem of resale when used videogame rentals. "The games have such a short life, compared to movies," he said.

Wherehouse also rents videogame machines to customers, at a rate of $5 a day. Young characterized this as "more of a customer service than a profit center. It's to build market share."


due

SHELF TALK

(Continued from page 64)

point is that the East Coast show attracts dealers who don't attend the annual Video Software Dealers Assn. convention in Las Vegas.

Prior to FoxVideo, no major had exhibited at the show, opting instead to send regional reps to work the floor. While last summer's meeting was friendly, no one jumped up to sign for exhibit space.

But the Buena Vista and LIVE experience has Reuters ready to try again.

Attendance was up from 4,200 in 1992 to 4,900 this year. Exhibits only rose from 150 in 1992 to 176 this year. The 10,400 square feet include a 5,000-square-foot video store, a pizza joint patterned after the Chuck E. Cheese food and entertainment outlet, and Softproxy akin to the Discovery Zone indoor playgrounds. Monroe's outfit: about 400,000.

FIRST TIMES: New York-based Video Group has opted to join this year with deluxe boxes set of Arts & Entertainment documentaries, will have its first movie out during Black History Month in February 1995.

"Every studio rep I spoke with said they didn't feel the market is about this kit," says Steve Seavey, president of Brooklyn-based Flash Electronics. "People just don't want to be stuck in the Atlantic City for three or four days. The Tuj is not a friendly place.

There were on-site problems, including registration desks on two different floors, which confused atten-

PICTURE THIS

(Continued from page 63)

is the steady, repeat foot traffic of the downtown desert area that Monroe calls "a town meeting place."

Monroe, meanwhile, is launching a separate, riskier effort dubbed a "video fun center." He opens his first, in Effingham, next month.

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This is the second in a series of reports from the Audio Engineering Society's 55th Convention.

BY MARILYN A. GILLEN

NEW YORK—"Multimedia" is on everyone's minds, and lips, these days, and the AES Convention proved no exception.

Even had it not officially been themed "Audio In The Age Of Multimedia," a walk through the show would have said pretty much the same thing: Audio has long since passed the days when it could be viewed solely as a one-element, however key, in an increasingly integrated studio environment. "Audio in context" is how convention chairman Leonard Feldman aptly described the content of this year's show.

Cases in point abounded on a variety of fronts, from consoles to computers to an emphasis on multi-element compatibility and interconnection.

Solid State Logic, for one, has embraced the multiformat production concept with apparent gusto, with a capital G. Its "G Plus" console, an upgrading of the entire G Series line, also boosts a raft of all-new features—including an audio oscilloscope, rear-view remote-controlled talkback, 3.5-inch disc drives, automated solo, PPM metering, redesigned group and main mix amps, and oxygen-free cable throughputs—designed to meet its users' evolving needs.

At the show, SSL demonstrated its "wigned" SL 9000 G Plus Multiformat Console, designed for all TV, film, and music recording formats.

SSL also showed off the new Omni-Mix Digital Surround Sound Audio/Video System, a big brother to the Scenario that offers some new features, such as a larger control surface with more hard controls and a configurable output bus architecture. Also new: MotionTracking, which allows precise placement and dynamic automation of individual or grouped elements to picture motion, important in special effects.

Like Scenario, OmniMix also features SSL's VisionTrack random-access video system, which is being offered as a new option with the latest version of ScreenSound, V5.

V5, debuted here, offers faster processing, evaluated graphics and editing options, and new audio reconfigurability, among other advances.

Not exactly audio-for-video, but indicative of a nascent trend toward a digital-component mindset in the convergence of audio-and-video, Yamaha's successful DMC1000 digital mixing console, introduced in 1991, could be spotted throughout the show serving as an input into a variety of manufacturers' digital audio workstations—a new market Yamaha's Peter Chakian marks with enthusiasm—in addition to its intended use.

On that point, Yamaha introduced here Project Manager V30 software for the DMC1000, which is designed to allow a user to control and edit parameters on the DMC1000 from an Apple Macintosh computer. It also introduced an optimal software upgrade, the Stereo Kit, allowing for the mixing of up to eight stereo signals, plus three stereo return channels.

Avid has always been a strong proponent of compatibility, and it translated theory to action during the show with the first real-world demonstration of the Open Media Framework, an initiative introduced last year to provide a common format for ensuring compatibility between applications and workstations from different vendors.

The demo featured the transfer of material between Avid's ProTools platform and Studer Edit edit's Dixon II workstation, made possible because both companies employed the new OMF ToolKit software package.

"This is a significant and important first step," said Mack Leathbury, Avid's product manager for audio products, "and you'll see many more manufacturers making it soon." Among those working on incorporating OMF into their products are AIMS, Neve, Digidesign, and Sonic Solutions.

In other Avid news, the company unveiled software Version 2.5 for its AudioVision workstation, adding pitch shift, time shift, and other enhancements, and announced lower price points for AudioVision, putting its most powerful model at about $59,000 (down from $65,000); it also introduced the Avid AudioStation, a lower-end model without integrated picture, although upgradable to it. Complete AudioStations start at under $38,000.

And in other Studer news, the company shipped the DSP42, a console controller for its DSX II.

Roland, too, was reworking its workstation, with the release of Version 2.0 firmware for the DM-80. The upgrade boasts more than 40 new or enhanced features, such as a new Digital Audio Memory and mixer snapshots. Also announced was its "Version 2.0 Multi-track Manager System" Macintosh multitask software program, which 成为 the four DM-80s to be locked together.

Digidesign unveiled a new video option, PostView, for its ProTools system; Tietra introduced new ProDesk product options, including SoundShare, a removable media system allowing quick and easy transfer of files, and a magneto-optical-drive option (which BMG New introduced based on its Logic 5 AudioFile digital workstation combo.

Finally, a viable sign of increasingly significant danger—music products aimed at consumers using products placed on users and manufacturers alike—were the "MediaLink" flags in vendors' booths. MediaLink, developed by the Lone Wolf Corp., is a just-patented format-independent networking protocol for integrating different media formats into a seamless network of audio, video, and other forms of mixed media, as well as the controlling and monitoring signals.

Among the new licensees for MediaLink are Mark IV Audio, Crown International, and Z Systems, which join firms including QSC Audio, Carver, Rane, JBL, Urei, and Soundcraft.

More AES product news next week.

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Dennis Walker Finds Joy In The Blues

Producer's Approach Begins With The Songs

BY RICK CLARK

MEMPHIS—Over the last 28 years, Dennis Walker has earned a reputation in the music industry as one of the finest producers of blues and blues-based rock. His credits include Robert Cray, John McVie, Joe Louis Walker, B.B. King, John Campbell, Phillip Walker, and, most recently, BMG artists B.B. & The Screamin' Blues Heads. Along the way, Walker has scored two Grammy Awards (best contemporary blues album, 1988 and 1989) and three Grammy nominations, all with Cray.

In a sense, Walker easily could be defined as a songwriter/producer, due to the fact that he seems to prefer working with artists from the song on up during a project. His credits include written or co-written tracks to albums. Notable is his "Don't Be Afraid Of The Dark," "The Forecast (Calls For Pain)," all recorded by Cray, and the recent B.B. King hit, "Playing With My Friends."

As a musician, Walker has played with Albert Collins, Otis Rush, Buddy Guy, Jimmy Rogers, Eddie "Cleanhead" Vinson, Robert Cray, Son Seals, Lowell Fulson, and Percy Mayfield, among others.

Shortly after Walker arrived in Los Angeles in 1969, he began a long-running association with Bruce Bromberg, assisting in the formation of three indie record labels along the way—two Kings, Joliet, and HighTone. Bromberg and Walker parted ways in the late '70s. All this time, Walker has continued to enjoy a successful production career.

Walker's deep love of the blues comes from courting the countryside for some real hardcore blues acts, the kind one might stumble across in some out-of-the-way Roadhouse, that don't succumb to show biz artifacts.

BILLBOARD: How would you define yourself as a producer?

DENNIS WALKER: My approach and philosophy is from the old school. I like to get good musicians together and capture the fire. If you are going to make music, you need musicians. I'm not particularly interested in producing somebody whose artistry involves manipulating computer equipment and drum machines. In fact, I would be very out of my element doing that. The kind of music that I like to do is very organic, and originates and ends with the rhythm section.

BW: On the B.B. King tracks you cut at Ardent in Memphis, you cut everything, including the vocals live in one room. B.B. was singing only feet away from the drum kit.

DW: Absolutely! That was the whole philosophy behind the project. We knew how we went into it we would have troubles mixing. We just choose to live with those things. We'd do it exactly the same way, if we did it over again.

BW: Do you have a preference for cutting digital or analog?

DW: Over the years, I moved into digital recording and have returned to analog to analog. I find that the analog gives you a much warmer sound.

BW: What are your favorite studio facilities to work at?

DW: The Power Station is fabulous. I enjoy working at Fantasy Studio A a lot. I've cut three or four records there. Another great place is Trak Recoding in Los Angeles. I love working at Ardent a lot, for a number of reasons. To me, that is a great room. I certainly enjoy mixing there.

BW: Favorite engineers?

DW: I like Eric Thompson at Fantasy. He's a fine working man. Chris Minto, at Trak Recording, and Eric Thompson are among the best tracking engineers. I've run across. Bill Daubiel, who I used for all the early Cray stuff, is really strong, too. John Hampton is probably my favorite—don't know if he's got a lot of time, and John really gets things done fast and right.

