BUDDY GUY
The Century Award
Billboard’s highest honor for distinguished creative achievement
* A Portrait of the Artist
By Timothy White

PHOTO BY ALBERT WATSON
If you haven't discovered all the exciting new dimensions to the world of EMI Music Publishing, your time has come.

That's because EMI has just issued *The 70's* and *The 80's*, the latest two volumes in its widely acclaimed Professional Compact Disc Library, which in less than four years has become an indispensable resource to qualified music users everywhere.

It's indispensable because it contains 1300 of the greatest hit songs from the world's richest song catalog, now covering every decade in popular music, and all indexed by chart position, songwriter and recording artist.

And it's indispensable because it makes your job easier and your clients happier.

But it's only after choosing a song from our CD's and catalogs that you'll truly realize what separates EMI from the pack: a Music Services staff that works with hundreds of producers and creatives every week to find the right song (even one you may not have thought of) and make the right deal for your budget.

Whatever the task — original master acquisitions, needle-in-a-haystack song searches, or third-party rights clearances from record labels and co-publishers — our Music Services staff can do it.

And just like our materials, their work doesn't cost you a cent... no matter how big the job, nor how long it takes. Deal or no deal.

So find out today why EMI's Professional Compact Disc Library and Professional Song Catalog are the preferred research tools for music professionals, from Madison Avenue to Main Street.

And find out why more agencies, advertisers, producers and filmmakers look to one music publisher, time after time, to achieve their goals.

EMI.
Label Tickled
‘Pink’ Over New Tori Amos Set

BY MELINDA NEWMAN

NEW YORK—Atlantic Group co-chairman/CEO Doug Morris remembers the day in 1990 when a high-placed messenger convinced him that things had to change. “I was told by [Warner Music Group chairman/CEO] Robert Morfego that he didn’t like the look of the company and to make an effort to bring it into the ’90s. It was very frightening... I knew we’d have to change the whole philosophy of the company.”

While Atlantic was still flush with its rock legacy of acts like Genesis, Robert Plant, Phil Collins, Rush, and Crosby, Stills & Nash, it had grown reliant on such established artists, rather than concentrating on breaking new acts.

With the blessing of Atlantic Records co-founder and current Atlantic Group co-chairman/CEO, Ahmet Ertegun, Morris began revamping Atlantic Records and expanding the Atlantic Group. It now envelopes three separate labels (each with many imprints), a thriving Nashville division, a home video arm, and the most recent formation, an audio books joint venture.

“The feeling and the spirit that we have at the company has never been as good as it is now,” says Ertegun. “We are a more varied and fuller record company than we have ever been because we operate on so many different levels.”

While Ertegun stresses that working “with people you like who pull the company together” is as much a part of the Atlantic Group’s success as its bolstered bottom line, the company’s financial success can’t be ignored. The Atlantic Group’s global revenues for 1993 will exceed $700 million, up 55% over 1991’s figures.

Much of that success has come at the hands of new acts. In the last two years, Atlantic Records, EastWest, and Interscope have scored gold- or platinum-certified albums by 25 artists on their first or second releases. Among the baby acts who have grown into million sellers are Stone Temple Pilots, Dr. Dre, En Vogue, Snow, Tracy Lawrence, Confederate Railroad, John Michael Montgomery, Das EFX, and 4 Non Blondes. Among the artists with gold-certified releases are Tori Amos (see story, this page), Intro, Dream Theater, Inner Circle, 2Pac, and Primum. 

But before these successes, Morris (Continued on page 79)

Atlantic Group: On A Wave Of Success

D.C. Genre Still Go-Go-Going Strong, Though It Can’t Escape Beltway

BY BILL HOLLAND

WASHINGTON, D.C.—Go-go, the local brand of funky dance music, remains popular in the nation’s capital after 20 years, drawing thousands of area fans to dances and clubs here every week.

Top bands playing the hometown music enjoy rotation airplay on top local stations, and their recordings sell like hotcakes in the area.

The go-go beat broke through in the late ’70s, but failed to become a nationwide phenomenon despite a push by a few labels in the mid-’80s. With a new generation of bands playing ’80s style go-go getting a boost from regular local airplay, there’s a renewed chance that go-go might jump out of D.C.

“That’s what we’re hoping,” says Jacquel “Reo” Edwards, who runs Future Sounds, one of the area’s several successful recording studios that produces go-go product.

At the moment, though, no

Rap Catalog Sales Kick In As Young Format Matures

BY J.R. REYNOLDS

LOS ANGELES—With its primarily youthful audience thirsting for the latest sounds, rap usually isn’t perceived as a musical genre with significant catalog sales. Yet as the relatively young music form matures, older titles by a number of veteran acts are showing their staying power at retail—and providing a shot-in-the-arm for rap-intensive labels.

“Rap catalog sales is our bread and butter,” says Barry Weiss, senior VP/GM of 10-year-old Jive Records. “Rap has reached the point where we’re seeing catalog sales churning more than ever.”

Jive’s top catalog act is Too Short, whose eight catalog titles (excluding his ’93 release, “Get In Where You Fit In,”) have combined for 1993 sales in excess of 500,000 units through the week ending Nov. 14, according to SoundScan.

Weiss says one of the built-in markets for catalog sales is families. “Older brothers turn their younger brothers on to vintage rap, so they go out and buy catalog music. Then they, in turn, share it with their own friends, and the chain continues growing.”

On Priority Records, rapper Ice Cube has a catalog of four pre-1988 albums with combined 1993 sales of

Knitting Factory Puts Club’s Music In Store

BY PAUL VERNIA

NEW YORK—Knitting Factory Club owner Michael Dorf says his lifelong dream of running a record label came true only after the label "flopped miserably" and a subsequent venture with A&M Records dissolved. 

(Continued on page 80)
U2
Salt-N-Pepa
PM Dawn
Melissa Etheridge
Van Morrison
Steve Miller Band
Bee Gees
Paul Rodgers

The Cranberries
Stereo MC's
Quicksand
Utah Saints
Tom Waits
PJ Harvey
Lorenzo
Positive K
Gabrielle

FIRST IN FOCUS FOR '94
Addams Family Values  Daddy-O  E  Get Set V.O.P.  Mantissa  Meat Puppets  Motif  The Indians  The Wonder Stuff

©1993 PolyGram Records, Inc.
Virgin Shows Sales Spurt in EMI Orbit

Parent Has 27% Growth Worldwide In First Half

LONDON—For those at the Virgin Music Group who survived the sale, the cutbacks, and the restructuring, now comes the payback.

The company, acquired by EMI Music in 1992, is experiencing the best year in its 21-year history. It has reached new highs in worldwide sales and income, thanks to hit albums by U.S. signees Janet Jackson, Smashing Pumpkins, and Lenny Kravitz, among others. Additionally, strong sellers by Meat Loaf and Phil Collins are making powerful contributions in markets where they are known.

At the same time, Virgin Records America has officially announced the appointment of Kaz Usumoni as executive VP of A&R, a new post, and confirmed plans to expand into rap and hip-hop with a new, Los Angeles-based label under Eric Brooks (see story, page 10).

"The U.S. has been a phenomenal turnaround for us this year," says Virgin Music Group chairman/CEO Ken Berry. "Now we're working for Virgin Records America to be the major motor of our business. It has the smallest market share of any of our companies anywhere around the world. It's an opportunity. This is a very good time to break new acts there."

By its own estimate, Virgin has lifted its U.S. market share from 0.3% in 1991 to 2.8% for 1994. "Last year was very difficult," Berry acknowledges, "because we didn't have a [strong] release schedule, and because we went through the sale and the distribution change [from WEA to CEMA] all in the same 12 months."

The chairman says U.S. operations are now more familiar with "around 250" titles of total group sales. For the six months to Sept. those worldwide sales were $706.5 million, yielding pretax profits of $55 million. "This year we're really punching," he comments.

The figures were made public Nov. 23 in London, together with EMI Music's first-half financial results for fiscal 1993-94. EMI reported some records of its own: Total world revenue grew by 27% to $1.1 billion during the six months to Sept. 30, compared to fiscal 1992-93. Pretax profits rose 48% to $131 million. These increases follow a strong fiscal 1992-93, in which EMI Music increased worldwide sales and earnings 34% over the previous year, and operating profits rose 57% (Billboard, June 5).

Additional Deems Taylor Honorees Announced

NEW YORK—A number of "Saturday Night Live" staffers have been named winners of this year's ASCAP-Deems Taylor Broadcast Award recognizing the NBC-TV program's role in showcasing cutting-edge popular music. Awards also are being given to several prominent music journalists, authors, and book publishers (Billboard, Nov. 27).

Awards will be presented to "Saturday Night Live" executive producer Lorne Michaels, music directors Cheryl Hardwick and G.E. Smith, sketch music coordinator Hal Willner, associate producers Liz Welsh and Michael Shoemaker, talent coordinator Marcie Klein, and music coordinators John Zornes.

Additionally, among the authors and publishers of music-related books to be honored this year with ASCAP-Deems Taylor Awards will be Bill Graham and Robert Greenfield, for their book "Bill Graham Presents—My Life Inside Rock And Out" from Doubleday; and Barbara B. Heyman for "Samuel Barber—The Composer And His Music" from Oxford Univ. Press.

BILLY'S 1993 CENTURY AWARD

And the winner is... Buddy Guy. Billboard editor in chief Timothy White profiles the distinguished blues man, the recipient of the second annual award in honor of Billboard's approaching centennial. Included is a complete discography of the artist's work.

CRADLE OF THE BLUES

Located in Clarksdale, Miss., home to the very crossroads of blues legend, the Delta Blues Museum is devoted to honoring, preserving, and passing on the history of one of America's unique art forms. Jim Beamson reports.

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Are Home Vid Sales Avon's Calling?  
By Seth Goldstein

NEW YORK—Avon Home Entertainment, which sells videocassettes and audio products door-to-door alongside its famous cosmetic parent, once again is calling on studios in an effort to sign Hollywood features for its army of 500,000 part-time sales reps.

Selling prerecorded videos from independent suppliers, priced at $9.94, has worked for the five-year-old venture, says GM Len Edwards. Videocassettes will account for 65% of Avon Home Entertainment's estimated 1998 sales of $145 million; audio is responsible for the remainder.

That part of the studio's plan will help ensure future growth, but many are waiting for Avon to establish a worldwide presence and concerned about conflicts at retail. But Avon Home Entertainment GM Len Edwards says the company moves so quickly that stores don't have time to feel the effect. "A two-month window is all I need," adds Edwards.

Meanwhile, Edwards says he wants to exploit some other ideas. He thinks Avon should pursue the continuity series that have been the hallmark of Columbia House and Touchstone Home Video & Television. In addition, he is considering a fling at retail later this year, using the company's growing selection of titles, which already have been successful door-to-door.

Avon, he says, also has been approached by a couple of well-known movie producers who asked if "we want a piece of the action.

"An advantage, presumably, has been picked by Avon Home Entertainment's volume. Edwards says that Avon has moved more than 8 million titles through the part-timers who sell the company's textiles to neighbors and co-workers. Of the 300 titles offered annually, children's video holds a 50% share, movies 39%, and exercise and

(Continued on page 78)

NAFTA Helps Revive GATT Negotiations  
By Bill Holland

WASHINGTON, D.C.—U.S. trade negotiators, buoyed by the Clinton Administration's success in securing the North American Free Trade Agreement, are optimistic that there will be movement on the U.S. film treaty with Canada by Dec. 15 in the stalled GATT international trade negotiations.

Now that the European Community has seen the benefits of the NAFTA agreement, it is expected that the two sides may be more willing to discuss how to get the key elements of the treaty signed.

Negotiations in the NAFTA agreement have focused on the proposed film treaty that would allow the film industry to negotiate in the same way as the automobile industry.

"The importance of the NAFTA agreement is that it will make the films more valuable," says a source close to the U.S. Trade Representative's office, "and that is what the is about to fail to take the best opportunity to make the best deal possible in the talks." They are expected to reach an agreement on the U.S. film treaty by Dec. 15 in the stalled GATT international trade negotiations.

So far, the two sides have been unable to agree on the key elements of the film treaty, which would allow the film industry to negotiate in the same way as the automobile industry.

The treaty would allow the film industry to negotiate in the same way as the automobile industry, which is expected to sign an agreement with the U.S. government in early 1998.

Negotiators are expected to reach an agreement on the U.S. film treaty by Dec. 15 in the stalled GATT international trade negotiations.

Meanwhile, the U.S. film industry has been negotiating separately with the European Community on the issue of the film treaty, and it is expected that the two sides will reach an agreement in the next few weeks.

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Lander Named President Of BPI Music Publs  
By Bill Holland

NEW YORK—Billboard publisher Howard Lander has been named president of BPI Music Publications. The unit was created earlier this year (Billboard, April 17) by parent BPI Communications to house the record-related publications that form the Billboard Music Group: Billboard, Amsun Business, Music, Music & Media, Airplay Monitor, Billboard Online, and its licensing arrangements with Music Labo in Japan and Musikverlag in Germany.

Lander started as a reporter with Amusement Business in 1978, after a short stint as a sportswriter with the Buffalo Courier-Express. A 1972 graduate of Rutgers Univ., he was promoted to editor of Billboard and was made a VP of BPI Communications in 1988, while assuming the position of publisher for Back Stage. Named Billboard publisher in 1990, Lander earned senior VP stripes in 1992 and was elevated to executive VP this year. He will continue in his role as publisher of Billboard.

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The Tough & Tender Voices Of Travis Tritt

Hit Maker Brings Equal Power To Rockers, Ballads

WINNER: He doesn’t get the press that Garth Brooks, Alan Jackson, and Vince Gill do, nor does he even approach them in commanding industry awards. But when it comes to consistently high-quality music, Travis Tritt need defer to no one.

We were reminded anew of just how good he is with the release of his current single, “It Was Worth Every Mile.” Tritt has said—and his performances confirm—that he was heavily influenced by Southern-rock bands. Yet as the single illustrates, he also possesses one of the most heart-wrenching ballad voices ever to grace country music. Tritt writes most of his best songs, including this one, and that contributes greatly to the seamlessness of his work.

There aren’t many artists who can switch from tough to tender stances and back again so convincingly that they essentially double their presence. But Tritt does it all the time. If you were introduced to his music only through his intimate murmurings of “Drift Off To Dream,” “Anymore,” and “Nothing Short Of Dying,” let’s say, you might find it hard to believe they are the work of the same man who winks and swaggers through “Here’s A Quarter (Call Someone Who Cares),” “Country Club,” or “T-R-O-U-B-L-E.” And vice versa. It isn’t that Tritt changes voices so much as he changes the person behind the voice. He embraces emotionally diverse roles so effortlessly that you’re absolutely certain that what he’s singing at the moment is what he is all the time.

That’s talent. And magic.
One of the most complex areas of copyright law, however, is the one area that political economists claim to understand: the right of importation. This right is a crucial element of copyright law because it determines who has the right to import copies of a work into a particular country.

Importation rights are particularly important because they allow a work to be sold in a particular country even if it was created outside of that country. This is important for artists who want to sell their work in multiple countries, and it is particularly important for artists who create works that are not protected by copyright in their home country.

In the United States, for example, a work is only protected by copyright if it was created by an American or if it was originally published for sale in the United States. If a work is created outside of the United States and is not protected by copyright in the United States, it may be possible to import copies of the work into the United States.

This right of importation is important because it allows artists to sell their works in multiple countries, even if those countries do not have copyright protection. It is also important because it allows artists to sell their works to a wider audience, which can help them to earn a living from their art.

One of the key issues in copyright law is the balance between the rights of creators and the rights of importers. Creators want to ensure that their works are properly protected, while importers want to be able to sell copies of works from other countries.

In the United States, the right of importation is protected by copyright law. This means that if a work is protected by copyright in a particular country, it cannot be imported into the United States without the permission of the copyright owner.

This right of importation is important because it allows creators to control the distribution of their works, even if those works are created outside of the United States. It is also important because it allows creators to earn money from their works, even if those works are not protected by copyright in the United States.

One of the challenges in copyright law is to find a balance between the rights of creators and the rights of importers. This is an important issue because it affects the ability of artists to earn a living from their work, and it is an issue that will continue to be debated in the future.
Voices like Trisha Yearwood's don't come along very often—in country or any other kind of music. Her straightforward style has struck a responsive chord that stretches across musical boundaries, due in part to the unself-conscious ease with which she glides from country to pop to folk. Like her spiritual mentor, Linda Ronstadt, Yearwood, 29, simply stands there and belts them out, letting the tags fall where they may. On her splendid new release, "The Song Remembers When," Yearwood's vocals range from subdued folk (the introspective "Hard Promises to Keep") to cocky rock (the boogying "If I ain't Got You"), to pop melodrama (the torch-carrying "Lying to the Moon"), and when she latches on to a great melody, such as Jude Johnstone's stunning country ballad, "The Nightingale," the results are riveting.

Throughout these performances, Yearwood intelligently shifts her perspective and maneuvers her voice to extract the essence from each song. Just three albums into her career, Yearwood seems to have already ensured that looking back years from now, the song will indeed remember when.
2 Labels Broaden A&R Thrust

Virgin Adds 2 Key Executives, Creates New Rap/R&B Imprint

LOS ANGELES—Virgin Records America is making a two-pronged effort to widen its A&R reach, appointing former EMI Virgin Records COO Carl Utsumi as its first VP of A&R, and bringing on former Priority executive director of promotion and marketing Eric L. Brooks to serve as president of a new rap/R&B label and as VP of A&R at Virgin.

Discussing Utsumi’s arrival, Virgin Music Group chairman/CEO Ken Berry says the A&R exec will have “both the general responsibility for all the music of the company. He’s got very good music judgment and at Virgin Music has been involved in a lot of projects, some on other labels,” Berry says. “Those have been part of the in the alternative and rock vein, but not exclusively.”

Utsumi, a native of Japan, served as EMI Virgin Music and Virgin’s U.K. publishing arm, 10 Music, for a total of nine years. He was instrumental in securing such acts as Nirvana, the Lemonheads, Stone Temple Pilots, Pavement, and Tool, and the Pet Shop Boys to publishing deals.

Utsumi says he was approaching the possibility of moving to the label by Berry and Virgin Records R&B and Rap/R&B division manager Adam White.

New Scotti Brothers Subsidiary Puts Label In Rap/Urban Arena

LOS ANGELES—With parent company All American Communications experiencing success in the syndicated television business, Scotti Brothers Records has launched an urban/rap subsidiary and is looking at purchasing an existing record label.

Myron Roth, president of All American Communications, says, “We’ve been a very successful television syndication company, and now it is the time to turn to the record company and bring it up to that same level.”

All American produces and distributes such successful syndicated TV fare as “Baywatch,” “Acapulco H.E.A.T.,” and “Family Feud.”

The company hopes to increase Scotti Brothers’ market share with the launch of Street Life Records. Scotti Brothers GM/VOP Chuck Gullo says the start-up of the Street Life subsidiary will allow Scotti Brothers to compete in the urban and rap arenas.

“Certainly the industry has proven that this is the direction that the music business is headed,” he says. “We’ve always had the pop side in place...The thing that has been missing has been the urban, street, and rap side.”

Manager’s Financial Affairs Questioned At Michael Trial

LONDON—The financial affairs of Bob Kahane, George Michael’s manager, came under scrutiny during the sixth week of the rock star’s High Court case against Sony, in which he is alleging restraint of trade.

Kahane, under cross-examination by Sony attorney Gordon Pollock, admitted that he had accepted a $360,000 advance against future earnings from Michael after his company experienced financial difficulties.

In a pointed attempt to discredit the evidence and credentials of Kahane, Pollock accused him of trying to obtain money from Sony when he knew Michael was considering ending his deal with the label.

For his part, Michael, who also underwent re-examination by Pollock, denied the suggestion that he had been unhappy with Kahane’s performance as a manager. “I knew that he was having considerable difficulties in the U.S. and that a lot of it was down to [Columbia Records president] Don Lenner’s personality and his problems with my change of direction,” the artist testified.

Michael said that although he had originally expected to deliver his third album “at the end of 1993,” that had not happened. Pollock asked: “Was Mr. Kahane pushing to get the album out because he was in financial difficulties?”

Michael responded: “That’s possible.”

The artist denied the suggestion that he had intended to terminate his deal with Sony at that time, saying, “The idea of me giving Sony a list of all the songs I was working on for a long time, and then terminating my deal, is ludicrous.”

Kahane took to the stand that he had experienced financial prob... (Continued on page 80)

He’s Earned His Wings. Angel/EMI USA president Steven Murphy, right, congratulates VP of A&R Tony Caronata at a surprise party held at A&R in New York in honor of Caronata’s 30th year with the company. Approximately 100 colleagues and friends attended the party, held Nov. 8 in New York.

B’Board To Honor Buddy Guy At Awards Dinner

LOS ANGELES—Billboard will present its highest honor for distinguished creative achievement, the Century Award, to blues guitarist great Buddy Guy at the new Billboard Year In Music Awards Dinner, Dec. 7 at the Beverly Hilton Hotel here.

Guy was the subject of a special report by Billboard editor in chief Timothy White in this week’s issue (see pages 17-20), which will be reprinted in Billboard Year In Music 1994. The award was named for Billboard’s impeding 100th anniversary in 1994.

The awards dinner will be followed Dec. 8 by Fox Broadcasting Co.’s live telecast of the 1998 Billboard Music Awards from the Universal Amphitheatre.

The dinner, hosted by Island recording artist Melissa Etheridge, will feature celebrity presenters including Henry Manzini, Lou Rawls, Lalo Schifrin, Katey Sagal, Brian Setzer, and David Benoit. Awards will be presented in categories including jazz, classical, gospel, contemporary Christian, new age, world music, and dance. The awards are based on Billboard’s year-end charts, to be published in the Dec. 25 issue.

Part of the proceeds from the dinner will be donated to a Firefighters’ Relief Fund. For ticket information, contact Janet Spiegel at 310-451-7111.

BMI, Radio Biz Reach Accord On Fees

NEW YORK—After more than two years of wrangling, BMI and the Radio Music License Committee have reached a new five-year licensing accord for radio station fees.

The lengthy negotiations ended in an agreement that calls for stations to pay an average annual fee of 3.1% in addition to what they currently pay BMI for their blanket licenses. There is no rate increase for the pro-program license.

The increase is based partially on BMI’s contention that there has been a substantial increase in the use of BMI music, a claim supported by the RMLC’s own research.

The RMLC has issued a letter to radio stations explaining the terms of the new agreement, which runs through Dec. 31, 1996.

Most provisions in the deal are retroactive to Jan. 1, 1992.

The letter states: “Although we are never truly happy with a contract that provides for an increase, in our view the circumstances were such that the negotiated increases were appropriate.”

The letter also recommends that broadcasters sign and return the new license (provided with the letter) “unless you are prepared to negotiate on your own behalf with BMI.”

In a prepared statement, RMLC chairman Dick Harris said of the new deal, “The license being presented to the radio industry represent the best licenses that could be achieved in our negotiations with BMI.”

Harris also thanked the broadcast... (Continued on page 80)

Handleman Eyes Label Life, Links With Deco Discs Logo

NEW YORK—The Handleman Co. continues to flirt with the idea of starting its own record label. The Troy, Mich.-based rackjobber’s latest step in that direction is a joint venture with Deco Discs, a new label.

For now, the joint venture is limited to the financing, marketing, and distribution of the label’s first signee, Jason Carson, a 17-year-old singer/songwriter from Phoenix.

The deal with Burbank, Calif.-based Deco Discs marks the second time Handleman has dipped into the music label/distributor waters. Handleman also has an agreement to distribute GTS, a label owned by television personality John Tesh.

The GTS and Deco Discs Gouppear to be Handleman’s attempts to duplicate the success it has enjoyed with Video Treasures, the budget-video label it owns. Camouflaged as a music album, due next spring, will be distributed through Video Treasures, as are titles from GTS.

Larry Hicks, senior VP at Handleman, says the joint venture with Deco Discs is on a project-by-project basis. But he confirms Handleman’s goal of expanding its presence as a... (Continued on page 82)

Trade Wants C’right Assurances As Info Highway Is Paved

WASHINGTON, D.C.—As the Clinton administration prepares for the information superhighway, the recording industry is reaffirming its dissatisfaction with existing copyright laws.

The superhighway proposed by the administration would make available a wealth of information and entertainment to consumers across the U.S. At a hearing held Nov. 18 in Crystal City, Va., by the National Information Infrastructure (NII) initiative task force, Hillary Rodham, executive VP of the Recording Industry Assn. of America, welcomed the reality of making a music available... (Continued on page 80)
"A Day in Country Music"
By Rick Sherwood

"A Day in the Life of Country Music" is as good as documentary filmmaking gets.
It might be about country music stars and the idea may have been borrowed from another medium, but this two-hour production has classic written all over it. It really does capture the essence of country music, and that is precisely what it set out to do.

The concept used here has been a part of the photography world for some time, and the translation to film works perfectly thanks to the lavish production mounting. For this project, 25 film crews fanned out across the country to chronicle a day in the life of 40 of the top names in country music. They brought back 52 hours of usable footage and such a wide variety of filming techniques and styles that this presentation is able to keep moving thanks to the diversity in looks. It brings both powerful and poignant images that reflect the lifestyles of the stars, and it creates several telling stories in composite simply by knowing what footage works and where.

It's an amazing production, one that crams an incredible amount of information and footage into a two-hour package that never seems overstuffed. It creates tones and moods while also presenting a complement of stories rather than a duplication of them, mixing and matching them together with a country music beat.

Everybody's here. Willie, Kenny, Lyle, Merle, Clint, Tammy, Reba, Wynonna. And dozens of other names you know or will know.

And everybody seems comfortable — from Waylon Jennings singing a song about dirt to his grandson and Emmylou Harris touring the Gibson guitar factory in Bozeman, Montana, to Travis Tritt sitting in for a musical jam at a veteran's hospital and Alan Jackson blowing off steam on the back of his bike.

Superior editing and production decisions blend the many elements in a way that not only makes the project sing on cue, but also one that knows how and when to quiet down. The decision to use film rather than tape gives the project an intimate look and refreshing edge.

Rather than trying to knock you over with flashy techniques and tricks, this project appeals with its straightforward folksiness.

And folksiness, after all, is what this music is all about.

A DAY IN THE LIFE OF COUNTRY MUSIC • CBS
Kragen Prods./Country Music Assn./HarperCollins

Executive producer .................. Ken Kragen
Producers .................... Kitty Moon, Kelly Junkermann
Supervising producer ............... Dave Darnour
Writer .......................... Kelly Junkermann
Production designer ............ Jerry Wanck
Editors .......................... Joe Askins, Terry Dull

Airdate: Friday, Oct. 1, 9-11 p.m.
**Artists & Music**

**SBK Gives Life To ‘Love’ Soundtrack**

**CD Collects Soap Opera Romance Themes**

**By JIM BESSMAN**

NEW YORK—Extending the popular soundtrack format, SBK Records/ERG is releasing “One Life To Live: The Best Of Love,” a compilation of love songs associated with the ABC-TV daytime drama. Appropriately scheduled for release on Valentine’s Day (Feb. 14), the album includes Cliff Richards’ “I Still Believe In You” and Chris Walter’s “Teach Me How to Dream,” both of which are recurring theme songs for two of the couples characterized in the soap. According to Jay Landers, senior VP of A&R at EMI Records Group North America, whenever these songs have been played, “switchboards are flooded and letters poured in” asking about the songs, the artists, and product availability.

Filling out the 10-song set are duets with Bill Medley and Darlene Love, Howard Hewitt and Brenda Russell, and Michael McDonald and Amy Holland, as well as solo entries from Stephanie Mills, Wendy Moten, Billy Dean, and Jerry Butler.

**RIGHTEOUS REMAKE**

The first single, to be released in January, is the Medley/Love duet remake of the Righteous Brothers’ 1968 hit, “You’re My Soul And Inspiration.” Landers says plans are under way for the singers to perform it on “One Life To Live.”

The Medley/Love teaming reprises a multi-leveled relationship between the two artists, one that Landers, who executive-produced the album along with the program’s executive producer Linda Gottlieb, became aware of while attending the opening of “Darlene Love—Portrait Of A Singer” musical bio presentation at New York nityre The Bottom Line.

The album is produced by Cynthia Weil, who wrote ‘Soul And Inspiration’ with Barry Mann and is a friend of Darlene’s,” says Landers. “When Darlene performed it, she explained that she and Medley were romantically involved at a time when interacial romance was taboo. I thought her version of it was terrific, and invited Linda, who flipped out. So we arranged for Darlene to sing with Medley—who also thought it was a terrific idea.”

**SPECTOR AFFECTION**

Love had done backup singing for the Righteous Brothers in the days when both artists were produced by Phil Specter. To produce the new duet, Landers enlisted Bruce Springsteen’s musical director and keyboardist, Roy Bittan, because of Bittan’s “affection” for the Specter sound.

Other producers on the album include David Mann, Guy Roche, and Ric Wake. Other writers besides Mann and Weil, who also is credited with executive-producing two tracks, are Foster, Gerry Goffin, Albert Hammond, Dean Pitchford, David Powers, Linda Thompson, Diane Warren, and Jimmy Webb.

“Each song is written by a premier songwriter,” notes Landers. “They all were scripted into the romantic story lines of the soap some time during the forthcoming season.” Incidentally, Love, who has established an acting career since her original teaming with Medley, has an occasional role on the daytime drama “Another World.”

Happy Anniversary. Celebrating both the 85th anniversary of law firm Loeb and Loeb and the opening of the firm’s new office in New York are, from left, Larry Hamby, VP of A&R for A&M Records; Daniel Glass, president/CEO of the EMI Record Group; Kevin Hall, director of urban A&R at Atlantic Records and director of urban music for PolyGram Publishing; Jerry Ade, CEO of the Famous Artist Agency; John Franklinheimer, entertainment division co-chair for Loeb and Loeb; Ken Anderson, New York entertainment partner for Loeb and Loeb; and Fred Davis, executive VP of the EMI Record Group.

**Software Mogul Gets Majority Stake In TicketMaster**

**By DEBORAH RUSSELL**

LOS ANGELES—Paul Allen, the man who co-founded Microsoft Corp. in 1975, has entered an agreement to acquire a majority interest in TicketMaster Holdings Group Ltd., the parent company of Ticket-Master Corp. TicketMaster is the world’s leading computerized ticket-selling service.

Allen assumes the title of chairman of the board of TicketMaster Holdings Group, with TicketMaster’s Fred Rosen continuing in his role as president/CEO.

Terms of the agreement were not disclosed, but one person close to the negotiations indicated that the price exceeded $300 million.

“We have [aligned with] someone who is very smart and comfortable in the world of change,” says Rosen of Allen. “He is someone who has significant resources and is willing to commit to ideas and concepts he believes in. In a world of change, those who are not married to the past have the ability to create the future.”

Rosen would not address any specific applications that Allen’s background could impose upon TicketMaster’s existing operation. It’s likely, however, that the microcomputer pioneer will exert some influence over the software applications and ticket sales through personal computers in Chicago and Florida (Billboard, Oct. 30).

Allen was not available to comment on the deal at press time, but his spokesman said that TicketMaster melds well with the entrepreneur’s current holdings. Allen owns the Portland Trailblazers basketball team, and is an investor in Egghead Corp., America Online, and other multimedia digital communications companies. His own companies include Asymetrix Corp. and Starwave Corp. of Bellevue, Wash., and Interval Research of Palo Alto, Calif. He remains a major shareholder in Microsoft, and serves on that company’s board of directors.

(Continued on page 78)

**Shellfish Shelve Whitney’s Spanish Shows**

**By LIPSKY & KEATON**

MADRID—Whitney Houston’s press spokesperson described the oysters and clams in a plush Madrid restaurant as “exquisite.” That’s why the singer and her band went on a second day for more delicious seafood in the city that Ernest Hemingway described more than 60 years ago as having the best fish restaurants in Europe, despite being more than 400 kilometers from the nearest sea. It apparently was not such a good idea.

On Nov. 16, the day after Houston’s second oyster binge, 18,000 fans crammed into Barcelona’s Palau Sant Jordi stadium to hear the U.S. superstar, only to be informed that Houston and four band members had food poisoning and were taken to the hospital. The tour was not officially blamed for the cancellation. Subsequent concerts in Meta, France, and Stuttgart, Germany, also were cancelled.

On Nov. 20, the press spokesperson said it was hoped that Houston would be well enough within a couple of days to continue her European tour, adding that seafood would definitely be off the menu for a while.

**Howell Llewellyn**

**BPI Communications**

Howard Lander is promoted to president of BPI Music Publications, including Billboard, Monitor, Musician, Music & Media, Amusement Business, and Billboard Online, in New York. He retains his duties as publisher of Billboard and as executive VP of BPI Communications. (See story, page 6)

**Record Companies**

Christopher Roberts is named president of PolyGram Classics & Jazz in New York. He was VP of international marketing for PolyGram Records. (See story, page 7)

Mark Ghuneim is promoted to VP of video promotion for Columbia Records Group in New York. He was director of video promotion.

Sony Music in New York promotes Susan Arnold to director of product and corporate administration, and Steve Gideon to director of administration services. They were, respectively, associate director of product and corporate administration, and assistant manager of administration services.

Susan Deneu is promoted to associate director of media and artist relations in New York. She was manager of media and artist relations.

Ticketmaster, the world’s largest ticket-selling company, has new New York names Albert Harmon manager of business affairs/international, Bryant Adams assistant publicist, and Diane Good project coordinator. They were, respectively, contract administrator at Sony Music Entertainment, artist/media relations assistant at Ticketmaster, and marketing coordinator at Kid Rhino.

MCA Records promotes Darren Higman to manager of artist development in Los Angeles, and appoints Hans Haedelt manager of A&R in New York. They were, respectively, assistant A&R director and A&R director in the marketing department at RCA, and A&R rep at Interscope.

Lesley Pitts is named associate director of publicity for Jive Records in New York. She was director of publicity at both LaFace and Rowdy Records.

Dave Stein is appointed national sales manager for Reprise Records in Los Angeles. He was Midwest regional sales manager for Warner Bros.

**Publishing**

Warrner/Chappell Music in Nashville appoints Gary Overton VP of creative, and Michael Knox associate director of creative. They were, respectively, head of A&R at BNA Entertainment, and owner of Hit Pluggers, an independent song-plugging company.

Danny Benair is promoted to creative director, film and television for PolyGram Music Publishing Group in New York. He was creative manager, film and television.

Pat Fich is named creative director for EMI Music Publishing in Nashville. He was creative director of Patrick Joseph Music.

**Related Freuds**

MTV: Music Television in New York promotes Gwen Lipsky to senior VP of research and planning, and Jeffrey Keyton to VP of off-air creative. They were, respectively, VP of research and planning, and director of off-air creative.
tional labels are scouting the town, and industry observers say that despite airplay and consistent local record sales, the rest of the country apparently doesn't know much about the music.

There are some pockets of popularity, including Virginia, the Carolinas, Georgia, a few Midwestern cities, and even some hungry fans overseas. For the most part, however, it's still "an inside-the-Beltway thing," says Richard White, buyer for the Beltsville, Md.-based Kemp Mill Records chain.

Tom Goldfold of Liaison Distribution in nearby Laurel, Md., who specializes in go-go product, says that albums in the genre, usually live jams, can sell up to 30,000 units here. Studio-recorded singles, he says, can sell double that amount.

Kemp Mill's White adds, "There are new go-go releases coming out all the time from local studios. The singles do best."

The big urban-oriented radio stations here jump on new go-go releases because a big label response is guaranteed, they say.

For example, Washington's Northwest Grovers Band is getting airplay on top-rated WPGC and its crosstown competitor, WKYS. The group has an area hit with its tune "Van Damme" (Billboard, Oct. 23).

"They do real well," said WKYS assistant PD Gregg Diggs. "We're playing a couple of go-go records right now; one of them, the Go-Go Allstars' 'Hard To Handle,' is in rotation on all dayparts."

Junkyard Band's "Ruff It Off" and Proper Utensils' go-go version of the Wreck-N-Effect rap hit "Rump Shakers" also have heated up the request lines recently.

Junkyard Band won a Washington Area Music Award Nov. 8 for best go-go recording.

There has been one small national go-go breakthrough this year. The theme music for the TV show "Sinbad" was composed and performed by go-go godfather Chuck Brown. Other than that 30-second snippet, though, go-go remains a strong regional phenomenon, just as for so many years New Orleans R&B, Chicago blues, and reggae were sidelined.

FROM THE DRUMS UP

The name dates to the Motown/Stax-Volt era of discotheques and clubs called go-go's, best remembered in Smokey Robinson & the Miracles' "Going to A-Go-Go."

But the beat of go-go was and is far different from the tunes of that time. It's more a close relative of the slower, hip-grinding funk music that followed and grew in the '70s.

Like other seminal and once-regional African-American sounds, go-go developed from the drums up.

In the early '70s, it sprang out of community dance socials that called for long-lasting, rhythmically insistent dance music with call-and-response chants as essential components.

(Continued on page 3)
"At some point shortly after the recording of the Gorecki 3rd reached No. 1 on the BILLBOARD CLASSICAL charts, I was giving a song recital. Afterward, I was greeting the usual assortment of recital goers backstage, when a young man in full ‘punk’ regalia walked up to me. He had come because he had recognized my name from the Gorecki, he explained; this was his first recital, and he thanked me for it.

It was the nicest moment of the entire evening. We often talk about music being able to bridge the gaps between diverse peoples and cultures. But how often do we really see evidence of it? That none of us involved with the recording ever would have expected this achievement has only made it that much more of a thrill. This is a 'crossing over' in the truest sense -- not in commercial terms, but connecting one person with another.”

Dawn Upshaw, 1993
Making Good On Badd’s Promise

Giant Sets Up CMB’s Sophomore Album

BY DAVID NATHAN

LOS ANGELES—Following a triple-platinum debut album and three major hit singles is no easy feat for a new band. In considering the approach they would take to their all-important second outing, the four members of Giant Records act Color Me Badd opted to make an album with a markedly retro feel that they believed would showcase their vocal prowess and their burgeoning skills as rappers and songwriters. In addition to co-writing 11 of the 14 tracks on “Time And Chance,” the follow-up to 1990’s “C.M.B.” set, the group co-produced six cuts.

Cassandra Mills, president of black music at Giant, says, “Color Me Badd knows what they want and they want to do for this album. We sat down and talked about the kind of record they wanted to make, and in terms of selecting producers and songs, they really did their homework. We did want them to work with someone who we felt was close to the streets, so we brought in J.D. Poo. But it was their idea to work with Da- vid Foster, and they’re working with Jimmy Jam and Terry Lewis on the ‘Mo’ Money soundtrack.” Other pro- ducers on the album include Howie Tee, Geoffrey Williams, and Hamza Lee.

Group member Bryan Abrams notes that the four Oklahoma City natives had begun working on tracks prior to meeting with Giant executives about their second album. “Once they heard tracks like ‘Trust Me’ and ‘God Is Love,’” he says, “they got the direction we were going in. It’s more of an adult sound, because we’re growing, and it reflects the love we have for older music. We caught some flack (for our first album) because the pop world wanted us to be more underground, and the world of rap wanted us to be more commercial. Our in- terest is in just doing good music, writing good songs.”

In addition to the album and first single (the title cut) have received immediate re- sponse at radio and retail. Steve Backer, Giant’s head of marketing, says the label “didn’t want to overtype the record. Our approach was to cap- ture a new audience while reclaiming the audience who bought the first al- bum. Our set-up campaign has had a heavy emphasis on radio and press. We’ve been geared to taking the group back to the street, where the first al- bum took off.”

In addition to listening parties held at the beginning of October for key re- tailers and press, Giant did extensive sniping in 15 major markets natur- ally supporting the group and co-promo- ting with UrbanOne in the last week of Nov. 16 street date. Signaling what the label’s Mills says is “a company-wide ef- fort, as are cutting out of our group at pop and urban,” the title track went to both formats Oct. 19. It has already entered Billboard’s top 40. For many programmers, the single (Continued on page 24)

Labels Warm Up To Winter Releases; Willis, Chesnutt Tramp Thru Manhattan

BEATING THE WINTER BLAHS: It seems like the first quarter is usually filled with nonsuperstar releases that labels feel pressure to get past in the holiday crunch, but as we’ve been chatting with record companies to see what labels will be hitting the bins in early ’94, we’ve been plea- sed to discover the wealth of big names that are repre- sented. At the risk of incurring hate mail from record ex- ecutives, some of these artists’ stars have dimmed a bit, which may be the reason for the shoe to post-holidayland, but that certainly isn’t the case with all of them. Among the records we can’t wait to hear is ZZ Top’s RCA debut, coming Jan. 18, as well as Soundgarden’s new disc on A&M, which will be out the first week in March. Other platinum per- formers (some more recent than others) with early ’94 releases in- clude Moby Crue, Stevie Nicks, Richard Marx, Boston, and Fred- die Jackson.

Alas, aren’t they the barm- stormers that ZZ or Motley Crue are, two critical favorites—Richard Thompson and Crowded House—have January due dates. Both records, on Capitol, were pushed back from mid- ’80’s due to the change in administration at the label. We wish we could come up with some deep, meaningful theory to explain the abundant winter offerings, but we can’t. Instead, we’ll just be thankful for the mailbags full of CDs and keep our ears open.

T R A M P S L I K E U S: New York nightspot Tramps has become quite the place to see country music in Manhattan. Last week we caught MCA acts Kelly Willis and Mark Chesnutt in a rousing night of tunes. If we were...
Ever-Growing Delta Blues Museum Keeps Music's History Alive

By Jim Bessman

NEW YORK—The pun positions Coahoma County, Miss., as the “coahoma the blues,” but the building that serves as the physical home of the blues is at 114 Delta Ave. in Clarksdale, site of the Carnegie Public Library of Clarksdale and Coahoma County. The library houses the Delta Blues Museum.

Established in 1979 by the library’s board of trustees, the museum, which is a division of the library and is free to the public, is expressly charged with “collecting, preserving, and making accessible to the public the information, programs, and related services concerning the history and significance of the blues.”

But according to director Sid Graves, the facility also serves a more edifying function for a community situated in the birthplace of the delta blues.