BW: What do you look for in an artist?

DW: The first thing I look for is their writing, because I kind of like to start with the tunes themselves. They may be at a position where they are able to kind of write a song, but they need a little bit more help. I enjoy doing that.

I also like to see what kind of musicians they are. Mainly, I really like to see work with guitar players. I like to see if they are playing anything new or unique, or if they are playing the same old lick over and over. I look for some organization. A record company is not going to be very interested, no matter how good your tunes are, if all you have is a guy with a guitar and no band and bookings.

In L.A., there are all kinds of people who call up and say, "I want to be a songwriter or an artist," and if they don't hit it in a year, they throw up their hands and give up. Cray was out on the road for at least 10 years, before he even met Bruce and I. Campbell was a lot the same way. That element sort of shows me how serious an artist is. I don't want to deal with somebody who is going to write a couple of tunes and decide to go into engineering or something.

BW: What projects are you currently undertaking?

DW: Richard Cousins and I are currently involved in finding some real authentic blues acts that are still playing real authentic blues without being tainted by the hope of being famous. You know, groups who aren't trying to make a million dollars, but are solely interested in going out and playing real blues. Maybe in one of those, we will find another Robert Cray.
PETER ELLIOT has been busy recording a new self-produced project at Skyline Studios. Engineer Dave Schiffman sat behind the SSL 4061E with engineer Tom Brown mixing a track for the upcoming film "The Lane Post Story.” Engineer Steve Sambrant worked on the SSL 4061 E with G Series consoles.

At Soundhouse Studios, Don Cook has been producing a project for Sony recording artist James House. Engineer Mike Bradley recorded House through the Trident Vector console and onto the Sony 48-track digital recorder. Bradley was assisted by Mark Capps and John Chiesi.

Mercury recording act the Wiggins has been working on its upcoming debut release at the Music Mill with producer/engineers Jim Cotton and Joe Scafie. Assisting at the Focusrite 64 input console was Todd Culross.

LOS ANGELES

PRODUCER NICK MARTINELLI has been in Westlake Studios working with Robin S. The Big Beat/Atlantic artist was recording a ballad, "What I Do Best," which was cut on the Neve 8024 and mixed by Bruce Weeden.

Sony International recording artist Julio Iglesias has been working at the Record Plant with producer Albert Hammond and engineer Humbero Gatica. Tracks were recorded through the Neve 8024 and mixed by Bruce Weeden.

SOUTHERN TRACKS in Atlanta has done some upgrading, rolling in two Studer 827 24-track tape machines to go along with the studio's newly installed SSL 4061E Plus console. Recent talents include producer Brendan O'Brien, who has been working on a new project with Atlantic recording artist King's X. Nick DiBella engineered the sessions with the assistance of Karl Heilor.

Boston's Sound Techniques recently played host to PolyGram recording engineer Matt Heasley, who was in working on an upcoming self-produced project. Co-producing the sessions was Tom Wulff, with Bob St. John engineering behind the SSL G Series console. Carl Nappa assisted.

New Kids On The Block have been at Windmark Recording in Virginia Beach, Va., working on an upcoming project. Leon Silvers and Teddy Riley co-produced the sessions, with engineer Kim James and assistant Skip DeLuca working behind the SSL G Series console.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Billboard, Fifth Floor, 18 Music Square W., Nashville, Tenn. 37203.

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OCTOBER
23-24, Songwriters Expo 17, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-487-7633.
30, "Smart Media Week," seminar presented by Knowledge Industry Publications. The event is divided into three conferences. Smart Media International (focusing on interactive programming for neuros, Carmen and Richard Segni, respectively. Despite his record seven nominations, Vosine left with only one win, as his composition "La Legende Oochiegaas" was named top song.
Following is a full list of all award winners:
- Group: Les Colocs
- Male singer: Richard Segni
- Female singer: Marie Carmen
- Discovery of the year: Les Colocs
- Song of the year: "La Legende Oochiegaas," Roch Voisine
- Songwriter: Francaise Raymond
- Best video: "De las Colocs"
- Best pop-rock album: "Les Insannables Sm'Amunii," Daniel Belanger
- Best pop song: "Pelechat," Mario Pelchat
- Best rock album: "Roche et Roile," Virgin Pinguin
- Best folk/folkloric album: "Rockaboyau," Daniel Belanger
- Best country and western album: "Can- bas," Stephen Faulkner
- Best jazz album: "Alain Colan et le Band," Alain Carn and the Band
- Best classical album: "Piazzolla, De Falla, Paganini," Angèle Dubeau and Alario Pieri
- Best instrumental album: "Noel," Andrè Gagnon
- Best new age album: "Shamayaka," Pa- trick Bernhardt
- Best children's album: "Les Insirapables," Robin and Stella
- Best comedy album: "L'album du Peuple Tome 2?," Francis Pireuze
- Singer/songwriter of the year: "Miel et Venn," Marie Carmen
- Best show: "La legende de Jimmy," various venues.
- Most renowned Quebec artist outside of Quebec: Céline Dion
- Most renowned Quebec artist performing in French: Céline Dion
- Most renowned francophone artist in Quebec: Patrick Bruel
- Good Works

S A V I N G T H E P L A N E T: When the board of directors of "We Care" Global Family Inc. has its monthly meeting at the Hard Rock Cafe in Miami Nov. 17, it will be the occasion where the group says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- ries of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the birth- day of the movement's founder. "One of the objectives of the meeting is to introduce the concept of 'Savior of the World,'" which is used in a se- seria
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BILLBOARD REFOCUSES (Continued from page 4)

which will be aimed at both radio and television, is being tested in five small and medium markets. The company expects the service to be available in 25 markets by mid-1994.

Morris says the concept behind the new service "is one the industry can all get behind" and he sees it as a major reward for "all of us who have long fought to link listener behavior with buying behavior."

Demographic, geographic, psychographic, and consumption-based information will be included in the new qualitative product, according to Arbitron.

The company already provides a qualitative service in the top 55 markets through a joint venture with Scarborough, and now plans to extend the service to smaller markets while retaining its affiliation with Scarborough, according to Morris.

The methodology will be very similar, like that of Arbitron's current ratings system, and will involve surveying different households for the two products. "There is no way we will muddy the water of our basic radio ratings," says Morris in the wake of the Arbitron ratings not being affected in any way.

Although Morris says it is "premature to talk about pricing" for the new service, he adds, "it should be quite an economical product for radio.

PERSONAL PORTABLE METER

The company also plans to continue development of its high-tech passive audience measurement device, the "personal portable meter" (Billboard, Dec. 19, 1992). Morris says the technology "will be needed in the '90s to get accurate in-home and out-of-home measurement, so our investment in that continues."

In other Arbitron news, the proposal that would have added 70% more sample over the past three years (Billboard, Aug. 21), is expected by the majority of the cost being absorbed by Arbitron, may not be implemented for the winter 1994 ratings surveys as originally expected.

Although broadcasters initially were enthusiastic about the new plan, which called for an increased subscriber cost of just 2% in 1994 and another 2% in 1995, they have been slow to return the contract amendments that would give Arbitron the green light.

Guthy says 37% of the addenda had been returned as of Oct. 18. That figure, combined with verbal commitments from other broadcasters, brought the total industry response up to approximately 52%, which Guthy says is not enough to go ahead with the plan.

Arbitron plans to announce the status of the proposal at a Sunday (24) board meeting, but Guthy says that "at 52%... it's not going to be a positive announcement."" Add Morris, "When we said we would assume [most of] the cost, we assumed the industry would pay their share. But if half the industry [isn't willing to], there is no point in our putting money down a road."

Guthy says he received just 12 letters from broadcasters saying no to the plan. The rest of the industry simply has not responded to the addendum.

Guthy and Morris say the plan is more likely to be postponed than canceled after the meeting Sunday.
Radio

KACE Clears Air Of ‘Negative’ Songs

L.A. Urban’s Move Draws Mixed Reaction

BY CARRIE BORZILLO

LOS ANGELES—Urban KACE (V103.9 FM) Los Angeles’ decision to refrain from airing music that stations management views as negative has met with a mixed reaction from label executives, fellow broadcasters and music agencies.

KACE PD Rich Guzman and MD Mark Gunn made the decision a few weeks ago to target an older audience with a stereotypical image of teen as well as of adults—and omit “music that glorifies drug usage, is sexually explicit, encourages violence, or denigrates women.”

H-Town’s “Knock’m Da Boots” and “Lick U Up,” Mista Grimm’s “Indo Smoke,” Aaron Hall’s “Get A Little Freaky With Me,” and Intro’s “Come Inside” are among the songs that Guzman says KACE will no longer play because of what the station believes as negative lyrical content.

“Aaron Hall’s ‘Get A Little Freaky With Me’ is about sex, and I don’t think we need to inject those ideas upon kids,” Guzman says. “Intro’s ‘Come Inside’ is pretty raucy. Mista Grimm’s ‘Indo Smoke’ encourages drug abuse. H-Town’s ‘Lick Up’ and ‘Knockin’ Da Boots’ are also about sex.”

Guzman is positioning the new KACE with the phrase, “Enjoyability with responsibility.” He says the station will air more music by urban AC artists such as Luther Vandross, Patti LaBelle, Teddy Pendergrass, and Anita Baker.

“We just want to play more positive music for our listeners,” he says. “Our offices are next to the juvenile court, and every day we see kids come in shackled. We wanted to do this for us, as a radio station, to affect their lives in a more positive way. Many kids look at DJs as role models, and rather than play the negative stuff, we want to be more responsible. Instead of being part of the problem, we can try to be part of the solution.”

Guzman says music will be considered on a song-by-song basis and that no artists have been cut off the playlist completely.

In a 30-second promo running every hour, Guzman and Gunn say, “There’s a rather disturbing trend happening in black music these days. It seems that some recording artists see the glorification of drugs, sex, violence, and the disre- spect as something to be praised and promoted in records. Although we fully support the right of these artists to write and produce the music you won’t be hearing anything promoting a negative lifestyle.”

Guzman says KACE’s new programming philosophy is not censorship. Rather, he says, the station is taking responsibility for what the audience “hears on public airwaves.”

Luther Campbell, owner/president of Luke Records, the label H-Town’s “Lick Up” and “Knockin’ Da Boots” are also about sex.

FCC Questions Pine Tree, Delta Licenses

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC will hold a renewal hearing for Pine Tree Media Inc.’s KARW (formerly KLVG) Longview, Texas, and has fined the company $250,000 for willful and repeated misrepresentation on its renewal application, which was filed on behalf of a supposed owner of the station who, the FCC found out, “had died some three months earlier.”

The commission said Pine Tree has refused to say who controls and operates the station now, or how much control was obtained. In addition, the FCC says, “there is no evidence that the person who signed the application had any legal authority to do so.”

FCC MAY REVOKE LICENSE OF SILENTS

The FCC wants to revoke the license of radio station WQUM, Cleveland, Miss., and Quality Communications Corp.’s WYNO Nelsonville, Ohio, which have been off the air since June 1990.

Neither has given the commission a detailed timetable for returning to the air.

Because it may be proved they lack the intent to return to the air, the FCC may fine them $50,000 each, a commission spokesman said.

WASHINGTON Roundup

RADIO FREE EUROPE STOPS BROADCASTS

Just preceding Clinton’s departure, Uncle Sam will consolidate its overseas radio services into one agency, which means that Radio Free Europe has stopped broadcasting to several countries already and will terminate or reduce its level of service to such countries as Hungary and Poland by 1995.

Programs to Russia, the Balkans, and other former Soviet satellite states such as Bulgaria and Slovakia will not be affected at the present time.

LIST THEY FORGET

While the fairness doctrine is temporarily on the back burner, due in part to letters and phone calls of opposition from listeners to talk radio shows, National Assn. of Broadcasters executive director Dan L. Fritts has sent each member of Congress a cover letter and a white-paper brief on NAB’s position opposing the doctrine’s reinstatement.

“Such an action would be terrible public policy and would constitute an attack on the First Amendment,” Fritts wrote. “It would not serve the interests of Congress, America’s broadcasters, or the American people.”

NO PROGRESS ON HUUT NOMINATION

A spokesman in the office of Senate majority leader George Mitchell (D-Maine) says there is “nothing new” in Mitchell’s efforts to convince Republicans to let the confirmation of new FCC chairman Reed Hundt proceed.

In a letter by Clinton administration foot-dragging on a Republican/Independent nomination for the last vacant FCC commissioner slot, Senate minority leader Robert Dole (R-Kan.) and other Republicans have chosen to hold off on the Hundt confirmation vote.

Programming A Positive Country

CDX Serves Up Christian Sound

BY CARRIE BORZILLO

LOS ANGELES—With the help of the Nashville-based radio service CDX, Christian country artists such as Steve Gatlin, Bruce Haynes, and Terri Lynn are getting the opportunity for more radio exposure.

CDX has issued three volumes of its new “Positive Country” compilation CDs, aimed at radio stations that don’t get Christian country music from labels such as small market outlets and stations that don’t report to trade magazines.

To interest the industry in the new service, the first two volumes were sent to all country radio stations at no cost to either the stations or the labels of the artists on the compilation. For the third volume, each label paid a fee to have its artists included.

CDX head Paul Lovelace says that although the service is geared toward stations that don’t receive label service, “Positive Country” was sent to all 2,600 country stations in the U.S. to expose Christian country music to those outlets. Lovelace claims 1,100 of the 2,600 stations used the service either for a Sunday program block or mixed in with regular programming during the week.

This kind of music has never been presented to the country market in a big way,” says Lovelace. “There is a need for it, and there is obviously a great deal of demand from advertisers who want to program it.”

The “Positive Country” CDs are accompanied by biographies of the artists, jingles, interviews, and a response card for PDs to report which songs received airplay and how the audience responded to the tracks.

Lovelace plans to make “Positive Country” a monthly service beginning in January, when the fourth volume is released. In the meantime, Lovelace will include a few Christian country songs on CDX’s regular bi-weekly country music service. The regular country service is two years old.

“Im still overwhelmed that we got just under a 50% positive response,” says Lovelace. “That tells me there’s a huge movement out there for this type of music, and we’re glad to be on it very early. I think it will be a strong addition to country music.”

Lovelace also sees the service as a way to get acoustic-based contemporary Christian artists such as Word recording artist Bruce Caroll into the country market.

Label executives and PDs are also excited about the new service.

Terry Exley, executive VP of Traylor Publishing and Recording, the parent company of Homeland/Cheyenne Records, says it not only has given Cheyenne artists more exposure, but also has established a better relationship between the label and radio.

“We were going to put together our own CD to release to southern gospel radio and country stations, that would cost us [money] and a lot of time,” says Exley. “For a little more money, CDX gives us the opportunity to reach these stations and form a relationship with them in a much easier way.”

KOKL-Oklahoma, Okla., PD Tom Morrow calls “Positive Country” a godsend. “If you’re not one of the top 100 stations, it’s hard to get [product],” he says. “(‘Positive Country’) cuts a lot of corners for us. Instead of having to call up Cheyenne or other labels, this comes right to our doorstep without [our asking] . . . and it’s good stuff!”

Morrow says he airs “Positive Country” from 6:30-10 p.m. weeknights and all day on Sundays.

WSMH-AM Columbus, Ga., airs “Positive Country” mostly during morning drive. Like Morrow, WDT PD Johnny O. says he uses the service because it’s easier than constantly having to call labels for product.
Billboard

FOR WEEK ENDING OCTOBER 30, 1993

Hot Adult Contemporary

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The Burgeoning 70s-based oldies format recently launched by KBCF-FM San Diego, KBFS-FM Los Angeles, WCOC Tampa, Fla., and KLIX Dallas has been grabbing headlines for those stations, but one other station has been programming that format quietly for the last year. At WBUX suburban Philadelphia, billed as "your '70s music connection," listeners can hear everything from the Partridge Family to Led Zeppelin.

Kevin Moore programs the AM station, which is located in Doylestown, Pa., just far enough outside Philadelphia that WBUX doesn't show up in the Arbitron ratings.

Moore began his radio career in 1972 at WBAB Long Island, N.Y. After stints at crosstown stations WTHE and WSGM, he moved to then-AC WBIX in 1981 for weekends and fill-ins. He remained with the station through an evolution to adult standards. When WBIX switched to its current format in October 1992, Moore was hosting middays. Last February, he was upped to PPD.

Moore says the genesis of the format change began with him. When Network Broadcasting took over the station in the winter of 1991, Moore made a presentation to the new owners and suggested the '70s oldies format. Instead, management opted for a more current top 40 sound, which lasted just 10 months, until the format change last October. Even then, the station did not really resemble its current incarnation.

"At that time, our GM and PD decided that the '70s would be a good format, but they wanted to go in a more middle of the road direction... They played Andy Williams, Engelbert Humperdinck, Steve and Edie," says Moore. "I wanted us to go in a more hit-oriented direction."

Moore finally was able to make his vision a reality when he took over as PD four months later. At that time, he upped the library from 400 to 1,400 songs. Now, he describes it as "basically a mass-appeal format. There was 10 years of music that was untouched in this market that the baby boomers grew up on."

Despite his belief that the music is largely untouched by the competition, Moore says he does share some songs with the AC stations in town, as well as with oldies outlet WOGL-FM and classic rocker WYSP. However, he notes, "we didn't want to go head-to-head with any of them."

Unlike some of the other stations now programming the format, WBUX's music rules are strictly defined—only '70s hits are included. Although keeping music from just one decade fresh can be a challenge, Moore says it's simply a matter of rotation. "We have a very deep library... We're continually restocking certain songs and adding others in [their] place." In addition, the station has a request line open daily, and Moore says his staff is very responsive to listener calls.


WBUX also is personality-intensive, and modeled on legendary stations like New York outlets WABC and WLSX (90X) and Philadelphia stations WJZ and WBG. The air staff includes morning music producer director Dale Troilo and midday host Scott Love.

At night the station used to program Northwest Satellite Entertainment's AC format, but Moore said changing the music at night was "taking away from what we do during the day. With the recession and all, we had to think of a way of keeping costs down and keeping '70s on 24 hours." The solution was purchasing two five-cassette players, which run prerecorded music tapes all night. "It's still a walkaround operation, and we're able to program our own music," says Moore. After being aired, tapes are rested for a few months, then re-used.