“It’s a way to increase the self-esteem of the local people, who’ve been told for generations that their ancestors were poor and oppressed, but weren’t told how they created America’s original music with great artists,” Graves says. “The museum helps them appreciate their own culture, while promoting tourism at the same time.”

The downtown structure holds blues lectures, workshops, and concerts, and houses vintage recordings and instruments, videos, slides, photos, books, artwork, memorabilia, and archival materials relating to the delta blues, of which Clarksdale remains the hub. A town of 2,000 located 70 miles south of Memphis, Clarksdale is situated at the fabled “crossroads”—the intersection of U.S. Highways 61 and 49—where blues legend states that Robert Johnson sold his soul to the devil in order to become the best guitarist in the world.

Clarksdale and Coahoma County also have been the home of such great bluesmen as W.C. Handy, Charley Patton, Son House, Howlin’ Wolf, John Lee Hooker, and Muddy Waters, whose childhood cabin—where he cut his first historic sides—was seven miles away. It was from a rafter of the cabin, which was struck by a tornado in 1984, that ZZ Top’s Billy Gibbons constructed the famed “Muddywood Guitar,” part of the band’s continuing fundraising efforts on behalf of the museum.

A Guitar Gift

Gibbons gave the guitar to the museum as a tribute, and the gift served as the kickoff to the challenge grant the museum received from the National Endowment For The Humanities. A model patterned after it is available as a white, modern axe made by Pyramid Guitars of Memphis. Running down the length of the fretboard and into the body is a brown stain symbolizing the Mississippi River.

Indeed, ZZ Top has done much to spread awareness of the museum. The trio immediately adopted the repository after its first visit in 1987, and spearheaded a $1 million drive with press conferences, interviews, album liner-note mentions, and fundraisers. As part of a fundraising tour, the Muddywood Guitar was taken to various Hard Rock Cafes. Graves credits the group with boosting attendance at the museum by 20%-annual ly, from 30 visitors a month in 1987 to 1,000 today.

Other luminaries who have lent support include the late Willie Dixon, Bonnie Raitt, and John Pogert, all of whom have stopped by the museum. Major benefactors have included the Hard Rock Cafe in Orlando, Fla., which contributed $100,000, and Benson & Hedges, which donated $50,000 following a 1989 Hooker tribute at Madison Square Garden in New York. The museum also received the $250,000 challenge grant from the Carnegie Library of Clarksdale, Miss., which it is matching with $750,000 raised on its own.

Among the museum’s income-generating activities is a “Friend Of The Delta Blues Museum” membership program and a gift shop that sells books, posters, recordings, videos, vintage guitars, and souvenirs merchandising such as apparel, mugs, tote bags, can huggies, and lapel pins depicting Highways 61 and 49 and the Muddywood Guitar. Other items include the museum’s annual “Feelin’ The Blues” calendar, a map of local blues clubs, and a poster map highlighting blues sites across the entire Mississippi Delta.

Also available is “Clarksdale, Mississippi: Coahoma The Blues,” an audiocassette anthology of young and old Clarksdale-based musicians distributed by Rosetta Blues Records, in cooperation with the museum and the National Endowment For The Arts folk arts program. The tape “shows the music is continuing and evolving,” says Graves; it was produced by Jim O’Neal, founder of Living Blues and owner of the nearby Stackhouse Record Mart and Rosetta Records Recording Studio.

Grants and earnings will help finance renovation and expansion of the 88-year-old library building, to include the reconstruction of an authentic juke joint, space for new exhibits, upgraded audio-video equipment, and an auditorium for performances. The museum already presents free live blues concerts once a month, usually honoring a living artist, outdoors on the front lawn or on the Muddy Waters Stage inside.

But the museum also seems to have sparked a resurgence of live blues in Clarksdale, as young black musicians learn from their elders. There are a number of clubs that now offer blues on weekends, including Mr. Johnson’s, run by Johnnie Billington, a featured artist on the NEH, which is matching it.

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Buddy Guy with its highest accolade, The Century Award for distinguished creative achievement. The laurel is named for the impending 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented commercial strides of generations of gifted individuals, the sole aim of The Century Award is to acknowledge the uncommon excellence of a still-unfolding body of work. Moreover, the award focuses on those singular living artists who have not heretofore been accorded the degree of public homage their achievements deserve. It is a gesture unprecedented in Billboard's history and one that is informed by the heritage of the magazine itself.

A product of the Louisiana Delta, Guy was reared on the electric blues of Howlin' Wolf, Little Walter, Sonny Boy Williamson, and Muddy Waters, whose music embodied the epic migration in the '30s and '40s of African-Americans seeking freedom from the ingrained biases and cultural constrictions of Southern ruralism. The nation was emerging from its adolescence, having endured Depression, world war, and myriad other civic and human equalizers. In the process, America was reminding itself that its maturation was more than a social experiment—it was a devout, common-day creed that dignity is innate in the individual and that the protection of it is a promise all people must make to themselves.

As with the work of artistic godfather Robert Johnson, the music of Waters et al. evinced the earthy verve of the delta, the melodic strengths of popular blues forms emerging from the East, and the tense single-string solo assaults the musicians' urban experiences had shaped. No longer would the popular reportage and narrative cadence of the blues simply ramble discursively or strive to evoke the harsh idioms and multi-hued landscape that first inspired it. The new electrified city blues would elevate the guitar presence to the level of declarative and argumentative counterpoint. It became the voice inside the voice, describing and then coloring the inevitable undercurrents of a chaotic modern world in which the integrity of one's ideas was in constant jeopardy.

When Buddy Guy made his own passage to Chicago in the late '50s, his greatest conscious dream was "to buy my first drink at the age of 21 and watch Muddy Waters play." For Guy, Muddy was the elder statesman, a bond whose transfiguring presence had transformed feeling-out loud into a credible profession. Yet Buddy already had other, younger, and far less decorous influences: Guitar Slim, T-Bone Walker, Earl Hooker, Freddie King, and kindred players who ignored performance proprieties in search of a personal expression beyond the bounds of show-business custom. Few musicians as naturally gifted as Buddy Guy would endure the scorn, diminishments, petty subterfuge (the impoverished guitarist's instruments repeatedly were stolen by jealous rivals), and career frustration that he came to know in the next 30 years. And few would take each setback in such dignified stride, as he honed his pathfinders feedback and distortion techniques, staccato lead vocabulary, swift and consummate shifts of volume and texture, and dedication to the veracity of playing in the service of impulse. Indeed, all of Guy's creative hardships—including a decade-long spell without a record deal—would become the stuff of his art.

Small wonder, then, that Guy was revered beyond measure by the new generation of guitarists whose own playing continually remade the rules of the rock 'n' blues idiom. Jimi Hendrix, Jimmy Page, Jeff Beck, Steve Miller, Carlos Santana, Eddie Van Halen, Robert Cray, Stevie Ray Vaughan, and Eric Clapton, who says "Buddy Guy is by far and without a doubt the best guitar player alive... He really changed the course of rock and roll blues."

Buddy Guy is an international treasure, a bold and no-nonsense reflection of our better selves as well as the worthy artistic ancestry we draw upon. In this spirit, The Century Award is cast once a year in bronze expressly for the honoree. To acknowledge the bridge between the past and the future that Guy represents, the lyre for this year's statue is crafted from wood, presented to Billboard from the Delta Blues Museum, that was taken from the cabin on Stovall's Plantation near Clarksdale, Miss., in which Muddy Waters himself was reared.

We can think of no artist more deserving than Buddy Guy of Billboard's most respectful symbol of esteem, The Century Award. — T.W.
ing crises that Guy was coaxing from his instrument actually was a chance discovery. Buddy had made during a break from a recent South American tour. His Les Paul lay face up near the edge of the band stage, its amplifier left on, when a female patron sidled past, her skirt glancing off the strings to trigger a ringing high note. The key of G. Its fuzzy, hair-raising, serendipitous sync with a Howlin' Wolf record in G that was oozing from the jukebox.

Guy was transfixed by the occurrence. He slowly lifted his still-singing guitar to begin the next set, while bending the undead feedback into pursuit of the opening notes of the three-number, Astonished cheers ensued. What the public was spellbound, too.

With further experimentation, Guy learned he could pound, thumb, pinch or pluck the heel of his hand across the surface of his feedback-fluttered strings, urging the guitar into spirals of sympathetic vibration via his voltmeter-equipped amp. He never lost the thread of the melody.

The ultimate coming-out party for the full array of this wizardry took place on a guitar-battle night at the Blue Flame, NYC. while Magic Sam and Otis Rush were entranced in their cross-soloing gymnastics. (I have a new longer-cord," says Guy, "and I told this fellow who was with me to take the wire that was in my cord, and bring it all the way to the stage where Magic and Otis were. I would hide in the bathroom, and when they called my name, he’d jump up and plug me in."

The instant Guy was announced, he strutted out of the crapper, slogging at full speed and maximum din. He hurried around the club, ran out into the shown as his solo companion, and then returned to claim a place between the stunned Sam and Rush. He began his instrumental, each of their styles while incorporating escalating layers of feedback and strider. The crowd became so intent to play along that the award of the quart of whiskey was Guy’s—except that Magic Sam and Otis Rush had the bottle before handing it over.

Buddy also had won a lasting reputation in The City Of The Big Shoulders.

Eloisintroduced Guy, who played that sticks in my mind is in 1968, on the night Martin Luther King died. I was playing a little piece in Greenwięch Village called the Genera. I was up there with my guitar behind my head, and people starting to sing, "Hendrix. Hey, Hendrix!" He came right up to me and said, "Peace you man. Can I have a piece of your pie?" He was always nice to me."

"Later, at Steve Paul’s Scene, he would ask if he could jam with me, and he’d sit down in a chair and start strumming and wah-wah-pedal guitar which was the first time I’d seen the gadget, although Earl Hooker used something like it for blues. Offset, he was a very quiet guy, and he reminded me so much of Eric Clapton and Jeff Beck that way, very calm in conversation."

Also, I felt close to him because he had to go to England to get his first recognition, and so did I. "Guy says, referring to his initial February 1965 trip to the U.K., during which he shared a bill with the Yardbirds and Rod Stewart. The range of British and American artists (T-Bone Walker, for one) who sought out was dizzying for the listener from Leiths. Artists like Clapton, the Square, and otherwise. If Jeff Beck would state he was previously in country & western, adding, "I didn’t know a lot like that—until I heard Beck’s tracks on the ‘Blues From Big Bill’s Copacabana’ album (Argo, 1963)."

Most fans are aware that the recent revitalization of Guy was spearheaded by the BBC’s request that Buddy be part of the all-star Febru-
ary 1990-91 blues guitar lineup at London’s Royal Festival Hall. The casting of Doing Flattop was Stu- dion asked him to co-produce the "Buddy Guy & Junior Wells Play The Blues" album with Guy’s long-time harmonica player, Stevie. That record, released in 1972, ranks with "A Man & The Blues" (Vanguard, 1968) and "I Was Walking Through The Woods" (Chess, 1970, a criminally delayed compilation of 1969-1965 sessions) as among the finest electric blues recordings of the modern era.

Guy returned to England shortly after that. He stood to cut his comeback album, "The Blues Is Alive," which was distributed Silverline label, with Clapton, Beck, and Mark Knopfler among those contributing to the record. Guy recorded the title track, the first song he wrote for the project, while driving his band bus overnight during a preceding roadtrip. "Everybody went to bed that night, except me, because I was thinking how we lost Muddy Waters, Howlin’ Wolf, Little Walter, so many of the greats, and I was thinking about just one of those artists. Not about the tradition, the other. Until I realized all those who taught me were gone, and if I didn’t do it, maybe nobody would, so damn right, I got in the studio."

The second song he composed for the record was "Remembering Stevie," in memory of Stevie Ray Vaughan, with whom Guy had been a concert encore—and very nearly a doomed helicopter—on the foggy August 1990 night Vaughan perished in a crash. Vaughan had told Guy several of his songs on his album, among them "Mary Had A Little Lamb," "Leave My Little Girl Alone," and "Let Me Love You Be.

Speaking to this writer during a conversation-and-performance radio broadcast in October 1989, Stevie Ray Vaughan remembered Buddy Guy: "Buddy can go from one end of the spectrum to the other. He can play quieter than anybody I’ve ever heard, or wider and louder than anybody I’ve ever heard. I play loud a lot of times, but Buddy’s tones are incredible. But Buddy’s style is not necessarily such a technical style, it’s more like raw meat in a lot of ways. A lot of his earlier records seemed toned down and to-the-point. Like "One-Room Country Shack" and "Bloodstream.""

"He was a tremendous artist, and I think the tone thing has to do with how you put it, that he was told to turn it down for those records—they wouldn’t let him go crazy. He may or may not have been using, but it was a cut from a guitar that I’m really glad I got to hear that way as well, because he pulls such emotion out of so little volume. Buddy just has this cool feel to everything he does."

And when he sings, it’s just compounded. Girls fall over and sweat and die! Every once in a while I get the chance to play along with Buddy, he gets me every time, because we could try to go to Mars on guitars but then he’ll start singing, and a couple of lines, and I’d like to see him throw me off the front of me! What are you gonna do? What is a person gonna do?"

It’s 11:30 p.m. downtown Chicago, seven hours after our conversation over crankshaw stew, and Buddy Guy is sipping a cognac at the bar of his Legends club, signing autographs, kissing babies, and glad-handing all who approach on the crowded Thursday night. Flicking on the video monitors over the bar is a vintage clip of Hendrix, appearing in Chicago at one of Buddy’s late-60s concerts, as the wide-man from Leiths drops to his knees and begins attacking his guitar with his feet. The legend is well known, but it is bountiful the postcards for their host, helping him sit in with a local combo.

Guy hesitates, gulps his drink, then hurries to the stage to greet a pizzicato version of Muddy Waters’ "Hoochie Coochie Man" as the clock strikes midnight.

"It does so funny, you can smell it!" a sweat- drenched Guy exhorts the band, as his Strat sneers into another punishing solo run. And the musicians respond instantly, showing Hendrix, and excelling in the near-raw evening.

Watching Guy in action as he conjoins his harmonica for the first time with Albert Hall with Eric Clapton. He told me not to rehearse, not to plan or take suggestions. I agreed, saying, "You’ll be great, the people will be the tip."

"And the band will follow wherever you lead."
MARY-CHAPIN CARPENTER
JOHN GORKA
Hammersmith Apollo, London

Among the small but growing number of country artists who have reached out to audiences abroad in the past year, the most successful as a touring act has been Mary-Chapin Carpenter. On her second U.K. visit since the release of her Columbia Records album "Come On Come On," Carpenter sold out a half-dozen shows, according to promoter Paul Fenn of Asgard Promotions, including this Oct. 29 performance at the 3,500-capacity Hammersmith Apollo.

As music executives debate the potential of country music here, Carpenter just keeps winning fans with her spirited, emotional folk-rock style and her delightfully no-nonsense, stereotype-busting manner.

After an opening set by affable foil John Gorka, during which Carpenter joined him for a telling duet on "The Gypsy Song," Carpenter emerged with her longtime band and kicked agity into "I Feel Lucky." Whirling around to trade her acoustic Gibson for an electric Rickenbacker without missing a beat, she segued into the smartly feminist "He Thinks He'll Keep Her." Jon Carroll's keyboards and John Jenkins' guitar leads cascaded warmly over the rhythm of James T. Brown's bass and Robbie Magruder's drums.

For Ronstadt, co-producing Jimmy Webb's recent Elektra album "Suspension Dilemma" was the way for her own return to pop music.

She says, "Jimmy's record was just such a pleasure to make, because I'm a howling fan and I got so many great ideas. I got into a lot of vocal orchestrations on his record, because we had already used up our budget for the orchestra. I was free and available, because I was there at the session, so I started building up layers of vocals on 'Postcards From Paris,'... It gave me the idea that I would like to do a whole record with that kind of approach, textually and vocally."

"Frenesi," a sequel to "Canciones De Mi Padre" that again featured the singer performing traditional Mexican songs, Ronstadt continued recording in Spanish on her 1992 album "Frenesi," which explored the Afro-Caribbean tradition.

Ronstadt's return to pop
(Continued from page 16)

Light" in favor of 1991's "Mas Canciones," to a sequel to "Canciones De Mi Padre" that again featured the singer performing traditional Mexican songs, Ronstadt continued recording in Spanish on her 1992 album "Frenesi," which

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MUSIC BUSINESS

Artists & Music
ROOTING INTERESTS: Sometimes, discussion of such vital industry topics as royalties, used CDs, consolidation of the account base, who’s buying whom, who’s going where, direct marketing, and future technology will get interrupted by a refresh question—“What are you listening to?”—that reminds us what the business is all about.

From time to time, Popular Uprisings puts its ear to the ground to see which artists who work in the music industry are hot for. The question asked of the respondents: “Which artists out there are deserving of a larger audience than they’ve ever enjoyed? New and developing artists are usually mentioned, although the responses sometimes include artists who have already appeared on The Billboard 200.

FROM THE TRENCHES: Michael Luczak, PD at WMMU Cleveland, places Island’s Tom Waits at the top of his list. “He makes great records, he’s won Grammys, but he’s never had a big following,” says Luczak. The programmer also gives thumbs up to S.B.S. Michael McDermott and A&M’s Paw, who Luczak says “really seem to have it.”

Don Jensen, top buyer for Seattle-based rockjockey Roundup Music Distributors, calls Geffen’s Counting Crows “an awesome band. They’re amazing live.” Others who Jensen thinks deserve larger followings include Warner Bros. performer Iris DeMent, Private Music’s A.J. Croce, and East-West’s Chris Rea, the singer who has a new album tentatively scheduled for April release.

Another West Coast buyer, Chuck Lee, assistant VP of music buying for the Wherehouse chain, cites Mammoth/Atlantic band the Juliana Hatfield Three and Virginia’s Creed. On the other side of the country, Robin Wolfson, director of advertising and promotion for Beltville, MD-based Kemp Mill Music, agrees with the high regard that Roundup’s Jensen has for Counting Crows. And even though A&M’s John Hiatt has charted as high as No. 47 on The Billboard 200, Wolfson figures he deserves a larger audience, saying simply, “He’s brilliant.” Another clever lyricist, Epic’s Peter Himmelman, also wins Wolfson’s favor, as does Rykodisc’s Morphine.

FROM THE FOURTH ESTATE: Jonathan Van Meter, editor Crows’ Feat. Roundup Music Distributors’ Don Jensen and Kemp Mill Music’s Robin Wolston endorse Geffen’s Counting Crows, who will land on the Jan. 15 episode of NBC’s “Saturday Night Live.” In the meantime, the band—which appeared on the November cover of BAMD in Northern California—is closing out 1993 on tour with Virgin’s Cracker.

Crow’s Nest. Reunion/RCA recording artist Ashley Cleveland cites A&M’s Sheryl Crow, left, as a musician deserving of wider recognition. Crow is on the road with the BoDeans through mid-December, and she will later tour Europe. She just finished shooting a video for “Leaving Las Vegas,” which will be in January.

From The Studio: OK, you figure that Reunion/RCA singer Ashley Cleveland and Jesseylene Jones, a member of Next Plateau’s Boy Krzyz, would like to see their own careers soar. But who else deserves a break? Cleveland keeps her fingers crossed for Pat McLaughlin, who charted with a self-titled Capitol album in 1988 but is currently unsigned. “He is absolutely the real deal,” she ravels. Cleveland also hopes fellow singer/songwriter Sheryl Crow will catch fire, and she thinks Chrisyalis act World Party has long been overlooked.

Jones pulls for Capitol’s soulful Portrait, a group with which Boy Krzyz has performed, and she also raves about veteran EMI act Go West, who she says has “turntable hits, but they’ve never really sold.” Another vet who has her favor is Paul Rodgers; Rodgers’ ‘Muddy Waters Blues: A Tribute To Muddy Waters’ reached No. 91 on The Billboard 200, but Jones figures the all-star album deserved to chart even higher.

“Entertainment Tonight” co-anchor John Tesh, whose “A Romantic Christmas” raced to a No. 50 peak last year on The Billboard 200, keeps his fingers crossed for “Sweater,” says Tesh of the A&M band. “But the way they write songs, they should be No. 1.” Tesh also cites vet Michael McDonald and Capitol’s Johnny Clegg & Savuka. “He’s No. 1 in France, but he’s never caught on here,” says Tesh.

Popular Uprisings is prepared by Geoff Magfield and Brett Atwood with assistance from Silvia Piattoni-Russano.
MIA M: Thanks to a liquor company, the U.S. is succeeding to Natural Causes. Since winning the Southeast regional and then the national Tanqueray Rocks competition held in New York, the six-piece band, fronted by lead singer/songwriter Arian Feltes, has been winning over audiences with its unique lyrically oriented, down-to-earth rock. The band has been featured in the Miami Rocks Showcase and the Southeast Music Conference in Tampa, Fla. The band's 12-song release is "Bomb In The Shelter," and was voted album of the year by Miami alternative paper The New Times. It is well into its second pressing, having sold more than 2,000 copies locally. The CD was produced by Tom Dowd, who also has produced Eric Clapton and the Allman Brothers, at North Miami's legendary Criteria Studios. "He reminds me of Bob Dylan, except that Arian can sing," says Dowd. Of his band's music, Felles says, "It's rootsy and truthful, that's the essence of it. It's a natural evolution of original rock music." The rest of the band—guitarist Sean Edelson, bassist Matt Coogan, keyboardist/background vocalist Karen Friedman, guitarist Joel Schantz, and drummer Jim Wall—are equally adept musicians, with backgrounds in folk and reggae music. Together for two years, Natural Causes has shut to the forefront of the local music scene with its pulsating and passionate performances.

SANDRA SCHULMAN

PHILADELPHIA: The City Of Brotherly Love is living up to its name with the release of "Brothers & Sisters...Live From Philly," a benefit double-CD set including music from local artists. The project is set for a Dec. 1 release, with all proceeds from sales of the discs earmarked for ActionAIDS, a nonprofit organization that provides support to people with AIDS. The 29 tracks on the set are divided between local artists and nationally known acts. Among those appearing on the record are Grover Washington Jr., Live, Jeffrey Gaines, the Goats, Suddenly Tammy!, Peter's Cathedral, and Ben Arnold. There are also spoken-word pieces, representing works by more than 40 local poets.

MELINDA NEWMAN

ST. LOUIS: On Nov. 22, the metropolitan music community gathered to honor its brightest and best with the People’s Choice Music Awards, sponsored by Riverfront Times, the Gateway City’s arts and entertainment weekly. This was the second annual awards ceremony celebrating the results of the yearly readers poll. The festivities included live performances from alternative band Vitamin A, winner of best local artist. Other acts performing included jazzy Swing Set, blues/R&B band Marsha Evans Coalition, Latin-oriented Guza, and another alternative up-and-comer, Pretty Polly. Other major winners suggested a trend away from perennial favorites, with the exception of best rock’n’roll artist Jules Blattner and best male vocalist Ralph Butler. The Michelle & Shaeen Trio won the most awards, with Shaeen taking the best female vocalist award and the group topping the lists for best jazz artist and artist most deserving of a recording contract. Best alternative went to Suave Octopus, best metal to Conquest, best blues to Rondo’s Blues Deluxe, best funk to the Urge, best world to Reggae At Will, best R&B/soul to Mr. Charlie, best country to Nick Nelson, and best folk to Geyer Street Sheiks, which features vocalist Alice Spence, formerly of Three Merry Widows. Local celebrity presenters, including music press, industry reps, and media personalities, announced the awards and kept things festive.

BRIAN Q. NEWCOMB

ARTIST DEVELOPMENTS

STRETCH RUN

English group Liberty Horses had a rough time getting out of the gate in the U.S., thanks to the ill-fated deal between the band’s home label, Rough Trade, and Capitol here. But the group’s debut album, “Joyland,” which came out in the U.K. last February, has finally been released domestically—on Gramavision, of all places.

“It’s a stretch to a new realm,” says Gramavision managing director Joanna Fitzgerald, acknowledging that the company is known primarily as a jazz label. But she hastily adds that “integrity and composer quality” rate a close second when characterizing the Rhino-distributed line, and that’s where Liberty Horses come in.

Comprising the quartet’s nucleus are multi-instrumentalist Calum MacColl and lead vocalist/guitarist Neil MacColl, scions of folk music greats Peggy Seeger and the late Ewan MacColl, and half-siblings of fellow singer/songwriters Kirsty MacColl and Hamish MacColl. The brothers are also former members of the late, lamented U.K. group the Bible, as is bassist/keyboards player Lorry Lendor. Drummer Robert Bondi hails from Nashville, but has been a session player in London since 1980.

Liberty Horses, Neil says, actually began during Biblical times. “I’d always been a guitar player in other people’s bands, and I was getting frustrated. So Calum and I started writing songs—though we never considered ourselves to be songwriters. Not to go into real deep analysis, but being brought up in an environment with such powerful people around all the time, you felt that you either had to be that or completely do something else.”

Of course, the brothers had pursued their destiny from a young age, having performed extensively with their parents and various pre-Bible Brit bands. After the Bible’s demise, they joined ex-Fairground Attraction vocalist Edith Reader’s group; Neil produced Reader’s debut album and also performed with singer-songwriter David Gray. Meanwhile, Calum produced his parents’ final album and played in the band Black

Liberty Horses, which was named after free-riding circus horses, matured as time allowed. What transpired, though, was a two-year circus in its own right.

“We signed a deal with Rough Trade, which went bankrupt, then started up again as Rough Trade

Recordings,” says Neil MacColl. “When Rough Trade did its deal with Capitol in America, our record was made a big priority and they printed up a lot of singles for ‘Shine.’ Then, suddenly, Capitol decided it didn’t want Rough Trade at all, and dumped the whole label—and us.”

Enter Jonathan Rose, president of Gramavision, which, like Rough Trade, is distributed via TDK in Japan. Rose caught Liberty Horses at a club in Tokyo while attending a TDK convention and, having previously licensed Rough Trade artists such as

(Continued on next page)
ARTISTS & MUSIC

MAKING GOOD ON BADD'S PROMISE
(Continued from page 15)

is shaping up as a major hit. "It's doing terrific for us," says Rick Stacy, PD at KKKF, a top 40/rhythm-crossover station in Phoenix. "The group's drawing an older demographic in terms of appeal—the song's bringing in 25-to-34-year-olds. We're playing another track from the album, 'Choose,' as well."

Stacy says the single stands an excellent chance of doing well, if not better, than Color Me Badd's break-through smash; "'I Wanna See You Up,'" which peaked at No. 2 on Billboard's Hot 100 in 1991. "This song is testing much better," he says. "I was at a station in Atlanta when that song came out, and it wasn't testing well even though it sounded good on the radio. It was not the hit that this one is turning out to be."

A video for "Time And Chance," directed by Ice Cube, was serviced to MTV, BET, The Box, and local video outlets. Mills adds that the choice of Ice Cube "was very important. We didn't want the group to come across as too slick. We wanted to send a signal that Color Me Badd is very much a part of the street."

The new album gives the group an opportunity to display a diverse range of material. In addition to strong original material that includes several plaintive pop/R&B ballads and groove-driven cuts, Color Me Badd tackled Sly Stone's "Let Me Have It All" and two classics, "The Bells" (a Marvin Gaye composition that gave the Originals a 1970 hit), and "Wildflower" (first cut by Skyhawk in 1973). "We went all the way with this album," says group member Sam Watters. "There was no in-between; we didn't make any compromise. Our aim was to make an album that each of us could say we loved." An emphasis on "live" instrumentation was a key factor in the album's production, adds Abrams. Since Color Me Badd's initial success with the double-platinum single "I Wanna See You Up" and subsequent hits "I Adore Mi Amor" and "All 4 Love" was not confined to the U.S., the group began promotional work for "Time And Chance" overseas. "The group went to key markets in Europe and Asia in October to do television and press," says Giant's Backer. "Since we have a new relationship with BMG overseas, we also wanted the local staff in those markets to meet the group."

The label's Mills adds that "since we were able to break the first album worldwide, the group has a global base," so, following a Nov. 15 New York launch party for the album and a Nov. 18 appearance on "The Arsenio Hall Show," Color Me Badd headed to key international markets for further promotional duties. Other U.S. TV slots include a Dec. 22 "Tonight Show" performance. Maintaining domestic exposure, "Time And Chance" occurs on several major Artists, with the group taking part in an upcoming national tour.

RONSTADT (Continued from page 21)

Ronstadt went on a two-week promotional tour to local radio and television, Bither adds, and is set to perform Dec. 1 on "The Tonight Show."

She has been working hard to make sure the word is out there, but I don't see it in terms of re-establishing herself, because she's been a household name for just doing a lot of different things," he says.

Ronstadt will continue to do things differently. She has no plans to tour to support "Winter Light," although she will continue to play live dates. "I get a lot of work on a month tour with my rock 'n' roll band that I have to stay out for several months just to re-cope," she says. "I think I want to go out for three days or five days maximum, and with a Mexican band I can do that, because they don't need to rehearse all the stuff. They play it all the time, and they all play it perfectly. The only one that really needs to rehearse me. It's a real family thing ... I don't have to be homesick."
Tevin Campbell's Stock Matures
Quest Singer 'Ready' For Adult Stardom

BY J.R. REYNOLDS

LOS ANGELES—With Tevin Campbell's second album, "I'm Ready," gaining favor with the public since its Oct. 15 release, Quest's Warner Bros. executives should no longer be holding their collective breath regarding his transition from boy wonder to young adult vocalist. The first single, "Can We Talk," is steadily working its way up the Hot R&B Singles chart, and the album debuted on the Top R&B Albums chart Nov. 13 at No. 4. Michael Jackson was only 14 when he released an album in a venue listening to one of the blues genre's most entertaining artists and noticing a glaring absence of what should be Taj Mahal's core audience. After all, blues is a traditional African-American art form dating to the early part of the century. Since the close of the '60s, the popularity of blues has steadily declined within the black community. It's been suggested by one music historian that the reason for the apparent African-American disassociation from blues is that the form represents the '20s and '30s, a time primarily associated with blacks, financially and socially. A less prevailing but no less damaging, theory is the old radio/listener paradigm: Radio doesn't program blues because listeners don't like it, and listeners don't like blues because radio doesn't program it. Either way, something's very wrong here, and it needs to be fixed. Koko Taylor, Little Milton, B.B. King, and...
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R&B

RHYTHM & THE BLUES
(Continued from page 25)

pac Shakur has been nominated for his role in the film “Poetic Justice.”

NUMB BACK: Former Aristas A&R VP Erik Nuri, who took a hiatus from the biz in the aftermath of the tragic deaths of his two brothers, is back after purchasing New York-based Black Jazz Records, which features songs from the Williams Brothers. For me, the most special of all the one from the Duke Records family (check out the back of the CD and you’ll know why). As I review this week’s Hot R&B Airplay chart, it seems as though radio is trying to lock in new music that can be played, along with seasonally strong songs, throughout the holiday season. Radio seems to be looking for strong album cuts from radio-friendly artists with which to keep listeners in place.

ALBUM CUTS: Tevin Campbell has, in his short career, been a good friend to radio. With his new “I’m Ready” album (Warner Bros.), radio programmers again have selected at least two songs to feature in addition to the official single, “Can We Talk.” “Shhh!” leaps up the airplay chart with the strength of a single; its points increase 70%. Another title, “Always In My Heart,” is just below the chart, but shows increasing activity and could be an emerging radio fave. Meanwhile, if the management at So So Def planned to make “Understanding” the next single, they’d better hurry—the song could be at the top of the airplay chart even before the single is in stores. “Understanding” increases 23% in airplay points.

RADIO KNOWS WHAT IT WANTS from its artists. “A Long Way From Home” is Johnny Gill’s (Motown) current single, and it re-enters the Hot R&B Airplay chart this week. Prior to the use of BDS-monitored information, none of us would have known that another Gill song, “Quick Time To Play,” is getting such strong radio exposure. “A Long Way” has more stations across the country giving it airplay than “Quick Time,” but the latter song appears higher on the chart because it has many major-market stations giving it double-digit spins each week. It is No. 4 at WVAZ Chicago, and is No. 15 at WGCI, also in Chicago. It also ranks high in Baltimore, Philadelphia, Los Angeles, and Norfolk, Va.

REAL RADIO UPDATE: The R&B radio panels have been updated, based on the results of the summer 1998 Arbitron radio survey. The panel now includes 101 stations, of which 74 are monitored stations. The new BDS-monitored radio stations are WOLF-AM Syracuse, N.Y.; WEAS-FM Savannah, Ga.; WYFZ-AM Del Ray Beach, Fla.; and KXOM-AM St. Louis. This may very well be the first time that Billboard’s R&B charts have ever included radio information from Syracuse. We heartily welcome all new reporters.

R&B MONITOR UPDATE: Two beautiful songs top the two charts featured in the R&B Airplay Monitor magazine this week. The No. 1 song on the R&B/Mainstream chart is Campbell’s “Can We Talk.” It holds on to the top of the chart for a second week. There are two Airpower records: “Cry For You” by Jodeci (Uptown) advances 27-5, and “Hero” by Mariah Carey (Columbia) gains strongly and is now at No. 19. On the R&B/Adult chart, this week’s No. 1 song is “Never Knowin Secrets” by Babyface (Epic). There are also two Airpower records on that chart this week: “Your Love Keeps Working On Me” by Jody Watley (MCA) moves 10 places to No. 21, and “Something In Common” by Bobby Brown and Whitney Houston (MCA) rises 24-22.

BILLBOARD – DECEMBER 4, 1993

ESSENCE OF SUCCESS: Clarence Avant, Brantford Marsalis, and Keith Washington were among the 800 attendees welcoming Essence editor in chief Susan L. Taylor as the magazine celebrated the opening of its new West Coast offices. Entertainment for the gala, held at L.A.’s hot Georgia’s Inn, was provided by new A&M girl group For Real.

INDIE MOVE: High fives to record and radio vet Tommy Bennett as he shears gears to head up the promotion and marketing department at CBS’ creative VP at the International Entertainment Production Record Group. Headquartered in Washington, D.C., the former EMCI exec and WHUR programmer reports that IEP is hitting the ground running, having signed acts Clinton Cheeks, X-Cellence, and NDG (No Description Given).

TEVIN CAMPBELL
(Continued from page 25)

“I’m Ready” is a 14-track endeavor that contains work from some of the music industry’s most prolific producers. Babyface & Daryl Simmons produced the first single, “Can We Talk.” Other high-profile producers on the project include Prince, Narada Michael Walden, and Quincy Jones.

"On my first album, I was working with all these name producers, but I wasn't as in tune with the record business back then,” says the Dallas-born singer. “So it wasn't as big a deal as it was when I began working on 'I'm Ready.'

Campbell’s voice, while reflective of his age and still maturing, contains a unique tonality, placing him within a distinct niche in a business of many sound-alikes.

Medina says he wasn’t concerned about Campbell’s changing voice when reviewing the album. “We all knew there would be a change, but I knew he would still have his technique and skills he’d acquired to that point.”

Medina adds that although Campbell may have dropped a half-step on his upper register, the change was welcomed because the singer is still able to reach most of his highs while now coming through more fully on the lows.

The album’s title track is a breezy melody that highlights Campbell’s easily recognizable voice. "Always In My Heart" is a ballad that offers a further glimpse into Campbell’s emotional range, a spirted realism in the song’s lyrics.

"We’re positioning Campbell as a super star to be reckoned with,” says Medina. “With this album, we’re going to help him develop a more international presence.”

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GRAND COLUMBIA
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**POWER PICK/SALES/AIRPLAY**

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**New**

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Hot R&B Airplay

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Billboard. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are monitored in 20 major markets and in 30 smaller markets, of which is monitored by 2 or more stations, and is monitored by 3 or more stations for 5 hours or more a day. Week: Nov. 12-18, 1993. Data was collected by Broadcast Communications, Inc. and analyzed by Billboard, Inc.
2Pac Too Wack? A Rapper On The Edge; Love Loses Out With New Hip-Hoppers

UPON LEARNING about the Oct. 31 shooting incident involving Tupac Shakur (2Pac) in Atlanta, some dudes in my neighborhood jokingly tagged the performer "Two Pacs." But they were serious when they labeled him "troubled." The shooting incident occurred during a pre-dawn traffic dispute with two off-duty police officers. According to reports, when one of them pulled a gun, Shakur peeled off two bullets. One officer was struck in the buttocks, the other in the abdomen.

Charged with aggravated assault, Shakur spent one night in jail before posting a $50,000 bond. He then flew to New York to complete a role in the New Line film "Above The Rim." Then, Nov. 16, the performer went on a West Coast tour. He and two associates were charged with sexually assaulting a 20-year-old female. According to published reports, the woman was restrained by the men, and Shakur and another man forced her to perform oral sex. The alleged assault, which took place at a Hollywood night spot, is the latest in a series of troubling incidents involving Shakur.

In March, he and a second man were caught with assault with a deadly weapon. The pair allegedly attacked a limousine driver who believed they were using drugs. Five months later, a Los Angeles jury convicted Shakur of carrying a loaded handgun in his car. That earned him two years' probation. Clearly, Shakur has been bettering his edge on the wool of all sorts. With the new sexual assault charges, the question mark that's been hanging over his future has grown even bigger.

But Shakur (who has just been nominated for an NAACP Image Award) is endangering more than just his own career. He and other rappers who can't get a grip are also helping set the stage for hip-hop's last battle. These wild actions, these artists are unwittingly playing into the hands of forces fed up with heightened levels of black achievement.

It might be too late for Shakur, but

Platinum For Washington? New Set May 'Make It Easy' Quwest Aims To Introduce Singer To Younger Audience

BY DJ MARIUS

OAKLAND, Calif.—Coming off the success of "Make Time For Love," a single that spent eight weeks at No. 1, with 415,000 units, according to SoundScan, vocalist Keith Washington has his sights fixed firmly on platinum territory. And his second release on the Qwest/ Warner Bros. label, "You Make It Easy," has climbed as high as No. 15 on Billboard Hot R&B Albums chart.

A native of Detroit, Washington emerged on the R&B scene on the strength of his first single, 1991's "Kissing You." The track quickly became a radio staple, and rose to No. 1 on Billboard's Hot R&B Singles chart. Introduced as a romantic interest on "General Hospital," ABC-TV's popular daytime show, Washington subsequently was exposed to millions of new admirers.

"You Make It Easy" is being marketed to build on Washington's initial popularity. "Keith has a solid female following and [a] strong overall 18-34 demographic," says Hank Sparr, Qwest's VP of promotion. Qwest's marketing campaign is currently using popular FM radio, music video and print placements. Special focus will be on the album's early Airplay, "You Make It Easy." This strategy is designed to create a "feel-good" atmosphere.

Among several well-known producers lending creative input were Jon Nettlessey and Terry Coffey (Miki Howard, Howard Hewett), Barry J. Eastmond (Anita Baker, Freddie Jackson), Gerald Levert, and George Duke. "You Make It Easy" also features a select few of guest performers, including the Firm's sisters, Wendy Moten, and saxophonist Marion Meadows.

The continuing success of "Kissing You," and commitment flow through the album, allowing Washington's fans to enjoy a reprieve from some of R&B's more overtly sexual inclinations. Several tracks, including the first single, "Stay In My Corner," and the ethereal

"I Need Love" got manned as soft and those in tracks like 2Pac's "I Get Around" and " Ain't No Fun (If The Homies Can't Have None)," from the new Snoop Doggy Dogg album "Doggystyle," are more likely to be embraced. They're reflected in come-ons that many women find offensive.

GIN AND JUICE: With chill-out dbm 108s and square keyboard melodio Tali Kand's duet "I'm Caught Slippery" (O'Town Records, Orlando, Fla.) thrusts slow and deep as it curries a safe-sex message: "When ya bone use protection, or get caught slip-" in' lookin' for affection"... Mac Mull is a L.A. rapper whose favorite color is green. He likes marijuana leaves and believes in dollar bills. Y'all. He plans to put a CD on the independent Young Black Brotha Records that's making noise on the Left Coast. He pinches this gangsta-lean voice against pimp grooves made up using live instruments. They're perfect for kidded-up Jeffrey Lee "The-Fifth" Pendleton, aka Kam, and Jermaine Dupri is a producer. She is Lisa Hendrion at the Terrer Williams Agency in New York... Rapper Chuck D. and WHO heavyweight champion Michael Bent will be the featured speakers at a Wednesday (11) conference titled "World AIDS Day: Focus On Youth." Its sponsor is the Upper Manhattan Task Force on AIDS... Vanilla Ice is set to face his difficult ex-wife and three-week-old baby in court... "Cookie" from the pro-seed track titled "Hootie Mack."
NERISSA IS NOT AFRAID to be perceived as a bitch. Despite her youth and relative inexperience in the music business, the New York-rooted singer is not willing to play the role of a passive pop ingenue. Instead, along each step through the promotion of her eponymous Active/Select debut, she is working overtime to gather the knowledge necessary to wisely guide and control her burgeoning career.  

"If making sure that the job gets done so that my records have the best possible chance at success makes me a bitch, then so be it," she says. "I'm still a tad thin, he compensates with a contagious passion and energy that easily stirs up the crowd. At any rate, the track rocks mighty hard, with its bump-wagglin' baseline and ear-catching hook. Actually, Porgie is such a good songwriter, I honestly wonder why more acts have not tapped into his deep well of material. 

In the success of "All Because Of Me" are hedged with a plethora of reliably solid remixes by Vibe Music compatriots Maurice Joshua (his "Trihal" version is the total jam!), Terry Hunter, Aaron Smith, and Joey Donatello. The curveball is the presence of Tommy Musto—and having him aboard is a smart decision. He brings a fresh perspective to the record that complements its recognition. Chicago sound with a splash. New York sensibility that can only broaden its reach.  

It's always nice to get a new one from the folks at New York's long-running Movin' Records. "In the Rain" by Nelsie Arrington is a delightfully uplifting instrumental that lays down a groove that offers listeners music lines, charging vocal loops, and, of course, a wafting flute solo that tingles with beauty. The track fills the need for three well-structured versions to choose from, ranging in tone from blossoming peak-hour revelry to more soothing early-morning fare. Be sure to pick one.  