The station does little in the way of promotions, beyond on-air giveaways and a little of newspaper advertising. The station did, however, run one attention-grabbing promotion this year—the theater-of-the-mind "Apple-Beachville Jam," held on Labor Day. The station promoted the event on-air as if it were a real concert being held in a small local town, and featuring reunion performances by Supertramp, the Village People, the Partridge Family, and Donny and Marie Osmond. Although Moore says "we did everything possible to make it as obvious as possible" that the concert wasn't real—including playing the studio versions of songs with no crowd noise during a supposedly live broadcast—Moore says quite a few people flocked to the small town in search of the show. The stunt resulted in coverage in three local newspapers.

Moore's plans for the future include increasing signal strength and replacing the station's four existing towers with taller ones, in order to "fill in the gaps we have in certain areas in terms of coverage, and get us prepared for [digital audio broadcasting]."

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PUBLISHED OCTOBER 30, 1993

CD Storage Cabinet
- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

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### Radio

#### SUMMER '93 ARBITRONs

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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(Continued on page 82)
Mutiny On The Pacifica? WPFW Goes Silent: KYF’s Ratings Questioned; ‘Buens Noches’

ONE OF THE WEEK’S more bizarre stories occurred in Washington, D.C., where Pacifica Foundation’s listener-supported WPFW was off the air for several days following a near-mutiny among staff. PD Tom Porter allegedly started the fracas after he learned of Pacifica’s approach to merging WPFW with WOFL, where Porter, who had been acting GM and one of four finalists for the permanent job, announced on the air that he was going into national syndication as a listener support. Then, Porter supporter reportedly took over the facility and locked out other Pacifica staffers.

When Pacifica’s Washington bureau chief, Bob Doughty, acting under Watson’s orders, was unable to regain control, he ordered it off the air until he assumed his new post.

In other news, the one and only page 50 rating was reported by a coalition of a station swap deal with Cox Broadcasting, has flipped to ’70s and ’80s-based oldies. The format, known as “all news,” was recently launched by CBS’ KCBS-FM Los Angeles. Like KCBS, KLXK is now using the “arrow” handle. It will keep its call letters for now.

Clint Culp, GM at CBS’ crosstown KTXQ (Q102), adds those duties at KHJ to sales manager Greg Lindahl.

KTDO Andy Lockridge will KLXK's programming, replacing former PD Chris Miller. The new line includes former Q102 late night host Max Morgan in mornings and Q102 swing jock R.J. Lane in middays.

Michael T. Parker joins for afternoons from Mutual. Former KLXK midday jock Steve Fernandez moves to nights. Overnight host Ken Buell takes permanent jock?”

WJFK-FM Washington, D.C., OM John Messinger is out and programmer, PD Chris Welles is to move to middays at sister WYSP Philadelphia (Billboard, Oct. 23) has been moved back from mornings to afternoons. Former WPFW Tampa, Fla., jock Russ Albums gets the afternoon gig permanently at WYSP.

Former WHDI Boston PD Al Mayers returns to the station in that capacity. He replaces David Bessalma, who remains in return to sister WHRO.

WJMX Miami VP/General Manager Mike Butcher and PD Ed Scarry caught up following the announced sale of WJMX from Sennix Broadcasting to Jefferson-Pilot, owner of crosstown WLYF (The Bible, Oct. Corporation, WWMF/FM/ WLYF GM Dennis Collins adds those duties at WJMX, as does WLYF PD Rob Ramirez.

Russ Allen from WPGC-FM Washington, D.C., joins WERQ (95Q) Baltimore as PD, replacing Jeff Ballentine and serves as program director and hosts the station’s “Morning Mix”.

KZNT Phoenix replaces KABC and from hot AC to classic rock. PD/Morning man Cat Simon exits. Send T&Rs to GM Jeff O’Neal Cactus, who will sign on as GM for the station.

KAMZ El Paso, Texas, adds the syndicated JMI Phil Valentine to its format and flies from hot AC to classic rock. PD/Morning man Cat Simon exits. Send T&Rs to GM Jeff O’Neal Cactus, who will sign on as GM for the station.

WEHJ Riverhead, N.Y., the station partly owned by Billy Joel and Chris Brickley, flies from AC to album alternating format in formats.

There are some of this week’s other format changes, courtesy of the M Street Journal. The Univ. of Minnesota’s WLUK flies format from community-oriented classic rock to student-run modern rock, world music, and talk programming. WISD Grand Rapids, Mich., which has been silent, will sign back on, programming the station’s “Children’s Satellite Network’s “Radio AAhS” format.

WBFS Miami (99) replaces WBFJ Sydney’s format from adults standards to religious.

KXST-M-F San Luis Obispo, Calif., flies from a home shopping format to children’s radio as KJHD. And new outlet KNWS Jackson, Tenn., signs on at 101.5, programming a mix of local and syndicated shows.

KMXL, Joplin, Mo., PD/morning man Mark Anthony adds OM duties at WMLL and sister KDMO.

Chuck Nasty, formerly of SMN’s classic rock format, joins KZGZ (Power 98) Agana, Guam, as PD/afternoon jock. Jommy Oxzone from KQKS Denver joins KZGZ for overnight duties.

KQKS Denver (97) airs a two-hour Halloween Aeromith show from the Forrest National Theatre in Brussels, Belgium. The band’s first-ever world wide radio concert broadcast will air Oct. 31, beginning at 7 p.m. ET.

Also, the show will be hosted by WBCN Boston’s Mark Parenteau, WLZX Detroit’s Sheri Donovan, and WLN’s Lonnie Friend. The show will be syndicated via the RDS system and a satellite broadcast.

WMFS Indianapolis has teamed with Sirius Satellite Radio’s “Xpress Live Network.”

The show will be broadcast live from the Sirius Satellite Radio Studios in New York City.

WMFS will produce its first television special, which is scheduled to air at 1 p.m. ET Oct. 31 on ESPN. The show will be a special event, featuring guest appearances from the world’s top motorsports stars.

KWSU Austin (97) has produced its first television special, which is scheduled to air at 1 p.m. ET Oct. 31 on ESPN. The show will be a special event, featuring guest appearances from the world’s top motorsports stars.

The Columbus (Ohio) Dispatch reports that WSNY morning co-host Jane London exits to pursue a master’s degree in journalism. Also, WLVQ evening host Sky Walker is out. Other shifts were extended to fill the gap.

KJLQ WWSU (Power 99) Philadelphia jock Jojo Davis is now doing weekends at crosstown WDSM-FM, and former WWDQ-FM weekend jock Richard Ray exits. PD/afternoon host Doug Chifon takes over the rest of the weekends.

The CBS Hispanic Radio Network has launched a new nighttime public affairs show to air through the newly formed National Council of La Raza to launch “Buena Noches, America,” which is being billed as the first all-hour show in Spanish radio.

The show will debut on Thursday (28) at 11 p.m. ET, will focus on news, sports, and entertainment, and will be hosted by a new station.

KXLY Spokane (97) debuts syndicated show “Back To Black,” is simulcasting on crosstown WTVS-TV. The show is hosted by Gerald Smith and Mike Wimberly.

NEWS NETWORK

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NO LA—Premiere Radio Networks is taking syndicated morning shows to another level with its specially designed "affiliation" concept, through which a joint venture with California Digital.

Premiere executive VP Tim Kelly and California Digital's Paul Donahue, who is also Gannett's director of engineering, are in the forefront of the digital radio arena, creating a digital audio delivery system perfectly suited for the newly launched syndicated show, "Gerry House & The House Foundation."

The technology allows for tape-free production with no reel-to-reel playbacks. Affiliate KZDG Denver runs the show, which originates at WSEX Nashville, via a touch-activated computer screen that shows stored material quickly and ready to activate. The automatic record-and-playback technology does away with sloppy network breaks, cue tones, and dead air.

"They decided to proceed with what is called a digital audio express box (DAE), which Kelly says is basically an audio fax. It stores the show on a hard drive before the affiliate's morning-show producer activates it. It also integrates KZDG's call letters, time checks, and station identifiers, which all are keyed into House, into the show at every break.

Kelly says the Premiere system even allows affiliates to "dreaded network window" (the amount of space allocated for local news/networking) by having the network start two minutes in advance of the affiliate. "Within a two-minute window you can get as far behind as you want to, but you can be up to two minutes early and still be within the time frame of the computer's ability to catch up and start a segment, because of the ability it has to recue the content that you left a segment at the same time," he explains. "With the segmentation device in the hard drive, you can delay as long as you want to."

"I have always hated network programs fed over satellite because you have Kelly's "They just breezes by," he adds. "No one can ever hit those. You can either be too early or too late, or it sounds like the show dropped in from outer space."

When Kelly approached Donahue, he said he wanted the ability to air local call letters out of every record, the accurate time in every time zone of potential affiliates, an easy way to delay the show, and a flexible region system instead of network-wide. Donahue's system solved all those problems.

From WSIX's studios, House simply pushes a button on his computer and it comes out of a record, which fires all call letter mentions and time checks in the computers of both WSIX and KZDG. It is already in the computer, so at the touch of a button, the exact time airs at both stations.

The system can be easily adapted to accommodate additional affiliates. "Local affiliates need to do nothing, says Kelly. "They just key in like firing up a cart machine."

House's producer, Devon O'Day, adds that the network often will fax an idea of what is happening on the show to KZDG, which delays the show because of the one-hour time difference, so that the affiliate knows what to expect.

O'Day says House also has the advantage of being well-versed in the mechanics of doing a morning show. "It's as if he's a traffic cop, too," she says. "He has the gift for this stuff."

AROUND THE INDUSTRY

Even in the wake of several adult standards stations dropping the format (Billboard, Oct. 16), Charlie Colombo, executive VP of the American Pop Music Network, plans to launch WQEW New York's format nationally Jan. 1. Colombo says he plans to provide affiliates with sales support and consulting to help them sell the format successfully to advertisers.

USJ Entertainment's "The Talk Radio Countdown," hosted by Talkers magazine editor Michael Montgomery, recently celebrated its six-year anniversary. The weekly two-hour show features the 10 most-discussed topics on talk radio. The show has become such a "talked-about" program that U.S. News & World Report started running a feature called "Back Talk," which lists a few of House's Top 10 to 12 Show, the Ontario-originated music-interview show, "Tuned In Radio," has reached the 100-show mark and is looking to break into the U.S. market. The weekly hour-long show features Canadian artists... WFMT Chicago's Beethoven Satellite Network, the syndicated classical format, signs WRTI-FM San Juan, Puerto Rico, as an affiliate.

Marshall Tucker Band singer Doug Gray will host Ron Huntsman Entertainment Marketing's "The Roots Of Today's Hot Country," which is airing through Nov. 14.

Unistar Radio Networks will broadcast "Paul Simon 1986-1993" Thanksgiving weekend (Nov. 25-29). ... "MediaMatters will present the three-hour Police special, "Message In A Box: The Radio Special" on Thanksgiving weekend.

After Thanksgiving comes Christmas, and Kris Stevens Enterprises is gearing up for it already. The Sheer Oaks, Calif., cable company is offering three 12-hour Christmas programs this year, including "Christmas In The Air," "Christmas In The Country," and "The Magic Of Christmas," which is aimed at all formats. Dallas-based Christmas Music Network will expand its AC Christmas music show to allow affiliates to take 17-27 hours beginning on Christmas Eve.

Premiere Radio Networks has purchased NET, a network radio inventory manager and system designed by Xsys Systems Inc. Technics/Panasonic and Mirage/ Energy Speakers have signed on as underwriters of a Weekly "Anniversary" program for audio buffs hosted by magazine's John Sunier.

TOURE'S MUSIC JOURNEYS FROM AFRICA

(Continued from page 1)

which have kept his Hannibal

Proving that American blues music
springs from deep within the bosom of the African are the
traditional sounds that evoke the spirit of the Mississippi Delta as
much as it reflects the flavor of his native city of Timbuktu, in Mali.

The album has shipped approximately 25,000 units to date, according to Toure's label, World Music Network marketing specialist Jamie Canfield, and its sales volume has risen steadily in recent weeks. Canfield hopes "The Source" will top out at 100,000 copies in
the U.S. and Canada.

While Toure's music has been
critiqued as having a Eurocentric
element, Toure's music has been
accurately described by singer
Hooker, Ray Charles, and Otis
Redding. Toure has asserted that
he was not influenced by those artists as much as he shares their African roots, hence the title "The Source." In fact, Toure has said publicly that American
classical artists owe a great debt to their African forebears.

Collaborator Ry Cooder sums up
Toure's view of the origin of the blues: "From Toure's perspective, the black people in exile in America do what they do as an expression of how far out on the orbit they are from the mother country."

To audiences accustomed to American
classical, "The Source" sounds like a conglomeration of that music with Central African styles. It bears a closer
resemblance to the vailing jive-joint guitar music of the Mississippi Delta than it does to the blues guitarists
Kich Hackfith holds rights to "The Source."

Other luminaries playing on that
yet-unidentified disc are veteran session
bassist John Pellett (Toure's former
mate in Little Village), virtuoso jazz
bassist John Patitucci, and guitarist
Clarence Gatemouth Brown, who plays
guitar on one cut and viola on

another.

Cooder, who produced the record, plays on eight of the album's tracks; the remaining two are tradi-

tional songs performed by Toure and the two percussionists in his band.

Cooder expresses unqualified joy about his work with Toure, and says of the artist, "Ali Farka Toure is one of the last of the shade-tree rural
musicians. You could say the world is vast and there are people you never heard of and play and have that consciousness of a person under a tree, strumming and playing as he will, according to his own energy, may he live forever."

"I think this record will give him more options," he adds, citing next year's 25th anniversary New Orleans Jazz Festival as a possible venue for another joint appearance between himself and Toure.

Even without the cachet accorded by the likes of Cooder, Mahal, and McLeod, Toure is abundantly capable of selling records to world-music enthusiastic, say retailers and radio

programmers familiar with the artist's career.

Chris Douridas, music director at KCRW Santa Monica, Calif., and host of the station's "Morning Becomes Eclectic" program, started playing "The Source" before it was available in the U.S.

"We had been playing Toure's other albums as they came out, so "The Source" was just another in the

grand sweep of great albums," says Douridas.

While he admits that the Western influence helped "The Source," Douridas attributes the success of the album to increased awareness of the artist, the tour, and the quality of the record.

Hear Music VP Don MacKinnon says "The Source" sold phenomenally (Continued on next page)
COURT CLOSES GERMAN COPYRIGHT LOophole
(Continued from page 8)

litigation against bootleggers, and says that more than 100 suits have been filed. In a joint statement on the verdict, Warner Music Group, managing director of Warner Music Germany, said, "We are very happy with the decision. It fits right into the political landscape of ever-increasing European integration and a unified European market. Furthermore, the ruling creates equal competition conditions in the German music market between those supplying authorized record-ings and those supplying unauthorized recordings."

"We expect a decisive reduction in the sales of this product. We shall be asking our business partners for their further co-operation in this respect."

EMI's CSA president, Helmut Fest, also president of the German IFPI group, says, "Logically, this result should be in half or more of so-called copyright-lophole repertoire disappearing from the market. There is just one bitter pill to swallow, in that we have been pushed back in past due to unauthorized use of their recordings by third parties, without any remuneration."

Music Business Dieter Gigla of Im-trat, nor Dieter Schubert, a "protection gap" specialist heading the Perfect Foundation, welcomed the decision reached for comment on the decision. But Torsten Hartmann, head of MCM Tontreager, based in Isfeld, told Billboard, "This is a black day that is, of course, we have to abide by it."

MCMI has a catalog of 550 protection-gap releases on its Living Legend label. Of these, according to Hartmann, about half feature artists of the EC countries. Berhard Roessle, managing director of In-Akustik, distributors of the Living Legend label, says, "We had been an-ticipating a decision by the court. But the distribution repertoire by European artists some time ago. I can't say at present whether we will continue to distribute this product abroad. But Roessle added that the court decision would not result in more than a 5% reduction in In-Akustik's sales."

WASHINGTON, D.C.—The House of Representatives is seeking equal copyright protection and marketing access for U.S. copyright holders abroad.

A House of Representatives resolution, unveiled Oct. 21, calls on the White House to insist on further protection for U.S. copyright-based industries before signing any agreement in the current round of international trade negotiations.

The House resolution, made pub-lic Oct. 21, has been a special project of Rep. Richard Gephardt (D-Mo.), the House majority leader, who has worked on building support for the measure since last spring.

The resolution demands that the White House administration to insist that any trade agreement negotiated in the Uru-guayan round of the General Agreements on Tariffs and Trade talks include fair and equal market access, equal opportunities to obtain government funding, adequate and effective copyright protection, including national treatment, and a new instrument to resolve disputes concerning access, national treatment, and copyright protection.

National treatment affords copy-right owners the same protection in a foreign country that the citizens of that country receive.

The House resolution redefines the importance with which the fed-

eral government views the indus-
tries, and is seen as a major victory in their battle to focus Congress' atten-
tion on "cultural" trade prob-
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BILL HOLLAND

FARIA TOURE'S MUSIC JOURNEYS FROM AFRICA
(Continued from preceding page)

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lems.
MAJOR COMMOTION: "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCa), the biggest overall point-gainer on the chart, is now No. 2 and leading the race to succeed "Dreamlover" by Mariah Carey (Columbia), which holds the top spot for its eighth week. Everything is "Just Kickin' It" by Xscape (Sony) to Def Com-bia) to the top of the Hot 100 Sales chart, on the strength of a 40% gain in sales to more than 80,000 units. Xscape's single secures backwards bullets on both the sales chart and, in a rare occurrence, the Hot 100, due to its sharp increases across the board. The second biggest overall point- gainer, "All That She Wants" by Ace Of Base (Arista), leads both the other singles in monitored airplay points, and is right behind in sales at No. 4 on the sales chart. All three titles are close enough to hit the top next week. What's most likely is that "Anything" will edge slightly ahead and score Meat Loaf his first No. 1 single.

POWER-PACKED PICKS: "Gangsta Lean" by DRS (Dirty Rotten Soundrels) (Capitol) is the biggest point-gainer among singles that have not yet entered the top 20. It jumps 40-14 in sales, winning the Power Pick/Sales at No. 30 on the Hot 100. Monitored top 40-rhythm/crossover stations led the way on their playlist; with top 10 airplay and numerous outlets including Hot 97 New York, The Box (KBXX) Houston, and Hot 101.5 Jacksonville, Fla. "Hero" by Mariah Carey (Columbia) is the second-biggest point-gainer, jumping 95-18 in sales as the Power Pick/Airplay at No. 45. It's No. 3 in airplay at 290 San Diego, No. 5 at KISF Kansas City, Mo., and No. 9 at KKM1 Colorado Springs, Colo. All the points for "Hero" are from airplay, since the single was just released.