While we await the next release from Black Box, fans of that act's new lead singer, Charvonii, should slip into Nu Phonic's "No More Heartache" (King Street Sounds, New York). It is in excellent voice here, playing the role of a wronged lover to the hilt. Producer Kelton Cooper lays a dark, underground foundation embellished with familiar house-rooted piano/organ fills. Kenny Carpenter and Lenny Fontana contribute workable mixes that exemplify the driving "KLM" version. Rip for major-label picking, this one could easily make it in the big leagues with a flaxier remix. Anyone taking notes?  

Hanging left of center for a hot second, we want to direct your immediate attention toward "Ripened Peach" (Chameleon/Elektra), the genius second single from Ethyl Meatplow's essential Happy Days, Sweetheart album. Unlike the previous "Queenie," which was remixed to a house pulp, this one hovers around the perfect downtempo nature of the original recording. Each of the song's four incarnations is wickedly trippy, exploring kinetic African-tribal and hip-hop beats options. While the earlier versions respond to the rhythms, the brain is fed a feast of unusual keyboard lines, sound effects, and bleeps from Thriller's "Deep Fried" mix rises as the most unique and memorable excursion, though Jack Danglers' rendition on the flip is equally razors to mainstream consciousness. Umum...  

Finally, no holiday party will complete without RuPaul's gorgeous reworking of the traditional Christmas song "Little Drummer Boy" (Tommy Boy), which is produced with a rousing gospel/funk band by Jimmy Jam and Terry Lewis, making for one of the most satisfying aspects of this record is the fact that radio and club DJs are given an opportunity to hear what a solid, credible singer RuPaul really is. There is nothing campy about this record; the humor is, no doubt, saved for the liner notes. This single satisfies the necessity for Tommy Boy to take on a one more song-oriented cuts from Ru's "Supermodel Of The World" album. It could mean the difference between establishing Ru as a quirky but real artist, or as a disposable cartoon.  

The 12-inch format of "Little Drummer Boy" has a variety of nifty, programmable house and hip-hop mixes by the 3X Platinum Productions posse and Marcus "The Slice" Shultz. Dig into 'em.  

TID-BEATS: Loni Clark, who made a lingering first impression with the internationally embraced "I'm Kung Fu Fighting" this year, proves that she is not a one-hit wonder with the forthcoming "U" on New York's Nervous Records. Once again, Mood II Swing wrote and produced the track, which has an invigorating house personality as well as radio-ready urban tendencies... Roughly two years after discovering Haddaway's popular hit "What Is Love" import, Stateside club DJs are exposed a proper workout of "Life" (Arista). While there is no denying the similarity in sound, the song does have a chorus that instantly sticks to the brain, with workable mixes by Gary Jones and Alex Trime. By the by, Haddaway's just-released euphonious album has several notable jams, including the funk-fortified houser "Yeah" and rave/RNB stomper "Come Back (Love Has Got A Hold On Me)..." Though NovaMute Records was conceived in 1992 as a small techno/club subsidiary of Mute Records, the label has grown into an influential entity that sets a high standard for others to match. This is best exhibited on the upcoming "NovaMute: Version 1.1," an album that offers a comprehensive overview of the label's history to date. The set is filled with a number of tracks that have never been released in the U.S. Among the better acts involved are Italy's Unity 3, Spirit Feel from the U.K., and Sweden's brilliant Karl Axel-Bissler. A tasty smorgasbord of international flavors from a label that likely will continue to make an indelible mark on dance music... Alternative heads should be on the lookout for "Artoisia," the first full-length album by the Veldt. Listen closely, and you will, no doubt, hear ecletic influences that range from Prince and Public Enemy to the Cocteau Twins. Factor in topical lyrical matter, and you have one of the first must-hear albums of 1994. Due out in February, the Mercury album will be preceded by the single "Soul In A Jar," remixed by Diamond D.  

Hold The Anchovies, Please. The Columbia Records dance music department recently sponsored a pizza party for members of the IRSU's Dance Records pool in Chicago. Pictured, from left, are pool director Lori Annarella; Dave Shaw, local promotion manager, Columbia Records; pool owner Mike Macharello; and Gary Link, Midwest marketing coordinator, Sony Music.  

NERISSA by Larry Flick

Flicking. She is particularly memorable on future hits "Where Do We Go From Here" and "Get On, Get Out," both of which rapidly bring the word "diva" to mind.  

"Singing has come to have the heart and from the gut," she says. "The stuff I sing about is real, and doing that is very important to me. Sometimes, sharing my stories in these songs is almost like therapy. I'm working through things, and, hopefully, as I find answers, so will people who listen."  

Although people are connecting with Nerissa in some fashion. "In the Rain" was recently a dance Floor staple across much of the U.S., peaking at No. 15 on Billboard's Club Play chart. The track also opened enough doors at crossover and pop radio to generate healthy anticipation for the next single, which will be the lovely and uplifting "Stars." The release of that track likely will keep her on the road, playing nightclubs and making various promotional appearances through the end of the year.  

And as Nerissa becomes more savvy and confident in her career, we predict that people will realize that "bitch" is too silly and negative a descriptive word here. We prefer to refer to her as an artist with the potential for great personal power.  

BEATS IN MOTION: Georgie Porgie, one of the Chicago club scene's more valuable commodities, continues his international star with "All Because Of Me" (Vibe Music), yet another of his exemplary pop/ house anthems. Although his voice is
EVEN EVERYBODY’S TALKING ABOUT...
Anchors Aweigh. Charting the voyage for their newly established publishing company, High Seas Music, from left, are partners Mark Hartley, Bob Kirsch, and Larry Fitzgerald.

**Mavericks Meet The Mainstream**

**Sophomore MCA Effort More Radio-Friendly**

**BY JIM BESMAN**

NASHVILLE—With their major-label debut, 1992's "From Hell To Paradise," the Mavericks scored a solid hit for MCA. Now, they have topped the band's unique blend of country and roots rock. Unfortunately, the record flopped at country radio. With "Crying Shame," their follow-up album on MCA Nashville due Feb. 1, is an attempt to fulfill the band's radio gap without burning its critical bridges.

Producer Don Cook, fresh from his success with Brooks & Dunn and Mark Collie, was brought in for the band's crucial sophomore project. Meanwhile, lead singer and main songwriter Raul Malo collaborated with country hitmaker Kostas on four cuts, and he teamed up for one song each with rockers Al Anderson of NRBQ and Stan Lynch of Tom Petty & the Heartbreakers. "Crying Shame" will heighten the record's radio-friendliness, label mate Trisha Yearwood, acclaimed country singer Jo White, and recently hired v.p. client James House were enlisted as backup vocalists.

The end result, which also includes the Harlan Howard/Kostas co-written " Ain't Found Nobody" and covers of Bruce Springsteen's " All That Heaven Will Allow" and Jesse Winchester's " What A Thrill," is a marked change from "From Hell To Paradise," but one that both band and label feel stays true to the Mavericks' country influences and core following.

It's a different album, which shows a lot of maturity in the band," says MCA Nashville senior vp of national promotion Sheila Shipley. "But perhaps the key factor in the label's hopes for "What A Crying Shame" is Malo's maturation as a tunesmith.

"Raul's craft as a songwriter has improved and become more mainstream," Shipley says. "That, combined with a mainstream producer like Don Cook, makes for a package which can work for country radio and still be the Mavericks."

And just who are the Mavericks? Borrowing a characterization from bassist Robert Reynolds, the band is "contemporary country, but on its own terms because of the power and drive we deliver live and on record." Lyrically, "From Hell To Paradise" also showed a band deeply concerned with the anti-nuclear issue, affecting its hometown of Miami, but those socially conscious themes have taken a back seat on the new album. "The first record was more of a personal statement of what we were about and where we came from, and either people cared about it or didn't," says Malo, who has since moved to the rest of the band. "There were songs (Continued on page 35)

**The Mavericks**

The first record was more of a personal statement of what we were about and where we came from, and either people cared about it or didn't," says Malo, who has since moved to the rest of the band. "There were songs (Continued on page 35)

**Naomi’s ‘Love’ Tells A Cinderella Story**

**Also, Bluebird Cafe Raises Funds For Homeless**

**BYמה למסמס**

NAOMI’S ENCORE: Just in time for Christmas—a complete manual for single mothers who are willing to tramp through hell to gain fame and fortune for themselves and their kids. Naomi Judd’s "Love Can Build A Bridge" (Villard Books, written with Bud Schaetzel) is less about vision and talent—all there’s plenty of both involved—than about unrelenting energy. As you watch her whirl, bounce, and clatter with her two children from one coast, to the other, and back to Nashville, you realize she didn’t melt or disintegrate in transit.

An enthralled press has minutely chronicled the Judds’ journey since mother Naomi and daughter Wynonna made their recording debut in 1983. That being the case, the most fascinating part of this book is Naomi’s account of the early years in her hometown of Ashland, Ky., her short and stormy first marriage, and her Perils-Of-Parenting experience in California. It is exciting and instructive to witness the way her quick mind grapples with adversity, how it reflects or holds it at bay until the threat is neutralized and she and her daughters are left in their way toward another adventure.

Naomi’s ambitions to succeed at something might have taken quite a different direction had she not recognized and nourished (at some emotional distance) Wynonna’s extraordinary musical gifts. And while Ashley Judd appeared to stand in the shadow of her mother and older sister during the duo’s glory years, Naomi makes it clear in her book that the youngster was always an example of magic-in-the-making.

When the Judds disbanded in 1991 because of Naomi’s life-threatening illness, many feared the Cinderella story was over. It wasn’t. Wynonna promptly became a multi-platinum artist in her own right, and Ashley went on to earn raves as an actress. Mama taught them well. Now, if they can just match her energy, they may amount to something.

HELP WANTED: Jesse McReynolds, of the groundbreaking Parnell/Bluegrass duo, needs our help. Because of his wife’s cancer and son’s multiple sclerosis, McReynolds is beset by enormous medical bills. Contributions can be sent to the Jesse McReynolds Fund, 60 Larry Morrow/First American National, 201 Nolensville Road, Nashville, TN 37211. In September, the International Bluegrass Music Assn. inducted Jim & Jesse into its Hall of Honor.

**MARK YOUR CALENDAR:** BM1 and the W.O. Smith Nashville Community Music School will present "Jazz On Music Row," Dec. 12 in the BM1 lobby. Performers will include Bill Altwater, Charlie Kopp, Ira Sussman, and Sam Levine. Tickets are $5 for adults and $1 for those under 18. Kathy Maureen and Aaron Neville will headline a Christmas show on The Nashville Network’s American Music Shop, Dec. 21 at 9 p.m. Eastern... Lorrie Morgan and Mark Miller, lead singer for Sawyer Brown, will host... (Continued on page 35)

**Rosters Undergo Trimming At Nashville’s Major Labels**

**BY PETER CRONIN**

NASHVILLE—Nashville’s major labels continue to trim down and tighten up their artist rosters. The total number of acts signed to these labels is currently 186, down from 208 a year ago. Of this new total, 110, are men, 43 women, and 33 are duos or larger groups. The Sony labels have the most acts under contract (27), followed by Warner Bros. (24), Curb and MCA (20 each), Mercury (17), Liberty (17), Arista (12), Atlantic (11), Giant (10), BNA (9), and Asylum (6).

Among the acts who have left these labels since the last tally are Zac Brown, Cathy Burch, Paul Overstreet, the Smith Bros., Dean Dillon, Corbin/Hanner, Ronny Cox, the Kentucky Headhunters, Craig Martin, Kevin Welch, Michael White, Judd Erickson, the Texas Tornadoes, Lisa Brokop, Glen Campbell, Skip Ewing, David Lynn Jones, Palomo Road, and Jackson Clay & Robert Ellis Orrall and Rodney Crowell switched labels, Crowell moving from Columbia to MCA and Orrall departing RCA to reappear on Giant as part of Orrall & Wright, a duo with songwriter Curtis Wright. The following is a list of current artist rosters.

**ARISTA:** Blackhawk, Brooks & Dunn, Linda Davis, Diamond Rio, Radney Foster, Al Alan Jackson, Dude Mowrey, Lee Roy Parnell, Pam Tillis, The Tractors, Steve Wariner, Michelle Wright.

**BNA:** Aug. 17, Chuck Clark, Brother Phelps, Emmylou Harris, Bob Woodruff, Stephanie Davis, Bryan White.

Atlantic: Archer/Parks, Roger Ballard, Confederate Railroad, Noel Haggard, Kieran Kane, Ray Kennedy, Tracy Lawrence, Robin Lee, Marilyn Martin, Neal McCoy, John Michael Montgomery.

**BNA:** John Anderson, Marc Bessson, Dale Daniel, Kim Hill, Jesse Hunter, Lorrie Morgan, Lisa Stewart, Doug Supernaw, Turner Nicks.


**GIANT:** Deborah Allen, Dennis Robbins, Orrall & Wright, Kenny Rogers, Carlene Carter, Clay Walker, Rhonda Vincent, Darin Norwood, Hank Flamingo, Chad (Continued on page 35)

**NASHVILLE SCENE**

by Edward Morris

Forty Irv’s “Abilene,” Marty Robbins’ “Don’t Worry,” and Hank Locklin’s “Please Help Me, I’m Falling (In Love With You).” The soundtrack album is on Reprise ... Ron Huntman and Entertainment Marketing in Nashville is producing a weekly hour-long radio series called “Red Stagull’s Cowboy Corner.” Historian Buck Ramsey writes the show in conjunction with Jim Ed Brown’s “EM in stereo” is airing the program on a four-week basis ... Sony Signs the, the entertainment marketing and licensing division of Sony Software, has opened an office in Nashville. The company licenses, designs, produces, and markets star-related items. Already signed to the company are Diffy, Ricky Van Shelton, Boy Howdy, and Highway 101.

**Country Artists & Music**

BILBOARD DECEMBER 4, 1993

33
## HOT COUNTRY RECURRENCES

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## NOTES ON THE HOT COUNTRY RECURRENCES

Records showing an increase in detections over the previous week, regardless of chart movement. Arrowed to those records which attain 250 detections for the first time. "Previously" catalog number is for cassette single, or if vinyl if cassette unavailable. (1) Cassette single availability. (2) CD single availability. (3) Vinyl single availability. (4) TV Way single availability. © 1993, Billboard/BPI Communications.
MAVERICKS MEET THE MAINSTREAM
(Continued from page 38)

about child abuse, homelessness, and Sullivan's work because they were living in a town where these things exist all around you. You can't help but be absorbed by them unless you try to stay out of it a little bit.

"But this time, I wanted to write cool little ditties. Most of the songs are on the flip side, but we can relate to—human rela-
tionships that are more accessible. The earlier songs are still important to us, and we play them live. But to go back and do "Hell 2" wouldn't be true to what we wanted to do, which was to keep that country record with hooks, melodies, and interesting lyrics. There's no science to it.

But there was a lot of fun involved, adds Mal, especially in the collaborations.

"Kostas and I just hit if off right away," he says. "He's a Greek immi-
grant, and I'm the son of Cuban immi-
grants, and we're digging the shit out of Ray Price, Elvis, the Everlys, Waylon, and Willie Nelson's "Blue". Beatles. We wrote and wrote and wrote."

With NRBY's Anderson, who is himself developing into a hit songwriter (he co-authored Carlene Carter's "Every Little Thing"), Malke and Sullivan were singing "To Me," a tribute to Elvis Presley. And his co-writing efforts with Heartbreaker Lynch yielded "I Don't Want to Miss a Thing" that reflects both sides of the Mav-

ericks.

"Stan obviously comes from a rock background, and I was "Stuck with the Everlys and Roy Orbison."

MCA Nashville has high hopes that "What A Crying Shame" will be the breakthrough country radio programmers. To make this happen, the label will exploit the band's acknowledged performance strengths, new video clips, and their cover gig in each of the six MCA regions throughout the country. These will not be typical industry showcases, Shipley stresses, but will include a heavy proportion of just plain fans to give radio a taste of the Mavericks' strong following.

NASHVILLE LABELS TRIM ROSTERS
(Continued from page 33)

the "CMT 1996 Countdown" Dec. 31 at 9 p.m. Eastern. On Country Music Tele-

vision. The 90-minute special will show-
case the year's top 10 music videos and reveal the winners in eight categories of recognition: male video artist, fe-

male video artist, group video artist, video event, top Canadian video, top in-

dependent video, video director, and CMT Rising Video Star... The sixth an-

nual Folk Alliance Awards ceremony is set for Feb. 17-20, 1994, in Boulder, Dede-

nae are available from the Folk Alliance in Chapel Hill, N.C. "The Nashville

Sang" video will premiere at Bell's "Pan South" will be held in Nashville

April 13-18, 1994. It will include a golf tournament, a series of songwriter

workshops, and the "Legendar-

y Singers Concert."
**TOP COUNTRY ALBUMS**

**FOR WEEK ENDING DEC. 4, 1993**

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**ALL ARTIST INFORMATION © Billboard/BPI Communications, Inc.**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY SoundScan, Inc.**
**Classical KEEPING SCORE**

by Is Horowitz

MAKING THE CONNECTION: It would be hard to find anyone who might be reminded that the slow movement of Mozart’s Piano Concerto No. 21 was taken from the movie “Elvira Madigan.” Or was it the other way around?

A store clerk who is asked for a CD that carries the classical tune in “Love And Death” might need some help.

NARM’s new “Guide To Classical Music” will inform him it’s to be found in Prokofiev’s “LT Kije Suite.” It also will provide other musical links to movies, commercials, and TV themes that can help link him in that disc sale.

The guide, a loose-leaf binder that was a major project of NARM’s classical music committee, is now in the hands of retailer and distributor association members. It took more than a year to complete, from concept to publication, and it should prove a useful marketing resource for dealers and store staff with little classical experience.

The tone’s 10 chapters provide succinct descriptions of musical eras, listings of composers and their major works, instruments, commonly used musical terms, and merchandising tips. Also included is a fairly comprehensive state-by-state listing of classical radio stations.

The guide was put together by a number of committee members and NAIMA staffs. Malcolm S. Cole, chairman of UCLA’s music history department, is credited with reviewing the material and editing.

**CYCLING ALONG:** Pianist Derek Han, whose traversal of the Mozart Piano Concerto with Paul Freeman and the Philharmonia Orchestra for ProArtFan is well under way, has begun a cycle of the Haydn Piano Concerto with Freeman and the English Chamber Orchestra.

Other Han futures include the complete Beethoven Piano Concertos with the Berlin Symphony, and the two Mendelssohn Piano Concertos with the Israel Chamber Orchestra.

**MARRIETY LEAVE:** Hit vocalist Anne-Sophie Mutter has canceled concerts in Europe and North America through spring 1994, when she is expecting her second child. In any case, a scheduled March concert in North York, Canada, her replacement will be Israeli violinist Shlomo Mintz.

**RAISING HER VOICE:** There’s lots of recording activity in store for soprano Sylvia McNair on Philips. Among her upcoming projects are Handel’s “Giulio Cesare” and the last six Haydn masses, both with John Eliot Gardiner on the podium; she also will work on Strauss’s “The Rake’s Progress,” directed by Seiji Ozawa.

Last month McNair completed an album of Kern songs with Andre Previn at the piano, to be released later in 1994. Other albums already recorded for Philips and due out early next year include a Mahler Fourth Symphony with Bernard Haitink and the Berlin Philharmonic, and Gluck’s “Orfeo ed Euridice” with Gardiner fronting the English Baroque Soloists.

**A FAMILY AFFAIR:** Few nonsinging voices are as well known to music fans as Martin Bookspan. His has been the voice behind “Live At Lincoln Center” and countless other radio and TV broadcasts over the years. Now he and his wife Janet, also highly visible (and audible) as a narrator on stage and disc, are heard in a new recording of “The Nutcracker,” detailing the action of the Tchaikovsky ballet as it occurs in the score. Timothy Russell conducts the Naples (Florida) Philharmonic on the two-CD Summit release.

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**Jazz BLUE NOTES**

by Jeff Levenson

ANYTHING GOES DEPARTMENT: After four albums for RCA Novus (the company that gave him up and running), and then a whole lot of maneuvering to determine which other label could provide a proper milieu (read: promotional support) for Phase Two of his career, Roy Hargrove decided to give Verve its al no surprise, really—his move to the label had been rumored for some time.

The contract’s various signatures apparently are inked and dry, so Young Roy (as Sonny Rollins likes to refer to him) is ready to talk. What does the 24-year-old trumpeter have planned now that he’s a Verve artist, scheduled to begin work on a new album in January?

“I’ve been rolling some ideas around,” he says, a day after returning from a four-week, whirlwind tour of Europe. “I’d like to do a recording with strings. I’d like to work with a vocalist. Maybe a record involving more soloists.—Johnny Griffin, Stan Getz, Turentine, guys like that. If I can get Sonny or Wayne [Shorter], that would be great, too. I would say, though, overall, my plan is to be ready for anything.” A wise guideline for this business, I’d say.

PARRIS IN THE SPRINGTIME (Other Times, Too): It’s coincidental—and refreshing—that Hargrove is expressing an interest in vocalists. Traditionally, hardcore players complain about working with them (“...too confining, not enough solo space, they’re not musicians...”). Gary Burton, however, like Hargrove, feels differently. From out of the blue, we got a warm call from the world-renowned jazz genius of his latest project, “It’s Another Day,” a collaboration with singer Rebecca Parris. Here (quoted with permission) is what he says:

“I’ve always wanted to do a project with a great singer, and had always thought that someday, one of my favorite singers would call me up to do something together. The years have gone by, and it didn’t happen. I had to do it this year, since this is my first release at one of her concerts, and it was particularly good, and I could see us working together beautifully.”

In a separate note (perhaps the line for the upcoming disc?), he goes on to say, “The human voice is the model for most forms of instrumental music... That’s why trumpets and saxophones, the most voice-like instruments in terms of phrasing and expression, have played such a vital role in jazz... All us jazz players, no matter what instrument we play, aspire to this kind of ‘vocal phrasing.’”

For Parris, the record represents her sixth as a solo artist (her main label continues to be Music-Masters). Dizzy Gillespie once likened her to Carmen McRae, and the comparison seems apt: Parris reads a lyric with a knowing, I’ve-got-this-song-under-cover-elan that communicates confidence and conviction. Expect to see the new album after New Year’s on GRP.

SNOOPY, LAY OUT: From out of the skies, another batch of Red Baron titles—some new recordings, others, reissues. Among them: New works from singer Teresa Brewer and flutist Ali Ryerson, and previously known material from Earl “Fatha” Hines and Paul improved Modern Jazz Quartet.

For those looking for recommendations, I’ll only say this: Any chance to hear Desmond is my idea of a good time.
Top Jazz Albums
FOR WEEK ENDING DECEMBER 4, 1993

**Artist**

**Title**

**No. 1**

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<td>SOUNDTRACK</td>
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<td>Verve 51930</td>
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<td>NINA SIMONE</td>
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<td>CASSANDRA WILSON</td>
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**Top Contemporary Jazz Albums**

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<sup>*</sup>

Albums with the greatest sales gains this week. <sup>●</sup> Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. <sup>▲</sup> RIAA certification for sales of 1 million units with each additional million followed by the symbol. All records available on cassette and CD. <sup>©</sup> signifies the sound quality. © 1993, Billboard/RBH Communications, and SoundScan, Inc.
Artists & Music

Artists & Labels Ring In Holidays With An Avalanche Of Seasonal Releases

Christmas, once again: As many in the Latin music industry rejoice over the passage of The Delito Comercio (TLI) or NAFTA, it is imperative to put together a finely crafted check and consider what really is important this time of year: new Christmas releases.

Each year, in fact, usually brings a slew of Christmas albums, and 1993 is no different. Among the best of this year’s Yuletide harvest are Roberto Perera’s “Christmas Fantasies” (Heard Up) and “Tarjeta De Navidad” (Globosonic), a multi-artist tropical compilation spotlighting a host of salas and merengue notables.

Perera—a gifted harpist from Uruguay who already has issued a pair of fine jazz- and tango-inspired efforts—puts tasteful jazz, Afro-Caribbean, and Andean folk spins on the traditional collection of Anglo Christmas nuggets, rounded out by uplifting versions of the Venezuelan “Nelito Lindo” and “La Peregrinacion,” taken from an Argentinian folk mass. Perera redefines Yuletide nostalgia from the perspective of a standpoint Latinomusic.


While Johnny Ventura and José Feliciano haul up EMi Latin’s tropical Yuletide compendium, “Paraun Navidad,” the choice entries are the heartwarming title cut from Eddie Santiago, as well as high-stepping tracks from Rolando La Serie (“Ella Navidad,” “Lechón Y Guanajo”) and Miguel Curi, Chupito in Y Sus Estrellas (“Lechón Y Barquita”).

Discos Fuentes has shipped the Colombian-flavored “19 Villancicos," Vol. 2,” a national Christmas recording by kiddie vocal crew Los Niños CANTORES De Navidad. Last but hardly least, is Gloria Estefan’s Epic release, “Christmas Through Your Eyes,” an eagerly awaited entry on The Top 200. The stellar (if not a tad cliché) 11-song tribute to the season cunningly contains only one Spanish-language number—“Arbolito De Navidad.”

Enrique To Host New Year’s Fest: Luvi Enrique has been tapped as MC for “La Fiesta De Año Nuevo,” set to air Dec. 31 on Telemundo. Artists to perform are Selena, Vicco, C. Harris Bezos, Culturas, Francesca, Los Triples, and Coyote.

Discoping II: The recent torrid onslaught of new product inevitably leads to a few titles slipping through the cracks of the review bin. Foremost on that list is the delightful “De Nuevo... . Mexico” by Cuba’s venerable ensemble Sonora Matancera, now in its 70th year of existence. Co-founder/producer Rogelio Martinez is still directing musical traffic on this latest effort for WEA Latina. Faux frontman Yayo “El Indio” (fuses his muscular baritone with funk and panache not only on upbeat shish-kabobs (“Envío Concierto”), “Sigue Queriendo,” but also on the more mid-tempo boleo, “Maldita Vida.”

Wilchy Chirino’s latest effort, “South (Sony Tropicalis),” is one of his strongest albums yet, containing sure-fire hits and such uplifting entries as “Yo No Quiero Que Tu Mis Ta,” “Un Día De Aventura,” complete with poignant ride from ace trumpet Arturo Sandoval.

Discoping II: EMi Latin has released a bumper crop of solid Tejano product including recent releases from Mazz (“Que Esperabas”), Gary Holmes (“Te Vas A Averadar”), Modeno (“Step By Step”), Pete Astudillo (“Como Nadie”), Joe Posada (“Brokency”), and Stephanie Lynn & High Energy’s self-titled debut. The label also has scored big with sets by more trad Tejano artists such as Los Pekadores (“Cantos De Pekaderos”), Los Dos Gibbs (“Bajo Siento Y Acordeón”), and The Home Town Boys (“Hombre Inocente”).

On the group front, Sentimiento’s slick ballad/rombomba album “Bota Pue- dente” (Santa FeSone) bulges with hits (“Baby Baby,” “El Bla-Blu-Blu,” “Para Que No Me Olvides,” as does El Super Show De Los Vélez” “Sin Asen- cias” (Sony Discos), which should generate at least three hits: “Nueva De Limón,” “Embustera,” and “No Soy Tu Conquistadora.”

Mexican vocal powerhouse Lorenzo De Monteclaro—backed by the superb La Contrabused successfully rides the banda wave on his latest Sony Discos album “... De Mi Amor.” Best single picks are “El Rotijo,” “Pelos De Elote,” and “Yamarn A Quebrar.”

Frankie Ruiz’s latest Rodion album, “Petro Rico Soy Tuyo,” does not even seem to be generating much of a buzz, but the salo set already has yielded a top 20 single and sports killer entry “Hablamie,” along with a pair of strong single possibilities: “Falta Como La Sone” and “Perdón Señora.” Likewise, Anthony Cruz’s MP album “Para Ti ...” has created few waves, even though the inviting k-sung set oozes hits such as “Dile A El,” “Sin Ti,” “Te Juro Que Aprendi,” and “Me Gusta.”

Records with the greatest airplay gains this week...
MCA U.K. Crowns New Leadership

Phillips Takes Helm As Powell Exits

By Adam White

LONDON—MCA's British record label and music publishing units are gaining new leadership. Both appointments draw from within the MCA group of companies.

Nick Phillips will take office as managing director of MCA Records U.K. beginning Dec. 1, switching from managing director at MCA Music Publishing U.K. Paul Connolly will succeed him, moving up within the firm from the post of creative director. Phillips replaces Tony Powell, who is leaving the record company after six years (Billboard, Nov. 27). This is the first major appointment made by Jorgen Larsen since he took over as president of MCA Music Entertainment International earlier this year. He says that under Phillips, MCA's U.K. label operations "can look forward to an exciting period of rejuvenation and growth."

Larsen adds that he expects the distribution and imagery of the company to change. "It's healthy to hire someone younger, who will in turn attract younger people." Powell, whose contract was nearing the end of its term, was offered a business development post at MCA's new international HQ in London, but declined. "I want to stay in the domestic U.K. industry," he says. "I've had six very good years at MCA. Nick is a good appointment, and he'll take the company even further."

"MCA Records here is three times the size it was when I took over, with a reputation to match," Powell cites particular U.K. achievements with such American acts as Cher ("Her last two albums have been together more than 2 million") and Guns N' Roses.

By contrast, the label's U.K. artist roster has generally fallen short of expectations. The company's most recent A&R director, Jeff Young, left last month. "The last six months have been the most difficult industrywise in terms of developing British talent for the world," Powell acknowledged.

Phillips, 30, joined MCA Music as creative director in 1989, rising to managing director (and VP of MCA Music International) in 1981. Previously, he worked at EMI Music and ATV Music; he is the son of the latter company's onetime chief, Peter Phillips.

Connolly, 34, also joined MCA Music in 1988, advancing from professional manager to creative director in 1991. Phillips and Connolly have been responsible for putting together such acts as P.M. Dawn, 2 Unlimited, Smashing Pumpkins, and Therapy."

In his new post, Connolly will report to John Bransil, senior VP of MCA Music International.

Indian Artists Benefiting From MTV Asia Exposure

This story prepared by Jerry D'Souza in Bombay and Mike Luria in Hong Kong.

HONG KONG—As MTV Asia battles government restrictions and a new competitor in its Hong Kong home base, the music channel's influence is growing, even changing the way some countries view pop music.

India, second only to China in size and equally diverse, has become the channel's hottest market. It may be too soon to say that MTV has improved the quality of Indian music, but local artists who get heavy video play are finding that their sales are climbing and their music is getting wider exposure than ever before.

"MTV is certainly an effective promotional tool [in India], the best current available," says Atul Churamani, general manager of local record company Magnasound. "Doordarshan [the state-run national TV network] has now awakened to the challenge and has begun to include a new music channel."

Acts like Indus Creed, Babu Seghal, and Apache Indian credit MTV with making them household names in a country that spent $850 million on music in 1992.

Indus Creed, formerly Rock Machine, was the first to get on the channel with "Rock And Roll Bengali," from its album of the same name. When the group followed that with the "Pretty Child" video from its second album, "The Second Coming"—which won MCA's best Asian music video award this year—sales of both records started to soar.

Indian Creed's members say that broader media exposure helped the band realize the need to change from a previous incarnation too loaded with (Continued on page 34)

EMI Sweden Drops Ultima Thule

Neon-Nazis Taint Successful Rockers

By Ken Neptune

STOCKHOLM—Ultima Thule, the only Swedish group to have had three albums in the top 20 at the same time, has been dropped by its distributor, EMI Sweden, after revelations of the band's neo-Nazi past.

Managing director Roel Nygren decided to axe the band after the press disclosed that band members had lied to the authorities about affiliations to right-wing organizations. Ultima Thule and Nygren, as director of the band's Mariann label, have been under pressure since it was first revealed that the band had ties to neo-Nazi groups. The band denied those allegations, until an interview published in an evening newspaper Nov. 12 exposed the fact that they had lied and had indeed been members of racist organizations.

Until then, the band had claimed they simply played "patriotic" music. The press revelation was the last straw for Nygren, who earlier had defended the band against allegations of racism (Billboard, Oct. 9).

After all the attention created by its chart success, the band had embarked on an unsuccessful effort to clean up its image. In a full-page letter in one of the newspapers, the group had denied any fascist leanings. Reporters for the band tried to disarm the perception of its music being racist, saying the music was "for the love of our country." They were convinced.

The group's latest album, "Vingaberga," reached the No. 2 position in the Swedish chart and has sold almost enough to achieve gold status (50,000 copies). Nygren says he does not foresee any problem with breaking the distribution contract with the band's label.
**International**

**6th Berlin Meet Redefines Independence**

**Polish Reps Looking To Stage Similar Event in '94**

**BY OWEN LEVY**

BERLIN—Organizers of the sixth Berlin Independence Days here (Nov. 12-14) have been approached by Polish representatives with a view to helping establish a similar conference in Warsaw next year.

Polish copyright laws are due to change at the end of this year, say BID representatives, providing protection for international copyrights and outlawing piracy.

According to BID’s new co-director Johannes Theurer, the organization has been asked by Sabebski, a professor at the Foundation of Polish Music to help create a music industry conference and trade show next February to attract Western agents and representatives to Warsaw.

Otherwise, the mood at the annual gathering of independent publishers, labels, and artists was low-key but enthusiastic, perhaps reflecting BID’s new direction and new administration.

This year, Theurer was joined as co-director by Michael Betz. For the first time, the conference opened up to include hip-hop, house, and techno, as well as roots music with world music and New Age sidebars, alongside its core of alternative rock labels.

Founder and former director Wolfgang Doebeling stepped down to focus on other projects but was involved in organizing the “roots” section of the seminar.

The topics of the expanded panels covered a range of subjects, from devising strategies for better cooperation between labels to more immediate issues such as charting, media access, and dealing with increasing visa restrictions facing non-Western musicians traveling to perform in Europe and the U.S.

Charts were among the most contentious issues discussed. There was a strong consensus among chart panelists that something needs to be done to counter the airplay-oriented top 40 charts, but panelists found it difficult to formulate a solution.

Panelist Peter Jenner of the U.K.’s Sincere Management argued that if charts are DJ-generated, DJs could be corrupted. And, Jenner said, if an airplay-driven system proves successful, “What’s to prevent the majors from moving in with their small labels and emerging artists?”

Johannes Theurer, who also chaired the charts panel, reported some success with the world music chart. He said that he has been compiling and distributing since May 1991.

Though the house and techno labels were given a forum this year, many did not take advantage of it. Section coordinator Uwe Reinecke said he believes there is a basic irony in the way these artists are using technically sophisticated communications equipment to make music. “They don’t know what it means to communicate—basic things like talking and joining they don’t seem to understand.” Many are reluctant to give up their underground mystique, he said.

At the meeting of the European Forum of Worldwide Festivals panel, one concern was the increasing difficulty that non-Western artists are having obtaining visas and getting through customs in Western Europe and the U.S.

Eastern European aspects of BID were much stronger this year, with the trade show featuring its first Russian booth. Panels touring the music scenes in Moscow, St. Petersburg, and the Hungarian capital Budapest were well attended, and acts from the Ukraine and Siberia performed. Showcased during BID were some civil acts from 22 countries, performing in venues all over Berlin.

Theurer admitted there were kinks in this year’s BID but pointed out that there were several changes, including a new production team, new sections, and expanded panel discussions and showcases. In addition, they got a late start due to a funding delay. “We tried a lot of new things,” he said, “and for the most part, it worked out well.”

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**DSB SELLING CATALOG**

(Continued from page 42)

planned to a market economy, the Treushand sought guarantees that mass redundancies would be avoided in the early years of private ownership.

Despite bids from majors and independents, DSB was sold to Ulrich Urban, whose interests were mainly in property and auto dealerships. Urban was preferred by the Treushand, as he was the only one able to guarantee the continued employment of the Treushand’s workers.

Hopes were raised in 1991, when it was announced that Larsen, who some months earlier had resigned as president of Sony Music Europe, was to take a minority stake in the company and become its managing partner.

However, Larsen announced in May of this year that he was to join MCA as international president, although he would keep his holding in DSB (Billboard, May 15). Larsen says he intends to hold on to his stake.

Management of the company was then taken over by the former head of the classical division, Jonas Knud.

Acts currently signed include Ultra vox, featuring one of the original ’80s lineup. Dance imprints MF's is highly regarded in the Berlin techno scene (Billboard, Nov. 8).

---

SONY MUSIC says Virgin Retail has pulled out of running the Skylavakadem, the four Scandinavian stores Sony is selling. Virgin will concentrate on opening stores in southern Europe. A likely buyer for the chain is seen as Holland’s Free Record Shop, say retail sources.

AUSTRALIA’S ROADSHOW empire, which spans cinema, home video production, and distribution, has used the Seekers’ 25th anniversary tour to unveil a new division, Roadshow Music. Headed by Rob Walker, former EMI Australia A&R and promotions director and Tina Turner tour manager, it will concentrate on special music projects. Roadshow has been distributing EMI’s music video releases for the past 18 months.

SWEDEN’S CONSUMERS and retailers are in uproar over Warner Music’s price hikes on some CDs. The new price category, “super deluxe,” includes artists such as Chris Rea and Phil Collins. The rise pushes the retail price from a Swedish kronor (116.98) to the region of 18 kronor (21.69) at current rates. Many stores have threatened a boycott of the new category, and Collins, recently in Sweden, also expressed displeasure.

ELTON JOHN was among artists honored Nov. 17 at the fourth annual Q awards in London. He received the magazine’s merit accolade. “It’s the only English publication I haven’t fucking sued,” he cracked, referring to his recent libel actions against British tabloids. Others collecting awards in person included Donald Fagen, Crowded House, Suede, and Sting.

AMERICAN AIRLINES is due to begin the first direct flights from Nashville to London’s Gatwick Airport, starting next May 28. The move is expected to ease travel for country artists wanting to tour Europe.

EMI BELGIUM has is using free cassettes in its latest campaign to promote bands to a broader audience. A free cassette features Blind Melon, Mazzy Star, local signing the Beautiful Babies, and Carter USM, who contributes the collection’s title track, “The Music That Nobody Likes.” Some 10,000 cassettes will be distributed through specialist retailers, which says, EMI Belgian marketing manager Erwin Gobbeaere, will provide good in-store displays of the four featured acts.

MTV EUROPE has signed a deal with Nova TV in the Czech republic, giving the country’s first commercial channel three hours of programming per week.

U.K. distributor TID has a new managing director, Alan Taylor, who joins TID from Argyll Group, operators of food stores Safeway and Presto.

---

**Aston Piazzolla**

A homage to one of the greatest Argentinian musicians.... Finally on compact disc three soundtracks by the genius of accordion.

An original and precious rarity not to be missed.

**Enrico IV**

**Cesare Cadavere Eccellenti**

**Il Pleut Sur Santiago**

The synonym for original soundtrack

for information: fax (396) 6874046 (Rome, ITALY)
### Hits of the World

#### Japan

**WEEK 11**

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#### Australia

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### Hits of the U.K.

#### Spain

**SPAIN (TENERIFE) 11/1/93**

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#### Netherlands

**NETHERLANDS (Stitching Mega Top 50) 11/2/93**

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#### Hong Kong

**HONG KONG (LEFT Hong Kong) 11/1/93**

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#### Italy

**ITALY (Milano e Sicilia) 11/2/93**

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**DUE TO HOLIDAY SCHEDULES, SOME CHARTS ARE REPEATED FROM THE PRECEDING WEEK**
### Ireland

**Billboard**

**NEW WEEKLY CHARTS FOR 21st October, 1993**

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<td>Bryan Adams</td>
<td>So Far So Good</td>
<td>MCA</td>
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**Singles**

1. **I Don't Do Anything For Love (But I Don't Do That)**
   - Bryan Adams
   - **No. 1**

2. **Please Forgive Me**
   - Bryan Adams
   - **No. 2**

3. **Get It To Go**
   - **No. 3**

4. **Rocket Girl (Just Another Day)**
   - Marcia Gaye
   - **No. 4**

5. **True Love**
   - John Eakin & John Reid (ODEG)
   - **No. 5**

6. **Don't Be A Stranger**
   - David Carroll
   - **No. 6**

7. **Feels Like Heaven**
   - Urban Cookie Collective
   - **No. 7**

8. **Living On The Edge (We're In This Together)**
   - The River Styx
   - **No. 8**

9. **Relax Frank Goes To Hollywood**
   - Pooky
   - **No. 9**

10. **Boom Shaka Laka**
    - Phil Collins
    - **No. 10**

**Albums**

1. **Updated Live**
   - Bryan Adams
   - **No. 1**

2. **Get It To Go**
   - **No. 2**

3. **Living On The Edge (We're In This Together)**
   - The River Styx
   - **No. 3**

4. **Relax Frank Goes To Hollywood**
   - Pooky
   - **No. 4**

5. **Boom Shaka Laka**
   - Phil Collins
   - **No. 5**

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   - Phil Collins
   - **No. 9**

10. **Feels Like Heaven**
    - Urban Cookie Collective
    - **No. 10**
French Biz Pushes To Alleviate Repertoire Slide

BY PHILIPPE CROCO

PARIS—The French record industry is to press minister of culture Jacques Toubon to increase the quota of French music played by radio stations in an attempt to help reverse the declining market share of national repertoire.

French productions have fallen from 54% of the market in 1988 to 44% today, due partly to FM stations playing predominantly international repertoire.

Speaking on the final day of the promotional "Disques en Fete" event, which ran from Oct. 25 to Nov. 6, Bertrand Delacroix, director general of France's industry association SNCP said, "The major radio stations are currently giving as little as 20% of their music programming time to French repertoire."

"The minister should be favorably disposed towards this recommendation, since he has declared himself to be in support of excluding cultural works from the General Agreement on Tariffs & Trade treaty in the interest of protecting national patrimony."

According to Delacroix, the drop in the market share of French repertoire has been made worse by the decline in small record dealers. "France is a musical desert," he says. "The British and the Germans buy twice as many records as the French—no doubt because there are many more record outlets in the U.K. and Germany. And the records stocked by French supermarkets, which account for half of national record sales, do not reflect the richness of French musical creativity."

(Continued from page 12)

INDIAN ARTISTS

(Billiard's from page 12)

Overall sales of "Thanda Thanda Pani" have hit 600,000. Seghal's most recent release, "Main Ik Hathi Madura," (I Too Am Madura,) decked the artist out in female attire on the cover and dressed cowry lyrics in Indian rhythms. The album already has sold 350,000 copies.