RUNNERS-UP: The fourth biggest point-gainer outside the top 20, and runner-up to Carey's single for the airplay award, is "Please Forgive Me," by Bryan Adams (A&M). It's breaking at WPST Trenton, N.J. (No. 6), Q106 San Diego (No. 11), and 97 New Orleans (No. 12). The runner-up to "Gangsta Lean" for the sales award is "I Know I Got Skills" by Shaquille O'Neal (Jive). 95% of its points are from sales—it moves 46-21 on the chart sales.

QUICK CUTS: The two-man group Reality debuts at No. 92 with the crossover dance track "Yolanda" (Strictly Rhythm). The group's Bad Boy Bill is best known for his mix-with-a-bit of R&B sound that's ready at No. 7 at California rhythm stations Hot 97.7 San Jose and KBOS Fresno, as well as in the act's hometown at 988... Six singles get caught in chart jams and slip back, despite gaining points: Two "Steps Behind" by Def Leppard (Columbia) (12)-14; Aerosmith's "Cryin'" (Geffen) slips 14-15; "Love For Love" by Robin S. (Big Beat/Atlantic) moves 58-62; "Method Man" by the Wu-Tang Clan ( Loud/RCA) falls 86-88; "The Grand Tour" by Azaar Neville (A&M) falls 56-44; and "Shuffle" by Onyx (UMI/ RAL/Chaos) slips 96-97... R.E.M.'s "Everybody Hurts" (Warner Bros.) gains sales and unmonitored small-market playlist points and earns a bullet on the Hot 100 at No. 31. It's caught in a jam on the sales chart, and falls two places to No. 41 despite its gain.

GEORGE MICHAEL's ATTORNEY BLASTS SONY AS TRIAL OPENINGS
(Continued from page 8)

dive" album;
+ "I saw earned almost seven times more than Michael from his record sales.
+ The terms of his recording contract could tie him to the label for another 12 to 15 years.
+ Michael, according to Howard, in 1987, Michael was advised to retain either attorney Allen Grubman or John Branca in the U.S.—both close associates of Howard—rather than his current lawyer, Walter Yetskinoff— or else risk a stall in his contract talks.
+ Cran recounted how "Faith," Mi-
+ Michael's first album, "Get Ready" (Sony) and CBS, had sold 15 million copies worldwide, but the follow-
+ Cran sold only 5.5 million.
+ "Following the success of his first album, Michael felt that he needed a change and that he didn't want to concentrate on his music and play down the image of being a sex sym-
+ Cran said, to that end, he bought his first partner Andrew Rave Prejudice," because he wanted people to listen.
+ "The photograph was nowhere on the sleeve, and, while he was happy for videos to be made, he didn't want to appear in those videos. He wanted to make decisions, but at the same time he realized he needed the cooperation of the record company, and was anx-
+ Cran explained that, in late 1990, Yetskinoff left the company and was replaced by Tommy Mottola, now president of MCA's Fontana label. "And [Mottola] was someone who was not particularly sympathetic to George Michael's music."
+ "Listen Without Prejudice" had only about one-third of the U.S. sales of "Faith," Cran. However, in the U.K., after some initial disagreements, the record company there did put itself behind the album, with the result that it outsold "Faith." Another disappointment, Cran said, was the "Red Hot + Dance" charity album, to which Michael contrib-
+ The court was told how, in 1988, Michael, formerly a member of the group WHAM!, had renegotiated his contract with Sony Records, paying $5 million for the delivery of eight al-
+ With six albums still to be de-
+ Under the terms of the renegoti-
+ Cran explained that the background to the case had begun in 1992, when Michael, then 15, and possession of his early recordings. Cran had an agreement with CBS Records, which effective ly made Invision a satellite company of the major, providing all relevant facilities and services. Mi-
+ Cran explained that, before 10-12 to In-
+ The prevailing view is that the U.K. record industry as a whole will be forced to change its contract prac-
+ WARNER MUSIC REVENUES FLAT, BUT PROFITS UP
(Continued from page 3)

BUBBLING UNDER HOT 100* SINGLES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>WEEKS AT No.</th>
<th>PEAK No.</th>
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<tr>
<td>20</td>
<td>28</td>
<td>69</td>
<td>114</td>
<td>4.9%</td>
<td><strong>THE BIZZ</strong> (LONDON)</td>
</tr>
<tr>
<td>22</td>
<td>142</td>
<td>5.5%</td>
<td><strong>THE TURK</strong> (LONDON)</td>
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<td><strong>THE TURK</strong> (LONDON)</td>
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<td><strong>THE JUICE</strong> (LONDON)</td>
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<td>1</td>
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<td><strong>THE JUICE</strong> (LONDON)</td>
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But the company says it booked higher sales in domestic recorded music us-

WINTER MUSIC REVENUES FLAT, BUT PROFITS UP
(Continued from page 3)

But the company says it booked higher sales in domestic recorded music us-

It's way, Michael was present from the opening day, however, sober-

of the Top Chart 25 singles under No. 100, which have not yet charted.

BILBOOARD  OCTOBER 30, 1993 37
many established acts with strong followings in continental Europe are taking a direct route to their fans through the German companies.

BMG handled the album for Europe and the U.K., while Arista takes care of the rest of the world. Says Arista's president Paul Arista, "Alan Parsons has traditionally enjoyed a large audience in the European territory, so it's logical that he should be tied to a company in what is traditionally his largest market."

Another new BMG Munich signing is the 18-year-old U.K. boy band Take That, who have teamed up with German singer Thomas Anders for a remake of their 1974 hit, "When Will I See You Again." According to BMG Germany, was half of the duo Modern Talking. The company also has Christopher Cross under contract.

BMG says that the business in Germany appears to be turning its back on potentially short-lived, fashion-driven signings from the K. U.S.; investing instead in expensive but tried-and-tested acts.

But German & Executive's eagerness to sign the boy band to some degree, coincided with a plethora of international artists who have signed on to the German label deal. Bruce had a deal with Epic that terminated before its term after one album. He has since found a deal with Universal Music Group in Canada (CMP), a German-owned company based in Dueren, whose roster also boasts former Japan bassist Mick Ronson.

Bruce's most recent album, "Something Else," which included tracks like "War," "Highway 61," and "The Last Waltz," sold over 60,000 copies, according to CMP. Comments CMP frontman Kurt Benker, "Maybe Epic was disappointed with the lack of sales, but we're happy if he only sells 60,000." Bruce is due to perform a live concert in Munich soon to re-record and release next year.

A COSTLY INVESTMENT

EMI Germany has signed rock vocalist and John Miles, who has toured with Tina Turner and Joe Cocker, for the world. Michel Golla, director of the German division of the international product, explains: "Miles enjoys instant acceptance with the diehard pop fans in Germany, a by-product of his past success with [his single] Music and targets a clear market with a high-quality production and performance in the AOR genre."

Golla admits that signing Miles is an expensive move. "On the one hand, Miles is a German superstar who makes] long-term success more feasible, regardless of come-and-go trends." Among EMI Germany's other recent acquisitions was the "Rockgeist" magazine, which had a top five U.K. hit in 1988 with "Wings of Heaven," which sold well in the U.S. region, Benelux, and Scandinavia, according to EMI.

British alternative act Leftfield, signed to EMI Germany, is licensed by EMI-owned Electrola that one veteran retailer familiar with the approach estimates will cost $250 million. The German companies will also pay for promotional activities paid by franchisees to blockbuster corporate are lower, this retail.

In many cases the sign is dictated by real estate, but franchisees are encouraged to open large stores, Guer- in's says. "The idea is to get stores open anywhere and everywhere." In borderline markets where the company can't support a Blockbuster store, Guerin maintains that the company will give franchisees an "upfront financial break." He wouldn't specify the level of support, saying only that Block- cutter will use it as an incentive to convince developers to take a chance. Thus far, Operation Hometown has taken a back seat to urban America; less than 3% of Blockbuster's leases are in large This store, Guerin says, but the number is sure to increase as the emphasis shifts to smaller markets. The concept was tested in Kentucky and ten- nessees of Mountain Valley Video; and in Pennsylvania and New York as West Pennsylvania Entertainment Ltd.

Says Franchise Services COO lan- don Thorne, "Blockbuster recognized that it has saturated metropolitan ar- eas, and now the plan is to dominate areas with second-tier demographic- s." Thorne's goal is to open 20 such stores by the end of 1994, and 30 by mid-1995. "We decided to focus on hometown, because it gives us a new tier of opportunity." It is the second major franchise agreement since Block- cutter Sunny, company acquiring the franchise rights in 1991. The company will spend up to $150 million to arrive at the offer. In addition, any order of $75 or more in Germany for two sets. Co-Buyers are offered to up to $150 on American Steers.

Videos on subjects ranging from baseball to Russian history dominate the offerings, but not to the exclusion of other home entertainment prod- ucts. For example, the Marquee does a two-page spread to CD-ROM, including 20 titles, a brief explanation of the technology, and a 5-Sound-Base, CD Upgrade Kit, priced at $99.95. On the next page is virtual reality Virtu- al Vision Sport game for whichever eye is dominant (there's a target to find out), at $899. Also available: Pioneer's Laseractive multimedia player at $799.
While Capitol has no immediate plans for a single, the label has embarked on a major promotional push in the wake of Sinatra's Grammy-winning "Duets" album. The album, released in late March, is the first in a series of specialty collections being released by Capitol during the next few months.

Mann says, "While the album has been received with great enthusiasm, we're also looking at ways to further promote it. One possibility is the release of a special edition single, which could include a bonus track or an alternate mix of a song from the album. We're also considering a tour of select cities to support the release, which would give fans a chance to see Sinatra perform live.

In addition to these plans, we're also looking at ways to expand our digital offerings, such as the release of additional bonus tracks or live performance footage. We're also exploring partnerships with other companies to cross-promote the album and bring in new fans.

Overall, our goal is to ensure that Sinatra's legacy is properly celebrated and that the album's success is sustained over time. We're committed to working closely with Sinatra and his team to create a long-term strategy that will benefit all parties involved."
<table>
<thead>
<tr>
<th>WEEK #</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
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<tr>
<td>1</td>
<td>MEAT LOAF</td>
<td>BAT OUT OF HELL II: BACK INTO HELL</td>
<td>1</td>
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<td>2</td>
<td>GARTH BROOKS</td>
<td>LIVESTOCK</td>
<td>7</td>
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<td>NIRVANA</td>
<td>NEVERMIND</td>
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<td>4</td>
<td>BILLY JOEL</td>
<td>COLD SPRING HARBOUR</td>
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<td>5</td>
<td>MARIAN CARY</td>
<td>COLUMBIA</td>
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<td>JANET JACKSON</td>
<td>BEAUTIFUL</td>
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<td>7</td>
<td>REBA MCENTIRE</td>
<td>ONE IN A MILLION</td>
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<td>GEORGE STRAIT</td>
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<td>BLOND MELON</td>
<td>CARPE DIEM</td>
<td>15</td>
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<td>VARIOUS ARTISTS</td>
<td>HOT SHOT DEBUT: THE SONGS OF THE EAGLES</td>
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<td>LAKE TRAXTON</td>
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<td>JOHN MELLENCAMP</td>
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<td>RUBBER BAND</td>
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<td>ALAN JACKSON</td>
<td>ALL ABOUT LIVIN' (AND A LITTLE' BOUT LOVE)</td>
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<td>15</td>
<td>ROD STEWART</td>
<td>WARNER BROS. 42</td>
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The Billboard 200 top albums chart for the week ending October 30, 1993.
Prime Of My Life

Engineers
Keith Rose
Bruce Weeden

Producer
Nick Martinelli

Artist
Phyllis Hyman

Studio
Criteria Recording Studios

My Mind Is Made Up

Engineers
Shawn Moeller
Joe Neil
Larry Goode

Producer
Jerry Peters

Artists
Rev. Milton Brunson & The Thompson Community Singers

Studios
Doppler Studios
Sam's Tape Truck

“The Bodyguard” Soundtrack

Engineers
David Reitzas
Matt Rohr
Marc “Elvis” Reyburn
David Frazer
Marc DeSisto
Acar S. Key
Manny Lacarrubba
Dana Jon Chappelle

Producers
David Foster
Narada Michael Walden
Danny Kortchmar
Robert Clivilles
David Cole
Walter Afanasieff

Artists
Whitney Houston/Various

Studios
Encore Studios
Louis Biancaniello Studios
Tarzan Studios
The Plant Recording Studio
Skyline Studios
Ocean Way Studios

Bobby

Engineers
Jim “Z” Zumpano
John Rogers
Neal Pogue
Thom Kidd
Matt Still
Kevin Parker
Phil Tan
Ted Malti

Producers
L.A. Reid
Babyface
Daryl Simmons

Artist
Bobby Brown

Studios
Studio LaCoCo
Bosstown Studios

Boomerang

“Boomerang” Soundtrack

Engineers
Jim “Z” Zumpano
Darin Prinelle
Steve Schwartzberg
Phil Tan
John Rogers

Producers
L.A. Reid
Babyface
Daryl Simmons
Dallas Austin

Artists
TLC
Toni Braxton
H.P.M.
Debra Killings

Studios
Doppler Studios
Studio LaCoCo

Live In Detroit

“Live In Detroit” Soundtrack

Engineers
Jerry Masters
Mike Iacopelli

Producers
Frank Williams
Rudolph Stanfield

Artist
Rev. James Moore

Studio
Muscle Shoals Sound Studios

Singles

“Singles” Soundtrack

Engineer
Howie Weinberg

Artists
Various

Studio
Masterdisk Corporation

PASSION AND PATIENCE REWARDED.

Artists create music. But it takes the extraordinary talents of engineers, producers and studios to capture that artistry, and propel it to the top of the Billboard® charts. And when it happens on 3M audio mastering tape, we’re proud to present 3M Visionary Awards to the collaborators on both sides of the board. We won’t be satisfied until you are.
### Top Albums A-Z (Listed by Artists)

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<th>Title</th>
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<tr>
<td><strong>Clint Berk</strong></td>
<td><strong>Lainey</strong></td>
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<td><strong>Tony Bell</strong></td>
<td><strong>Broken Bird</strong></td>
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<td><strong><em>Out Of Your Mind</em></strong></td>
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<td><strong>Bell</strong></td>
<td><strong><em>What's Gonna Happen</em></strong></td>
<td><strong><em>Out Of Your Mind</em></strong></td>
<td><strong><em>Out Of Your Mind</em></strong></td>
<td><strong><em>Out Of Your Mind</em></strong></td>
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<td><strong>John Hiatt</strong></td>
<td><strong><em>I'm Just A Thing In A Thing In A Thing</em></strong></td>
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<td><strong>Billboard</strong></td>
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<td><strong><em>Out Of Your Mind</em></strong></td>
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<td><strong>Robert Plant</strong></td>
<td><strong><em>Liedband</em></strong></td>
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<td><strong><em>Out Of Your Mind</em></strong></td>
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<td><strong>Vance</strong></td>
<td><strong><em>Lonesome</em></strong></td>
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<td><strong>Young</strong></td>
<td><strong><em>Looking For</em></strong></td>
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### Billboard 200™ Continued

- **Billboard** magazine's weekly chart of the top albums in the United States.
- **No. 1 Album:** *Lainey* by Clint Berk
- **No. 2 Album:** *Broken Bird* by Tony Bell
- **No. 3 Album:** *What's Gonna Happen* by Bell
- **No. 4 Album:** *I'm Just A Thing In A Thing In A Thing* by John Hiatt
- **No. 5 Album:** *The Greatest Hits Volume 2* by Robert Plant
- **No. 6 Album:** *Lonesome* by Vance
- **No. 7 Album:** *Looking For* by Young

### Top Artists

- **Clint Berk**
- **Tony Bell**
- **Bell**
- **John Hiatt**
- **Robert Plant**
- **Vance**
- **Young**

### Billboard 200™ Continued

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### Billboard 200™ Continued

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- **No. 7 Artist:** Young
provide video services in the two areas. These proposals now are pending Federal Communications Commission approval.

The fifth Bell Atlantic video project is a joint venture with a wireless communications company, Cellular Vision, to offer multi-channel paging services in New York City, in competition with the local cable company. Bell Atlantic is hardly the only company to get into the rapidly expanding video-on-demand services. By next year, several important tests and rollouts of interactive TV services will be in operation around the country.

Two of the most eagerly anticipated projects are being undertaken by the big entertainment and cable companies Time Warner Inc. and Viacom Inc. Both have telephone companies as partners.

Working with regional telco U S West and Time Warner is building a two-way interactive digital cable network near Orlando, Fla. A technical test will be held by year's end, and April about 4,000 cable subscribers will begin to receive services.

The electronic guide for the Orlando system will be maintained by two company units, Time Warner Interactive Group and Warner Bros. Studios, and by Interactive Television Network, which develops full-service network, Silicon Graphics. For this full-service network, Silicon Graphics is also making the server, which is the computer that will house all of the TV data, and the set-top converter, which is the box that will rest atop the TV and make it interactive. TCI and Scientific-Atlanta Inc. also are developing the set-top. The system will use a combination of General Electric and National Science cable sets.

In Castro Valley, Calif., Viacom and long-distance telephone company AT&T have a joint venture to develop an interactive digital cable network over fiber and coaxial cable to 1,000-4,000 cable customers by the end of the second quarter next year. The electronic guide will be developed by StarSight, a technology company that is 21%-owned by Viacom. Viacom has not announced what will provide the guide.

In Omaha, Neb., U S West plans to test video on demand in 10,000 telephone customers' homes next year, after the FCC grants approval. The video server will be manufactured by Digital Equipment Corp. The 3D0 Co. will produce the interactive technology for the set-top converter box. U S West has not disclosed which will make the guide.

A couple of other tests of video on demand have been in operation for at least a year.

In Queens, N.Y., Time Warner has been offering "near video on demand" to 3,000-4,000 cable customers since the beginning of 1992. This system is not an interactive digital network and therefore uses no electronic navigator or serv

er.