Apache Indian, called Steve Kapoor while growing up in Birmingham, England, is another artist who has attracted a huge local audience by incorporating Indian content (bhangra) into his own music. Mixing bhangra with reggae, Apache Indian has earned greater MTV rotation and expatriate cult status in India.

Bhangra-muffin (from ragamuffin) and socially conscious lyrics have pushed his popularity past India's borders. MTV gets requests for Apache Indian from Middle East, Southeast Asia, Hong Kong, and Taiwan.

"Without MTV, I'd probably be still DJ-ing or singing some form of reggae in Birmingham," he says. "The whole thing about discovering my ethnic background and putting it into my music comes from [media exposure]." His only album to date, "No Reservations" (Island), has passed the 200,000 mark in India and 250,000 in all of Asia.

MTV has done three promotional tours of India during the past year. "It's the most receptive music audience I've ever seen," says spokesman Todd Phillips. "Before us, there was no outlet for popular music outside the discos, and the kids have grabbed onto it as a way of being in touch with local and international music."

V.J. Lazarus, VP of Music India, says MTV has played the key role in promoting new Indian acts like Apache Indian, and that Indian viewers are becoming more willing to accept what they see on the channel. "Music knows no barriers," Lazarus says. "Whatever language a song is sung in, if it has good rhythms, it is bound to become a success."

The audience for international music is confined largely to India's major cities, where about 20% of the population lives. Foreign artists rarely get noticed in rural areas. But as more and more villages hook into satellite television, MTV's effect follows.

The new example, Bhangra maker Flying Machine has become one of the country's top retailers with an advertising campaign anchored by "You've seen them on MTV; now see them on me." And VJs like Sopliya Hanque and Danny McGill are recognized and mobbed during promotional shoots in India.
Billboard Spotlights Germany Switzerland & Austria
Y
you are an American record company executive. You pick up the latest edition of Billboard and turn to the Hot 100. You smile with satisfaction. Because the chart features no less than 18 American productions. A good week for U.S. artists.

The other 82 singles are all in the German language, of course. A surreal scenario—but it illustrates the situation that, week after week for the past four decades and more (with some recent exceptions), has confronted record company executives in the German-speaking territories. English-language productions, whether from the U.S. or U.K., totally dominate the market. The market share of domestic repertoire is, at best, 20% in Germany, 8% in Switzerland, 10% in Austria. And, if you eliminate folk music and children’s repertoire and consider only pop product, the local product shares are even smaller. Does it matter?

Increasingly, the answer from many GSA record companies is that it matters a great deal. Below, Billboard writers report on what is being done, now, to increase the market share of domestic product in Germany, Switzerland and Austria.

BY MIKE HENNESSEY

A
lthough the domestic repertoire market share in Germany is considerably more substantial than in neighboring Austria and Switzerland, the consensus of industry opinion is that the chronic imbalance between the sales of Anglo-American product and those of local productions is undesirable and, to some extent, artificially sustained by media discrimination.

Estimates vary as to the average market share of local repertoire. Warner Music managing director Gerd Gebhardt says the share of national product in the German charts averages 30%. Sony Music’s Jochn Schuchter agrees. EastWest managing director Juergen Ottostrin estimates 25%.

But if you consider sales of German productions (other than classical and jazz music) as a proportion of soul repertoire sales, then the market share is certainly under 20%

Says PolyGram president Wolf Gramatte, “There is a special historical reason for the limited market for German popular music. The Germans gave up their music after the war, and three generations have been brought up on Anglo-American pop and rock.”

While folk music and schlager get reasonable exposure on certain radio stations and on television, the challenge of breaking new contemporary German artists is formidable.

Ralph Siegel Jr. is president of Munich-based Jupiter Records, an independent that releases 10 albums and 45 singles a year—predominantly by German acts. Comments Siegel, “I look in the German singles chart this week and I see not one German song in the Top 10. There are just eight German releases in the Top 100 singles chart and 14 German productions in the Top 100 albums.”

“My local pop radio station, Bayern 3, plays 90%-95% English-language repertoire,” says Siegel, managing director Joachim Neubauer. “A recent release which has had extensive airplay on Munich radio stations is ‘All You Need Is A Friend,’ a song against racism by Ron Williams, an American who has lived in Germany for many years.”

PolyGram’s Gramatte agrees that getting radio exposure is essential for contemporary German-language repertoire is extremely difficult. “We are signing local artists and trying to break them,” explains Gramatte, “but the radio situation is much tougher now than it was five years ago. And there is absolutely no TV time available. We have to find other ways to get new artists known. We have to get them on tour and we just have to work harder and longer on their development.”

BY URS HUGIN

O
f the GSA territories, Switzerland is unquestionably the one whose record market is most dominantly Anglo-American, and with its residents comprising Italian speakers, German speakers, French speakers and Swiss dialect speakers. Switzerland is a particularly difficult country in which to break even with a local release. And since only little Swiss-produced repertoire is exportable—for acts like Yello, Stefan Eicher and Andreas Vollenweider—producers cannot sensibly look for additional revenue from foreign territories.

Unfortunately,” observes PolyGram managing director Ossi Drechsel, “recordings by artists singing in the Swiss-German dialect are not even exportable to Germany and Austria. That’s why we can only achieve limited sales with acts like Peter Reber, Peach Weber and all the comedy-cabaret acts.”

For all of these reasons, the number of releases of local productions is minimal. BMG makes between 10 and 20 local releases a year; Ktel 15-20 singles and five to 10 albums; Phonog 20 albums a year. 

A
lthough the market share of home-produced recordings in Austria has been steadily increasing over the last three years, the economics of domestic repertoire are daunting. Says Sony managing director Martin Rammer, “It costs us just as much as it does a German company to produce a national pop album—but our market is less than one-tenth the size of the German market. An album must almost achieve gold record status (25,000 sales) in order to break even. Nevertheless, we consider it important to produce local repertoire and not simply to be a marketing operation for foreign product.”

In 1991, national pop product had a 7.9% share of the recorded market. That increased to 8.3% in 1992—and, for the first half of this year, the figure soared to 10%. If folk music—currently accounting for 4.5% of the market—is included in the local product category, then domestic repertoire can claim a share of almost 19%.

One reason for the growth in the domestic repertoire share is that Austrian acts are increasingly producing music which has its own special identity and are not simply emulating Anglo-American pop. A second reason—perhaps linked to the first—is that Austrian radio stations are giving more exposure to local productions.

As IFPI president and PolyGram managing director Chris Wemcken observes, “This is the first time in years that the national pop product share is greater than that of classical music, which has 9.6%.” Although PolyGram has not had a particularly successful year with local repertoire, Wemcken is expecting better results “in 94 with releases by Oshahn Kuris, STS, Wolfgang Ambros, Geri Steinbacker and Franz Morala.”

BMG Anola has scored with Hubert von Goesein’s fusion of Alpine folk music and rock, selling 160,000 units in Austria alone; and Papernoon, a folk-pop duo, has achieved 80,000 sales. Both acts have had their albums released in Germany and Switzerland. New releases feature dance group Power Pack, Ballyhoo (a Vienna-based rock band) and Andrew Edge, a British artist resident in Austria who is produced by ex-Falco producer Peter Ponger. And the new Rainhard Fendrich album, “Incliner,” has advance orders of 30,000.

Erch Krapfenbacher, managing director of EMI, notes that his label has “a small but successful roster of local artists, including EAV, Mo, Boris Bukowski, Hubertus von Hehnlor and Tony Wygas, who represented Austria in this year’s Eurovision Song Contest.”

Sony has made a considerable impact with its dance label Club Play, which offers remixes of international hits and specializes in trendy cover tunes. The group Unique achieved gold status (25,000) with the single Continued on page GSA-12

Continued on page GSA-7
OSMAR '93
A SPECIAL AWARD FROM
OSSY HOPPE & MAREK LIEBERBERG
FOR ALL THE ARTISTS WHO TOURED WITH US
THIS YEAR IN GERMANY, AUSTRIA AND ISRAEL

Accept
Mario Adorf
Aerosmith
Alice In Chains
Harry Belafonte
The Black Crowes
Blind Melon
Brings
Bon Jovi
Ray Charles
& Maceo Parker
Clawfinger
Leonard Cohen
Marc Cohn
Crowded House
Dada
Danzig
Def Leppard
Depeche Mode
Die Toten Hosen
Duff
Bob Dylan
Melissa Etheridge
Faith No More
4 Non Blondes
Peter Gabriel
Guns N' Roses
The Jeff Healey Band
Helloween
Heroes Del Silencio
Peter Hofmann
The Hooters
Hothouse Flowers
Billy Idol

INXs
Iron Maiden
James
The Jayhawks
Elton John
Patricia Kaas
Ute Lemper
Little Angels
Madonna
Maldita Vecindad
Y Los Hijos Del Quinto Patio
Michael McDonald
Metallica
Mr. Big
Robert Plant
Gerry Rafferty
Chris Rea
Rockhead
Saga
Scorpions
The Screaming Jets
The Silencers
Soulsister
Stereo Mc's
Sting
Suicidal Tendencies
The Tragically Hip
Ugly Kid Joe
UB40
U2
Van Halen
Van Morrison
World Party
Neil Young

THANKS!
FROM ALL AT
MAREK LIEBERBERG
Konzertagentur GmbH
FOR A GRAND SLAM SEASON

IN ALPHABETICAL ORDER
FROM MUNICH TO MOSES

GUNS N’ ROSES

450,000

GERMAN, AUSTRIAN AND ISRAELI FANS

GOT INTO THE RING WITH YOU

FOR ROUND 11.

THE: TÁTÍK tin

FOR, I IQta...KL

TOUR IN THREE YEARS, AN UNPRECEDENTED ACHIEVEMENT IN EUROPEAN TOUR HISTORY, WE WILL KEEP ON KNOCKING WITH YOU!

MAREK LIEBERBERG AND OSSY HOPPE AND ALL AT MAREK LIEBERBERG KONZERTAGENTUR

WE ARE GRATEFUL TO DOUG GOLDSTEIN (BIG FD) AND JOHN JACKSON (ICM-FAIR WARNING) FOR THEIR TRUST AND HELP.
400,000 “FAITHFUL” FANS FOLLOWED YOUR RECORD BREAKING TOUR OF “GLORY” IN GERMANY

THANK YOU BON JOVI FOR SELLING OUT ALL YOUR ARENA AND OPEN AIR SHOWS. YOU DELIVERED IN A GENUINE WAY AND WE ARE PROUD TO HAVE SHARED THE SUCCESS.

DANKESCHÖN!

FROM MAREK LIEBERBERG, OSSY HOPPE AND ALL AT MAREK LIEBERBERG KONZERTAGENTUR. WE ARE GRATEFUL TO ROB PRINZ (CAA) AND PAUL KORZILIUS FOR THEIR TRUST AND HELP.
Marek Lieberberg and Ossy Hoppe
would like to thank the following artists
for record-breaking tours
in Germany, Austria and Israel
each with ticket sales of over 100,000!

We are particularly grateful to:

Paul McGuinness, Ossie Kilkenny and Ian Flocks (Wasted Talent)
Peter Mensch, Cliff Bernstein and John Jackson (ICM Fair Warning)
Jonathan Kessler, J. D. Franger, Andy Franks as well as
Harvey Goldsmith and Andrew Zweig
John Reid, Doc McGhee and Uwe Block, Tim Collins and Rod McGee
T B, Miles Coreland, Kim Turner
and Phil Banfield (MPI Prestige)
Paul Lilly and Bob Gold (Solo)
GERMAN MARKET:

DESPITE PRICE SLASHERS, VIDEO GAMES AND MAXI-SINGLE FEARS,

"NO REASON FOR GLOOM AND DOOM"

BY MIKE HENNESSEY

The German record market this year has shown a gratifying resilience in the face of a recession that has impacted severely on many other segments of commerce and industry. Against many expectations, the sound-carrier market in the first seven months of 1993 was up 8% in volume. Unit sales to the trade of all configurations in the first half-year were up by nearly 5%, at 95.6 million.

Vinyl LP sales for the first six months this year slumped by more than 60% to a mere 1.1 million, and cassettes were down 24% at 19.3 million. But a buoyant CD market, boosted by an acceleration in CD penetration (now at 60%), more than offset the decline in the other long-play formats. CD album sales for the first semester advanced by 15.4% to 58.4 million and are now accounting for nearly 7% of total long-play sales.

With the CD single also making good progress — its 62.5% increase in 13.6 million more than compensating for the 6.5% decline in vinyl singles sales (down to 1.3 million) — combined singles sales were up by more than 35%, at 16.9 million.

However, the IFPI half-year statistics also have their disquieting aspects. With the optical disc now accounting for almost 80% of total unit sales, there are distinct signs that Germany is in the process of becoming, like Holland, a one-carrier market — perhaps not a good augury for the future of DCC, although blank cassette sales remain steady at around 150 million annually.

There is also a disturbing element in the success of the CD single because, at present, maxi-singles account for the bulk of the sales — which not only means that the two-track single is a long way from regenerating the traditional singles market, but also presages the prospect of the four-track CD being seen as a cheaper alternative to the regular, long-play CD.

Warner managing director Gerd Gebhardt has no doubts that the maxi-lead success of the CD single is to a considerable extent due to the fact that young people have less disposable income and opt for the four-track configuration rather than the long-play CD.

The “two-track CD is not really easy to buy,” says the man in charge, Gerd Gebhardt. “For one thing, all not companies are in favor of it.”

And EMI managing director Helmut Fest warns, “We must be careful that the four-track CD does not become a replacement for the regular CD. It is OK when the maxi has three or four different mixes of the same tune, or when the repertoire is dance music, which is normally not an album genre but would be dangerous if companies were to start issuing maxi CDs with four of the best tracks from an album.”

GSA chief Heinz Cannibol agrees that there is a danger that CD maxi-singles sales could eat into long-play CD sales in the long term. And the situation has been aggravated by a flurry of articles in the print media attacking the record industry for over-pricing CDs, a claim that has been strongly rejected by record industry leaders, including BMG Ariola Music president Thomas Stein, who has argued that 50 DM was not an unreasonable price for a CD.

In real terms,” says EMI’s Fest, “the price of a long-play record is lower today than it was when I started in this business 25 years ago. In those days, LPs cost 22 or 23 marks. Taking inflation into account, that is a higher price than today’s 36 marks for a CD, and you are getting a superior product in 1966, a Volkswagen cost about 8,000 marks. Try to buy a new Volkswagen today for 12,000 marks.

A major obstacle facing the record industry in its efforts to convince the public that its prices are realistic and reasonable is the continuing practice of chains like Media Market of using records as loss leaders. Says Fest, “When a consumer pays 36 marks for a CD and then sees the same product in a Media Market store for 24 marks, he naturally thinks that he has been ripped off.”

Another unwelcome trend underlying the figures for the first half-year is the substantial consumer shift away from full-price product to mid-price and low-price product, which undermines profitability. Full-price cassette sales dropped by a massive 32.9% in the first six months of this year. And while full-price CD sales were up by 5.7%, cut-price CD sales jumped 50.7% and mid-price were up 20.7%. Of the 7.8 million increase in long-play CD unit sales, low-price repertoire accounted for 49%, mid-price repertoire 32% and full-price repertoire 23%.

This situation is widely seen as a combination of aggressive marketing of back catalogue in compilations and collections and of a more price-conscious buying policy on the part of consumers. The greater emphasis on mid- and low-price product at the expense of full-price sound carriers has, in turn, caused the major chains and department stores to seek bigger discounts from record companies on the lower-priced merchandise in order to sustain profitability.

The ‘big dealers looking for mid-price product,” comments Helmut Fest, “don’t want to pay more than 10 marks per CD. If EMI turns them down on say, a Tina Turner collection, they’ll go to Sony for a Michael Jackson mid-price album or to Phonogram for an Elton John record. There is only so much space in the stores, so the dealer has to make sure he can get, irrespective of which superstar is involved, and that means the other companies are not able to move their mid-price product into his stores.”

The aggressive pricing of the chains and department stores is accelerating the decline of the small and medium-sized dealer in Germany — a trend that is viewed with concern by the industry. Current chains and department stores are responsible for 50% of sound-carrier sales in Germany, with the Metro-Ado group accounting for 15%

There’s no doubt that the increase in the number of small towns in Germany with no dedicated record outlet has contributed to the fact that the record industry is losing customers. Says PolyGram president Wolf Gramaticz, “Consumer reach, which went up considerably with the advent of the CD, is now starting to decline. We are seeing significantly fewer customers today than we had in 1991. In that year, 52.4% of the population bought at least one record. Last year the figure was down to 27.2%. The 7% of the population who are intensive buyers are responsible for about 50% of our business.”

Another fact of market-life is that the industry is relying increasingly on the intensive buyer to maintain sales levels. And there is no doubt that the disappearance of high-street record stores [small, specialist shops that carry a wide range of stock] from the Top 40] has been responsible for the decline in purchases by average and infrequent buyers.

Gramaticz also notes that the industry is losing customers in the 10-15 age group who are showing an increasing predilection for video games. PolyGram research shows that the most important record-buying age group today is the 16-19 segment of the population, which accounts for 15% of record sales.

Although the German record industry, through Phonerton, is investing a substantial amount of money in a computerization program to combat illegal copying of records, it is generally felt that there will be a continuing annihilation of high-street record shops. “I think,” says Sony’s Jochen Leuschein, “that notwithstanding relief programs organized by the industry, we are unlikely to reverse the trend toward increasing concentration. We must, of course, do our utmost to ensure that the enterprises small and medium-sized dealers are not discriminated against.”

Warner’s Gerd Gebhardt notes that the Clearing & Consultative Office established in Cologne by the German Industry last year to combat the...
Leading German concert promoter Marek Lieberberg has worked with many of the top names from around the world, but says he doesn’t like to differentiate between the nationalities of stars he puts on tour. “We must do so in a way that we’re all part of one international community,” he says.

The head of Marek Lieberberg, Concerts believes, “In view of the spreading right-wing radicalism we’re seeing in some areas of today’s music, we can obviously do without bringing national elements into an emotive situation.” As a gesture against what he calls “political chauvinism,” his firm linked with the German Phonos Academy, the record industry trade group, to organize the concert “Heute Dies—Morgen Da” (“Today This—Tomorrow That”), which showcased top German acts such as BPM, Groenemeyer and Westerhagen in one stellar package.

Says Lieberberg, “These stars go together to demonstrate for freedom, democracy and humanity against racism and violence. Audience acceptance depends upon charisma and the conviction they bring to their music and performance. Audience reaction doesn’t depend on the country of origin of the act they’re watching.”

Lieberberg promotions have included U2, Sting, Bon Jovi, Elton John, Bob Dylan, Leonard Cohen, Guns N’ Roses, Extreme, the Bee Gees and many others, along with internationally accepted domestic acts like Ute Lemper, Wagnerian tenor/pop-rock singer Peter Hofmann, Andreas Vollenweider and the Scorpions.

“This year has been a kind of one-off season of the century,” says Lieberberg. “It would be hard to repeat such an array of exceptional talent. But audience support didn’t flag despite near-satiating in concert terms, act in an atmosphere of economic recession. We’ll be more selective in coming months. We have to accept that an increase of shows and a decrease of spending money must have side effects.

The responsible promoter must do his homework carefully and concentrate on the most important issues. We can’t afford to follow weak leads or take bad advice. In the long run, public addiction to what I call ‘cable monotony’ can kill off the pleasure of wanting to see an act live. Only a reduction of audiovisual addiction can change the situation. Artists who see their futures as videoclip puppets and not as live performers will have to think again. Lieberberg plans for 1994 include tours by the Bee Gees, Elton John, Billy Joel, INXS, Patrick Kau and actor Mario Adorf. But he’s also presenting new talent. That’s one of the most important roles of a concert promoter,” he explains. “It’s especially satisfying to bring new acts and music to the public’s attention.”

Marcel Avram of Mama Conzerts & Rau organizes worldwide tours by Michael Jackson, Rod Stewart and Tina Turner, plus the European tour of Prince, among his post-year successes. In Germany, he’s promoted Frank Sinatra, Bruce Springsteen, Michael Bolton. Kenny G, Lemmy

Continued on page GSA-10
THEY ARE HOT, THEY ARE GOOD, THEY ARE WUNDERBAR

JOHN MILES

"MUSIC" was his first love. You will love his debut album for EMI Germany. Strings fit to burst. More than 10 million people saw him live on stage.

MAGGIE REILLY

The voice of Mike Oldfield's "Moonlight Shadow" is back! After her debut album for Electrola sold over half a million, MAGGIE REILLY is rising over the European pop horizon with "MIDNGHT SUN".

STEPHAN MASSIMO

AND THE DELI CATS

Music so delicious, soulful, sophisticated and full of energy that it was quite hard to capture it on CD! Now breaking big in the German charts!

KEELY HAWKES

"The debut of this gifted 18-year-old is a solid, acoustic guitar-driven, mid-tempo rocker with a somewhat unusual bridge that greatly enhances the song."

Princessa's new album is like being on holiday in Spain.

PRINCESSA

EMI ELECTROLA
No Gloom
Continued from page GSA-7

committee charged with aiding the small and mid-size dealers to remain viable in the face of increasing dominance by chains and department stores. "We will fight to preserve the retail infrastructure," he says, "but I forecast a price war in the future, which, in some cases, could be ruinous."

Opines Helmut Fest, "The problem with major chains and department stores is that you can't sell any records to them unless they are in the charts. The German record industry thus has a very clear vested interest in keeping the high-street record dealer in business, because he is the man who is going to break new acts. And, of course, once an act is broken, the chains jump in with aggressive pricing to the detriment of the smaller dealers."

However the retail landscape changes in the future, most German record industry executives are confident that despite the recession, the market will grow again this year by anything from 4% to 8% in value. And the outlook for 1994, viewed in the light of what is widely predicted to be an economic recovery next year, is distinctly encouraging.

EMI Music Publishing chief Peter unde admits to feeling "very positive about 1994. It will be tough and highly competitive, but, good days or bad days, people always want music." Intercord's Herbert Kollisch and Polydor's Goetz Kno both predict a growth of 9% in value for this year. Warner's Gembach, PolyGram's Gramatke and Sony's Luechner postulate a more modest 5%. And EMI's Helmut Fest adds, "We have a stagnant market, and we're never again going to see two-digit growth rates. But that's no reason for gloom and doom. We have to remember that we are starting from a very high base."

There is no doubt that the German record companies owe much of their enhanced prosperity to the unique factor of having had their market enlarged by 16 million people as a result of reunification. And as, in the long term, the buying power of the population of the former GDR increases, the record industry can look to the future with continuing optimism. This is especially true now that the European Court has ruled against the legitimacy of so-called protection-gap bootlegs—and that close cooperation within the IFPI and the German customs authorities is dramatically reducing the traffic in pirate and counterfeit repertoire emanating from the East European countries.

According to IFPI anti-piracy director Martin Schaefer, 200 court actions were initiated against pirates in 1992. So far this year, the total is running at under half that figure.

Promoters
Continued from page GSA-8

Kravitz, Paul Carney, Whitney Houston, Enos Ramazotti and others, along with top domestic acts.

"The people who run the venues, city councils or local entrepreneurs or various cultural groups apparently haven't noticed these are critical times," says Avram. "Venues rent and so on continue to climb, so how can we possibly offer cheaper tickets?"

This year's three-day open-air event "Rock Over Germany," held simultaneously at two different locations on two separate weekends, attracted 85,000 a day in Munich (in the south), Luzern (north) and Wildenrath (west). Figures Avram claims to be "unmatched" in Germany this year. He notes, "Productions are increasingly expensive, and two- or three-day open-air shows are financially successful since the facilities and infrastructure can be employed by all the artists."

Tours for Hamburg-based promoter Karsten Jahnske this year included Little Richard, Zucchero, Peter Gabriel, Fats Domino, Chick Corea, the Dubliners, the Hollies and Angelo Branduardi, along with such German acts as Groenemeyer, Pe Werner and Nena. Jahnske says he sees no difference between audience acceptance levels for local acts as opposed to international names. "There was a slight downturn trend this year, though ticket prices remained stable," he notes. "The problem is having too many events in too short a period. However, he anticipates a "chronically positive 1994."

Munich promoter Ruediger Hoffmann, of Stimmken der Welt, represents such acts as Austria's S.T.S. and Ludwig Hirsch, who get "consistently good concert acceptance. Peter Rigier, of Rigier Concerts in Cologne, says, "We've been wise enough to pass on deals which would have meant us passing through our financial pain threshold."

Hello Concerts' Lothar Schlesmann, who promotes German acts including Freezelight, the Spider Murphy Gang and hard-rock outfit Bonfire, finds that local acts are growing in acceptance in Germany. "What's more, we're attracting concert-goers who normally don't go to pop and rock shows, to performances by—say for example—folk-rock act Handling. Clearly it's easier for the consumer to identify with artists closer to home, though the opposite is true of hard rock acts unless they're in the top league. It's not been easy this past year, but we've done better than expected. It's unrealistic to predict 1994 will be all that much better, but those who calculate sensibly will survive."

GSA-10
At the top

PolyGram

you gotta be a little different.

We find our hits everywhere.
AFTER THREE DECADES,
GERMAN DANCE MUSIC
STILL FLOORS THE WORLD

BY WOLFGANG SPAHR & DOMINIC PRIDE

S
eduction isn’t the word. It’s been more like a total conquest this year as the world has warmed to the charms of Germany’s grooves. Captain Hollywood Project, Haddaway, Culture Beat, U96 and a host of others have followed Snap in springing from club-level popularity to international mainstream charts in 1993.

Blending simple, catchy hooks with precision production and robust rhythms, dance music “made in Germany” has charted in every major European territory this year, and the likes of Snap and Haddaway have crossed the Atlantic. That’s the story the world is buying right now. And the thousands of DJs, producers, artists and labels involved in the dance scene are doing nothing to dispel that myth, nor should they. But the 6 million Germans who go to clubs each week are wondering, what will all this be about? The style and quality of homegrown productions they’ve been dancing to in recent years has been consistently good, but their favorite music has become the international flavor of the month before it. Now, Germany has been rediscovered.

“The German dance-producer scene has been active for many years and has always been ahead of the pack in Europe,” contends Alexander Abraham. label manager of Sony Music’s Dance Pool, which this year has enjoyed a No. 1 single with Culture Beat in 13 countries and success with B.G., the Prince of Rap. Diversity has long been German dance music’s strength. Club scenes in Berlin, Frankfurt, Hamburg and the cities of the Rhineland generate their own styles, music, labels and local heroes. As Andreas Kiel, A&R chief of EMI Music Publishing notes, “A decisive factor in German dance development is creative DJs, who have moved from just playing records to becoming trend-setting producers, starting their own labels.”

“Techno is German cultural music,” says Phonogram marketing director Martin Breymann, “seen in the framework of contemporary entertainment music. Look at 1980s industrial noise [and] Einsturzende Neubauten, Kraftwerk, U96 and then today the likes of Haddaway...”

While yesterday’s success can be traced back to Germany’s electronic music gurus, there’s also a tradition of synthesizer-driven pop music. Thomas M. Stein, president, BMG Ariola Music, says, “Way back in the 1970s, we had international disco hits.”

East-West managing director Jürgen Oettens.MULTIMEDIACOMMZIATfas recalls that “first wave of dance talent” — Sylvester Levay, Giorgio Moroder, Peter Beltron, Harald Faltermayer, “The new generation just puts even more emphasis on rhythm and sounds.”

locals’ access continued from page GSA-18

and PolyGram four to six albums. EMI, whose local output for many years has been limited to long-established cabaret artists and children’s repertoire, has recently appointed a part-time local A&R man with the aim of soliciting new local talent.

Says EMI managing director Peter Mampall, “We felt we had a duty to invest more in local talent, even though Switzerland is a high-cost country and the market limited.” EMI has signed two singles by new dance group Power Zone, both of which made the charts. An album will follow early next year. Mampall plans to release between six and eight local repertoire albums a year and the same number of compilations.

“EMI has restructured so that the high costs of production are extremely difficult to amortize in a small market with an exceptionally wide taste in repertoire. But market share of Swiss product could be increased considerably if Swiss radio and television stations gave more exposure to our own products.”

The Swiss industry has made efforts in the past to secure better cooperation from the broadcasting media — and with some success. Says Drechsler, “It was through the efforts of the record industry that Swiss radio was persuaded to introduce the ‘Schlagernarometer,’ a program featuring folk-style schlager music from Austria, Switzerland and Germany.”

But it’s harder to get exposure for Swiss pop and rock talent. “Although we try continuously to bring domestic acts into the spotlight,” says K-Tel’s Schiss, “when it comes to a choice between two comparable products, radio will always go for the American or British release.”

Says Phonoag’s Frei, “Some stations play DR3 and Radio Eviva are receptive to Swiss product, but the vast majority give it very little play, if any.”

Peter Mampall doesn’t agree that Swiss radio stations largely ignore Swiss repertoire, other than folk and schlager. “I think if the repertoire fits the station’s format, then it will get played. We have a good relationship with most radio stations, and they give us good support.”

And when it comes to television, the story is even less encouraging. “The problem is that Swiss television can offer no local alternative to MTV, so pop viewers have only one effective choice,” says Frei. “Of course, it wouldn’t make sense for MTV Europe to program Swiss music which is probably not even released in other European territories.”

But, in my opinion, it would be good if MTV had a special forum for domestic product, featuring releases which may not be known in other territories. In this way, people could get to see new and unknown artists and this could create a demand for their repertoire.”

EMI says a five-CD compilation of the hits of Swiss schlager artists in the past 30 years is almost impossible to sell. 

All in all, sales of EMIs dance product is currently very poor, but a certain degree of promotion is indicated.”

Says EMI sales director Moritz Fuccini is “satisfied” with last year’s sales years of parliamentary wrangling, a new copyright law was introduced in July. Now, recording and performing artists receive a copyright fee in addition to royalty payments. A new association, Swissperform, was set up to ensure fair distribution of the revenue.

Set up two years ago, the Swiss Music Producers Asso. (SMPA) still has to agree on how much money should be paid to visiting artists. Inflation fees, high prize tickets, bad weather — all contributed to a situation where, of the many large festivals held in Switzerland this year, only the Gurten and the Out In The Green events, organized by the Free & Virgin agency, made a profit. The general verdict: “Too many concerts being staged, anyway.”

Topping a nationally healthy roster of rising new talent is Trio Hornbrouw (Swiss/German language rock). Stop The Shoppers (COD/Tuxedo) is firmly atop the Swiss/German language rock boom. The Pride (Disctrade) is also strong in rock, and leaders of the domestic rap scene are Sens Unik, from Lucerne.

Sales for new-technology formats are low. DCC players have been available only since June, and Victor Pelly, PolyGram’s marketing director, admits that sales “have been way below our hopes.” MiniDisc looks to be in better shape at this stage. Some 10,000 players were sold in the first half of 1993, according to Thomas Giger, Sony Switzerland press officer. “There are 300 units available on MiniDisc, and 60,000 units have already gone out to dealers.”

Some see new-format futures in a brighter light. Lucien Monnet, managing director of Musiwróthy, favors DCC, but admits that “so far, both formats have lain in our racks like slabs of lead.”
It sounds like a story out of Business-Wonderland, but it’s true: in just over seven years edel company music AG has developed from a one-man operation working out of the living room at home into a company with 230 employees, a newly-built headquarters in Hamburg, Germany, its own pressing plant and mastering works, and a projected consolidated 1993 turnover of 85 million DM (circa $51 million).

HOW DID IT HAPPEN?

"H"its," says Michael Haenjes, the CEO and driving force behind edel. "We started by selling in those markets the majors had overlooked or hadn’t the energy to try and explore." The result was that very quickly edel hit a seam in the market which turned out to be pure gold, and sometimes platinum.

Open-mindedness and the ability to react quickly to new opportunities is what distinguishes edel from its competitors. The staff, like its leader, is young and dynamic and they like to win. And when winning becomes a habit, it’s a hard one to break!

HITS

edel rolled into the market by successfully introducing a series of compilations to the German public, products supported by popular TV series, movie soundtracks, and the exploitation of back-catalogue repertoire from such international greats as JOE COCKER and MARYLIN MONROE, as well as German mega-artists like ROY BLACK.

Although names are important, the way the names are marketed remains a critical aspect of the business. With releases like THE VERY BEST OF ENNIO MORRICONE and ROYAL PHILHARMONIC ORCHESTRA PLAYS GENESIS HITS & BALLADS, chart entries and lucrative sales went hand in hand.

LABELS

edel has labels which are fully-owned, such as CONTROL, CLUB TOOLS, ULTRAPOP, EDELTON and CINERAMA, and it has labels such as CHINA, CUBE, ATTIC and CURB under license.

Knowing that you must have a firm hold on the home market if you want to be able to expand into other territories, edel has nurtured and developed an excellent working relationship with the largest independent TV stations in Germany.

CONTROL / CLUB TOOLS

Among the first signings on the new CLUB TOOLS dance label are ADEVA, JEANIE TRACIE COMMUNITY feat. FONDA RAE, STEELE R, and platinum hit-rapppers TAG TEAM.

Success brings change too, and a new emphasis on dance music is coming with the new label CLUB TOOLS which is headed by Brian Carter who has just joined edel as A&R consultant and he’ll be 100% concerned with developing and marketing new dance product from home and abroad.

A new label deal has been struck recently with SOLAR records, one of the West Coast’s most active new labels.

And on CONTROL, current priorities are on the continually successful dance acts RU PAUL, and SYBIL.

ULTRAPOP

Andreas Elsholz: rising young German TV star. Advertising of edel product on TV is standard practice. And one of the fruits of this good relationship has been the signing of ANDREAS ELSHOLZ, the star of the most popular TV soap opera in Germany, the RTL series Gute Zeiten, Schlechte Zeiten (Good Times, Bad Times), edel was able to push his song "Immer noch verrückt nach dir" to Number 1 in the German single charts.

Not only did the ULTRAPOP label play an important role by getting ARMY OF LOVERS into the German album and single charts, but it also was a winner with its compilation series PARTY PEOPLE and the...
albums BEST OF BOOKER 1 & 2, as well as the albums GUTE ZEITEN, SCHLECHTE ZEITEN. Also the ONLY YOU series has recently established itself as a success for the ULTRAPOP label.

EDELTON

The album “Royal Philharmonic Orchestra plays Genesis Hits & Ballads” proved the excellent marketability of the RPO series (PHIL COL., LIONS, QUEEN, ELTON JOHN, GENESIS) by reaching a Top 50 chart position. The best-selling “Best Of Eis Am Stiel” (more than 800,000 units sold) reflected once again the smart marketing techniques which couple popular TV films with edel music product.

MARIAN MONROE, who, for the first time ever, worldwide, had a chart-entry with the album “Some Like It Hot” is also on EDELTON. The compilation album “Earthrise,” remained in high chart positions for weeks and raised well over 500,000 DM for the Save The Rainforest organisation T.R.E.E., and the album “The Very Best Of Ennio Morricone” sold excellently and finally entered the charts.

The ROY BLACK album “Für Dich Allein” is about to hit platinum with 470,000 sales. And further successful EDELTON releases like “Wayne’s World Hits,” “Full House Vols. 1 & 2,” “ANDREW LLOYD WEBBER – The Love Song Collection” and “Best Of Bud Spencer & Terrence Hill,” were added to the list.

Film albums are also featured on this label. GIANTS OF CINEMA “The Best of John Williams” is the latest release in this area.

CINERAMA / SILVA SCREEN

“Best Of Arnold Schwarzenegger,” “Best Of Kevin Costner” and “Best Of Jean Claude van Damme” are some of the highlights.

labels under license CURB

edel has just added CURB RECORDS to its stable of licensed labels, and the partnership opened with the huge chart success “Tell Me Why” by WYNONNA. A follow-up single is already at hand: “Father Sun.” It promises to be just as huge.

CURB is the most successful independent country music record company in the United States and is owned and operated by Mike Curb, the California Wunderkind songwriter and businessman who lives the American Dream life but has still managed to maintain his good taste and sharp ear for popular music.

Among the successful acts on his label are: WYNONNA, HAL KETCHUM, DELBERT MC CLINTON, SAWYER BROWN, BOY HOWDY, MERLE HAGGARD, RAY STEVENS and LYLE LOVETT.

edel will be able to exploit both the exciting new acts that CURB makes available and, importantly, the rich diversity of catalogue material, which includes world-famous artists like SAMMY DAVIS JR., THE FOUR SEASONS, and many others.

ATTIC

Another new addition for 1995 and another success story, this time from Canada.

ATTIC has been named Canadian Record Company of the Year four out of the last five years, is Canada’s largest independent label and has made a success of internationally acclaimed acts like TRIUMPHI,

ANVIL, THE NYLONS, PATSY GALLANT and LEE AARON.

New artists from ATTIC are JOHN JAMES and PAUL JANZ.

With over 70 gold, platinum and multiplatinum records to its credit, ATTIC is a force to be reckoned with internationally. And edel will help it to win recognition in the German market.

edel is represented by ATTIC in Canada.

CUBE

The exploitation of the CUBE catalogue brought two chart-albums, JOE COCKER – LIVE and a second mega-selling album, JOE COCKER – LOVE SONGS AND BALLADS, and a number of other products with good sales.

The TV-advertised T-REX album released as a tribute to Marc Bolan was also a product which received priority attention. The new PROCOL HARUM collection is the first in 26 years that has all of their best-known hits gathered on one CD.

Joe Cocker: what more can you say about a living legend?

CHINA

THE LEVELLERS are in the German charts. Their tour was sold out, they had good TV coverage. Continuous promotional activities, massive media investment and heavy marketing support have established the band in Germany, Austria and Switzerland. In September THE LEVELLERS were featured as the WOM act of the month. (WOM, World Of Music, is the largest chain of music stores in Germany.)

The current STRANGLERS album is yet another highlight of the CHINA catalogue, next to the constantly best-selling albums of acts such as the ART OF NOISE.

Lyle Lovett: stepping into the bright future of music with excellent musicianship and singable melodies.

The Levellers: gold in the UK and already in the German charts.
**OPTIMAL**

In 1991, with an investment of approximately 20 million DM ($12.2 million), edel set up a CD manufacturing plant, Optimal Productions.

With 24-hour-a-day production and an annual capacity of close to 6 million CDs, Optimal not only presses edel company's own labels and the ones it has under license, but it has also developed a good reputation as a moderately priced partner for 3rd party customers.

The distribution center has a floor-space of 3,200 m². With a staff of 90 people, all from the area, edel contributes significantly to the economic well-being of a part of Germany which has had development retarded for the last 10 years. edel is one of the most substantial investors in the new German state of Mecklenburg-Vorpommern.

In-house mastering at the plant is done with Sonic Solutions technology.

Besides CD production, a 15,000-a-day cassette tape capacity is also at hand.

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**BERLIN CLASSICS**

When The Wall came tumbling down in 1989 there was a new entry to opportunity created for both east and west, edel has not only invested in the eastern part of Germany by building a new CD pressing plant there, it also invested in musical heritage when Michael Haenijes bought the Master tape catalogue of 2000 albums which once was the treasure of VEB Deutsche Schallplatten.

Conductors such as Kurt Masur, Herbert Blomstedt, Hermann Abendroth and Franz Konvitschny, and Orchestras and Ensembles such as the Gewandhaus-Orchester Leipzig, the Staatskapelle Dresden and the Staatskapelle Berlin, are among the highly respected and talented performers.

The tapes contain not only the best-known works by composers such as Wagner and Johann Strauss, but the great classics by Bach, Mozart, Beethoven and Tchaikovsky, as well as important works by numerous other well-known and well-loved composers.

To administer the catalogue, to direct the selection of titles and concentrate the sales effort, edel acquired the talents of Bernd Runge who, as former chief Producer at DSB (Deutsche Schallplatten Berlin), has intimate knowledge about the artists and the music under his charge.

Bernd Runge is positive about the future of Berlin Classics: “With the use of Sonic Solutions technology we’re transforming our back-catalogue to present standards and we’re recording new material with artists like the singer and conductor Peter Schreier, and Ludvig Güttler, the world-famous trumpet virtuoso and conductor.”

edel, through BERLIN CLASSICS, will be able to add to the heritage catalogue by recording approximately 25 new classic titles per year.

edel is in the midst of setting up a worldwide co-operation network for Berlin Classics.
EDEL AMERICA

International activities will increase considerably as a result of the foundation of edel America Records, Inc. (Los Angeles) and the purchase of 50% of the shares of Phonag AG (Winterthur, Switzerland). In Austria, edel is present in the market with emv Exclusa GmbH.

Jo Hansch, the President of edel America Records Inc., has been in the business since 1964 when he started off as a young radio technician in Australia. Later, he moved to the states where he was made Head of Music at MGM. For a number of years he worked independently for Frank Zappa, bringing the MOTHERS OF INVENTION recordings up to present standards.

edel America is actively acquiring master rights to soundtracks, back-catalogues, etc., to be marketed in Europe as well as in the states.

EDEL AMERICA RECORDS

E.A.R.; a super new logo for a super new company on the American scene.

COMPANY ORGANIZATION AND FINANCES

The company was restructured and re-organized in 1992 before being turned into an AG. Some areas were merged to insure greater productivity, and relations with employees were standardized.

The differences between a living-room operation and an AG aren't that great. There's perhaps a difference in size, but important decisions still have to be made quickly. Professional management means consultation and shared responsibility, but the personal touch is still very much a trademark at edel.

The new structure makes "edel company" music Aktiengesellschaft the holding company over the following companies:

- "edel" Gesellschaft für Produktmarketing mbH
- "optimal" Tonträger Produktions GmbH
- Sauerwald Musik Verlag GmbH
- "Real" Lizenzagentur für Urheber- und Werbeagentur GmbH
- Produma AG (Switzerland)
- emv Exclusa Musikvertriebsgesellschaft mbH (Austria)
- Phonag AG (50%) (Switzerland)
- edel America Records, Inc.

Sole shareholder and CEO is Michael Haenbijhs.

"EDEL" GESELLSCHAFT FÜR PRODUKTMARKETING MBH

The most substantial turnover of business within the group of companies, is made by "edel" Gesellschaft für Produktmarketing mbH, the Managing Directors of which are the two members of the executive board, Michael Haenbijhs and Klaus Olmann.