Movies are programmed to appear at regular intervals. A recent test of "Tele-Communications has been conducting two market tests of video on demand with U S West and AT&T in 300 accounts. These systems use electronic guides or servers. One, called Hits At Home, is a test of near video on demand. It programs 24 channels of multiplexed pay-per-view movies. The other test, Take One, is of true video on demand—movies offered instantaneously over fiber and coaxial cable. A library of 2,000 titles is available on one channel. Consumers order movies over the phone with a fax machine. First hits are based on caller numbers listed in a printed catalog. The set-top box is designed by General Instrument Corp. and AT&T.

Tele-Communications plans to be a major player in the digital interactive future, especially after it merges with Bell Atlantic. However, that deal is far from done. Congress and federal regulators are looking at the transaction warily because of possible anti-competitive overtones. The Video Software Dealers Assn., which represents home video retailers, has called for congressional hearings on the merger, which they say "qualifies as an unfair competitive advantage."

Related to this merger is the take-over battle for Paramount Communications Inc. One of the bidders, QVC Network Inc., is 22%-owned by a TCI subsidiary, Liberty Media Corp. The QVC offer is worth $3.7 billion. Viacom's bid is worth about $7.9 billion. In the latest news, QVC has lined up two more financial backers: cable and publishing companies Cox Enterprises Inc. and Advance Publications Inc., each of which is investing $500 million.

Assistance in preparing this story was provided by Marilyn Gillen.

BETWEEN THE BULLETS

by Geoff Mayfield

BAT IN THE BELTFIELD: Meat Loaf proves the skeptics wrong, as "Bat Out of Hell II: Back Into Hell," Billboard's No. 1 album in 1993,

is credited to a career first for the operatic rocker. Although 1977's "Bat Out of Hell" has spent seven weeks atop Top Pop Catalog Albums, in its initial chart run, the now seven-times-platinum seller never reached higher than No. 14 on the Billboard chart. The album's Bat was one of the big events of 1977, but music industry analysts could not figure this would be MCA's next disappointment of Spin- Tаль like proportions. Others assumed the album would open with a big debut, but... The album began to open the 1977 charts, but... Loaf's ascent to the top, in a week in which he also shows the chart's biggest unit gain, validates the faith—and the marketing dollars—that MCA invested in his comeback effort.

HELLACIOUS: Meat Loaf has stealthily commanded the sales list at The Musicland Group, the industry's largest chain, since "Bat II" debuted. He also grabs No. 1 reports from Trans World Music Corp., W.H. Smith, Strawberries, National Record Mart, Spec's Music & Video, Peaches Records & Tapes, Record Theatre, Record & Tape Outlet, and other retail accounts... On the catalog list, Loaf's original "Bat" breaks up the Beatles' monopoly to claim a gain proves back to No. 2... MCA says it ain't over yet. The label expects Meat Loaf will reside in the chart's highest climes for the next several weeks. He'll be advertised when Fox runs "Rocky Horror Picture Show" later this month, he takes part in Ken Ehr- leh's '70s special, which airs Nov. 16 on NBC, and he hits "Late Show With David Letterman" Nov. 19.

PIECES OF A PUZZLE: Of the three Garth Brooks albums that have debuted at No. 1 on The Billboard 200, his newest, "In Pieces," opened with the biggest single-week sales tally, exceeding 400,000 units, but, for whatever reason, the album doesn't seem to have the staying power of his past two volumes. Last year, "The Chase" actually managed to show second-week gain over its debut-week tally; by contrast, "In Pieces" declined by 22% its second week out. In its seventh chart week, the new title shows a one-week tally of roughly 104,000 units, 20% lower than the seventh-week showing "The Chase" posted last year.

EVERYONE AND HIS OR HER MOTHER expects the new Pearl Jam set, "vs.," will open at No. 1 next week, and Sony Music Distribution predicts it will do so with an astonishingly high number. First-day sales were huge at Torrance, Calif.-based Warehouse Entertainment, even larger than the mark set earlier this year by U2's "Zooropa," which was one of the decade's biggest sales days ever. "It's shipped in more than 200 million units, while Pearl Jam's first album, "Ten," shipped 29-24 this week with a 10% gain.

TELEVISED AND ENERGIZED: Can PBS influence music sales? Well, an Oct. 13 special on the public network helps Billy Joel earn 15% gain (7-4). His jump accounts for Mariah Carey's backward bullet (No. 5) ... In six short weeks, "Chase"/Loaf vs. show became the biggest single-week sales tally ever. "It's the most of any of the top albums," says Glenn Mcguire, senior VP of Atlantic Records, "...it's huge, it's huge."

FOR THE RECORD

TouchTunes is the correct spelling of the marketing company that introduced Interactive Music Sampling (Billboard, Oct. 16).
PEARL JAM'S HISTORIC 'VS.': The anticipation is over. Pearl Jam's second Epic album, "Vs.," is out, and its first-day sales are staggering. At Minneapolis-based MCA, the nation's largest record chain, the album sold approximately 30,000 units Oct. 19, its release date on CD (it was issued a week earlier on vinyl). VP of purchasing Dick Odette says that total is the company's largest in two years, since Queen N' Roses' twin "Use Your Illu- sion" sets sold 50,000 units each on day one.

HAMMER NAILS DOWN GIANT PACT Well-placed sources indicate that Hammer has been signed to Giant Records. The label aims to issue a single in November, with an album to follow, tentatively sched- uled for release Jan. 27. The deal is solely for the services of the rap star, and does not entail re-naming of a Giant-distributed custom label like the one he had when he re- corded for Capitol Records. Hammer was in Los Angeles Oct. 19 to meet Giant staffers.

ASCAP CEO SEARCH CONTINUES An ASCAP CEO search committee has named Greenwich, Conn., head-hunting firm Heidrick & Struggles to recommend a CEO in the wake of major changes at the performing rights group (Billboard, Sept. 29). Although intentions were to make an appointment by the end of the year, it is now likely to take four months. Meanwhile, the society has a revamped senior management group that now reports to CEO John LasFormento. Director of li- censing L. Barry Knittel and chief economist Peter Boyle are car- riers, while director of member- services Todd Brabec, director of com- munications Karen Sherry, and di- rector of systems and operations Al Wallace are newcomers.

A&M BOYS NAME NEW LABEL A&R CHIEF Herb Alpert and Jerry Moss' new record label, Rondor Records, has tagged Elektra senior VP of A&R Howard Thompson to lead Ror- don's A&R department. Thompson, who spent nine years with Elektra, will sign on with Rondor Jan. 1, working out of the New York of- fices of Alpert and Moss' publishing company, Rondor Music. The label is Alpert and Moss' first venture since departing their management post with PolyGram last June. PolyGram purchased their A&M Rec- ords in June 1989.

IF YOU CAN'T BEAT 'EM . . . After months of confusion over the two similarly titled songs, Tag Team's "Who's Wassing (There It Is)" has been remixed with 95 South's "Wooh! There It Is." The remix will be released Nov. 1 to radio and retail in a joint effort by Bellmark, which released the Tag Team single, and Ichiban, which handled the 95 South track. The idea came from WPFG- FM Washington, D.C., which first mixed the two tracks together.

RANK RETAIL LOSES ACCOUNT, EXEC When it rains, it pours: Audio and video rock jobber Rank Retail Ser- vices is losing a key executive, Dusty Bowling, and part of an ac- count it shares with Handleman, following Woolworth's decision to close 700 five-and-dime stores. Some of the locations will be converted to Rx outlets, the chain's answer to the deep-discount Phar-Mor stores. Star Video Entertainment already has that account. Earlier this month, Toys 'R Us said it would shift rack- ing responsibilities in November from Rank to Visual Expressions.

HARRIS ENJOINED ON WIDER SCALE The Oct. 9 edition of Billboard should have stated that Joe Harris is enjoined from representing any artist by his former employer, Buddy Lee At- tractions—and not just those he personally worked with—during the year preceding Aug. 18, 1989. Harris is now with the William Morris Agency.

BOB FEIDEN MEMORIAL SET A memorial service for Bob Feiden, A&R exec for such labels as Arista, RCA, and MCA who died of liver cancer Oct. 3, will be held Tues- day (29) at the UN Chapel in New York, starting at 5:30 p.m.
"World Gone Wrong"

"BROKE DOWN ENGINE is a Blind Willie McTell masterpiece. It's about trains, mystery on the rails—the train of love, the train that carried my girl from town—The Southern Pacific, Baltimore & Ohio
The new all-acoustic album of whatever—it's about variation of human longing—the traditional songs including the first low hum in meters & syllables. It's about track and new video, Blood In My Eyes.
Dupes of commerce & politics colliding on In-store October 26th. tracks, not being pushed around by ordinary standards. It's about revival, getting a new lease on life, not just posing there—paint chipped & flaked, mattress bare, single bulb swinging above the bed. It's about ambiguity, the fortunes of the privileged elite, flood control—watching the red dawn not bothering to dress."

-From the liner notes by Bob Dylan.

Produced by Bob Dylan.
We'd resigned ourselves to a long wait for the follow-up to k.d.'s million-selling, Grammy-winning Ingénue. After all, she (and musical collaborator Ben Mink) had just come off a long tour and had committed to doing this soundtrack project. During the recording sessions, though, a remarkable thing happened. The project transformed into something no one expected: the new k.d. lang album. When we finally heard it, we were totally delighted. The 14 new tunes blend together as well as any studio album we could possibly have wanted. So it's the best of both worlds. k.d. lang fans get the album they've been waiting for. And Gus Van Sant gets an astonishing soundtrack.