This company is organised in 4 main divisions:

MARKETING

This division includes the A&R department, the product managers, and the press, TV and radio promo department. The Munich office is under direct control, as is the in-house graphic department which creates covers, print-media ads, sales folders and an update magazine, SUSIS, which informs buyers what's currently available from edel and how it's doing in the charts.

DISTRIBUTION

The edel sales team is renowned as one of the most powerful sales forces in the German record industry. It employs a staff of sales representatives, people on telephone sales and further staff in administration. All sales reps are equipped with car telephones.

MAIL-ORDER

This division consists of the mail-order operation, and EIS (Edel Import Service) as well as the department which handles Exports. Orders are also administered here for the manufacturing plant, for products and for the dispatchers.

FINANCES AND ADMINISTRATION

The bookkeeping department, control of the legal and licensing department, customer service, property management and the personnel department are under the direction of Klaus Olmann.

The Data Processing Department has 2 IBM AS 400 systems in control of 120 terminals and a direct line to the factory and distribution center in Höbel/Altiritz.

Over 50 personal computers are in use for general administration.

EDEL COMPANY FINANCIAL DEVELOPMENT

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AUSTRIAN MARKET: INCREASED PLAYER-PENETRATION, DECREASED INFLATION MAKE FOR GOOD '93, BETTER '94

BY MANFRED SCHREIBER

VIENNA—Business was up again for the Austrian music industry in 1992, but by no means as much as in previous years. In value terms, the upturn was 2.6% in 1991, which had been 17.1% up in 1990 and which, in turn, was up 10.6% in 1989. At factory price level, IFPI member companies (which represent some 89% of the total market action) last year grossed $127.3 million (at 11 Austrian schillings to the dollar). But, with inflation running at around 3.6% in Austria, the progress this year is for something much better. IFPI president Chris Wemcken predicts an upturn of 12-16%.

According to Wemcken, "In the first half of this year, we were up 15.9% on the same period of 1992. Third-quarter figures were 20% up. That's largely due to catalog demand on CD. We expect a 40% CD player penetration level by the end of this year, compared with 34% last year and only 20% in 1991.

"But our young buyers are coming back to CD carriers. There's a huge increase in CD single sales; consumers in the 10-16 age group are buying more sound-carriers than video games."

—IFPI president Chris Wemcken

"Granted, penetration in neighboring western countries is still higher than here. But our young buyers are coming back to CD carriers. There's a huge increase in CD single sales; consumers in the 10-16 age group are buying more sound-carriers than video games."

IFPI managing director Franz Medweditsch also notes higher sales of local repertoire and Austrian ethnic folk music. National pop-music sales increased 10% in the first semester of 1993. International pop has fallen from 76.8% last year to 76% in the first six months of 1993. Classical fell from 10.5% last year to 9.6% in the first half of this year.

Best-selling international artists in Austria last year included Roxette, David Hasselhoff, Guns N' Roses, Queen, Pink Floyd, Michael Jackson, Elton John, Simply Red and Tracy Chapman. Domestic hit-makers last year included EAV, Rainhard Fendrich, Stefanie Weger, Hubert von Goisern, Brunner & Brunner and Ondihnu Kuri.

Official IFPI figures for 1992 show sales of 446,498 singles (down 61.2% on 1991), with a factory value of $1.1 million (down 60.6%); 151,352 12-inch singles (down 47.4%); value $705,091 (down 64.7%); 2.9 million musicassettes (down 14.1%); value $18.2 million (down 12.3%); 8.4 million CDs (up 19.1%); value $95.7 million (up 20.8%).

Vinyl albums had a 1992 market value share of just 9.4%, with the cassette at 15.3%, the CD at 75% and the vinyl, CD and 12-inch single formats with a 5.7% slice. These figures changed over the first half of this year to: vinyl albums 1.4%; cassettes 11.1%; CDs 79%; singles 7.7%—with a 0.9% share going to the new sound-carriers DCC and MiniDiscs.

IFPI president Wemcken claims that "The fall in musicassettes sales is attributed to consumers now being aware of the CD format—plus all the advance publicity about the new formats, especially FCC." The market share table for IFPI member companies last year shows: PolyaGram/Amadeo, 24.2% (23.9% in 1991); BMG Ariola, 23.6% (22.6%); EMI, 14.5% (15.3%); Warner, 12.6% (13.6%); Sony, 12.2% (12.4%); Echo, 5.1% (5.2%); Koch, 4.7% (4.3%); Bellaphon 1.3% (1.4%); GIG, 0.8% (1.4%).

One formidable problem, Wemcken says, is the cut-price trading style of the retail-chain giants. "Our future depends on our record retail trade. We have to bargain with the discount chains to ensure the traditional dealer can survive. We must stop discounters from selling at prices which are too low," he says, noting they have vast amounts of direct-import product which don't show up in IFPI's figures. "Our business needs the small retailers because they do stock back catalogue and cater for minority tastes, like jazz."

At retail, the total Austrian music market grossed some $295 million last year. That figure includes sales of non-IFPI companies and parallel-import product. Austria was the first country to introduce a blank-tape levy, collected by mechanical-right society Austro-Mechana. The trend is to falling revenue: $10.8 million was collected in 1991 (down 1.9% from 1990), with a 13% fall last year—and a further 10% dip projected for 1993.

"Says Helmut Steirer, director of Austro-Mechana, 'Producers say the drop is because cable TV's web is increasing, as are sales of TV satellite receivers. Also, we're getting fewer tourists from the former Eastern European countries, and they were always good blank-tape customers.'"

As a result, the levy on blank tape is being increased in 1994 by the equivalent of 13-23 U.S. cents on the various formats. Most of the revenue, incidentally, is spent on cultural and social issues such as retirement allowances and health benefits, plus the promotion of young talent.

Austria's music video market is stagnating, according to IFPI chief Wemcken, yet other prerecorded video sales are increasing. VCR penetration here reached 49% of the homes last year. And there are 900,000 cable subscribers, with 260 companies involved. Telekabel, a Philips affiliate with nets in Vienna, Graz, Klagenfurt, Balcon and Wiener Neustadt, has 50% of the action, offering subscribers a 22-program choice. It's estimated that 620,000 households are linked to satellite.

The two DADC Austria plants, 100% Sony companies, are situated near Salzburg. Last year's turnover was roughly 1.25 million CDs, MiniDiscs, CD-ROMs and laserdiscs, up 10% over 1991—exports to European Community countries accounted for 98% of that.

IFPI Austria produced more than 1 million prerecorded MiniDiscs, featuring 400 titles. Managing director Otto Zach predicts substantial sales increases in the CD-ROM sector.

The independent Koch International record company, based in Tyrol, also has its own CD and PAC manufacturing plant. According to owner/managing director Franz Koch, the Koch CD Quality Test System now accounts for more than 50% of the world's market. Koch International has six record labels, three recording studios, a record pressing plant, analog and digital cassette duplicating facilities—and an annual gross in excess of $100 million.

CD display specialist Lift, based in Vienna, continues in its expansionist mode. Alongside affiliates in 37 countries, Lift has opened up a subsidiary in Moscow, gaining early success in selling Lift retail fixtures—and the new operation has started importing and wholesaling CDs. While Lift faces difficult market conditions in the established western industrialized countries, developments in Eastern Europe are seen as "very positive," and the firm has opened up an agency in Brazil.

Until now, the state-owned Radio & Television Company (ORTF) had the broadcast monopoly in Austria, with two national television channels and four radio stations. That monopoly ends next year, when private radio stations become legal. This change creates a major challenge for ORF—and for those private stations located in Slovakia (Radio CTI), Hungary and Italy which are receivable in Austria. ■

Locals' Share
Continued from page GSA-2

"Loveline," which was also released in Germany, Switzerland, Holland and Finland. Other successful acts include Jam (The House Featuring Princess (released in Germany, Italy and Israel), Alexander Buczen and Herzlich, Austria.

Koch International's folk group Kastanienblueten, from the South Tyrol area, has achieved total sales in excess of 3.5 million, and the duo Brunner & Brunner has sold more than 1 million albums. For Warner, their top local successes are Edgeworth and the Ringo Boys. And the small independent label Tyrella has achieved good sales with the folk group Zillenkater Schurznijager, whose latest album had a recent run of more than 10 weeks in the Austrian Top 40. ■

American star David Hasselhoff is an Austrian hit.
But that strong tradition of electronic and dance music doesn’t explain why Germany has this year come into the international limelight. As Phonogram’s Breen explains, ‘‘The ‘made-in-Germany’ tag means quality for those in the know, but lacks on the dancefloor don’t care where the music comes from, as long as it’s got the right groove.”

But German technology/production suits what has become a very fluid international industry, says Tim Renter, head of Polydor Progressive Music/Jazz. ‘‘Dance is the most democratic of all music genres—cheap to produce, easy to disseminate through imports. A DJ picks up a track on import, makes it a club hit, then he needs the major hit for its distribution machine.’’

Martin Kopp, of Avenue Musicproduction, explains that ‘‘German producers aren’t obsessed just with the U.S. and U.K. markers but also concentrate on the typical Eurosound. This combination of dance and melody has massive crossover potential.”

Intercord dance project manager Andreas Koppel recalls today’s German product exploits a ‘‘hardest phase’’ in traditional heartlands of dance music. ‘‘The U.K. used to come up with dance trends,’’ he notes, ‘‘but it seems to lie in chaos at the moment.’’

Culpa Kroll, manager of Bass Bumpers Music Production, insists that German dance ‘‘has over-taken English dance. English productions are often too indulgent and tailored to the English market. German dance is more commercial and easier to handle.’’

Others play down the nationality factor and play up the quality. Heinz Canthol, MCA Music managing director, pays tribute to Logic, Ays and Sony in Frankfurt as the top dogs in dance products, but says, ‘‘Projects such as Snap and Culture Beat or Haddaway are well produced—but aren’t immediately recognizable as German productions.”

Alex Christensen, at Muzik, and the driving force behind U96, cites quality as the key especially when linked to exposure on MTV in a pan-Europe setting, but notes that ‘‘videos don’t have a decisive influence in the breaking of a pure dance record. The discos still come up with the verdict. Our hit ‘This Boomer’ didn’t even have a video when it hit No. 1 in Germany. It’s hoped that new German music cable TV channel Viva will show more dance videos and counter the prejudices of existing terrestrial TV.’’

The success of German dance this year is undeniable. Culture Beat’s ‘‘Mr. Vivi’’ single sold 1.8 million worldwide, and Sony’s Dance Pool has had a No. 1 in 13 countries. Logic Records’ Snap has sold 14 million albums and singles to date, including the worldwide hit single ‘‘Rhythm Is A Dancer’’ and album ‘‘The Madonna’s Revenge.’’

Intercord act Captain Hollywood Project’s hit single ‘‘More and More’’ has sold 5 million records through BMG International. Intercord act Captain Hollywood Project’s hit single ‘‘More and More’’ fueled huge international sales of the album ‘‘Love Is Not Sex.’’

Polydor had Europe-wide success with U96 and Alex Christensen and frosch Swedish upper Leila K. through Germany.

Signs suggest the German dance wave will continue. Warner, Sony and Intercord in particular have strong deals within the field. 

Paradox Studios’ Tönies Fertando, who died tragically in a car crash in November, had been working with Splash, Dolly Duck and Odyssey, and also had his own record company, Ablehit Records (which has had recent chart success with Ken Sanders). Bass Bumpers Music this year scooped a worldwide club hit with ‘‘The Music’s Got Me’’ and has remixed U96. Haddaway, McLeans & Whitehead and Sir Mix.

Yet some major labels are only now turning their attention to dance music, suggesting new talent will continue to be found and broken. EastWest has started up the Ultraphone label, which has signed Prince Hal Joe, featuring Marky Mark, produced by Alex Christensen. Vixen is on the scene with remixed vigor, says managing director Udo Lange (upcoming acts include DC Boys, Mandingo and Ross NO). PolyGram’s third major label is also warming to the beat. ‘‘Metravision is only just starting to get to grips with dance music,’’ says managing director Alber Schellerbrook. ‘‘Anyone can do deals, but you have to make sure that they don’t get lost in a mass of releases.”

But with so many labels embracing dance crossover hits, some hint the dance boom may be about to end. A key danger cited is that the market will be flooded with cheap product. WEA’s Bernd Dopp admits ‘‘there’s always the danger of overfeeding the music buyer with average and bad productions. Some small- and large-labels seem to be putting out anything they can.”

Yet Sony’s Alex Abraham ‘‘can’t go along with that. Successful productions will always break through, if they are properly supported.”

EMI Electrolyte’s Trapp too feels ‘‘there has always been an oversupply of dance productions. DJs don’t just concentrate on German productions; they get imports from all over the world from special shops. That’s why the trend won’t be done to death.”

Says Gerhard Langhammer, manager of Session Music Studio. ‘‘The consumer can tell between good and bad productions. Where is separated from chalk at the disco.”

But some executives, Polydor’s Werner and Logic’s van Lohneysen among them, are aware of saturation and panic dangers. So where is dance going? The consensus is that it will, with its strong youth appeal, survive the tough period predicted for the German economy. Norberti Mach, A&R chief of Warner Chappell, which publishes songs performed by Snap, Culture Beat and U96, sums it up ‘‘The more depressed the general state of humanity, the more positive the music.”

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Sony Music Germany. The Artist Development Company
GERMAN TALENT:
MEDIA'S "TOP 40 ATTITUDE"
HAMPERS EXPOSURE, BUT PRINT SOMETIMES GIVES UNEXPECTED BOOSTS

BY ELLIE WEINERT

Does-upcoming talent really get a fair chance in the German media? How do record companies go about breaking a new signing—and just how successful are they in showcasing emerging talent on radio and TV or in the press?

A key newcomer artist for Jochen Kraus, managing director of Synergy Records, is singer Keeley Hawkes, a direct signing—and sister of chart-topper Chesney Hawkes. Her debut single, "In Our Time," from the "Just A Page" album, was released this fall.

Kraus says he received strong support from the print media, with reviews and news of the singer. But radio support was "disappointing," with only a few private stations giving the single any kind of power-play. "In Scandinavia, Denmark especially, we've had absolute power-play. Here, our situation reflects the negative attitude of German radio programmers. And television is no real help, with so few music slots, especially for new acts."

"Radio," Kraus continues, "really should play a major role in breaking new acts; it's the most important medium for them. Restrictive Top 40 formats just don't allow space for new acts, so how can music fans even find out about them?"

"And if there is a family or youth-style show that 'tolerates' music, it's besieged by the whole music industry seeking artist exposure. Incidentally, newcomers lose out to established artists."

MTV, once heralded as the "big hope" of the German industry, is just as unwilling to support newcomers, particularly if they aren't from the U.S. or U.K., says Kraus. If MTV wants to be a European music channel, then it ought to mirror more of what's happening in Europe—just showing clips of German superstars like Gwenevre, BAP, Peter Maffay or Die Fantastischen Vier isn't enough, he reckons.

What's more, Kraus says he now senses an increasingly "Top 40 attitude" in the print media, too, covering acts only when they've become popular.

Biggi Hamer, head of promotion at BMG Ariola, Munich, identifies "the phrase I hear most from the media" as "'Let's wait and see what happens.' Radio waits for the print media, the print media waits for TV, and TV waits for airplay and chart action. It's a vicious circle. She says it took 10 weeks to get Stone & Stone single "Wish You Were Here" played on the two major private radio stations, NRW and Antenne Bayern, while no other station would air it. After it charted, massive airplay followed—through we still didn't get press or TV support."

Yet, Hamer says, the opposite happened with Marla Glen's debut single, "The Cost Of Freedom," when TV and press took off on it and radio was very slow. With only minimal airplay, Glen's single and album are in the charts. "Today's newcomers are the stars of tomorrow," comments Hamer, "and it's radio's duty to give them their chance."

Karsten Landahl, head of promotion at MCA Music Entertainment, paints a less bleak picture. A year after setting up its national A&R division, MCA saw its first punk-rock band, Abissierende Terrasschaub (Crashing Career Pigeons), have its album "Krieg und Spiele" ("War & Games") in the chart. Support came from the press coverage of a promotional tour by the band, as well as radio stations with specialized album programs.

MCA's first local chart single, "Roosie & Boosey," by Papa Wintric, also enjoyed massive airplay. Landahl says "Skandal," the debut album by newcomer band Illegal 2001, had "undeniable support from Radio RSH, who believed in the band from the beginning."

Udo Lange, managing director of Virgin Records, notes that "We've just released three dance tracks by D.E.Boost, Mandingo and Basic 9 NG. I don't really expect media support, since these acts must get their success via the clubs. But I do wish that radio stations would stop relying on all-time hits and Top 40 and create some innovative radio."

Eli Kuester, head of promotion for EastWest Records in Hamburg, cites German bands Futurologie and Brosinsky, who had "massive promotion without any results." Stone Temple Pilots were broken via the rock press and MTV with no airplay support at all. On the other hand, Canadian rapper Snow ("Informer") and newcomer success story of the year 4 Non Blondes ("What's Up?") both had airplay hits, topped the charts and went platinum.

Kuester says Wendy Matthews, Juliana Hatfield and Helen Hoffner were all supported by the print media. "There are around 40 music magazines in Germany regularly covering music. Intensive coverage is very effective, since it provides new talent information for the fan as well as the retail trade—and it's reflected in sales."

"The majority of TV viewers in Germany are in the 14-30 age group, Continued on page GSA-23..."
Media
Continued from page GSA-20

and 60% of all prime-time viewers are over 50. That’s no basis for newcomers to sell records.”

Tim Renner, of the Polydor Progressive Music label, lists new acts Intrace featuring D-Sign and the Reim Banditen as both looking for a 
media break this year. Intrace has relied on DJs and clubs, Reim Banditen on the press. Neither gets radio or TV support — nor did 
upcoming acts Element Of Crime and Bobo in Wooden Houses. MTV 
made Bobo “a one-off exception,” Renner reckons. “Apart from the 
clubs, the print media is the only area open-minded enough to take on 
innovative acts.”

Peter Cadena, head of Intercord’s A&R, notes different treatments for 
different styles of music. Radio and TV do support new talent in the 
German schlager field, he says — especially shows like “Schlagerparade” 
and “Hit Parade.” “Brazil TV” and “Elf 99” support new artists and are 
effective, he says, because they reach target audiences.

New international acts who have charted in their home countries get 
greater acceptance from the German media, and MTV is “of eminent 
importance,” Cadena claims. Dance acts mainly have to break via the 
clubs, though “trendy” magazines can help. Such acts have “practically 
zero” chances on TV, and there’s airplay only after a record but hit the 
top half of the charts. The print media, he notes, is extremely important 
for heavy metal acts, who get no radio or TV exposure beyond MTV.

If German radio isn’t concentrating on Top 40, says Huberta 
Roelfin, head of promotion for Phonogram in Hamburg, it could play 
a key role in launching new acts like X-Factor. Radio, press and print 
media are the decisive media for new acts. But if the stations have their 
heads only on ratings, they can’t do justice to the role.”

Fest believes new German music channel Sat 1 will greatly benefit 
native talent. His head of A&R, Stephan Trapp, says, “We have 
started to take stock of our frustration over lack of exposure for German acts.” Fest 
adds, “Playing numerous concerts is one way to break through, but it can 
take five or more CDs to do it that way. The print media gives an extra push, but it can’t break artists on its own.”

New acts currently worked on by Bernd Weiss, head of promotion for 
Sony Music Entertainment in Frankfurt, include Chaya, Luna Luna, 
Culture Beat and international acts Spin Doctors and Jamiroquai, who 
made it via radio and MTV. He found Culture Beat’s “Mr Vain” helped 
open up radio a bit more to dance product. Chaya had massive airplay. 
Luna Luna played a long string of gigs as a way through to their next 
album as did local acts National Galactic and Gaolminer’s Best.

Says Weiss, “I just wish there were more 200-300 capacity clubs where 
new acts could perform. The only radio stations that set trends and fea-
ture new things are WDR-1 and SWF 3. German radio hasn’t recognized 
the real listenership changes taking place. Their listeners aren’t just the 
Beatles-Stones generation they target to hang on to advertising revenue.

“Broadly speaking, the media is reluctant and unadventurous in tak-
ing a stance on new local talent. It plays safe where ratings and adver-
tising budgets are concerned.”]

THE ART OF ARTIST DEVELOPMENT

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This German language rock band from the North broke with their debut album.
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ABSTURZENDE BRIEFTAUBEN

Their first release on MCA stayed in the charts for many weeks and was supported by a successful concert tour
all around the country. This fun punk outfit is readying their new album to celebrate their 10 years anniversary with their very
own cover versions of their favourite German pop songs and schlagers.

PAPA WINNIE

His version of the standard “You Are My Sunshine” called “Rootsie And Boopie” was a typical summer hit in Germany, Austria,
Switzerland, and Sweden. The release of his sunpowered pop reggae debut album is how being prepared.

UP-AND-COMING: RÖDELHEIN-HARTREIN-PROJEKT

This seminal German language act fronted by rap artist Moses P. and his partner Thomas H. will challenge the
German rap scene with hard-edged rhymes and pumping grooves. To be released in January ’94.
Stephan Remmler

Remember "Datata-Monsta"? The former head of Trio is now successful on his own. With a punchy Rock 'n Roll band and a lot of sarcastic tunes, "Kosmos", the new album gives us absolutely no reason to believe that Mr. Remmler will one day fall into the beautiful world of German efficacies.

Fresh Famillee

Word up! Their new single "Fuck The Silos" makes a lot of noise. This young and ambitious Hip Hop act is on tour with ICE T's, "Boo-Boo, Count" at the moment. Articulating against violence, racism and ignorance they shout out loud about what's wrong in Germany.

Nina Hagen

She's a star. You know that. Check out "Revolution Ballroom", the brand new exciting trip to her own kaleidoscope of Rock Pop and Dance, produced by Roxy Music's Phil Manzanera. As purist, Earthmagnics Dave Stewart. German media says: "Best Hagen album ever!" Tour.

Maxim Rad

He is one of the this year hottest new artists. Maxim's debut "Old" was produced by Allan Toussaint in New Orleans he just entered the charts with his 2nd single "Numbers and Letters" and we all love his warm and relaxed Rhythm'n'Soul. If you're really into music, check this out.

Valerie's Garten

Three girl singers with charming high class pop-tunes take the German charts by storm. All four singers from their debut album entered the Top 100. Their 2nd album "Lederne, Legendärne" offers single-hits en masse.

Rausch

"Rausch" means intoxication, ecstatic. Nomen est omen. Rausch is multifaceted excessive Rock 'n Roll. Ask Nina Hagen, she should know. They played support to their show at Pukkonen 1991.

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GERMAN PUBLISHERS DEBATE THE DANGERS AND DELIGHTS OF DIGITAL DIFFUSION

BY WOLFGANG SPÄHR

Through a concerted campaign aimed at politicians in both the German capital, Bonn, and the European Community, a debate has been sparked about the licensing of adapting music through digital technology. Publishers have been holding top-level meetings to thrash out the best ways to prevent free use of copyright music within the emerging digital world. Most agree that control over the use of their music gets more and more difficult these days. They also concur that digitalization offers them bright new opportunities—but also serious risks.

Major Reis, president of the German Music Publishers' Assn. (DMV), says, "Digitalization of our musical life is concentrating our attention. Rights exploitation slips more and more away from the control of authors, artists and publishers. We seek action from governments in adapting copyright law to meet technological advances—but we have to act fast. Historically, the level of copyright protection has always been a step behind technology developments." Ed Heine, managing director of Warner/Chappell, doesn't think digital technology will put publishers or record companies out of business—"but we do have a basic trend to other formats, or to a combination of formats, such as CD Video." Heine calls for authors, publishers, record companies, performing-rights societies and legislative groups worldwide to "rethink the whole concept of obligatory licenses. As it stands, most copyright societies are required by law to issue licenses for compositions on recorded music configurations, even when the items are pirated. Obviously, that's got to change."

The Warner/Chappell chief also sees "new thinking" on compulsory licensing of radio and TV broadcasts and on performance rights in general. He asks, "Why should a license for the broadcasting of records be treated differently from a license, say, to show films—where rights owners can choose the how, where, when and where of the product will be shown—and how much it should cost?"

Peter Enzle, head of EMI Music Publishing in Germany, feels that, "Despite the risks and problems of the digital era, the potential opportunities for us are also much greater, especially for writers and publishers with an international presence. But we have to create a clear, cross-border concept for a payments structure, for debt collection and distribution of fees at the international level for everybody involved. Both cultural and economic aspects have to be covered."

Rondor executive Tommy Richter sees digital diffusion of music as "a great and positive challenge and a way for us to make even better use of catalogs."

For Hartwig Masuch, managing director of BMG UFA in Munich, digitalization calls for a display of unity from publishers and collective creativity in securing full rights. "Media without music is inconceivable. Politicians and consumers appreciate that fact. So the interests of the music market will be taken into account both politically and in the courts. We've got to live with these new technologies; we can't just cut ourselves off from them. We must use them aggressively."

Publisher Hans W. Sikorski, a member of the GEMA supervisory board, points to both the challenge of digital and the prospect of "a wider spread of music across national frontiers. We'll balance the two." He adds, "We must make national and international legislative bodies aware of our problems, so they realize what losses can be involved not only for writers and publishers but also national exchequers. We have to negotiate with the broadcasters, but their extended broadcasting—and copying—role justifies higher payments demands." Sikorski adds that increases in the blank tape and equipment levies must be discussed with manufacturers and importers.

MCA Publishing chief Adrian Ebbad-Woll warns that "A new form of music diffusion with no additional compensation, plus the new dimensions in technology for copying with CD quality, obviously spells danger for copyright owners, unless we control the situation."

Joachim Neuhauer, of Scopet Music, admits digital raises real fears of copying. "We worried at first about CD rental, but it wasn't a fatal blow. I appreciate the dangers of digital diffusion, but let's not over-dramatize them." Neuhauer warns harmonization of copyright law right across the EC. "The arrival of central licensing mustn't be allowed to cause conflict between individual performing rights societies," he insists. "We mustn't encourage further conglomerations; for that means the same copyright owners arising in with BIEM and IFPI. A boss who has a record company and a publishing house to run would look at the bottom line and decide which brings in more money, and my fear is that the writers would be the ones to pay."

Michael Karmstedt, European director of Peer Music, believes the introduction of digital radio and television will eventually supersede the traditional forms of recorded music configurations. As a result, mechanical rights as publishers know today, he feels, will disappear. That means compensation income must be introduced, not only to make good losses from mechanicals, but to actually provide increased revenue. "Music today is available on the cheap, as consumer goods go," says Karmstedt. "Authors and publishers will get together with record manufacturers to keep a tighter grip on future use of music and treat it as a highly sensitive economic commodity. On the other side of the negotiating table will be the media and the hardware manufacturers."

Peter Kistner, head of the Global Music Group, also underscores the dangers of digital diffusion, but says, "As an optimist, I assume governments will find ways of reducing the problem, limiting overall damage."

But Michael Kochanowski, editor-in-chief in Berlin, warns that all copyright owners are threatened by digital diffusion, not only publishers. "In fact, I think it's less of a threat to authors' livelihoods than to the record industry."

Publisher Rolf Bade recalls that each technical innovation brought prophesies of doom and downfall. "Digital diffusion simply offers another distribution channel." He says, "If performance monitoring is pursued rigorously, we have no reason to fear the future."

"I see it tougher for the record business, which will have to reconsider its whole strategy. If today's recorded formats really are on the way out, then record producers, like publishers, would be licensees and equally interested in monitoring performances of individual pieces of music."

"There is publisher confidence, then, in this climate of changing technology, says Music Publishers' Assn. president Reis. "Demand for music grows all the time. There's no need for us to take a negative view. But we do have to keep alert about both the opportunities and risks linked with the digital challenge."

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Commentary

IN THE BEGINNING WAS THE AUTHOR...

BY PROFESSOR REINHOLD KREILE, President of GEMA

When all those involved in the creation of musical works in Germany and Europe have come to look back on this year of 1993, they will surely appreciate how well their operations have been quietly strengthened by the cooperation among the European authors’ societies. This is a particularly gratifying development for creative people in Europe, especially in the light of other integration problems.

There are two major elements regarding the protection of music creators which should be stressed. The first is the cooperation among the authors’ societies of Europe, and the various associations of writers and artists, fully supported by the European Commission and the national and European lawmakers in their cooperative efforts of extensive and effective cooperation in this first year of the Single European Market. All these efforts need to be coordinated in order to put the “droit d’auteur” into practice. This intensive synergy is indispensable if the rights organization is to achieve a satisfactory level of protection for copyright owners in this age of endless technological innovation. Measures such as this summer’s harmonization of the duration of copyright in musical works throughout Europe at 70 years “privileged” or “author’s” rights continuously to receive adequate protection and that the economic interests of creators are fully and efficiently safeguarded.

It is vital that it be universally appreciated that there is no alternative to the long-established system of rights administration in Europe, especially in light of technical developments which represent both an opportunity and a threat to the creative community.

The European authors’ societies, which are well-organized and flexible service enterprises, are responsible for the distribution of more than two-thirds of the world’s total copyright income. This is, to a very considerable extent, due to the high European standard of copyright protection which has been achieved only by the continued actions of the European writers’ societies with their parliaments and governments.

The growing remuneration from Germany alone is especially impressive. In its last financial year, GEMA reported a revenue of 1.173 billion DM ($710 million), and its income has increased by more than 50% over the last five years. Because of its consistent application of the principle of national treatment, GEMA is a highly protective organization for songwriters all over the world. For example, the German legislation providing a royalty for private copying (in the introduction of which GEMA played a significant part) is one of the world’s oldest established systems and has been widely imitated. GEMA is pledged to support the cause of all creators whose works are exploited in the Federal Republic of Germany and will fight to see that rapid developments in the field of digital technology enhance, rather than constrain creators everywhere.

Even now, digital and interactive usage permits distribution of intellectual property on a scale hitherto unknown. The revolutionary changes on the technological front, providing an intangible form of music reproduction and music use, will impact dramatically on the music market. GEMA will act with utmost vigilance and determination to see that “music on demand” does not mean “music without rights.”

The music industry has acknowledged that digitalization will transform the music business of the future in a way that was previously unthinkable and unforeseeable. The industry must recognize that it will not be long before records are replaced by other forms of digital music distribution and are focused out of the market. These changes are not only less important to maintain the supremacy of copyright over related and so-called second rights.

The discussions under way at the World Intellectual Property Organization headquarters in Geneva on the impact of the “new instruments” on performing artists and record producers should not result in a situation where related and neighboring rights are placed on the same level as authors’ rights. It is essential that the creator enjoy a higher level of protection and remuneration than the interpreter or producer.

The case for giving writers a privileged position is not only morally

Domestic Artists

Continued from page GSA-7

artist in Keely Hawkes, and we hope to promote her largely through concert appearances. But if she had a Top 10 record in the U.K., it would already be commercially more interesting.

While waiting for the arrival of Viva, the German record companies can see some encouraging signs when it comes to local repertoire exploitation. EMI, with Groenemeijer, brings, BAP and LFL, currently the 28th of its top albums in the first quarter of 1994. Polygram managing director Gerd Kiso reports a remarkable 40% of income provided by the label’s German roster, which includes Matthias Reim, Juergen Drews, Udo Lindenberg and the indomitable James Last. Warner too has a growing roster of successful local acts, including million-selling Martin-Mueller Westhagen, and Sony has had impressive results with Die Fantastischen Vier and is achieving preeminence in the dance field, notably with Culture Club.

Underground is scoring with Puff and Pe Werner, Phanom and Valerie’s Garden and the highly durable Screwponies, and BUM Girola, which has explored the creative ingenuity of satellite production companies to good effect, has increased its revenue from local repertoire by an average of 20% each year over the past five years. In addition to the massive sales of successor Peter Maffay, it is currently achieving chart success with East German band Die Prinzen and has made a big international impact with Haddaway.
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Broadcasters’ Sync-Licensing Policies Rankle Publishers

BY LARRY LeBLANC

TORONTO—The second season of the variety program “Friday Night! With Ralph Benmergui” on government-owned CBC-TV has been marred by a dispute with a major publisher over the issue of synchronization fees and the publishing rights to the show’s theme.

As the sole major publisher with songwriters represented in the leaflet Benmergui shows that began the season Oct. 8, Warner-Chappell Music reports that, unlike last year, the CBC was seeking free sync licenses for the (mostly Canadian) performers appearing on the show. Controlling songs written by members of the Doughboys, Tea Party, and Spirit Of The West, as well as the show’s house band, the Look People—all of whom appeared on the first shows of the season—Warner-Chappell executives refused to consider a free sync license. They say that the network later backed down from the free sync demand, which has led the way for other Canadian publishers to be paid sync fees.

“We were the bad boys,” says Geoff Kulawick, Warner-Chappell Music Canada’s creative director. “We quoted a hundred bucks, and that’s what we stuck by.”

Additionally, both Kulawick and Warner-Chappell president Jerry Renevey say that CBC executives demanded 50% of the “financial interest only” on the publishing of the “Friday Night! With Ralph Benmergui” theme song, written by members of the Look People. Negotiations, they both say, led to the share demand being dropped to 25%.

“They [CBC executives] threatened to blow the band’s original theme song out if they didn’t get a piece of the publishing,” Kulawick says. “They said if we didn’t agree to giving them a share, they’d contract somebody else to write [a new] song.”

Unlike the U.S., where it is a common practice for songwriters or publishers to give up part of the publishing to place songs in TV productions, the practice is less common in Canada, except for drama, news, or documentary shows. Publishers are alarmist that the CBC, a government-owned broadcaster, is starting to be aggressive about publishing matters.

“CBC has a new policy about any theme that has been specifically paid for and created for the network that it should acquire a piece of ownership on the song,” says Brian Ainsworth, the show’s senior producer.

“This is a broadcaster’s version of controlled composition,” says Mark Altman, president of Morning Music Ltd. “They realize they can maintain some money from performance rights. It’s desirable that they [CBC] on one hand try to support musicians and on the other hand, are trying to take money away from songwriters.”

Warner-Chappell’s dispute with the CBC comes at a time when major publishers operating in Canada are taking an increasingly militant stance on negotiating uses of their copyrights. This has meant a general tightening up on payments for sync licensing and greater scrutiny of all possible infringements.

“My policy is to do as few low- or no-fee licenses as possible,” says Michael McCarty, president of EMI Music Publishing Canada. “In most cases, I don’t buy the argument that we’re getting enough promotional value to warrant waiving the sync fee.”

Another sync-licensing issue for television that rankles several publishers concerns tape performances on the CHUM Ltd.-owned MuchMusic national video network. When artists, the vast majority of whom are Canadian, perform on recorded portions of MuchMusic, the channel demands that the artist’s own songs be licensed for one dollar. Artists who are performing songs belonging to any other party must obtain sync licensing at their own expense. Excluded from this practice are specials and longform features.

“In effect, what MuchMusic is doing is off-loading their responsibility and obligation to clear the music onto the artist,” says David Basskin, CEO president of the Canadian Music Reproduction Rights Agency.

“It disgusts me,” adds EMI Music’s McCarty. “MuchMusic is a monopoly [that is] virtually guaranteed a profit.”

Counters Mark Rubinstein, vice-president of business affairs at MuchMusic, “If you’re Sting and you’re doing advertising, that’s one thing. However, if we’re providing exposure for a new band, nobody’s looking advertising for them, and they are the writers of the song, and they want payment for the song, I say we’re not interested in them. I’d rather run Sting.”

FRENCH REPertoire SLIDE

(Continued from page 16)

“They restrict their stocks to around 1,000 titles, whereas there are more than 150,000 titles available,” Delhomme continues. “With chains like FNAC and Virgin having a 30% market share between them, and the smaller chains—Nuggets, Maisons, and Music Market—accounting for 7% of sales, there is little room for independent dealers to operate. Their numbers have declined from 3,000 in 1983 to around 300 currently—and their market share is a mere 9%.

Department stores, with a 4% share, account for the remainder of the market.

Following the example of the German and Dutch industries, the French record business has set up a record retail intervention fund for phonographic distribution (FIDIP) aimed at helping national music creativity in the areas of production and distribution. Financed by members of SNEP to the tune of 16 million francs ($2.7 million), of which half is destined to aid small dealers. FIDIP also will help new independent dealers get started and is planning a database to assist record dealers, due to start operating by the beginning of next year.

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D.C. Genre Still Go-Going Strong, But It Can't Escape Beltway

(Continued from page 13)

Brown often has said that the music evolved from his efforts with a formative local top 40/R&B cover band to connect with audiences at gigs.

“A lot of the places we played, playgrounds and community centers, they didn’t have stages,” he says. “[I figured the best way] to get the audience’s attention, that if I was to get my drummers to play this beat, I had in mind between the songs. That’s how it got going. Pretty soon they just sort of had to beat you, know so we built these riffs and things, and the songs came out of that.”

Brown traces “that particular beat” back to 1989, when he heard older musicians playing it in a sanctified church in North Carolina.

“My mother would take me,” he says. “When I heard it first, it wasn’t on one set drum. There was one old man with a big bass drum on his chest, and a fella with a snare, and somebody else with a cymbal.

Unmistakable Beat

The go-go beat is insinuating, played at about 80 beats per minute on a tempo metronome (although dance fashion dictates sometimes have pushed it as high as 94). It is deceptively simple and, in the right circumstances, irresistible.

At its core, it is a repetition of a basic one-measure phrase on the snare, bass drum, and closed-hat cymbal that is the foundation of the Afro-Latin clave beat, played against common (4/4) time, now familiar throughout the Americas, and one of the hallmarks of “shave—cut—two bits” beat. Brazilian samba and calypso also employ a variation of this beat, and funk bands put it in the bottom. A phonetic approximation of the go-go beat on snare and bass drum is: “Boomp, Ba-Boom, Boomp—Boomp.”

Chuck Brown Keeps On Bustin’ It

BY BILL HOLLAND

WASHINGTON, D.C.—By 1990, it was fairly clear to vocalist/songwriter/bandleader Chuck Brown that the chances of Washington’s go-go gos glowing bustle in the States and becoming a worldwide phenomenon any time soon had grown slim.

Brown, 37, leader of the Soul Searchers, is known as the godfather of go-go. More literally, he is the creator of the style.

“No question, Chuck Brown is responsible for initiating the musical style,” says Joe Edwards, veteran go-go producer/engineer.

What go-go music comes from Chuck Brown, from the voice to the music to the drumbeat. And how the audience responds. All of it,” says Chuck Brown.

Brown is also responsible for the one and only big hit for the musical style, 1979’s “Bustin’ Loose” (Source), which took a months-long ride on the Billboard Soul chart, peaking at No. 1 for three weeks in February and March.

But national success for the go-go godfather and his progeny—groups like EU (formerly Experience Unlimited), Rick James and Rare Es- sence—remains elusive.

Although Brown recently got the call for a go-go-tinged TV show to drum for the last song of the show, this year, he has been exploring an attractive alternative that has simmered in his heart for years: singing ballads, standards, and blues-based jazz tunes.

Last year, he teamed with fellow Washington area singer Eva Cassidy, whom he had heard singing in an area recording studio.

To those unfamiliar with the music, the go-go doesn’t translate that well to the standard medium or radio. That isn’t what it’s about.”

He agrees with one veteran here who says, “It’s a hell of a lot easier [for a label] to get behind a couple of guys with prerecorded samples and a turntable than a whole band. And a lot less expensive, too.”

GO-ON FILM

Veteran producer/engineer Rob Fraboni was hired in 1996 to cut an album of EU and Trouble Funk, and the concert album also made it to No. 34 and went platinum.

The drummer on that record—Rickie Wellman, long considered the best player in the style—caused a stir when the late Michael Davis, who hired him to be the driving force in his late-80s band.

The song’s success set some industry wheels in motion, and throughout the late ’70s and early ’80s some A&R and label execs came knocking at Brown’s door to mine a potential vein of gold.

Despite a handful of subsequent charting tunes by Brown and other top D.C. go-go groups, including EU and Trouble Funk, none got near the stratospheric success of “Bustin’ Loose.”

The question remains: If the go-go beat is so unique and infectious, and continues to be so vital here, why hasn’t the music of the music connected nationwide?

Musicians, writers, promoters, retailers, label reps, and scene veterans, however, say “go-go has had the same basic problem, if you want to call it that, all along.”

“Go-go has had the same basic problem,” says William Ferris, director of the Center For The Study Of Southern Culture at the University of Mississippi. “Some shots by Mississippi photographer William Eggleston and Paul Natkin of Chicago.

Of special interest are two signs from the Mississippi Delta area. One is from Three Forks, the plantation house where the night bustle of hillbilly and blues had dis- soned at age 27 in 1808. The other is from the Clack Grocery, where House was recorded in the early ’40s.

To the Library of Congress, Lomax would come looking for the already-deceased John- son, and his label, Fibbers, to help him record produces. He was a favorite blues source. The latter was assembled by blues photog- rapher and folklorist Tom Rankin. Permanent exhibits include “All Shook Up,” a tribute to Mississippi musicians who follows the development of hillbilly and blues traditions and their effect on modern popular music, put together by the Mississippi- pi State Historical Museum; and “Band Them ALL Blues” exhibit produced by the Smithsonian Institution.

“New audiences have to discover what go-go is all about,” says drummer Walker. “They have to check it out, then tell their friends, and come back again. Look how long it took with reggae; it finally happened because people in the in- dustry finally understood that it takes to set it up and build it, it takes to make it to the people.”

However, as the audience for rif-fi-ed drum dance styles by mainstay bands peaked, the initial potential audience for go-go also began to ebb. And as the genera- tional page turned, hip-hop happened instead (some of it appropri- ating go-go beats).

There’s also a new audience, and a new generation of local bands, with larger musical pallets that are familiar with rap for the first time. As go-go remains largely a Washing- ton-area phenomenon, drawing new fans in its third decade, it has not only a solid fan base but is growing even more exciting in its new possibilities.

The newer bands are “definitely sexier, newer, more contemporary,” says a band member is different,” says go-go scene vet- eran Edwards. “They know song structure, see. It’s not the same old strung-together riffs.”

Go-go aficionados take heart from local accomplishments. “Let me tell you—after just the first three days of airplay (in early October), Northeast Groovers ‘Van Damme’ blew up to become the No. 1 most re- quested song for three weeks in a row,” says Albie Dee, WPDC’s MD and nighttime jock. “It just tore up the request lines.”

DELTA BLUES MUSEUM

(Continued from page 16)

Word got around that deal- ing with the managers of some of these bands was a hassle,” says one label veteran. “It’s true to a chill, absolutely.”

Go-go bands also became parts of urban social upheaval. Some say the genre lost favor at the label level, but there were exceptions, like A-Tragic, especially PGC (called “Love Boat” here), and to drive-by shootings.

The connection between go-go and current national and international trends is thin but is growing even more exciting in its new possibilities.

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TROUBLE FUNK

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Manhattan Goes Looney Tunes
Warner Bros. Store Opens On 5th Avenue

BY ANNA ROBATON

NEW YORK—Pop culture has arrived on Fifth Avenue.

In late October, Warner Bros. Worldwide Retail, part of the Time Warner Inc. entertainment-empire, unveiled its Warner Bros. Studio Store on Fifth Avenue at 57th Street in midtown Manhattan. The area is home to such upscale retailers as Tiffany & Company, Van Cleef & Arpels, Bulgari, and Bergdorf Goodman.

Brimming with merchandise ranging from Tweety Bird sequined jackets to Road Runner keychains, the 50,000-square-foot flagship store is the flagship for the Warner Bros. Studio Store chain, which has expanded to include such TV shows as "Murphy Brown" and "Aladdin." Warner Bros. Worldwide Retail, based in Burbank, Calif., "It became available, and we pursued it. You couldn't ask for a better address." She declined to discuss sales results.

The store occupies the basement and first five floors of the 15-story Daiichi Fifth Avenue Building, which is owned by the Daiichi Real Estate Co. of Tokyo. The basement and fourth and fifth floors are used for storage and administrative purposes.

The space had been vacant since 1988, when a branch of Manufacturers Hanover Trust moved out. Warner Bros. has signed a 10-year lease with four-five-year renewal options.

One analyst estimates that the store generates sales of $600 per square foot, as compared to average sales of $400 per square foot for some of the country's leading specialty retailers, including The Gap, The Limited, and Ann Taylor.

"It's different and it's fun, and people want to be entertained," says Howard Davidowitz, chairman of Davidowitz & Associates Inc., a national retail consulting firm based in New York. Mr. Davidowitz said the store will benefit from the heavy tourist traffic in the area.

"While it is a tremendously upscale area . . . there are tremendous amounts of tourists, and it is the perfect store for tourists because you can buy something for $30. I think it's going to be gangbusters," he says.

Architecturally, the store is designed to attract tourists while 

SYRACUSE Students Mind The Shop At Spectrum

BY CATHY APPLEFELD

SYRACUSE, N.Y.—Most single-store retail outlets are run by a management staff that has been with the operation from the outset. But at Spectrum, the term "senior status" has more to do with an employee's grade level than with his or her longevity at the company.

The annual turnover of staffers that generally takes place at Spectrum is due to the unusual fact that the store, which is housed in the Schine Student Center at Syracuse Univ., is owned by the current student body and run by students.

"We're not-for-profit organization run by the student body," says Andrew Wallace, a Syracuse senior who is serving as records manager and buyer for this scholastic year. The university donates a sum of about $22,000 to Spectrum annually, which the store then uses for legal fees and the like, according to current GM Scott Rackham, a graduate student in media management.

A seven-member board of directors that consists of past store execs and members of the current student government oversees the goings-on at Spectrum, albeit from a distance. "They're basically there to make sure the money we get from the student fee is wisely spent," says Rackham.

The board, along with the existing management staff, also helps hire store employees to replace the old guard once graduation day rolls around—such a situation that has been known to cause its share of confusion among the 65 company employees, according to Rackham.

"It all stems from the fact that we're all moving around so much," he says.

Despite its revolving door, Spectrum clearly is a Syracuse staple. The store excels in the casual, crowd-fed feel of a college dorm room. The 2,500-square-foot store is plastered with posters of bands and homemade signage, and CDs and cassette tapes are kept in keepers in undamaged wooden and gray metal bins. A video rental counter is situated near the front of the store, and a department crowded with electronics rentals—everything from VCRs and stereo to microwaves and answering machines—makes its home in a corner nook. There's even a small florist department in the back of the store.

In addition, the Spectrum management operates the Rink, a snack bar located in a nearby campus building, "which means I worry as much about deli meat as [I do about] if we've sold enough Pearl Jam," says Rackham.

Music contributes to about two-thirds of Spectrum's near-$1 million annual revenue, according to Rackham; as might be expected, the product mix leans decidedly in the direction of modern rock and pop. The store stocks very little catalog product, although Spectrum has been known to order older albums for customers.

The store carries every genre except classical, but its centerpiece is a large section devoted solely to indie product, which draws not only the student population but locals as well. "We're famous for our indie rock," says Rackham, who says that despite Spectrum's heavy rock presence, it defied the odds and sold more units of the new De La Soul album than the new Pearl Jam in its first week out.

Rackham posits this theory: "It's because Spectrum still doesn't have a modern rock radio station. It's a huge deficit." 

"Student pricing" also has been 

an institution at Spectrum since it was founded 21 years ago in a small off-campus house. "It was started by a bunch of students who got together and decided to open a business so they could get records and other things more cheaply for themselves," says Wallace. "They sold art supplies, notebooks—it was even an auto parts store ourselves." 

Markup on merchandise is only about 20%. "We don't make money here," explains Wallace. "We just sell records at a price that we can make back the money we invested."

Another staple is the store's sales bins, which feature older CDs and cassettes for as little as $3. "It's usually things we tried to return to the distributors that they won't take back anymore," Wallace says.

For the past five years, Spectrum has been buying most of its music through Northeast One-Stop, which Wallace says has been extremely helpful and understanding of the transient management.

While Spectrum's competitive pricing is a boon, the store also benefits from a fairly captive audience. It moved into the Schine Center when the facility was constructed in 1986 and struck a non-

(Centered on page 52)
Barnes & Noble Re-Enters Music Sales At 8 Locations

Making Book: Barnes & Noble, the giant book retailer, has launched its re-invasion of the music business. Although New York-based merchant has put music in eight of its superstores, with three more expected to come on-line over the next three weeks. For Barnes & Noble, which owns the B. Dalton chain as well as the Bookstop/BookStop chain, has carried music in its stores in the past, but that effort was limited to a 400-square-foot area. Two years ago, it dropped music as a product line.

But a lot has changed in book retailing during the past two years. Specifically, Borders, a superstore book chain that has been going head-to-head with Barnes & Noble, has been placing full line music departments in its outlets.

Additionally, Minneapolis-based The Musicland Group has invaded the book industry, carrying that product line in its On Cue outlets, as well as in its Media Play superstores. Musicland also has opened its own bookstore, Riverwalk, which clearly is intended as the first outlet of a new book chain.

(Musicland’s invasion of books shouldn’t be a surprise to Barnes & Noble, as the two companies were among the bidders to buy B. Dalton in 1986, with the latter company winning and the former coming in second.)

By moving into books, Musicland joined Hastings Books, Music & Video and Tower Records/Video in the book business. Recently, Albany, N.Y.-based Trans World Music Corp. has announced that it too will put a book department in one of its superstores, and rumors are circulating that Wherehouse Entertainment is considering adding books to its offerings.

The end result of all this activity is that an awful lot of companies are building huge superstores that combine music, books, videos, and other entertainment, as well as Barnes & Noble clearly was afraid it might be at a strategic disadvantage, so it too made plans to get back into music, hiring Chuck Gergerom from Trans World Music Corp. to oversee the company’s re-entry into the line.

In the book back into music, Barnes & Noble is doing things differently this time, at least initially. Instead of buying directly from the majors, the chain is buying from Alliance Entertainment Corp., similar to the way Borders is being supplied by Santa Ana, Calif.-based Tower Records/Video.

After putting a department of about 3,500 square feet in its Colonie, N.Y., superstore in early September, Barnes & Noble has been rolling out its music department, dubbed Premier Music, in other chain outlets. So far, San Jose, Calif.; Dallas; Appleton, Wisc; Columbus, Ohio; Birmingham, Mich.; Indianaplop; and Buckhead, Ga., a suburb of Atlanta, have either opened with or added music departments. In addition, Farmington, N.Y., Nureeue, N.Y., and Des Moines are slated to appear with music departments during the next few weeks.

During a visit to the Colonie store back in September, Track was impressed by the building of the music department, which has an upscale look, with all shelves and wall paneling made of dark wood. Also impressive is the Barnes & Noble’s attempt to reach an older audience by featuring titles, both in the hit wall and at the listening bar, that might not get front displays in mainstream music stores.

For example, at that time the hit wall included titles from Doe Scanlon’s Rhythm Boys, John Prine, and Kiri, as well as an album called “Mexico Romantic,” alongside the superstars you typically would expect to see on a hit wall, such as Wynonna, Mariah Carey, and Billy Joel.

The listening bar featured one track each from 35 albums, including the latest from Paul Hardcastle, Danny Gatton, Luther Vandross, Dave Grusin, Mica Paris, and Michael Franks.

You get the picture. A major or rapi title in sight, although both genres are represented in the bins.

On the negative side, Track was surprised that Barnes & Noble’s expertise in power merchandising of books was nowhere to be found in the music department. The hit wall was in fact a hit display, with Life-stories around the circumference, with a frontal of the titles leaning against the respective stacks—a very weak presentation.

To be fair, Track reminds readers that Barnes & Noble still is in the initial stages of its music rollout, and the industry likely will see the chain make refinements as it gains experience in music.

Missing in Action: Track recently attended a party thrown by Landmark Distribution for Kinky Friedman at the Lene Star in New York, and took the opportunity to question Burt Goldstein, president of the Carlstahl, N.J.-based distributor, about the company’s non-attendance at this year’s National Assn. of Recording Merchandisers/Wholesalers Conference, held Oct. 14-17. Track pointed out that Landmark’s absence fueled rumors that the company didn’t attend because it is up for sale along with its sister company, Profile Records. But Goldstein responded that Landmark made the move to become a national distributor this year, and dropped labels that wouldn’t agree to be distributed exclusively by the company. As such, Goldstein notes, “We didn’t go to the conference because we didn’t have any monogamous relationships with our labels, as opposed to regional relationships, where a label will sleep with more than one distributor.”

Having a Party: Tower Records/Video will hold a party Wednesday (1) to celebrate its 10th anniversary in New York.
MEGA-BIZ: Relativity Entertainment Distribution is breaking out the champagne—the company is celebrating the biggest sales month in Relativity’s 11-year history. In October, RED tallied a gross of $10.5 million; RED president Sal Licata says the previous record-setting month brought in $6 million.

Licata says sales were stoked by a catalog program, but adds, “Eazy-E (whose new Ruthless album, “It’s On (Dr. Dre 187um)” is, distributed exclusively by RED) was a main contributor,” while Relativity stalwart Joe Satriani also moved large numbers with his two-CD retrospective “Time Machine.”

While Licata notes that a $10.5 million month is "scandalous," he says, "We're talking about the big six (distributors), a year's worth of sales on that level translates into $130 million. And, he asks, "Who does that independently?"

In other developments at RED, the distribution company has dropped about 10 labels from its portfolio. Licata declines to name which ones were dropped, saying that he wants to ensure a smooth transition for the labels. But sources say that the labels that were dropped include Cherry Disc, DB, Legato, Revolution, TK, and Relix.

Meanwhile, Licata is upbeat about the remainder of the year. He says he expects business to continue booming through November. "We'll probably have an $8 million month," he adds. He notes that this kind of tally represents not just RED’s good health, but the continued growth of the indie side of the business. "Independent labels are going to become greater and greater and greater, because there is just so much out there,” he says.

ODYSSEY: The image of a record label president sitting at a large desk basking into a speakerphone prevails in our business. But Ron Gompertz, who operates the San Francisco indie Heyday Records, has taken an unusual step to reverse the stereotype: For the last two months he’s been on the road, criss-crossing the U.S. and visiting retail stores.

"I got bored with computer shows, and started visiting retail stores," says Gompertz, calling from somewhere near Jackson, Miss., on his way to New Orleans. "I realized that people were really surprised when somebody from a label stopped in and schmoozed."

So Gompertz embarked on what he calls "sort of a Kerouacian journey for me." He loaded up a rented, $149-a-week Plymouth Voyager (with unlimited mileage!) and hit the turnpike up the West Coast. The van, which had 4,000 miles on its odometer when the trip started, has rolled up 15,000 miles. "I called (the retail company) from St. Louis, and said I needed it for four or five more weeks," Gompertz says. "Then I called again, and they started yelling. I didn’t know must vans have a maximum four-week rental."

He estimates that he has visited 300 stores during what he has dubbed "The West Ain’t In No Mall Tour" of indie retailers. At each location, he would stop by to kibitz with store owners and clerks, and hand out specially made cassettes featuring such indie artists as Penelope Houston, Barbara Manning, Chris Cavan, Chris von Snieder, and the Aqui Velvets.

"I took out my map and started connecting the dots," he says of his informal itinerary. He spoke knowledgeably of such turfs as Lincoln, Neb. ("You can learn from the radio there”); Missona, Mont. ("It's a town full of Deadheads, but they're Deadheads with guns"); and D.I.'s old stamping grounds, Madison, Wis., where he witnessed several frat boys crashing through a record store window during a rowdy midnight Pearl Jam sale (“It made the news all over Wisconsin that there was a riot!)."

Of his in-store experiences, Gompertz says, "No two independent stores are alike... At the chain, it's like the McDonaldization of the record business."

Gompertz, who is windiing his way through the South and Southwest, is upbeat about his record-this version of "Travels With Charlie."

"It's a good way to clear my head... (Continued on next page)
and get myself close to the reasons I’m doing [the label],” he says.

Like any good traveler, Gompertz has been snapping pictures along the way, and he says he’s contemplating a book about his experiences—or, he adds, “maybe I’ll do a CD tribute to the American independent record store.”

QUICK HITS: Ichiban Records in Atlanta has signed an exclusive distribution deal between the company’s rap imprint, WRAP Records, and Wize-Up, a label operated by former Geto Boys member Willie D. The first release under the arrangement is the album “Trouble Man,” from rapper SHO. Producer/guitarist Pete Anderson’s label Little Dog Records, recently profiled by DI, has signed an exclusive national distribution with Rounder Records. The label has already released its debut album, by singer/songwriter Anthony Crawford.

FLAG WAVING: Soul veteran Solomon Burke graced DI with his larger-than-life presence recently to talk about the whys and wherefors of his new Black Top release “Soul Of The Blues,” the singer’s first all-blues album and the first in a projected series of “Certified Gold Rib- bon Classics.”

Burke—who crafted such memorable Atlantic R&B smashes as “Just Out Of Reach (Of My Two Open Arms),” “Everybody Needs Somebody To Love,” “Cry To Me,” and “If You Need Me”—took on the blues for the first time to reawaken younger listeners to their musical heritage.

He says, “You know how parents introduce their children—’Hi, baby, this is Solomon Burke.’ And they say, ’What rap song did he make? ... It’s important for the younger generation to realize that not everybody who sings talks about sex and how it tickles your private parts and kicks it and kicks it and shoots it and kicks it and shoots it. That there is a high form of music, and it goes deep, it’s real, it’s meaningful. So that was the idea of doing the series.”

Following preproduction work with his son, Sebastian Burke (one of Solomon’s 21 children), Burke traveled to New Orleans and cut a host of blues standards and obscure gems with Black Top’s hot house band.

“It was fun,” he says, “because I got a chance to do things that I always wanted to do, and things that I had my own 16-piece band do.”

Holding forth on the enduring value of the genre, Burke says, “Blues represents people’s feelings and emotions, and the depth of love and life, the joy and sorrow. This is what it’s about—it’s the hurt and pain they feel, and people express that through blues songs. When you listen to Sonny Boy Williamson singing, I can’t spend another night by myself—I mean, that man was hurtin’. He was serious.”

Beyond a second blues volume, Burke hopes to undertake other genres in his projected “Certified Gold Ribbon Classics”—country, soul, gospel, and another style he’s never attempted on record: jazz.

Smiling, he recalls one of his favorite jazz singers. “There’s a song I’m so fascinated with by Little Jimmy Scott, ‘The Masquerade Is Over.’ He’s still fantastic. He Says, man, I was a teenager, sneaking in the back of a restaurant in New Jersey, Billy’s Nightclub, listening to him. I was supposed to be in church.”

Music still isn’t everything for this multi-faceted soul man: Burke remains a rock-solid preacher at his church, the House Of Gold For All People, and, with an eye toward retirement, he also runs a string of other businesses, including a chain of mortuaries. He says of his other entrepreneurial ventures, “We don’t call them sidelines, we call ’em survival stations.”

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MANHATTAN GOES LOONEY TUNES AS WARNER BROS. STORE OPENS
(Continued from page 29)

blending in with its upscale surroundings. The exterior of the building has been restored to its original art deco character. A series of exterior relief panels feature Looney Tunes characters in theatrical scenes.

The first-floor interior is paneled in wood and decorated with memorabilia from Warner Bros. Studios' early years. The second floor contains 12 display stations featuring Looney Tunes characters in classic New York scenes. It also boasts an overhead high-definition television and a suspended video bank for continuous screenning of Warner Bros. films, cartoons, and music videos. The third floor contains one of the largest animation art galleries in the world.

On the third floor, an electrically powered Bat Jet descends from the ceiling and shoots laser beams at videotaped villains. All three levels of the store are connected by escalators and a glass elevator that offers riders views of the store and Fifth Avenue. A huge Superman sculpture is attached to the base of the elevator, creating the illusion that it is being propelled upward by the superhero.

TARGETING ADULTS

Warner Bros. executives say the Studio Stores primarily target adults. About 80% of the merchandise in each store is intended for adults, and 20% is intended for children, according to the company.

Executives say the strategy differentiates the chain from other theme stores such as Disney, Sesaame Street, Hanna-Barbera, and Ringling Bros., which generally are smaller in square footage and are geared toward children.

“We knew from extensive focus groups that Looney Tunes characters had enormous adult followings,” says Peter Starrett, president of Warner Bros. Worldwide Retail. “We all grew up with them, and, for most of us, they get more interesting as we mature.”

Strawberries Goes Back To Future With Boston Store

BY CATHERINE APPLEFELD

FAIRMOUTH, Mass.—Of the 20 or so new stores the Milford, Mass.-based Strawberries/Waxie Maxie's chain plans to open in the coming year, the superstore located in Boston's Copley Square district is generating particular excitement—as well as nostalgia.

The four-floor, 15,000-square-foot store, which is set to open its doors in the first quarter of 1994, is situated on the very same Boylston Street block as Strawberries store No. 1, which opened in 1974 and was shuttered in the mid-'80s when the company lost its lease.

"It really is a legendary spot," says Ivan Lipton, president of the 145-unit chain, who says the company has invested about $1 million in the new project and has been working with Boston design firm Bergmeyer to create a retail space that will be unique in the city.

"We've come up with a pretty dramatic and exciting design," he adds. Among the highlights are a generous number of listening booths and i-stations, and an entire wall of interactive video screens.

The Copley Square site also will benefit from foot traffic generated by the newly renovated Prudential Center Mall, which is located right across the street and just held a grand reopening, celebrating the addition of 190,000 square feet of retail space. "It is very much a rejuvenated area in terms of retail, and it really doesn't have a music store," says Lipton, who notes that the superstore's nearest competition will be a Tower Records outlet located about five blocks away.

Sony, Sony Everywhere

NEW YORK—Sony Corp. of America opened its Sony Plaza, a retail space located on the ground floor of its new headquarters at 550 Madison Avenue here. The site includes a store called Sony that features the company's consumer electronics and entertainment products, and another named Sony Signatures that sells licensed merchandise based on Sony's films and recordings.

Present at the Nov. 10 ribbon-cutting ceremony were, from left, Tommy Mottola, president/COO, Sony Music Entertainment; Guy Liebner, president, Sony Plaza; and Michael Schulhof, chairman, Sony Corp. of America.

Visitors look over Sony's hardware and listen to recordings by its artists, such as Gloria Estefan, on the opening day of the new Sony Plaza in midtown Manhattan. (Photos: Chuck Pulin)
Creative Writing. The Foundation For A Creative America honors, from left, BMI president/CEO Frances W. Preston and Oscar-winning composers Alan Menken and Elmer Bernstein at the 1993 Spirit Of American Creativity Gala, held in the Great Hall of the Library Of Congress in Washington, D.C. At right is ASCAP COO John LoFrunento. Preston was given a lifetime achievement award in recognition of her support of the Foundation and of America’s musical creators. The awards presented to Bernstein and Menken were part of the Foundation’s centennial celebration of America’s first movie patents and copyrights.

Parachute Opens. Recording act Lowen & Navarro is congratulated on its new album, “Broken Moon,” which is the debut release of the Parachute label, recently revived by Mercury Records as an adult alternative label. Lowen & Navarro have just begun a tour with the BoDeans. Shown, from left, are Mercury senior VP of A&R Bob Skoro; senior director of marketing Marty Maidenberg; Dan Navarro, director of A&R Tom Vickers; and Eric Lowen.

90 Years And Counting. Sony Classical hosts a reception at Sony Music’s New York headquarters to celebrate the “90th Anniversary” limited-edition release “Horowitz: The Complete Masterworks Recordings 1962-1973.” The reception was highlighted by a preview screening of the Peter Gelb production “Vladimir Horowitz: A Reminiscence.” Shown, from left, are Sony Classical president Gunther Breest; Wanda Toscanini Horowitz, and long-time Horowitz producer Thomas Frost.

“A Cool” Tour. As part of their 30-city “Strut It Up!” tour, artists from the Columbia/Chaos soundtrack for the Disney film “Cool Runnings” visit the Jamaican Embassy in Washington, D.C. and receive a proclamation. Shown in back row, from left, are Bread and Pipe of the Wailing Souls; Jamaica’s Olympic bobsled coach, George Fitch (played by John Candy in the film); recording artists Tiger and Tony Rebel; Ambassador Richard Bernal and his wife; Columbia A&R manager Maxine Stowe; Worl-A-Girl’s Charmaine & Sens; and dancehall artist Carla Marshall. In front, from left, are Worl-A-Girl’s Miss L ndb; new Chaos/Columbia signing Diana King; and Worl-A-Girl’s Sabrina.

Playing Possum. Interscope recording group Possum Dixon socializes after performing at a party celebrating the release of the band’s self-titled debut album and its single, “Nerves.” Shown, from left, are Interscope A&R staffer Chuck Reed, band member Richard Truey, Interscope co-president Ted Field, and band members Robert O Sullivan, Celco Chavez, and Bob Zabrecky.

Stage Stars. At the unveiling of New York University’s Musical Theatre Hall Of Fame, Carol Channing and Julie Styne receive the Hall’s first awards. Shown from left are Atlantic Recording Group co-chairman/co-CEO Ahmet Ertegun, Channing; NYU president L. Jay Oliva; Kitty Carlisle Hart; chair of the New York State Council On The Arts; and Styne.
Big Demand For Small N.Y. One-Stop
Pearl Specializes In Rap, R&B, And Urban Sound

BY TRUDI MILLER ROSENBLUM

NEW YORK—"Focus on what you do best" could be the motto for Pearl Distributors. The Brooklyn, N.Y.-based one-stop is a small business with a big specialty: R&B, rap, urban, and dance music.

"We're not a full-service one-stop, but we try to keep a good inventory of the style of music our customers want, which is urban-oriented," says owner Freddie Taylor. "We also have a little jazz, some rock, and some gospel, and we've just begun getting into oldies.

About 60% of Pearl's sales are cassette, with the rest divided equally between CDs and vinyl. Twelve-inch singles and maxisingles do particularly well for the company. Pearl's inventory includes approximately 100 album titles on vinyl, more than 100 in 12-inch singles, and several hundred titles on CD and cassette. The company also carries a "limited amount" of music videos.

Pearl services more than 100 accounts, mainly in the Northeast, although we'll ship anywhere," says Taylor. A high percentage are urban-oriented independent music stores in the New York/New Jersey area, including Rock 'N Soul in Manhattan; Hot Watts in Jamaica, Queens; Beat Street in Brooklyn; and Rainbow Records and J&M Records, both in Harlem. Pearl does about $3 million in business annually.

"We're a small company who tries really hard to keep our customers happy," says Taylor. "We give very personalized service, and we have salespeople who know what they're talking about—they're experts on this kind of music, not just order takers. We fax all our customers the new releases each week and keep them informed on daily hits, because every day there are new 12-inchers and maxi-singles coming out." Pearl also puts out a quarterly catalog.

Product fill is around 90%, and we're working hard to get the fill better," says Taylor. "We've changed some of the things about the way we were buying—we're ordering more frequently, sometimes even on a daily basis, and checking the stock carefully at the end of each day to see what we need."

Pearl does not yet have a computer system. "We're still living in the Dark Ages," jokes Taylor. "We're still doing things like the old Jewish one-stops of years ago." She adds that Pearl's 15 employees are meticulous in checking orders.

Taylor started Pearl as a one-woman operation in 1981. "I was working outside of my apartment in Manhattan," she recalls. "Sometimes my father would help me with deliveries. Then I got a little room on 12th Avenue—it was the old Sunshine Distributors space." The one-stop moved twice more within Manhattan until "the rent went sky high" seven years ago. At that point, Taylor moved Pearl Distributors to the Sunset Park section of Brooklyn, where it has remained. The company is housed in a 4,000-square-foot space.

Looking toward the future, Taylor says, "I'd like to expand our inventory as far as increasing some of the different categories, and at some point I would like to become computerized. Her main goal, she says, "is to keep our customers happy."

STUDENTS MIND STORE (Continued from page 10)
AMERICAN ECHO \n\nFrom Album Reviews

EDITH JOHNS
Dutch/\nPRODUCERS: Various
MCA 19026

John's latest is a star-filled dust affair in league with the recent Frank Sinatra opus. Collaborators here include Steve Wonder, Elton John, who provide some of the most compelling selections with "Teardrops" and the various lines of P.M. Dawn, Little Richard, Bonnie Raitt, Paul Young, Tammy Wynette, Chris Rea, Nik Kershaw, Gladys Knight, George Michael, Leonard Cohen, and Marrelle Detroit of Shakespeare's Sister. Among the cheeky but disappointing efforts are RuPaul's "Weirdos" and "Hype." For the most part, this is the best album of the year, with three cuts in the Top Five: "True Love," "I'm Feeling Alright," and "Evil." A true masterpiece.

LIGHTS ON... Mitika and Yvonne in My Eyes... etc.}

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**POP**

**CYPRUS HILL** I Ain’t Goin’ Out That Way (4:32)
PRODUCERS: DJ Muggs, T-Ray
WRITERS: Lizzy Hale, Miguel S, T-Ray
PUBLISHERS: BMG US/US, Sony/ATV, Jive

**CHILLY CHILL** Everybody Is Rock, Rock, Rock’n’/ (4:37)
PUBLISHER: Sony/ATV (cassette single)

Lively, catchy pop/rap spinner gains much of its inspiration from those great old Sam & Dave records. Radio will likely respond to the slick break-beat/bass line, while partygoers will enjoy the gang-style chants. Goofy good fun.

**R&B**

**FREDIE JACKSON** Make Love Easy (4:33)
PRODUCER: Paul Laurence
WRITERS: Debra Hall, D. Harris
PUBLISHER: BMG US/US (cassette single)
REMIXES: Paul Laurence
REMIXER: Paul Laurence

Gifted saxophonist Spencer benign from the vocal group, guest Eric Galloway, whose expressive baritone delivery will help make friends at urban radio. The marriage of rich vocals with animated sax lines sounds quite sweet and should easily win the hearts of mature and repeat listeners. From the “Chimba” collection.

**CLEON** Turn Up The Music (no listing voted)
PRODUCER: R.O.J. Sweets
WRITERS: D. C. Currie, P.O.N.
PUBLISHER: Lifetimes (cassette single)
REMIXER:无法得知
REMIXER: Paris/Prince (cassette single)

One of Chicago’s favorite club spots drops one of his likelihood potent pop-savvy discos ditties. Bolstered by an instantly memorable chorus, record rises above the pack due largely to the production—a structure—which ultimately weighs more to the groove. A perfect pool of remixes highlighted by Maurice Joshua’s tribal version and Tommy Musto’s slick-deep-house attitude. Could be the single of the year. Includes a dub of the Fluke/Prok Kong. Price has long deserved. Contact: 312-271-9924.

**JEFF MILLS** Berlin (6:20)
PRODUCER: J. Mak
WRITERS: B. Gorblin, M. Bostic, B. Jorgensen, B. Bostic
PUBLISHER: BCM/ASCAP (cassette single)
REMIXER: Jeff Mills, DJ Piers
PROMO: Ware \\ 8143-2 (cassette single)

Mills has made a habit of releasing in such a fast-paced and assaultive effort. Track sounds like a space-age machine on the brink of explosion, with its swooping passages and factory-like beat, DJ Pierre enters the room and transforms song into a more accessible, house-influenced trance anthem. The song should be a monster hit in its deejay/Ed] Night] on the flippside. Both are from the *Wavelength Transmission, Vol. 1“ collection.

**MITSU** Everybody Say Love (4:11)
PRODUCER: Jimmy Harry
WRITERS: Y. Ishikawa, K. Fujino, C. Nakanishi, K. Satoh, S. Tanaka
PUBLISHERS: EMI/Warner/ASCAP/Say Love, ASCAP, GMG
REMIXER: Ever Sundays, Mark Louis, Eric Wolf
PROMO: Warner (cassette single)

French-Cambodian siren takes another U.S. shot with a silky discouse/lovers’ trance track performed by the star power of R:B:A:al's writing input, as well as Jimmy Harry’s astute production. A plethora of remixes that swing into a variety of club settings should please the fans. From the forthcoming album, “Tempted.”

**JIDE MAX** PRESENTS CULTURE GROOVE I Want You (8:30)
PRODUCER: J. Velour
WRITERS: J. Velour, J. Velour, J. Velour
PUBLISHERS: ASCAP, BMG Los Angeles, Sony
REMIXER: J. Velour
REMIXER: J. Velour
REMIXER: J. Velour

Here for one club jock who never tire of loopy deep-house clubs. Mixes layers upon layers of Minimal ingredients that give the entire track a thick and rubbery quality that sneaks up on you from behind. Although there is little shift in the rhythm base, each of the four mixes has different sound effects and keyboard sounds that should give the record relatively long underground legs.

**NANCI GRITTI** It’s A Hard Life Where You Go (4:85)
PRODUCER: Bianca McDonagh
WRITERS: G. dólares, J. Velour
PUBLISHER: J. Velour
REMIXER: J. Velour
REMIXER: J. Velour
REMIXER: J. Velour

Take one from Griffith’s upcoming live album is a stirring acoustic gem that is enriched by her typically smart and sensitive lyrics. Channel viewer quality will keep fans at AC radio in tow, while possibly opening doors at folk-leaning album rock for similar. Should be bolstered by a home video release of the project that features appearances by Guy Clark, Emmylou Harris, and others.

**ROCK TRACKS**

**BUTTFOLK TRUNK** Tree House (4:43)
PRODUCERS: The Rova Brothers, Rovafolk
WRITERS: Bill Schumacher, B. Schumacher
PUBLISHER: Swamp, B. Schumacher
REMIXER: Rovafolk (cassette single)
REMIXER: Swamp (cassette single)
REMIXER: Rovafolk (cassette single)

Fine, hard-edged effort from “Big Red Leather Label” is imbued with pop know-how. Sparkling shot of female backing vocals lissu song to another level as it draws to a close. Modern rock outlets should take interest.

**MARIA McKEE** Opaloes (Sweet Relief) (4:57)
PRODUCER: George Orakzai
WRITERS: M. McCorkell, B. McCorkell
REMIXER: BMG (Cassette)
REMIXER: BMG (Cassette)
REMIXER: BMG (Cassette)

This exercise in modern balladry walks a line somewhere between Prince and Metallica, drawing on funk rhythms and hard harmonies. This interlude is cool, but did they really need a guitar solo, too? Ed intent should suffice for album rock outlets.

**JON TRUDOL Ram’ R’ Roll (4:11)
PRODUCER: J. Trudol
WRITERS: J. Trudol, M. S. McManus, B. Watts, C. Watts
PUBLISHER: Sony/ATV, B. Watts, C. Watts
REMIXER: BMG/AG
REMIXER: BMG/AG
REMIXER: BMG/AG

Closing lyrics repeat from “the spirit,” but the arrangement here is much more-adventurous, from Bryant jangles back Lou Reed-like vocalizing, with passages of throaty, blues-rock singing woven in. Intriguing cut from “Born To Choose” compilation. Modern rock radio, take note.

**NEW & NOTEWORTHY**

**THE SOULSTATIONS** Jazz In The Present Tense (15:10)
PRODUCERS: Jay Coke, Will McNeil
WRITERS: G. Hawkins, A. Hawkins
REMIXER: The Angel
PROMO: The Angel
REMIXER: The Angel
REMIXER: The Angel

Continuing the expanding acid-jazz move is a nice shot in the arm via this deliciously souful stew of traditional free-associated vocal scattling, stirring hip-hop beats, funky guitar and piano licks, and nagal-style scratching. icing on the cake is a wailing flute solo and snorey holl, fire drums, and well-timed and yet completely commercial, way-hip-track will probably build a healthy audience at dance clubs and maybe even take urbanites to a toast. Bodes well for the upcoming album of the same name.
LIFELINES

BIRTHS
Girl, Charlotte, to Biff and Illyce Dawes, Nov. 2, just outside Tarzana, Calif.
He is chief engineer for Westwood One's mobile recording division. She is a publishing administrator for Pat Rains & Associates.

MARRIAGES
Manabu Sano to Misa Miyura, Dec. 16 in Tokyo, Japan. He is a sales manager at Tower Records in Japan.

Tom Gimbel to Carla Kleinsmith, Oct. 30 in Austin, Texas. He is marketing director for indie label Amazing Records there. She is in retail promotions at indie label Flashpoint International there.

DEATHS
Manny Verzosa, 30, in a car accident, Nov. 14 in Wyoming. Formerly with Atlantic the Walkers, Verzosa worked as a solo artist. After that band's breakup, and had signed to Epic Records a few months ago. He was touring with the band's van flipped over. Verzosa was the only casualty. He had been scheduled to record his debut album after the tour. It was not clear if his stepfather, three brothers, a stepbrother, and a stepstepbrother.

Raising Money "Fare" Charity. T.J. Martell Foundation board members display a check for $108,000 raised by the Foundation's "Team Challenge" gold tournament, which was held Oct. 25 at the Glen Oaks Country Club in Old Westbury, Long Island, N.Y. The event set an all-time record for raising funds which will be used toward the upcoming T.J. Martell dinner. The tournament was won by the T-Team, led by Aaron Levy, vice chairman of Elektra. Shown, from left, are Richard Griffis, president of Epic Associated; Paul Share, chairman of Shorewood packaging; Tony Martelli, senior VP of Epic Records and founder of the T.J. Martell Foundation; and Peter L. Kauff, chairman of Laser Video Network.

International Entertainment Production Group Record Group (IEP), formed by John Poneck and Pat Hand, Calif., a record company whose mission is to foster an environment that nurtures both established and unknown talent. IEP will produce, promote, and market releases for distribution. The label's roster includes Clint Holmes, X-Celence, XL, NDC (No Description Given), and XL-6500-B Parliament Place, Lanham, Md. 20706; 301-459-9309.

Industrial Artists, formed by Mary Lambert, Rod Davis, Henry Holtzman, and Thorny Paulson. A company whose activities will span feature films, video, television, commercials, and interactive media. The company will operate under the umbrella of PartnersUSA Group, 725 Arizona Ave. #200, Santa Monica, Calif. 90401; 310-393-3400.


Of 58 Pop rockers, one of the most unknown is Screechy Dan. The New York-based group's most recent album, "One Voice" contains only one song which was broadcast on EMI and charmed more than $7 million in profits to charities. For more info, contact Laura Pinkston at 310-456-5046 or Dick Gutmann at 310-294-4990.

MODERN ROCK AUCTION: PolyGram Group Distribution, with support from radio station WHFS held a Modern Rock Auction Nov. 10 at Washington, D.C.'s Hard Rock Cafe which raised more than $4,000 for doing something, an all-volunteer organization serving local charities. The high-grossing item was a limited edition John Mellencamp lithograph that sold for $710, followed by a John Hiatt guitar that sold for $650. For more info, contact Donna Jean Rumbley or Karen Louden at 301-441-1670.

SONGS OF HOPE: In Harmony With The Homeless hosted a presentation Nov. 17 at the Troubador in Los Angeles where 28 professional songwriters collaborated with 14 formerly homeless men and women to create songs to honor National Hunger And Homelessness Awareness Week and raise funds for the Los Angeles Mission's Rehabilitation Program for the homeless. Sponsors included ASCAP, The David Geffen Foundation, National Academy Of Songwriters, Los Angeles Songwriters Showcase, KCOP Channel 13 and State 51 Music. The event was produced by indie music publisher David Powell and creative arts therapist Katherine Woodward, who hopes to interest labels in songs from the project. Powell and Woodward can be reached at 310-306-8560.

For Fire Victims: A number of Laguna, Calif. musicians plan to produce a concert to benefit the victims of the recent Laguna fires. Dec. 4 at the Coach House there. Donations will be administered by the Laguna Presbyterian Church, with tickets sold for $12. Performers donating their talents are Miss October, Jack Tempchin, Members Of Hank, Jodi Sengel, the Cram Brothers, the Flying Crows, the Rounders, and the Eliminators. Contact Ray Caro-lin at 714-380-7438.
Market Test 'Legitimizes' Multimedia Dealers Applaud B'buster's CD-ROM Move

By TRUDI MILLER ROSENBLUM

NEW YORK—For home video retailers, multimedia's time is now—almost.

Store owners, no less than consumers, are confused about CD-ROM and other formats. But Blockbuster's decision to test-market CD-ROM in 53 of its California stores will give multimedia a big push forward, say some of those involved.

"I think it will have a tremendous effect," says Jeff Allen, director of marketing for Entertainment Technologies of Colorado Inc., a Denver-based national distributor of video games, computer software, and CD-ROM. "A lot of people were waiting for somebody big to get into it. Once [Blockbuster] got into it, it pretty much legitimized everything. In fact, people that I gave presentations to back in August, who at the time said 'we're not ready for this yet,' are now calling me back and saying 'Could you come back and give me another presentation?'"

The Blockbuster decision, limited right now to stores in the San Francisco market, "certainly lends credibility to the format," says David Goodman, president of U.S. Laser Video Distributors in Fairfield, N.J., a laserdisc distributor that has just begun to handle CD-I and CD-ROM.

"I think [Blockbuster] is aggressive to start this early—but, as we know, they've always been aggressive," VSDA president Dawn Wiener says. "I think it's too early for most of us to go in and expect to start selling or even renting the software."

Floor space is a consideration, but not as much as one might think. "I think we'll just take out a little niche of catalog product, slowly, and see how it's moving, like we did with video games," Wiener says. For some retailers, accessories like candy would be sacrificed for items that don't take up all that much space in the first place.

Among multimedia product being eyed for display are CD-ROM and CD-I releases, including the full-motion Paramount movies.

Flagship Entertainment is among those looking at the new formats. The Taunton, Mass.-based buying group, comprising 1,200 stores, will launch a CD-ROM rental program in participating outlets in January. "It's great rental product, because it can't be copied," says president Frank Lucea.

Philadelphia's 516-store West Coast Entertainment franchised video chain has just opened Game Power Headquarters (Billboard, Nov. 27). It's the first of what will be a "large franchise program," says Steve Apple, VP of communications. The store offers CD-I, CD-ROM, and 3DO, along with Sega Genesis, Nintendo, Super Nintendo, Sega CD, and IBM and Apple computer software.

West Sacramento, Calif.-based Tower Records has started carrying CD-ROM and hopes to get more heavily into the format early in 1994, beginning with 10 stores in the San Francisco Bay Area, says product buyer Cliff MacMillan.

Others, though, are more hesitant about taking the plunge. "It's a big investment," says Paul Nolan, president of Minneapolis-based Video Buyers Group, representing 1,800 stores, that while the group has been test-marketing CD-I for 18 months, it is a little more cautious about CD-ROM because of the results of a test done a while back. "We found that there are a lot of computers in people's homes that are doing nothing more than col- lecting dust," he says.

Dean Kohrke, president of Milwaukee chain Bucky's Super Video, says, "We carry CD-I, and we would carry CD-ROM when we feel there are more titles out there customers would be interested in, which is games. Right now, it seems to be mostly things like gardening."

Confusion over what's available and how to market any of the formats dom- inates discussions. Retailers recognize the need to counteract the information (Continued on next page)

A New Future Is In The Offing For Virgin Games

By PETER DEAN

LONDON—Virgin Retail and W.H. Smith are to sell their 30-store computer games chain, Virgin Games, to Future Zone for 12.5 million pounds (approximately $19 million).

Future Zone's parent, Rhino Group, will pay 9 million pounds ($13.5 million) in cash and the remainder in stock to acquire the chain. The total cost of expenses, will be raised through a rights issue which was expected to clear by Nov. 29. Virgin Games will continue under that name until March, when the stores become Future Zone outlets. Rhino Group is unrelated to the Rhino music and home video label in the U.S.

The move makes Future Zone the leading specialist retailer in computer games, with 76 dedicated stores. A year ago there were none. Future Zone now accounts for an estimated 10% in what is still a (Continued on page 64)
COLUMBIA SCORES: Retailers complain mightily when fast-to- giants gobble up video promotions, but they're sweet-talking Columbia TriStar Home Video’s exclusive rental window for singer- songwriter ‘Last Action Hero’ Sega and Super Nintendo game. “It’s an exceptional program,” says Frank Lucca, president of Flagship Entertainment, a buying group representing more than 1,000 video stores. “The initial reaction is something the industry should promote and do more of.”

The program will offer retailers an exclusive seven-month rental window on the game and the simultaneous release of the movie on cassette, starting Jan. 26. The video also carries an 80-day pay-per-view window.

“Usually I'm shy about movie video games, because titles like ‘Bat- man’ didn't do well for us,” says Dave Andrews, owner of Mr. Movies, a five-store chain in the Cedar Rapids, Iowa, area. “But I'm a little less cautious this time, because it won't be 'Toys R Us.'”

Columbia TriStar president Pat Campbell says the test will determine if games can be marketed in the same way as tapes. Later, the game will be repriced for self-sale.

“It's about time we recognized that video stores play a major role in the game business,” says Campbell, who says rentals contribute 15%-25% to total sales. “The initial reaction is great, and it has worked out, there will be a continuing flow of demand.”

That could be bad news for mass merchants. “We didn't intend to buy 'Last Action Hero,'” says Ed Erickson, senior buyer at Target. “But if they do this with a hot game title, such as a ‘Jurassic Park’ or ‘Aladdin,’ we won't like it. Columbia, of course, doesn't have either.”

Campbell and retailers admit the cross-marketing opportunity is limited.

“I don't think we'll see additional unit sales for the video,” says Campbell. “The major element for the video is moving the PPV window to 80 days. With the strength of the picture we'll pump up cassette sales.”

Andreas says he doesn't intend to change buy on either the game or the video. “They don't relate to one another,” he adds. “It's a different customer for the video and the game.”

But Flagship Entertainment will offer a discount on a tape-game rental combination, says Lauren Margulies, director of rental and sell-through product. “This is most aggressive video and game promotion we’ve seen,” says Margulies. “If it focuses on games as a rental opportunity and gives rental a viable place in the market.”

In related Columbia news, although unit sales on ‘Cliffhanger’ hit between 425,000 and 450,000, don’t expect others to try a no-rebate strategy (Billboard, Nov. 27).

“The issue is that a no-hit title takes selling, and that usually requires incentives,” says one supplier executive. “Rents don't sell a title like ‘Cliffhanger,’ they take orders.”

So what are the conditions that could take away a distributor rebate? "If a title can sell in the 350,000-unit plus range, and if it had at least a $60 million box office,” the executive says.

S E L L - T H R O U G H S P I F F S: St. Louis-based distributor Sight & Sound is offering a store-manager incentive program to increase game self-sale sales over the holidays.

Under the program, managers accumulate points when they sell any of 100 catalog titles suggested by the distributor. When the managers achieve a certain point goal, they win a prize. "Grand prize winners will receive a Super Nintendo system.”

“We’re trying to get more retailers into sell-through and convince them to buy more titles than ‘Aladdin,’” says marketing coordinator Lynn Peterson.

Titles included in the incentive program are gift sets of ‘Gone With The Wind.”

(Continued on page 63)

BLOCKBUSTER MARKET TEST ‘LEGITIMIZES’ MULTIMEDIA

(Carried from preceding page)

superhighway, but little else. Entertainment Technologies’ Allen says, "Their main concern is how do I get into this market? Marketing to me, you just put them on the shelf. This is different—there are a lot of titles, dealers don’t know what to sell. The ones that are bad, and customers are fearful because of the titles rental for $50-

$100.”

Wienner says, "When we are so undecid ed as to what will be the leading software, the consumer can’t be expected to pay for money for something that they don’t want. It’s good to know that we don’t want to put on the shelf and what’s hot, because we don’t know.”

Flagship uses Simi Valley, Ca-li f., based Baker & Taylor Software, which recently expanded its sales of CD-ROM releases to include video stores (Billboard, Nov. 18).

Aware of dealers’ uncertainties, CD-ROM distributors are doing some heavy hand-holding. Entertainment Technologies provides video stores with a "new dealer kit,” which includes a manual explaining how to train salespeople, product demonstrations, and how to promote "no rebate” programs to handle it from head to toe,” says Allen.

U.S. Laser is about to launch a free magazine, Dealer Interactive Software Companion (DISC), which will explain the different systems, address retailer concerns and issues, review new software programs, and the like. The magazine also will function as a catalog for the distributor. DISC will be distributed free to “every dealer in America that we can get a name and address for,” Goodman adds.

Pre-launching to the uncoordinated likely will include the results of a recent poll conducted by market-re search firm BKG Youth. Asked what five gifts they would like to receive for the holidays, 91% of children ages 7-13 cited hi-tech video game hardware, 76% asked for video game software, 58% wanted CD players, and 56% chose personal computers. BKG Youth president Marcan Saltman says respondents desires are "rooted in sophisticated technology."
### Billboard Top Video Rentals

**FOR WEEK ENDING DECEMBER 4, 1993**

**TM**

- Compiled from a National Sample of Retail Store Rental Reports.

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<td>20</td>
<td>BENNY &amp; JOON</td>
<td>MGM/UA Home Video</td>
<td>Johnny Depp</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>21</td>
<td>INDIAN SUMMER</td>
<td>Touchstone Pictures</td>
<td>Alan Arkin</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>22</td>
<td>WEEKEND AT BERNIE'S II</td>
<td>Columbia TriStar Home Video</td>
<td>Andrew McCarthy</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>23</td>
<td>SIDEKICKS</td>
<td>Columbia TriStar Home Video</td>
<td>Chuck Norris</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>24</td>
<td>WHO'S THE MAN</td>
<td>New Line Home Video</td>
<td>Doctor Dre</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>25</td>
<td>TOM AND JERRY-THE MOVIE</td>
<td>Family Home Entertainment</td>
<td>Jay Feeney</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>26</td>
<td>THE CRUSH</td>
<td>Morgan Creek Productions Inc.</td>
<td>Cary Elwes</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>27</td>
<td>THE NIGHT WE NEVER MET</td>
<td>Miramax Films</td>
<td>Olivia Newton-John</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>28</td>
<td>UNMENTED HEART</td>
<td>MGM/UA Home Video</td>
<td>Christian Slater</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>30</td>
<td>BAD LIEUTENANT</td>
<td>Live Home Video</td>
<td>Harvey Keitel</td>
<td>1992</td>
<td>NC-17</td>
</tr>
<tr>
<td>32</td>
<td>A FAR OFF PLACE</td>
<td>Amblin Entertainment</td>
<td>Reese Witherspoon</td>
<td>1993</td>
<td>PG</td>
</tr>
<tr>
<td>33</td>
<td>THE TEMPT</td>
<td>Paramount Pictures</td>
<td>Timothy Hutton</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>34</td>
<td>EXTREME JUSTICE</td>
<td>Vidmark Entertainment</td>
<td>Lou Diamond Phillips</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>35</td>
<td>JACK THE BEAR</td>
<td>FoxVideo 5597</td>
<td>Danny DeVito</td>
<td>1993</td>
<td>PG-13</td>
</tr>
<tr>
<td>36</td>
<td>BOILING POINT</td>
<td>Warner Bros. Inc.</td>
<td>Wesley Snipes</td>
<td>1993</td>
<td>R</td>
</tr>
<tr>
<td>37</td>
<td>MAD DOG AND GLORY</td>
<td>Universal City Studios</td>
<td>Robert De Niro</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>38</td>
<td>HOMEWORLD BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video</td>
<td>Michael J. Fox</td>
<td>1993</td>
<td>G</td>
</tr>
<tr>
<td>40</td>
<td>HIGHLANDER: THE GATHERING</td>
<td>Hemisphere Pictures Corp.</td>
<td>Christopher Lambert</td>
<td>1993</td>
<td>PG-13</td>
</tr>
</tbody>
</table>

*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or a minimum of 25,000 units and $1 million at suggested retail price for nontheatrical titles. | ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail price for nontheatrical titles. © 1993, Billboard/BPI Communications.

**Never-Before-Seen Performances Available On Video and Laser!**

HOLLYWOOD CENTER STUDIOS, MAY 1994 - David Bowie was filmed live, performing six songs from his latest solo album Black Tie White Noise. These exclusive, never-before-seen performances are the centerpiece for a one-of-a-kind 63-minute video and laser, Black Tie White Noise, available for the first time.

Thriv...
Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

FOR WEEK ENDING DECEMBER 4, 1993

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662</td>
<td>Animated</td>
<td>1992</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>TOM AND JERRY-THE MOVIE</td>
<td>Family Home Entertainment 27416</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>24.88</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>HOMEWARD BOUND, THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Michael J. Fox Don Ameche</td>
<td>1993</td>
<td>G</td>
<td>22.99</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>PLAYBOY: WET &amp; WILD</td>
<td>Playboy Video Unlimited 31747</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.58</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>HOME ALONE 2</td>
<td>Fox Video 8084</td>
<td>Macaulay Culkin Joe Pesci</td>
<td>1992</td>
<td>PG</td>
<td>24.88</td>
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<tr>
<td>9</td>
<td>9</td>
<td>REN &amp; STIMPY: THE CLASSICS</td>
<td>Nickelodeon Film Corporation UV49200</td>
<td>Animated</td>
<td>1993</td>
<td>NR</td>
<td>14.85</td>
</tr>
<tr>
<td>11</td>
<td>17</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>1940</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>ONCE UPON A FOREST</td>
<td>Fox Video 8501</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>24.98</td>
</tr>
<tr>
<td>15</td>
<td>26</td>
<td>UNDER SIEGE</td>
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<td>Steven Seagal</td>
<td>1992</td>
<td>R</td>
<td>19.58</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>HAPPIER EVER AFTER</td>
<td>Worldvision Home Video 8045</td>
<td>Animated</td>
<td>1993</td>
<td>G</td>
<td>26.95</td>
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<td>18</td>
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<td>REN &amp; STIMPY: THE STINKIEST STORIES</td>
<td>Nickelodeon Film Corporation LV49202</td>
<td>Animated</td>
<td>1993</td>
<td>NR</td>
<td>14.85</td>
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<td>19</td>
<td>29</td>
<td>TWO FOR THE ROAD</td>
<td>Playboy Video Unlimited 31747</td>
<td>Audrey Hepburn Albert Finney</td>
<td>1966</td>
<td>NR</td>
<td>19.58</td>
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<td>20</td>
<td>NEW</td>
<td>HIGHLANDER</td>
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<td>Christopher Lambert Sean Connery</td>
<td>1986</td>
<td>R</td>
<td>14.85</td>
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<td>PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN</td>
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<td>Jessica Hahn</td>
<td>1993</td>
<td>NR</td>
<td>19.55</td>
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<td>26</td>
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<td>PolyGram Video Unlimited 50426-3</td>
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<td>1993</td>
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<td>19.55</td>
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<td>PLAYBOY’S EROTIC WEEKEND GETAWAY</td>
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<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
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<td>PLAYBOY PLAYMATE OF THE YEAR 1993</td>
<td>Playboy Video Unlimited 31747</td>
<td>Anna Nicole Smith</td>
<td>1993</td>
<td>NR</td>
<td>19.55</td>
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<td>33</td>
<td>REN &amp; STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS</td>
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<td>Animated</td>
<td>1993</td>
<td>NR</td>
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<tr>
<td>29</td>
<td>27</td>
<td>MIRACLE ON 34TH STREET</td>
<td>Playboy Video Unlimited 31747</td>
<td>Maureen O’Hara John Payne</td>
<td>1947</td>
<td>NR</td>
<td>9.98</td>
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<td>20</td>
<td>PLAYBOY’S SECRET CONFESSIONS</td>
<td>Playboy Video Unlimited 31747</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>19.58</td>
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<tr>
<td>33</td>
<td>12</td>
<td>GIFT</td>
<td>Warner Bros. Inc. Warner Home Video 12475</td>
<td>Jana’s Addiction</td>
<td>1993</td>
<td>NR</td>
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<td>REN &amp; STIMPY: THE STUPIDEST STORIES</td>
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<td>Animated</td>
<td>1993</td>
<td>NR</td>
<td>19.58</td>
</tr>
<tr>
<td>37</td>
<td>NEW</td>
<td>PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS</td>
<td>Playboy Video Unlimited 31747</td>
<td>Various Artists</td>
<td>1993</td>
<td>NR</td>
<td>29.58</td>
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<td>31</td>
<td>COUNTRY LINE DANCING</td>
<td>Quality Video, Inc. 60053</td>
<td>Diane Hornor</td>
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<td>NR</td>
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<td>40</td>
<td>38</td>
<td>DAVIDSON’S GREATEST WEDDINGS: GENERAL HOSPITAL</td>
<td>ABC Video 24103</td>
<td>Jackie Zeman Brad Maule</td>
<td>1993</td>
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HIGHLY FRAGMENTED MARKET. Masterminding the expansion are former CityVision bosses Bev Ripley and Terry Norris, who built up and sold the top-ranked video chain, Ritz Video, to Blockbuster several years ago.

Although Rhino showed first-half losses of $263,000 pounds ($300,000) in September, it’s anticipated to show a profit of 1.9 million pounds ($3 million) by the end of the current fiscal year if the deal is completed by Christmas.

London analysts say the purchase makes sense. They anticipate that an enlarged Rhino will show a pre-tax profit of 3.9 million pounds (almost $6 million) next year, on sales of 50 million-60 million pounds ($75 million-$90 million).

Home video circles are anticipating another piece of empire-building from the duo in this fast-expanding market. Ripley says he sees a similarity between the early days of prerecorded cassettes and the current climate in computer games.

"There’s definitely a similarity in the way the industry is going, and I hope it ends up the same way—I hope Blockbuster buys us!” says Ripley.

“One of the differences at this stage is that we’ve got a lot more control than we ever had at CityVision.”

Ripley claims the Virgin Games buy was a surprise. "It’s a smashing deal, because I thought we would have to grow organically,” he says. "We’ve not taken any of their overhead, and it’s a straight bolt-on to our business.”

The sale is in keeping with Virgin/Smith’s plans to develop the megastore concept throughout the U.K. The megastores are increasing shelf space for games, but aren’t going up against the Dixons and Comet chains, which account for the bulk of revenues. The only other specialist worthy of note is Computer Store.

The U.K. video and computer games market had a hardware and software retail value last year of 900 million pounds ($1.35 billion). The 1993 total should approach 1 billion pounds ($1.5 billion). Game accounts for 400 million pounds, the European Leisure Software Publishers Association reports.

Sega holds 50% and Nintendo 47% of the cartridge market, and the Sega Mega Drive also holds sway in consoles with 33%, to Super Nintendo’s 21%. Other contenders include Commodore Omega, Nintendo Gameboy, PC, IBM Compatible, and NEST. CD-ROM currently accounts for less than 0.5% of the overall market.

SHELF TALK

(Continued from page 60)

Wind,” “The African Queen,” and “Casablanca,” as well as the “Jurassic Park,” and “Aladdin” video games. Banners touting “Wrap These Up For Christmas” are also available.

Additionally, the distributor has sent out a 16-page consumer gift catalog for in-store giveaway. The incentive program and gift catalog are available only to Sight & Sound’s 4,000 “Marquee” dealers.

In other Sight & Sound news, a benefit screening of “The Fox And The Hound” will be held Saturday (27) at the Esquire Theatre in St. Louis to assist area flood victims. All proceeds benefit the American Red Cross.
Home Video

New Year, New Laser Releases; Pioneer Bow an Elaborate 'T2'

MASS QUANTITIES: Straight out of Remulak, " Coneheads" (widescreen or pan-scan, $34.95) will be lauched on laserdisc by Paramount. Jan. Disney's witty comedy "Hocus Focus" (wide, $39.99) appears Jan. 5, as does Warner Bros.' fast-paced thriller "True Romance" (wide, $39.98). Fox's "Robin Hood: Men In Tights" and "Hot Shots! Part Deux" (both wide, $38.98) bow in February.

MCA unleashes Jean-Claude Van Damme in "Hard Target" (wide, $34.98), and the kinder, gentler "Casper Cartoons: Vol. 5" ($34.98) Feb. 2. Prior to that, watch for the romantic fantasy "Hearts And Souls" with Robert Downey Jr. ($34.98), "Caught In The Act" ($34.98), the double-hit "Revenge Of The Creature/The Creature Walks Among Us" ($59.98), and "Cat People" with Nastassia Kinski ($34.98) Jan. 19.

PIONEER's special collector's edition of "Terminator 2: Judgment Day" (wide, sides 4-6 CAV, THX, Dolby Surround, extras, $80.95) is an impressive achievement and one of the best laser-disc values of the year. James Cameron has added 16 minutes of footage absent from the theatrical release, the sound and visuals are superb. Three sides of supplementary material cover every aspect of the film's production. Included are an audio commentary track, interviews with more than two dozen cast and crew members, the complete film script, storyboards, and a behind-the-scenes look at the elaborate stunts and special effects of 'T2.'

NOTABLE NEW DISCS: Several excellent new laserdiscs have just been released. Columbia Tri-Star's romantic hit "Sleepless In Seattle" (wide, $34.95), Neil Simon comedy "Lost In Yonkers" ($34.95), and the alpine assault of "Cliffhanger" (wide, $30.95). LumViVision offers the ghoulish "Bela Lugosi Collection" (two films, $49.95), while Paramount has the blockbuster "Indecent Proposal" (wide, $34.99) on disc. MCA recently boxed "Fievel's American Tails, Vol. 1" ($20.98) and the "Marlene Dietrich Collection" (two films, $59.98), which pairs "Blonde Venus" and "Shanghai Express."

LASER CATALOGS: NewVisions has released its "Laser Video File Fall 1992/Winter 1993" catalog, which lists 8,000 laserdisc titles plus 200 CD-ROM offerings, and has extensive information on laser and multimedia hardware. NewVisions is based in Paramus, N.J.

And Voyager has unveiled "The Critic's Collection: 1994 Comprehensive Guide," a lavish, 76-page catalog that describes some 200 special-edition discs. Voyager is now based in Irvington, N.Y.

MULTIMEDIA NEWS: Compton's NewMedia has introduced "Compton's Encyclopedia—NPEG Edition" (Windows, $95), which updates its popular multimedia reference title with more than 25 full-screen, full-motion video sequences. The program includes information on "forbidden foods," such as sugar and wheat, as well as on immunity-heating foods. To make the information more digestible, Frankel takes viewers on a shopping trip and shows them how to select items at the peak of their freshness, then returns to the kitchen with author/photographer Diets, Recipes And How To Cook Some tasty treats. Although Frankel's engaging, well-researched presentation is enough to convince viewers of the importance of a healthy diet, video also features commentary by a variety of health professionals. Bravo.

"Save A Life You Love: CPR & The Heimlich Maneuver," Project E (212-229-2000), 29 minutes, $19.95. Updated information about the safest techniques for providing CPR and the Heimlich Maneuver are presented in a straightforward manner, demonstrated by a certified paramedic, and reviewed in short episodes. The two-person CPR methods are addressed, as are the different steps for infants, children, and adults, and concerns about the possibility of the person administering the CPR contracting a viral disease. The Heimlich Maneuver also is presented in detailed descriptions, providing viewers with the confidence and know-how that require split-second action.

"Dangerous: The Short Films," Epic Music Video, 112 minutes, $18.98. Dramatic video counterpart to Jackson's seemingly unending assault army. "Dangerous" was long in the making, and the irony of its release at this rather inappropriate time in the superstardom it cannot be overlooked. Nevertheless, the video is a real treat for fans of the superstar, as it documents all of the successful efforts to "humanize" the polished one behind the public image.

Included are his speeches at last year's Grammy and Soul Train awards shows, his "Heal The World" halftime entertainment at the 1995 Super Bowl, the announcement of the Heal The World Foundation, and more. All of the videos from "Dangerous" are here as well, from the original version of "Black Or White" to behind-the-scenes footage of the video shoots for "Randy The Time" and "Jam" to "In The Closet," "Who Is It," "Gone Too Soon," and others.

MUSIC

Michael Jackson, "Dangerous: The Short Films," Epic Music Video, 112 minutes, $18.98. Dramatic video counterpart to Jackson's seemingly unending assault army. "Dangerous" was long in the making, and the irony of its release at this rather inappropriate time in the superstardom it cannot be overlooked. Nevertheless, the video is a real treat for fans of the superstar, as it documents all of the successful efforts to "humanize" the polished one behind the public image.

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LASER SCANs.

by Chris McGouran

"Peter Townsend: Live," PolyGram Video, 130 minutes, $24.95. Townsend's concert, filmed in a New York theater, offers something for fans old and new. The 2-hour-plus running length runs the gamut from resurrected "Tommy" tunes to classic Who anthems to the entirety of Townsend's recently released "Psychedelic Breakfast." The ball rolling with "Pinball Wizard," Townsend proceeds to fly through several Who songs he plays solo for the first time—some in the original incarnation—and cranked up more recent hits as well. The video contains three tracks that did not appear when the concert initially was released as a pay-per-view special: "Magic Bus," "Won't Get Fooled Again," and "Let It Rain." Video will receive additional boost with Dec. 1 broadcast of concert on PBS' "GBH Forthcoming."
Laser Scans
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(Continued from preceding page)

Laser Scans
(Continued from preceding page)

Laser Scans
(Continued from preceding page)

Laser Scans
(Continued from preceding page)

Laser Scans
(Continued from preceding page)

Laser Scans
(Continued from preceding page)

Laser Scans
(Continued from preceding page)
TOP TEN REASONS YOUR CUSTOMERS PREFER WARNER REPRISE HOME VIDEOS TO HOLIDAY GIFT BASKETS:

1. Less Likely to Chip Tooth.
2. Don’t Have to Worry About Family Pet Giving Birth In It.
3. Two Words: Fantastic Selection!
5. Can Be Given to Friends Without Fear of Retaliation.
7. Big-Time Stars, Not Dates and Prunes!
And Don’t Miss These Specially-Priced Yuletide SuperSavers!

Available on VHS (and, on occasion, Laser Disc) from Warner Reprise Video
**Pro Audio**

**Opera House Sings Logic’s Praises**
**Digital Desks Add Finnish(ing) Touch**

**BY ZENON SCOEPE**

HELSEKING—A spectacular opening week at the all-new Finnish National Opera House here, beginning Nov. 30 with a 16-year run of the folk opera “Kullervo” and followed by “ Swan Lake” and “ Carmen,” reinforced the venue’s position at the leading edge of audio technology.

Representing a total investment of some 125 million pounds, the audio installation handled by Finnish company MS Audioytun amounted to about 2 million pounds, elevating it to the status of the largest pro audio contract in Finnish history. “In the bigger scheme of things, it’s still a pittance when you think that they probably spent more on the -being the observer of the pro audio division at MS Audioytun, Jarmo Roivas.

The Opera employs two AMS Logic 2 digital desks, one for the main orchestra FOH—the first such implementation of the desk—and a second Logic 2 installed in a recording studio in the basement. The latter is used to record playback source audio in an associated large orchestral recording area, further from the halls, and to act as a place where sound effects can be created and manipulated in an LCR and Surround Dynaural monitoring environment designed to mimic the LCR and Surround Sound system installed in the main auditorium.

“The intention throughout is that we can send sound from digital to digital and once back into audio for the audience. Everything else in between is digital,” says Karl Titinen, chief of sound at the Opera. “Once in a lifetime you have an opportunity to buy technology that is leading edge, and the Logic 2 consoles were it. The loudspeakers are small and easily replaced by comparison to the Logic, which is the heart and set the quality for the whole system.”

The complex houses the 1,400-capacity main hall, a smaller 550-seat theater, and rehearsal rooms for dancers, choir, and musicians, and it replaces the 125-year-old original Helsinki Opera House, now being renovated.

The house system for the classically house-shaped main hall is a 35-Watt five-channel Electret Microphone T4 system driven by a Logic 2 positioned in a control room at the back of the hall.

“The choice of MT4 was fairly simple because we had very definite requirements for feedback,” remembers Titinen. “The system is not geared for continuous high SPLS but rather for extreme dynamics. We’re dealing with orchestral sources which have their own inherent dynamics and for the system was only the system that could do it justice. Headroom was also important because of the variety of material we have to be able to deal with here—everything from opera through ballet and on to modern pieces, with the occasional canon for good measure, and we believe the MT4 can handle all of this.”

Titinen is keen to cite the benefits of

(Continued on next page)

**Microphone Manufacturers Keep Ear To The Marketplace**

**BY MARILYN A. GILLEN**

NEW YORK—The odds of seeing an all-digital microphone any time soon (no, optimum mic designers do depend what you’re shooting for), the small- vs. large-diaphragm question (ditto), and the status of microphone proximation (new ones on the way) were among the issues addressed by a panel of microphone manufacturers here earlier this month.

However, the single overriding theme of the several-hours-long discussion—and implicit in the give-and-take discussion—was the migration toward a more aggressively market-driven philosophy on the part of the leading microphone companies, which are looking for ways to add extra value to their products in consumers’ eyes. “People aren’t buying like they used to, and they are keeping their equipment longer,” said Doug Cook, president of pro audio equipment dealer Audio-Technica, which sponsored the event. “So it is important that we be well informed.”

That’s true for sellers as well as buyers. The Nov. 11 event kicked off Audio-Technica’s fifth annual “Microphone Month,” which this year also included a hands-on demo day and a panel featuring engineers such as Frank Filippetti, Tom Jung, and David Smith discussing their personal mic techniques.

“Over the past few years, Microphone Month has proven itself to be a very valuable and effective means to increase the dialog between the manufacturer, the dealer, and the customer,” said Cook.

On that front, representatives from AKG, Audio-Technica, Beyerdynamic, MicroTech Gefell, Samson, and CAD fielded a variety of questions from the floor, which ran from the gamut from the general to the project-specific. Of the former, the consensus here was that microphones today are more than holding their own as a strong link in the recording chain.

“When we get complaints, we find 99% of the time the problem isn’t with the mike, it’s the console,” said Audio-Technica’s Ken Hedin. “As an industry, we should be very proud of what we have accomplished.”

On the issue of the next generation “digital mike,” theoretically incorporating an A-D converter, Bruce Forbes of CAD added, “Microphones already exceed the dynamic range of the CD. So I don’t see the need for that.” Nor, just yet, is the technology available, added Jerry Graham of MicroTech Gefell. “You need 24 bits to accommodate the dynamic range of a condenser microphone,” he said.

However, the most important factor is that the A-D converters for that simply do not exist.”

The home recording market—or, more specifically, project studios—also got a nod from the panelists, several of whom said their companies were seeking to bring versions of their “best” in reach of the market’s lower end. “We have to,” one said. “That market is just taking off.”

The ultimate bottom line though, was the old one: “Garbage in, garbage out,” or mikes are only as good as what you do with them. “We think of microphones as an instrument, like any other,” said AKG’s Joe Welpert. “It’s all in how you use it.”

**Telarc Chief Captures Concert-Like Sound**
**13-Time Grammy Nominee Shuns Dr Doctoring Effects**

**BY DANIEL LEVITIN**

EUGENE, Ore.—While one popular trend in recording arts is to produce ever more exotic soundscapes—elaborate sonic images that have no correlate in the real world—Jack Renner stands firmly committed to representing music as it is heard. Renner is the chairman and chief recording engineer of Telarc, a classical and jazz label, that is respected worldwide for its consistently high standards and sound. Renner says that technology has improved over the last two decades, not all of which have gotten better, of course. The do-it-quick, overmiking and multitrack recording mentality has rendered many newer recordings murky, victims of serious phase and imaging problems.

Renner, a 13-time Grammy nominee for best-engineered classical recording, believes the most important thing he can do is to represent the uniqueness of each performing group. Speaking about his classical recordings, Renner says, “I try to capture the sound you would hear if you had a fairly good seat in the concert hall. I don’t believe in a lot of close-miking, because that negates the balance decisions the conductor has made. The identity of an orchestra is in many ways shaped by these balance decisions; it is my job to recreate what the group and the conductor set out to achieve, and not to intrude between the intention of the performers and what finally reaches the audience.”

This approach has led many musicians to cite Renner’s recordings of them as their favorites. Members of the Vienna Philharmonic, for example, have praised his recordings of the group as really sounding like the Vienna Philharmonic, in contrast to the more generic sound generated by massive miking and postproduction digital effects.

Renner virtually shuns multi-track recording, live to two-track and editing parts of performances together to achieve the best overall presentation of the material. “There are two approaches to this,” he says. “We try to get either complete movements, or, where circumstances are right, we will have an orchestra run a complete symphony for us, just as if they were doing a concert. That gets the musical flow going, it just gives you much more of a finished performance. Once we’ve got at least two full performances of an entire work in the can, then we might go back in spots to record little sections where we have to. Normally, we start our editing process with long, long chunks of tape.”

The Telarc classical catalog has reached sales figures that other classical labels wouldn’t even dare hope for. For the Mozart symphonies, for example, Renner reports sales of 20,000-30,000 in the first couple of years, and then they just keep on going. We’re past 50,000 with the first one we did there in Prague,” this success has enabled Telarc to use the label as a springboard to pursue another dream.

**CLASSIC JAZZ**

With a background as a jazz trumpeter in high school and college, Renner had been wanting to bring Telarc into the jazz realm for some time. He found Telarc’s 1972 recording of Mel Lewis difficult to distribute because the label didn’t

(Continued on next page)
using a Logic 2 in its unusual although comfortable role as an SR desk, which he believes has profound effects upon productivity.

"The beauty of the Logic 2 is that the sound can be balanced in rehearsal, then you can do something else, and then your original settings can be used again for the performance in the evening. In this way, nothing is wasted—the work you put into the desk helps you later," says Tititone. "With an analog desk it’s almost not worth bothering too much between rehearsals unless you are prepared to physically switch desks, and that’s actually what we used to do in the old opera house because it was quicker than resetting them manually."

Both desks use a snapshot variant of the Logio's total dynamic automation system designed specifically for the Opera House by AMS. The second Logic 2 in the recording studio already has been used heavily by sound designers and engineers who can reassign complex sound effects in this room rather than tying up the desk in the main auditorium. A total of five Quantec Room Simulators are used for the Surround enhancements and ambiance creation. Tititone points out that few other units are as well suited to classical music or as realistic at simulating room environments. A Soundfield mike is used extensively for 3D sound recording and effects movement to overcome the shortcomings of standard mono mics. "The thing with traditional multichannel sound is that it’s fine as long as you sit in the middle," says Tititone. "The Soundfield gives us an important extra element of realism."

Akai S9000 series samplers and DD1000 magneto-optical disc record/editors are used as the playback sources, with the latter synchronized whenever multitrack effects creation and triggering are required.

The studio monitoring system uses Dynaudio M4s for the LCR component and C2 and PPM monitors for delivering the Surround information. Tititone says the basement room was not ideal for its intended purpose to begin with, but has been extremely large and square.

"We got a great solution from Andy Munro using the System 2 modular acoustic system in the short time that we had available," he says. "It was designed by Andy acoustically and visually, the monitors were installed in two days as you sit in the middle," says Tititone. "The Soundfield gives us an important extra element of realism."

A column by Zenon Schoepe on the European pro audio industry.

**THE U.K.**

THE STUDIO scene has undergone something of a reshuffle of late. Wessex Studios in North London, which was put up for sale by its owner, Chris Franks, has been bought by the owner of Matrix Studios in London, Nigel Frieda. The Sarm Studio Group has bought Outside Studios, which opened in September, from Westside Studios in London, from producers Clive Langer and Alan Wistanley. Meanwhile, Pete Townshend’s Eel Pie Studios in London is looking for new tenants.

**PA COMPANY SSE in Birmingham has bought a Tube Tech LCA2A compressor limiter to use on FOH systems, making it one of the first companies to employ a valve kit in this manner.

"I was looking for something which had seamless and almost transparent line performance, and it has filled a bit of warmth into the system as well," says SSE director Chris Beale. "The LCA2A does it." The first client to use a tagged tube kit is Wet Wet Wet on its current tour.

SSE has also added another Midas XL3 console and a TAC 6500 monitor board, currently on tour with UB40, to its equipment stock.

**THE NORTH OF ENGLAND Venture Capital Co. has bought a 35% shareholding in motormobiles manufacturer Bellarm Electronic. Bellarm managing director John Williams says a capital injection was needed to guarantee continued growth.

"We feel we’ll take our business expansion plans as far as we possibly could without outside help," he says. The move also will benefit the subsidiary Acoustic Automation, producer of the popular 2000 moving fader automation system.

**VISION ’93, held in October as the first U.K. broadcast, film, and video show, drew nearly 6,000 registered visitors, an increase of more than 2,000 over the previous year.**

**LONDON’s CTS Studios has become one of the first British recording studios to connect and use the ISDN telecom network. The link-up was tested at the three-hour live session involving the 86-piece London Symphony Orchestra in CTS Studio One and a Spanish musical workshop.**

**ABBEY ROAD’s No-Noise Sonic Solutions room has installed a Siegeltech AEC100 Acoustic Environment controller, courtesy of Mark Assoe. The Siegeltech uses adaptive filter algorithms to model the response of the loudspeaker and the room, then set money back to create a room that is fully automated, with the resultant filter inserted into the monitor path, correcting speaker anomalies and cancelling reflections at the listening position.

**Renasterman engineer Peter Mew said the studio was previously big time and had never been acoustically designed. **"The difference is night and day," says Mew. "The fact that I can A/B test with the Sigtech in and out proves how effective the system is in providing a solution."

**THE LONDON REVIVAL, of the hit Yoko musical "Hair" uses a Sennheiser radio mic system consisting of 22 SK 2032S body pack transmitters and an equipment change to EM1036 UHF diversity receiver system, as part of a 33-channel system put together by sound designer Andrew Bruce.

Meanwhile, the first Sennheiser EM 283 UHF channel switchable diversity receiver set in the U.K. has been bought by dry-hire company Gradew Theatre Services, which supplies radio mic equipment to theaters, TV and film units, and conference organizers.

**AXIS AUDIO SYSTEMS has supplied four Akai S9000 samplers to Ferranti’s flight-simulation training center in south Wales. The units will be used with Fostex DCM100 stereo rackmount MIDI mixing units to provide automated surround-sound effects.

LONDON’s CTS Studios has become one of the first British recording studios to connect and use the ISDN telecom network. The link-up was tested at the three-hour live session involving the 86-piece London Symphony Orchestra in CTS Studio One and a Spanish musical workshop.**

**TELARC CHIEF CAPTURES CONCERT-LIKE SOUND**

(Continued from previous page)

have a jazz catalog to complement it. But starting in 1980, momentum began to build. "We got Andre Previn to record a jazz album for us with Ray Brown and Joe Pass—that got things going," Renner says. "Then I met Oscar Peterson in an airplane lounge in New York, and we kept in correspondence. When we got ready to do the second [Previn] album, it was right after the Oscar Peterson Trio had gotten too big to tour [Peterson with Herb Ellis, Ray Brown, and Bobby Durham]. We wound up sitting in the Blue Note for three nights and getting four great albums out of it. Once you get your foot in the door, the word gets around that not only do you get a great recording, but you pay the royalties like you said you would, and the album sells!" Shorty after that, Renner met independent jazz producer John Snyder, who brought other artists to the label. "Now we have the largest roster of legendary names of anybody," Renner says proudly. In addition to the aforementioned artists, Telarc has released albums featuring George Shearing, Ahmad Jamal, Dinzi’s Jazz, and Lionel Hampton. Sales have been unusually high for traditional jazz—"generally in excess of 50,000 in some cases, a quite a bit more," Renner reports. Even with Telarc’s expansion, Renner plans to stay involved in many recordings as possible. "It’s impossible for me to be involved in 15 jazz and 20 classical recordings in a year. Also, I feel confused turning things over to [engineer] Mark Alston. But I’ll be on the recording console for at least 80% of our recordings for some time to come."
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GMs Bullish On Prospects For '94
Ad Revenue Gains Of 5%-7% Expected

BY ERIC BOEHLERT

NEW YORK—The days of across-the-board, double-digit growth may be distant memories for most radio executives, but many see happy days ahead when they look forward to 1994.

Five to seven percent is the common figure that radio group presidents say when asked to predict next year’s revenue gains as compared to 1993, while individual station GMs are a bit more bullish.

That may not mean huge dividends, but for broadcasters who just two years ago were facing a rather bleak future, it’s a welcome figure indeed.

“We see continued good things for ‘94,” says John Hayes, president of Alliance Broadcasting, who points to an expected 5% gain for his company’s outlets. Hayes, crediting radio’s persistence, says the industry not only is out of the woods financially, but “its future is extremely bright.”

Part of that optimism stems from the on-going successes of duopolies. Hayes notes that in ‘94, Alliance is “focused on duopolies for stations in San Francisco [where it owns KFRC-AM-FM] and Detroit [where it owns WYCD]. We’re also pursuing turnarounds in other markets.”

Mickey Franko, VP/radio at Nationwide Communications, also is upbeat about the new year, and expects gains in the neighborhood of 6%. Nationwide instituted new training for its sales people three years ago, and Franko says that investment is now paying off, pointing to gains the company’s stations have been feeling for close to a year now.

According to Franko, Nationwide stations, through September of this year, are up 23% over the same period in 1992. That sort of sales investment is “the difference in a land of five shares,” he says.

At the new KFXR, president Gary Fries agrees. He says the industry’s improved sales forces, brought on by duopolies that have made station sales teams sharper (i.e., smaller) and more focused, will mean “continued growth in the 6%-7% range” for next year.

Regionally, Alliance’s Hayes says the Southwest will continue to thrive ad-wise, while the West Coast, followed by the Midwest, will continue to lag a bit behind. GMs in the Southeast add their region to the plus side of that economic equation.

“We’ll be up, no doubt,” says Sid Mendelson, GM at WCMF-AM-FM Memphis, who sees gains in the 10% and 20% range for his two stations. Why such big boost? “He explains that after a two-year slide, his once younger-skewing FM station has shifted to hot AC and consequently has been picking up the 18-34 demos. As for the AM N/T station, “We’re at the right place at the right time” for the current talk-radio boom.

Down in Miami, Dennis Collins, VP/ GM at WMRZ/WLYF, says “there will be a lot of smiling faces in this market” come next year. “It’s a very strong market.” Ironically, Collins notes that it was the devastation of Hurricane Andrew, which hit in August of 1992, that turned the South Florida economy around as people scrambled, and spent, to rebuild their lives.

Twelve months ago, still reeling from the first down year in industry history, broadcasters were expressing cautious optimism about 1993. That hope was realized with a solid 8%-9% revenue gain over the very soft 1992. On the eve of ’94, it seems that guarded optimism has given way to pure sanguineness.

Hopes may be high for ’94, but that may not necessarily translate into more spending (i.e., more jobs). Thanks to a robust market, Mendelson at WMC-AM-FM did recently hire a new business development director. But both Franko at Nationwide and Alliance’s Hayes say that while they cut back in personnel over the last two years, particularly through duopolies and in-house brothers, they are in a rush to add more people to their payrolls.

“I’m comfortable with our staffing level,” says Hayes. “Part of the allure of doing [these deals] is a reduction of costs,” he adds.

“Let’s not kid ourselves.”

And that is a trend that’s unlikely to change any time soon.

Broadcasting Is All In The Family For Gardner Bros.

BY CARRIE BORZILLO

LOS ANGELES—The Gardner brothers give new meaning to the concept of brotherly love. Not only do Andre, Bill, and Al claim to feel no sibling rivalry, even though all three work in the fiercely competitive radio world, each says he looks to the others as a source of inspiration.

Hailing from Philadelphia, the three brothers are now on the airwaves in far-flung areas of the country. Youngest brother, Andre, 32, recently landed the APD job at classic rocker WXRK (K-Rock) New York. Bill, 48, is handling mornings at country KFMS Las Vegas. Al, 46, hosts the morning show at N/T WPLA Tampa, Fl.

According to Bill, he and his brothers were all No. 1 in their respective dayparts at some point this year.

Each brother got into radio in a completely different, and somewhat unusual way.

The youngest Gardner chose a radio career because he “was the little brother looking up to the older brother.”

Andre explains, “I was nine and Bill took me to the old WIBG [Philadelphia], which was top 40. When I got there it was like a magical, beautiful place with a spiral staircase and chandeliers. I sat silently in the back while he did his breaks. From that time on, I wanted to do what he did.”

Bill even made his little brother a radio console for his bedroom and hooked up a Mr. Microphone toy. That was where Andre’s first “broadcasts” took place.

“That was really my training ground. It helped me prepare for my first tape,” says Andre. “I was broadcasting around the neighborhood for years with that set-up.”

Bill remembers giving Andre his old records and promotional items from work for his bedroom station.

ACAPULCO ODDS?

Recalling the days he said used to tell him it was a competitive business and that the odds were stacked against him. But he’d say I told him that on the back of a postcard from Acapulco.”

Middle brother Al was the last of the trio to get into radio.

Once a musician, Al was “discovered” at one of his gigs that Bill attended with his fellow WIBG cronies.

“I did this sound-of-Philly medley and during the instrumental breaks I would be doing this comedy bit and one of the guys from the station came over and said I had a good voice for radio.”

EARLY GIGS

All three landed major-market gigs early in their careers. Al landed at WIBG and worked with Bill at a time when he thought “only gods do radio.” He went on to work as ND at WBWJ Orlando, Fl., which ended up bringing Bill in as PD in an attempt to boost the station’s ratings.

And Bill also worked mornings together at the station, although Al went by the name Lee Simpson at the time. The two later did the same thing at KLKS San Antonio.

Bill remembers giving Andre his old records and promotional items from work for his bedroom station.

In a roundabout way, Bill got into radio by following in his father’s footsteps. Bill Gardner Sr. dabbled in radio and worked at KYW-TV in Philadelphia for more than 48 years. Bill Jr. also started in television before making his way to KLZ Denver as PD/afternoon host in 1965. He went on to work at KCBQ San Diego and KVI Dallas and to own KRVZ/KQAZ Springville, Ariz.

Bill’s credits also include a 1974 Billboard Radio Award for major market top 40 air personality of the year.

After his bed-change broadcasting days, Andre’s first radio job was at age 16 at WPST Trenton, N.J., where he worked overnights and weekends until he says he had to stop doing overnights because he was too young. Andre went on to WZQD Philadelphia for overnights and weekends before landing at his childhood dream station, WIFI, in Philadelphia. Before joining K-Rock New York last week, Andre was MD/late night host at sister WYSP Philadelphia.

And Bill also worked in the same market, but at different stations—Andre was an EKG Dallas while Bill was at KVLU.

And, believe it or not, they three relish each other’s achievements.

Al says, “I idolize my brother Bill in radio. I learned so much from him, and I still do what he told me to do [when he was the PD and I was the ND at WIBG]. He was the pioneer, and now Andre, my lord, he’s doing great. I’m just a musician who lucked out.”

Describing their relationship, Al likens the Gardner brothers to “the brothers Gibb. We obediently followed our older brother Bill. I read a lot about the old Bee Gees, and there was almost a reverence for the first brother. None of us will ever challenge him. He was always the teacher.”

Al’s goal is for the three of them to work together one day.

“We want to be the biggest brothers to hit showbiz since Mo, Shemp, and Curly,” quips Bill.

If the Gardner brothers don’t go down in history that way, Al’s son Jonathan will at least keep the distinction of being one of the youngest broadcasters in history. At age 6, Jonathan hosts a 10-minute Sunday pregame sports show called “Pint-Sized Picks” on his father’s station.
WABC 77AM TALKRADIO

Just Say No. WABC New York's new ad campaign makes a rather obvious point about the station's format.

Hundt Nomination Confirmed In Last-Minute Senate Vote

WASHINGTON, D.C.—As Congress recessed for the Thanksgiving holiday, the administration and Senate Republicans reached an agreement to allow a floor confirmation vote on the long-delayed nomination of Reed Hundt as FCC chairman.

Hundt passed muster in the Senate at a midnight session Nov. 19. Now the Administration must submit to the Senate the nomination of communications attorney Rachelle Chong for the vacant Republican seat on the commission.

Chong, who worked in Washington from 1984-87, is a partner in the San Francisco law firm of Graham & James. The White House will authorize an FBI background check after the holidays, according to a source close to Capitol Hill.

Senate Republican leader Robert Dole, R-Kan., was the force behind the six-week hold on Hundt, and all but dictated the Republicans' choice for the vacant commission slot. A previous potential nominee, Oregon public utilities chairwoman Joan Smith, apparently was not acceptable because she had been active in Democratic political circles before switching parties, according to Hill insiders.

The strongest in a list of other possible nominees includes Gina Kenney, an aide to Republican Sen. John Danforth. Kenney was not available for comment. Vermont public broadcaster Hope Green also has been interviewed for the slot (Billboard, Oct. 16).

The news of the release and confirmation approval apparently comes as a big relief to interim chairman James Quello, 79, the 19-year FCC vet who for 10 months has steered the commission through some difficult times in the ongoing cable reform disputes, and has leveled big fines to enforce the FCC's indecency rules.

"No one will be more pleased to see Mr. Hundt than Mr. Quello," said an FCC source close to the interim chairman. "It's been fun, and he's worked a ton and accomplished a lot, but he's really, really tired."

Hundt's swearing-in ceremony details were still being worked out as federal Washington prepared for the long weekend. "There could be something formal at the White House, with some big wigs," said a commission spokesperson, "or it could be that he just takes a cab over here. We don't know yet."

NO FCC DECISION ON INFINITY DEALS

The FCC is still "deliberating" the challenges made by two groups against the approval of Infinity's deals with Beasley Broadcasting for KRTH Los Angeles and Cook Inlet for WPDC-AM-FM Washington, D.C., according to an FCC official.

"I'm sure you're not going to see anything rocket out of here before the Thanksgiving weekend," says the attorney dealing with the challenges from Americans For Reproducible Television and the D.C.-based African American Business Assn. (Billboard, Nov. 27).

The first group is against the sale ofInfinity to be broadcasting indecent programming via its syndicated Howard Stern program. The D.C. group considers Stern's broadcasts "vulgarly racist" and indecent.

NAB: BCASTERS EXEMPT IN AUCTIONS

The National Assn. Of Broadcasters has reminded the FCC that it was the clear intent of Congress to exempt broadcast and broadcast auxiliary spectrum from the competitive bidding implemented in recent legislation.

"Congress recognized that free, universal, local broadcast service plays a vital role in our society," the trade group told the commission.

NAB also wants the FCC to clarify the exemption "when the broadcast channel is used primarily for broadcast services, even if a portion is used for ancillary subscription services."

RADIO AD DISCLOSURE PASSES HOUSE

The NAB is calling the House's passage of a banking reform bill a big victory. It contains provisions that will allow radio broadcasters to air car leasing ads without wordy "small print" disclosures, and could bring extra millions in revenue to the industry.

The broadcast lobbyists had been successful in attaching the measure to the larger banking bill to increase its chances of passage (Billboard, Nov. 27).

NAB head Eddie Fritts called the passage "a great way to end the legislative year," and urged broadcasters to "redouble their efforts while senators are back home over the next few weeks to gain additional Senate co-sponsorship" for the still-pending Senate version.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDY PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
Christopher Lance
KMXZ Monterey, Calif.

DESCRIBING HIS STATION'S victory over cross-town format rival, KDON, Christopher Lance, the PD at top 40/rhythm KMXZ, Monterey, Calif., conjures up images of the old David and Goliath story. In his scenario, KMXZ is "David," with approximately half the signal of the larger KDON. But the real David, KMXZ has triumphed over its adversary.

The victory came in the summer Arbitron book, where KMXZ, known as "88.5 the Mix," scored a 4.8 share and landed the No. 3 12-plus spot in the market, edging out KDON with a 4.4 share and fourth-place finish.

In Lance's words, "We put away the competition after just two books."

It all happened rather quickly. KMXZ changed its urban format radio, and all letters exactly one year ago this week, to something Lance describes as "a rap-less urban format." That was further adjusted to the station's current sound when Lance became PD last spring and "decided we wanted to go after KDON."

"In a matter of six months, we really turned it around," he says. Since last fall, the ratings have climbed 1.1-2.4-3.6-4.8.

"With our signal situation, I didn't think I'd ever win—I just wanted to be competitive with them," he says.

In all likelihood, it is premature to discount KDON's rebound potential, a prospect of which Lance is well aware. "I'm afraid of them, I'm scared," he says. "When you come up with a winning combination, and then every time you turn on the station across the street, they're doing the same thing...I'm too competitive to think of that as a compliment."

Lance is also quick to point out that his victory over KDON is "bittersweet," since he and KDON PD Michael Newman are "very good friends."

Lance's background includes stints in San Diego and San Francisco, where he did fill-ins at KFRC during its heyday. In 1988, he helped current WQHT (Hot! 97) New York PD Steve Smith put KQHT (Hot!97.7) San Jose, Calif., on the air, then worked there as AP/Draft/noon jock. He was reunited with Smith at KFRR (Power 92) Phoenix, where he was program coordinator/afternoon jock. He first joined KMXZ for afternoons, a job that later evolved into his first PD gig. He continues to host p.m. drive.

Although he had never programmed before, he credits his mentors like Smith, Steve Rivers, Gerry Cage, Rick Thomas, and Jerry Clifton with teaching him how to win.

Lance is extremely hands-on in music selection, and spends two to three hours daily editing the music.

There's a recent afternoon hour: Mariah Carey, "Dreamlover," Snopp Dogg, "Doggy Dogg," "What's My Name-S.O.S. Band," "Take Your Time (Do It Right)"; Collage, "I'll Be Loving You"; Escape, "Just Kickin' It"; 2Pac, "I Get Around"; Lil' Suzy, "Take Me In Your Arms (Gentlemanly Song);" DRS, "Gangsta Lean;" Zone, "Hey Mr. D.J.;" Cover Girls, "Show Me;" Tag Team, "WooHoo! (There It Is);" and Toni Braxton, "Breathe Again."

With KDON "copying us to a T," Lance tries to set his station apart by concentrating on the hits. "The way we differ is, every song that's played on this radio station is a smash, whether it's new or a recurrent or an old school song," he says. "When we do play new music, we go out of our way to highlight and identify it and educate the audience.

"I look at this station as an on-the-edge top 40 that adults can identify with," Lance says. "A lot of the music we're playing right now has a lot of adult appeal."

"KMXZ jocks put more callers on the air than just about any other station. Lance says, "We're trying to give the image that [listeners are] in control of the music, that every song is a request."

"I want to give the image of the old KFRC that I learned many years ago, [that of] a music machine," adds Lance. "The format is tight, but also leaves a room for 10 to 15-second personality breaks. Seventy percent of the time, when a jock goes on the air, he has a listener with him or her. We want to make not only the music the star, but the listener as well...Chances are, when you call this radio station you're going to get on the air and say something."

Lance has created what he calls "an image of constant instant winning" at KMXZ. The jocks are giving away instant cash every weekday through the fall book. The station also is being marketed with a television campaign, and is just getting into merchandising.

Lance shares credit for the station's success with GM Gary Weinstein, teen-age assistant MD Jason Silva, promotion director (and former station PD) Linda Roberts, and the staff, including morning men Keith Tyler and Steve Davis, newscaster Bobby Dee, early afternoon host Adriana Cagle, news director, the Widow, and overnight host Rod O'Neill.

He also credits the listeners, saying, "I'm just surprised at our sudden success, and I'm proud of our audience for standing up for us and coming through and claiming us."

"If all my request lines aren't going all the time, there's something that's not right, because we program to the active listener. Whether we're easing up on some thing, I really live by the phones, and it's something that's really worked for us. We try to stay hectic and chaotic on a daily basis."
The Year’s Best Promos; Stations Find New Ways To Talk Turkey

LOS ANGELES—While there undoubtedly were dozens of successful and innovative promotions this year, a few stand out of the bunch. Two of the industry’s leading authorities on radio promotions agreed to give us their picks for the year’s best.

PROMAX International VP of promotions and communications Lou Bortone probably has heard about nearly every promotion done this year. One of his favorites was WWMX (Mix 106) Baltimore’s “laziest husband” contest. While the idea has been around for some time, Bortone says he liked the way the station tied in snack-food companies that provided snacks for the winner to chomp on while displayed in a cage at the zoo.

Bortone also picks KLOS Los Angeles’ mega-event “KIIS & Unite” for the “sheer volume of what they do.” He gives a thumbs-up as well to WNNX (99X) Atlanta for successfully petitioning to get Peter Gabriel to play in town when he wasn’t scheduled to perform there.

Another favorite was WVAZ (V103) Chicago’s black women’s expo, “because it was the first time someone took a niche like that and went to town with it, with tons of sponsors and big speakers,” Bortone says.

Last, but not least, Bortone picks KDWB Minneapolis’ “Sleepless In The Twin Cities” promotion, in which children nominated their single parents to be matched with one of three “Love Connection”-style contestants for a blind date. KDWB will repeat the promotion in December to coincide with the movie’s video release.

Paige Nienaber, VP of fun and games for consultancy New World Communications, says the 1998 promotion people will remember 10 years from now is KSOL (Wild 107) morning man Manoc Muller’s now-infamous “haircut on the bridge” stunt, which got him into hot water earlier this year.

Another Nienaber favorite is WBSS (Boss 97) Vineland, N.J.’s “Screw Over Your Ex” promotion, which took a couple in a helicopter over the home of one of their ex’s to have sex, and broadcast it on the air.

Nienaber also cites KGKI Riverside, Calif., and WJMH (102 Jams) Greensboro, N.C.’s “Find The 1” campaign. For a week, each station dropped the number one from its station ID—KGKI said “99 KGKI” instead of “99.1 KGKI,” and WJMH said “02 Jams” instead of “102 Jams.” The jocks didn’t acknowledge to listeners that they were doing this. After a week, they acted surprised that the number one was missing, and sent listeners on a hunt to find it in town. Winners received cash prizes ranging from $3,000 to $10,000.

TOWNSHEND LIVE ON CD-1
PolyGram Diversified Entertainment and Philips Media have teamed to release “Pete Townshend Live” on CD-I to album and classic rock stations.

To promote the release and spread awareness of the CD-I, stations in 40 markets will participate in a promotion the weekend of Dec. 3, giving away videos and CD-I players to coincide with the Dec. 1 PBS broadcast of an edited, 90-minute version of the concert. The show was taped during a live pay-per-view performance Aug. 7 at the Brooklyn Academy Of Music.

IDEA MILL: TURKEY GAMES
It’s time again for stations to find new and creative ways for that ill-fated fowl. In lieu of the famed turkey bowling promotion, WAXX Eau Claire, Wis., will play “tie tac turkey” on a giant game board, tying in the meat department of a local grocery store that is hosting the event. Turkeys used as game pieces will be donated to the Eau Claire Salvation Army food pantry.

Free Willy, Part II: WJHM Orlando, Fla., morning man Woody “kidnapped” a local farmer’s turkey in the hope of inspiring donations of food for central Florida’s hungry. Woody promised to spare the turkey, named Willy, if 1,002 pounds of non-perishable goods were collected. Jocks will take Willy on the road to help raise the goods.

Once again this year, KRQX Sacramento, Calif.’s turkey day promotion entails an auction of autographed drumsticks from Alex Van Halen, Aerosmith’s Joey Kramer, Pearl Jam’s Dave Abbruzzese, and others.

On another note, WAXX didn’t have to dig too deep to find a promotion for the Joe Diffie song “John Deere Green.” The station is giving away a John Deere snowblower as the prize in a listen-and-win contest.

WBSY New York is in the midst of a “Switch Back” promotion to attract listeners to the station. The station is distributing laminated and numbered “Switch Back” passes. Cardholders listen for their number on the air to win at least $1,000. The laminates are in lieu of bumper stickers, since not many New Yorkers have cars.

KYSR (Star 98.7) Los Angeles’ married morning team Melissa and Jim Sharpe decided to explore the many uses of Spam by asking listeners to send in their most creative Spam recipes. The duo even got chef Jean Claude Boulanger, of L.A.’s famed Le Dome restaurant, to prepare the winning recipes, which were Spam-turkey patties and Spamoni Ice Cream.

Lots of major concerts are happening by the end of the year: KROQ Los Angeles’ fourth annual “KROQ Acoustic Christmas” is set for Dec. 11 with Smashing Pumpkins, Blind Melon, Primus, Belly, the Cranberries.

(Continued on next page)

Lori Ruso’s “Rolling Ocean” is making waves in over 150 markets from sea to shining sea!

Her new release “I Believe In Love Again” featuring the hit singles “Rolling Ocean” and “Christmas In My Heart.”

- Seen by millions as tour support for Michael Damian’s 91-92 tour.
- The debut single, “Rolling Ocean” is top 20 on the Gavin A/C charts.
- This tune and two others written by Johnny Clegg
- Features the seasonal best seller “Christmas In My Heart,” already serviced to radio.
- Promotional tour begins mid December.

Available Now - Streetdate November 16th

“Lori is an uplifting and exciting performer. We love her and we love her songs.”
Bobby Rich, KKLD, Tucson

“It's great to hear Lori's fresh interpretation of a song dedicated to everyday people, The strength of any country lies in the heart of those people and their values.”
Johnny Clegg

“A very strong cut for A/C audiences.”
Eric Norberg - The Adult Contemporary Music Research Letter

“Lori has a strong, passionate voice that sells a song.”
Diane Rufer & Ron Fell - The Gavin Report

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Radio

Promotions

(Continued from preceding page)

Nick Heyward, General Public, the Wonder Stuff, the Lemonheads, and a slew of other acts. Peds go to various homeless organizations, WQHT (Hot 92) New York's "Hot Night New York," featuring Naughty By Nature, SWV, Mary J. Blige, Onyx, and others, is set for Dec. 14. WWK (K-Rock) New York's annual "Tunngathon" benefit concert, featuring Emerson, Lake & Palmer, Rosanne Cash, Janis Ian, Richie Havens, Southside Johnny, and Bobby Bandiera, was Nov. 17. Proceeds go to World Hunger Year.

KITS (LIVE 105) San Francisco adds a twist to its annual listener-appreciation party: homeless helpers. The station has hired the homeless (as they've done with other promotions) to work the door. The show features Duran Duran, the Dead Milkmen, Urge Overkill, the Cranberries, and others.

In an effort to help stop hate crimes, KNDD (the End) Seattle and Pearl Jam have teamed to donate a portion of ticket sales from an upcoming concert to the Seattle Center Art Academy's summer program, where kids from different backgrounds create art and learn to understand each other. In addition, the station is enlisting the help of listeners to contribute to an "Anti-Hate Mural," which will be on display at the Pearl Jam concert and at the Newmark Center through December.

Pro-Motions

Lisa Prother Corr joins MediaAmerica as managing director of MediaAmerica Promotions, and will have the division in a new direction. In addition to handling promotions for radio, MediaAmerica Promotions will serve as a full-service entertainment marketing and promotions agency, handling such nonradio clients as The Chameleons, a virtual reality theme park attraction. Prother was an independent events promoter and producer.

WPLA Tampa, Fla., promotion director Arlan Vincent joins crosstown WSUN/WRWM in that capacity.

Billboard

Modern Rock Tracks

Title

---

1 1 1 7 "I WILL FOLLOW YOU" THE CULT
2 2 2 8 "1 CAN'T HELP MYSELF" VIOLINS OF BAVARIA
3 3 3 9 "WINDS" MINISTRY
4 4 4 10 "PROMISES" LINDSEY STIRLING
5 5 5 11 "ARTIFICIAL DREAM" MUSE
6 6 6 12 "STEALTH" THE CLANSMAN
7 7 7 13 "TIME" DE又是THE BEST OF THE ELSEWHERE YEARS
8 8 8 14 "HOT SPOT" NORTHERN BAPTIST
9 9 9 15 "TOO LATE" MUSTARD SEEDS
10 10 10 16 "OUR LOVE" THE BLACK CROWES

Recipients are tallies which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 10.

Billboard

Rock Recurrents

Title

1 1 1 2 "I WILL FOLLOW YOU" THE CULT
2 2 2 3 "PROMISES" LINDSEY STIRLING
3 3 3 4 "STEALTH" THE CLANSMAN
4 4 4 5 "TIME" DE又是THE BEST OF THE ELSEWHERE YEARS
5 5 5 6 "HOT SPOT" NORTHERN BAPTIST
6 6 6 7 "TOO LATE" MUSTARD SEEDS
7 7 7 8 "OUR LOVE" THE BLACK CROWES
8 8 8 9 "OUR LOVE" THE BLACK CROWES
9 9 9 10 "I WILL FOLLOW YOU" THE CULT
10 10 10 11 "PROMISES" LINDSEY STIRLING

Recipients are tallies which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 10.

Are you making decisions about professional recording equipment and studios...
Small-Town Hijinks Dominate The News: Radio Tower Vanishes; Fox Marks The Spot

Radio newsline...

SUMMIT COMMUNICATIONS GROUP may be on the block. Company officials have been advised by representatives of the Gordon Gray Living Trust, which owns 94.2% of Summit's common stock, that the Trust has engaged investment banking firm Morgan Stanley to "assist the trust in... exploring alternative transactions, including the possible sale of Summit," according to a release. "The Trust would consider the desirability of transactions that could involve a change of control of Summit, or the divestiture of some or all of the company's cable and/or radio assets," the release says. Summit owns and operates seven radio stations and several cable systems.

DAN ZAKO has been uptapped from GSM to VP/GM at WDRB Long Island, N.Y., assuming duties previously handled by Ronald Morey, president of parent company CAP Communications, a part of TelePrompTer Corp. in Westwood, MA. As VP/GM, Zako will continue to manage WDRB. As long expected, the western Long Island station is now simulcast on new eastern Long Island outlet WMBW (89.5 FM), which covers Suffolk County. WDRB is also simulcast on WBPI Philadelphia.

STATION SALES: WFYV/WAVE Jacksonville, Fla., from Evergreen Media to OmniAmerica Communications for $10.64 million; KJQK Sacramento, Calif., from Fuller-Jeffrey Broadcasting to Great American, owner of crosstown KSEG, for $16 million (Great American will operate the station under a local marketing agreement pending FCC approval of the sale); KJOC/WXLV Davenport, Iowa, from Goodrich Broadcasting to Connoisseur Communications Corp. for $20.5 million.

GEORGE FRANCIS' AmCom has sold WANS Greenville, S.C., to the owners of crosstown WMLF. The morning host is new KQWK-TV Greenville Family Broadcasting. Francis, who purchased WBBO Greenfield, Mass., for $2.25 million, was sold for $3.5 million. The station went into an emergencyprogramming format after the owner collapsed. The new owners plan to run a format of ABC's MusicNet.

THE THREE OF OUR favorite radio stories this week come from small-town newspapers. In Maine, a 220-foot-tall, three-ton, ornamental radio tower was stolen, according to the Bangor Daily News.

Local air personality Chuck Foster, who works at a station in Dexter, Maine, had been storing the tower in 11 20-foot sections in a storage facility. He wanted to have an AC tower, licensed to Action Communications, that was set to sign on. Foster says he was driving by the storage facility one day and noticed that the tower was missing. He told the paper that after some initial "sobbing and curling up in a fetal position," he offered a reward for its safe return.

Each section weighs 500 pounds and is valued at $800, according to Foster. Foster's reward was not accepted.

In Elmira, N.Y., police were called to investigate a strange odor in the hall at WJKN (formerly WZKZ). They determined the flowers had been spread throughout the office and studio, allegedly by a disgruntled ex-employee.

There were no forces of nature entry.

A man who anonymously called the local newspaper and referred to the station as "Station 100" is thought to be the perpetrator. He told the paper, "A member of the animal kingdom has left his feelings be known about the new radio station in town." The station changed format and some personnel earlier this year, when it was sold.

Finally, recently non-commercial sign on KZPA Fort Yukon, Alaska, marked its launch with a "potation" (a guess?) and dance at the community center, according to the Anchorage Daily News. Topcis the first day included "substance, whales eating fish in the Yukon River, Univ. of Alaska Fairbanks extension information, and elderly concerns," the paper reported.
ATLANTIC TICKLED 'PINK' AS TORI AMOS MAKES SOPHOMORE BOW (Continued from page 3)

tic Records are vigorously preparing an extensive campaign designed to propel the artist beyond the gold-selling, multi-platinum success of her 1992 debut, "Little Earthquakes."

The project will be launched during the first week of January with a 15-city tour showcasing the album that will link Atlantic's branches in the U.S. and U.K. Each branch will simultaneously host a listening party with local radio, retail, and press. Amos will appear at the event via satellite, a first for an Atlantic artist. She will perform songs from the album and answer questions from the various branch audiences.

"It will be a wonderful chance for us to bring a lot of people together and experience the beauty of this music and this artist together," says Vicky Germaine, VP of product development and marketing for Atlantic Records.

The label will begin going for radio adds on the first single, "God," at alternative, college, and album alters the format on Jan. 10. The track, which places Amos' complex melodies and introspective lyrics in a more rhythmic, pop-friendly context than on previous singles, will be serviced to college radio on a three-cut CD with another song formatted into the alt radio format on Jan. 17. It will be an available recording. The other radio formats will only receive a promotional CD of "God" at this point.

Amos' early supporters at radio agree. "We played 'Winter' [from 'Little Earthquakes'], and had great success with it," says Bill Galmore, program director at WKQX Chicago.

HOME VIDEO SALES: AVON'S CALLING (Continued from page 6)
sports. 20% Titles are featured in 15 million catalogs distributed every two weeks.

Among the genres that haven't been targeted for Avon are sports—with the exception of "bloop-
top" titles—and special interest topics like fishing. "We pay homage, Edwards says, "for dogs up."

Hollywood has been slow to come around, but Edwards thinks he's getting closer to some deals that could add studio feature next year. His pitch is impact. He says Avon reps could go to conventions and hand out 70,000 copies of a single release in the catalog life span of four to six weeks. Edwards claims he's had sales of that magnitude for releases from independent suppliers such as HBO Video, LIVE Home Video, Starmaker Entertainment, Video Treasures, and Worldvision. Sales volume of 20,000 units is considered a disappointment.

"Family movies are selling like crazy," Edwards says. "The bigger the Westerns: Reps took orders for "well in excess" of 150,000 copies of the $16.95 version of Cabin Fever Entertainment's "Lonesome Dove." The title had more than 1 million units in overall sales, according to Edwards.

Now, Edwards wants to broaden his product line. Avon, he says, will use its rep network to begin offering titles in the quality series in 1999, competing with direct-response giants Columbia House and Time Life Video & Television. Avon plans a second- quarter tour that will hurt the competition. We'll have an alliance with an eight-to-12-tape series with the first cassette priced at $7.80 and subsequent releases at $14.95.

In keeping with Columbia House and TLY practices, Avon may opt for a negative option—consumers must say if they don't want the next tape. Otherwise, delivery is automatic. However, Edwards emphasizes, typically, they are quan-
cumbersome," who might be more inclined to buy an Avon package because they are paying shipping and handling fees. Two genres under consid-
eration are children's and inspirational, both considered strong sellers.

ORIGINAL PRODUCTIONS Eventually, Edwards would like to establish a small group of in-house producers for original productions, such as the kidvid Christmas special, "A Joan Walsh Anglund Christmas," and distribute them on the Avon label through an established supplier after they have had their opportunity. His first twoitle project, featuring Mary Hart, sold a combined 70,000 cas-
ettes, he says. Another title, "Anway Day," is due soon. It features Linda Gray in "Dallas." "However, it's not always as star-studded as an Avon skin-care infomercial. Edwards wants to blur the line between door-to-door and retail sales. Based on his experience, Avon gener-
ates extra sales for titles that have al-
ready had more exposure without di-
cting the latter. He has been ap-
proximately the reactions which indicate some studios realize the supplementary retail is a very viable alter-
native to retail." Pointing to the independent deals, Edwards adds: "I think we've seen the best they've got." The company has million of an eight-to-12-tape series with the first cassette priced at $7.80 and subse-

TICKETMASTER (Continued from page 19)

"It's very likely you'll see some integration of [Allen's] companies," says his representative. "There are some nice synergies that exist between his technology companies and TicketMaster's pro-
jects in sales, distribution, entrant-
ment, and fine arts. Everything fits under a nice overall umbrella," says Tom Bouskill. The company services more than 2,500 clients in 40 states, Canada, Europe, and Australia. The firm's corporate headquarters will remain in Los Angeles.
Foster Ups Atlantic's Adult Ante
Group Also Launching Irish Label

NEW YORK—In 1994, the Atlantic Group plans to seek more of the adult pop music market via two important deals.

Atlantic Records soon will finalize a three-year production deal with producer/composer/arranger David Foster, who will hold the title of senior VP of A&R and label. Grammy winner Foster, who also produced artists ranging from Barbra Streisand to Celine Dion to Country music's Trisha Yearwood, will sign and produce two artists for Atlantic in the next 12 months. The producer also may work with already signed artists or "tough-shoot-in-the-middle" projects.

"Atlantic is a label that could sign a huge name," says Foster. "TikTok has been a hit on social media. It's going to have a real impact over the next three years."

In 1994, Atlantic will also seek to sign an "A&R-friendly" artist and Atlantic Group will launch an Irish label called Celtic Heartbeat.

Foster says his role will be "to sign and produce, to share ideas and to make it all work for the sake of the artist." He adds, "Atlantic has had a great run, but we need to keep moving forward."

Atlantic records executive Melinda Newman says Foster will "be a great addition to our team."

"He has a lot of experience in the industry and is a great person to work with," says Newman.

Foster has just completed a Christmas album released by Interscope, he says has seen lots of talent parade through his studio, "but I never had access to a label to develop talent."

"We are excited to have Foster work with us," says Newman. "He has a great track record and we are confident he will bring new talent to Atlantic."

Atlantic's biggest pop hits this year came courtesy of Robin S and INXS, who are on the Big Beat imprint.

"The Big Beat concept was to develop a real street-aggressive team that will take us to the next level," says Foster.

In early 1992, Rhino Records and Atlantic Records entered a relationship in which Rhino took most of the Atlantic's catalog for reissuing the Atlantic's vast catalog. While Atlantic has not allowed Rhino to license such acts as La Dee-Da, Prince, and Jennifer Rush, most of the label's vaults are open to Rhino, which is now concentrating on reissuing some of Atlantic's tremendous jazz collection.

"They're very confident in giving us the latitude we need to reissue the catalog in the way that we feel is going to be the most effective," says Rhino Records president/co-founder Rick Rubin.

Foster, which Lewinter says was an "immediate" money-maker for Atlantic, releases 20-30 titles featuring Atlantic acts each year, including albums by David Bowie, AC/DC, and AC/DC.

"We expect that number will begin to dwindle next year, and eventually will settle around 10 to 15," he says. "We've got the right mix of talent to meet the market."

Filling the Void

While it has not had the multi-platinum success that Interscope or EastWest has experienced in recent years, Atlantic Records' black music division also is doing well with new reviewers like Intro and roster stalwarts like LeVert and MC Lyte, who says, "You're going after anyone we want to," says Interscope.

Atlantic, while remaining extremely competitive, has tended to stay away from high-stakes bidding wars. "The problem for any label with paying so much for a new act is that if the first record only sells 50,000 to 100,000, you're down the hole, it's tough to be excited when it comes time to make the second record," says Interscope.

On the other hand, Interscope reports having signed hundreds of thousands of dollars to ink Helmet, whose label debut went gold, as well as sign hot San Diego band Rocket From the Crypt and Drive Like Jehu.

"Like Atlantic, EastWest saw the need to expand further into alternative music, and has done so in part with the release of EastWest/Beggars Banquet act Buffalo Tom's recent album, which has sold 70,000 copies, according to Rhino. "We've signed several bands in this genre, but the key act was Buffalo Tom," she says. "They were really our new act, aggressively, because they had existing credibility in the alternative arena."

Growing in this genre was just part of the mandate Rhone was fulfilling in her mission for EastWest. When relaunching the merged company in 1991, she set one of her firm's goals at being "a huge market for this kind of music," Atlantic Records executive Melinda Newman says Foster will be a great addition to our team. Big Beat Records. Two

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ords America president Phil Quartzararo after former Virgin co-chairmen Jeff Ayeroff and Jordan Harris resigned in August (Billboard, Aug. 21).

"[Berry]'s vision of what he want- ed Virgin Records to be, which was an A&R-led company, and me agreed," Utunomiya says.

The publishing company's former VP of A&R Susan Collins will join Utunomiya at the label. "Susan worked with me for quite some time, and we were a very good team there," he says.

While Utunomiya says he still wants to develop and break the bands on the existing roster, he adds, "I would like to sign more cut-ting-edge kinds of acts."

Berry says Virgin's U.S. roster, currently with 35 acts, will probably "stay in the region of 30-40 acts ... We'll be active in all areas of music, and make sure we have the right time and organization to deliver suc- cess," Berry says.

Regarding the establishment of BFL imprint, Berry says, "We've been keen to be involved in rap for a long time. We have some good-quality Jazz artists making mu- sic for Virgin already, but we were concerned that we didn't have the organization—both in the home of- fice and in the field—to support those records as well as we would like."

Brooks arrives at Virgin after three years with L.A.-based Priori- ty, where he promoted albums and singles by such top rap acts as Easy E, Dr. Dre, Ren, N.W.A, Ice Cube, Dr. Dre, and Ice-T.

He says Berry and Quartzararo entered discussions with him with an eye toward a consultancy. "They seriously wanted to get into the rap/hip-hop industry," he says. "The first time [the label tried], they had minimal success." Ultimately, Berry and Quartzararo decided that Brooks, together with Prom- inerly with Priority, has been named to head artist development and promotion, A&R, creative services/ street marketing, and radio promotion per- sonnel will be named soon.

VIRGIN JOINS GLOBAL SALES SPURT

(Continued from page 5)

"We're gonna keep it small," Brooks says of the staff. "My back- ground is one title, several jobs. I want to keep [the size] down to a minimum." He anticipates that the imprint will release four or five albums within a year.

Utunomiya and Brooks both re- port to Quartzararo.

CHARTS FOR 3 FORMATS CONVERT TO SOUNDSCAN

(Continued from page 6)

three additional charts: one devoted to full-priced classical titles; another for crossover albums, and a third for mid-price. Beginning Dec. 25, 1994, SoundScan will measure SoundScan also will compile a 50-position chart that combines titles from both cate- gories. The combined list is expected to be made available weekly to subscribers of SoundScan and the Billboard In- formation Network.

Billboard will continue to publish the jazz and classical charts on a bi- weekly basis. SoundScan will also compile the charts each week. In the weeks when these charts are not pub- lished, they will be available to BIN subscribers through the discotrends "Last Week" numbers on the charts printed in Billboard will reflect the unadjusted figures from the previ- ous tracking week.

Likewise, in this transition week, the "Last Week" column on these charts will show the weeks charts with history on the table.

The transformation of the rap and jazz charts will be supervised by chart manager Suzanne Baptiste; chart manager Marc Zubatkin engineered the changes on the classical charts.

Music vendor.

So far, Handlendor's involvement in music from the company's central operations has been limited to new front-line releases. But Hicks acknowledges that the budget music line, which he runs, and Video Treasures' video line, is sometimes is also would pursue.

Disco Deic Industries was formed in January to manufacture and market themed CD packages that integ- rate licensed music with comple- mentary artwork and graphic design. Each package has either a cartoon or picture that includes the disc as part of the artwork. The Discos are produced in small quantities, priced at $15 to $20 each.

Additionally, Discos are being sold on the Christmas market, issuing five themed CDs this year. And Discos also will offer titles for growth which may include acqui- sitions. They place the value of the disc at $70 million over five years.

HANDLENDOR, DECO DISCS IN JOINT VENTURE

(Continued from page 10)

"TheDescriptions will be broken out. Commenting on EMI Music's record-setting first-half figures, he says that returns on sales growth will 11.6% from 9.9% in the same period last year, that the company gained market-share worldwide due to the fact that EMI Music Publishing has a five-year deal to administer Michael Jackson's catalog, which will help for growth which may include acqui- sitions. He places the value of this title, as is "Soul: Christmas." Another new title, a various-artist compilation that includes a performance by Pavar-otti, carries a graphic of the Little Nightstand. A depiction of Elvis Clause is featured on a licensed Plated Christmas album.

McGraw, who also runs a music distribution company called Jimmy Mack, says, "At this point, we didn't offer the aco Disco ""this music happening"" at Capitol, while comment- ing that EMI Records Group is going through a ""tough"" period, he also commented that EMI Mu- sic Publishing has a five-year deal to administer Michael Jackson's catalog, which will help for growth which may include acqui- sitions. He places the value of the disc at $70 million over five years.

HANDELENDOR, DECO DISCS IN JOINT VENTURE

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HANDELENDOR, DECO DISCS IN JOINT VENTURE

(Continued from page 10)

"TheDescriptions will be broken out. Commenting on EMI Music's record-setting first-half figures, he says that returns on sales growth will 11.6% from 9.9% in the same period last year, that the company gained market-share worldwide due to the fact that EMI Music Publishing has a five-year deal to administer Michael Jackson's catalog, which will help for growth which may include acqui- sitions. He places the value of the disc at $70 million over five years.
<table>
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<th>WEEK OF RELEASE</th>
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<th>ARTIST</th>
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Complied from a national sample of top 40 radio airplay monitored by broadcast data systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.
MODERN TIMES: It's not possible this week to write about the current chart, so instead we'll preview upcoming developments on the Hot 100. Coming in two weeks (the Dec. 18 issue) will be a big expansion of the Hot 100 monitored radio panel. It will go from 176 stations to 190. (The details will be covered in that issue.) Most of the increase will come from the addition of 13 new modern rock stations, bringing the modern rock monitored total to 24. These stations, part of an ongoing expansion process at Broadcast Data Systems (BDS), join the existing 11 monitored modern rock stations that were introduced to the Hot 100 earlier this year. The changes to the radio panel will contribute to the Hot 100 singles chart better reflecting the various types of radio exposure possible for a single today.

INDUSTRY APPROVAL: Improving the accuracy of the airplay equation with actual BDS monitoring and then including all the various subformats of top 40 has brought overwhelmingly positive feedback from all facets of the industry. The modern rock format, which has been in existence for almost 15 years, has finally reached a level where it is an equal player with the other big music radio formats such as top 40, album rock, and country. The differences in the music mix at certain top 40/mainstream stations and certain modern rock stations is often subtle, and therefore it's only fair that the largest modern rock stations belong on the Hot 100. Some modern rock programmers contend that their stations in many cases serve as their market's top 40 station. We continue to solicit and receive feedback from all readers on this concept.

NEW AND IMPROVED: The other subformats of top 40 include the familiar top 40/mainstream and top 40/rhythm-crossover formats, which are broken out separately in their own airplay charts (see page 78), and the top 40/adult or adult contemporary format (see page 77). We'll be adding four new monitored outlets to the top 40/adult panel. The new totals for the monitored radio panel will break down as follows: 74 top 40/mainstream, 32 top 40/rhythm-crossover, 60 top 40/adult, and 24 top 40/modern rock. Panel revisions on all Billboard charts are conducted quarterly.

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**BUBBLING UNDER HOT 100® SINGLES**

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<tr>
<th>TITLE</th>
<th>ARTIST LABEL (DISTRIBUTING LABEL)</th>
<th>WEEK OF</th>
<th>LAST WEEK</th>
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<tr>
<td>14 - 2 GOODY GOODY</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<td>15 - 1 COME CLEAN</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<tr>
<td>16 - 3 COMING HOME TO LOVE</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<td>17 - 2 LET IT SNOW</td>
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<td>18 - 3 DON'T GO HOME</td>
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<td>19 - 4 SENTIMENTAL</td>
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<td>20 - 5 FAST AS YOU WISH</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<td>21 - 6 I OUGHT TO BABE</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<td>22 - 7 BOOM SHAKA TACK</td>
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<td>23 - 8 MANY CLOUDS OF SMOKE</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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<td>24 - 9 GO WEST</td>
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<td>25 - 10 UP ON THE ROOF</td>
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<td>26 - 11 NOW I FEEL YA</td>
<td>LIONTELL MUSIQUE (FEVER-RAH CHAOS)</td>
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**SESAC RuPaul Is Wrapping Up A Great Year.**

And his gift to you this Christmas is a soulful rendition of Little Drummer Boy on Tommy Boy Records. It's been quite a year for Ru, three #1 Dance Hits, RuPaul's Christmas T.V. Special, a duet with Elton John, and a feature on the Addams Family Values Movie Soundtrack. SESAC welcomes Ru into our family and looks forward to a great year with RuPaul and World of Wonder Management. And that about wraps it up.
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<tr>
<th>WEEK</th>
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<th>TITLE</th>
<th>WEEK PRICE</th>
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<td>PEARL JAM</td>
<td>EPIK 3.3 (5-10.98/95-19.98)</td>
<td>5 weeks at #1</td>
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<td>FRANK SINATRA</td>
<td>CAPITOL 99991 (11.98/11.98)</td>
<td>DUETS 2</td>
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<td>MICHAEL BOLTON</td>
<td>COLUMBIA 52617 (10-98/16-98)</td>
<td>THE ONE Thing 3</td>
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<td>MEAT LOAF</td>
<td>RCA 39099 (11-98/16-98)</td>
<td>BAT OUT OF HELL II: BACK INTO HELL 1</td>
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<td>VARIOUS ARTISTS</td>
<td>hog 35173 (19-98/16-98)</td>
<td>COMMON THREAD: THE SONGS OF THE EAGLES 6</td>
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<td>BILLY JOEL</td>
<td>COLUMBIA 52356 (1098/16-98)</td>
<td>MUSIC BOX 2</td>
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<td>MARIAH CAREY</td>
<td>COLUMBIA 52357 (10-98/16-98)</td>
<td>EVERYBODY ELSE IS DOING IT SO WHY CAN'T WE 10</td>
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<td>BRYAN ADAMS</td>
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<td>TONI BRAXTON</td>
<td>JAP 2990/10720 (9-98/15-98)</td>
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<td>EASY-E &amp; DOC [DOCKET] 87-47X (10.98/16.98)</td>
<td>IT'S ON (DR. DRE &amp; TUPAC KILLA 5)</td>
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<td>NIRVANA</td>
<td>DGC 51570 (10-98/16-98)</td>
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<td>A TRIBE CALLED QUEST</td>
<td>JAP 29570/10720 (10-98/16.98)</td>
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**Notes:**
- The Billboard 200 is a chart that ranks the best-performing albums in the United States. It is published weekly by Billboard, a media company that provides music charts and information. The chart includes albums by artists from various genres, including pop, rock, R&B, hip-hop, and country.
- The chart is based on a combination of sales data from record stores, streaming services, and digital downloads.
- The chart is compiled by Nielsen SoundScan, which uses a computer program to analyze retail sales data from about 30,000 music retailers across the United States.
- The chart is updated weekly and is considered one of the most authoritative indicators of album popularity in the country.
Imagine what the entertainment industry could save if it worked this hard to recycle its packaging.

Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes.

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components, BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-661-8273). For an industry with so much experience saving things, this should be easy.

BASF
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<th>Label &amp; Numbers/Other Notes</th>
<th>Label</th>
<th>Distributor</th>
<th>Sales Rank</th>
<th>Sales Value</th>
<th>Sales Weeks</th>
<th>Sales Peak</th>
<th>Sales Peak Date</th>
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<tr>
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<td>Christmas Through Your Eyes</td>
<td>-</td>
<td>106/142</td>
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<td>106</td>
<td>3</td>
<td>106</td>
<td>December 4, 1993</td>
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<td>Michael Crawford</td>
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<td>-</td>
<td>69/255</td>
<td>EMI</td>
<td>79/149</td>
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<td>8</td>
<td>79</td>
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<td>85/97</td>
<td>RCA</td>
<td>79/209</td>
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<td>9</td>
<td>79</td>
<td>February 25, 1994</td>
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<td>Life's A Dance</td>
<td>-</td>
<td>103/46</td>
<td>MCA</td>
<td>79/121</td>
<td>79</td>
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<td>November 20, 1993</td>
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<td>One Thing</td>
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<td>174/54</td>
<td>Reprise</td>
<td>80/180</td>
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<td>174</td>
<td>174</td>
<td>January 28, 1995</td>
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<td>If I Ever Fall In Love</td>
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<td>80/142</td>
<td>80</td>
<td>163</td>
<td>163</td>
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<td>Boy George and Culture Club</td>
<td>Don't Take Me Home</td>
<td>-</td>
<td>184/4</td>
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<td>80/142</td>
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<td>184</td>
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<td>I Beg of You</td>
<td>-</td>
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<td>187</td>
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<td>188</td>
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<td>193</td>
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<td>Reprise</td>
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<td>199</td>
<td>November 20, 1993</td>
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**TOP SONGS OF 1993**

**1.** "I Will Always Love You" by Whitney Houston
**2.** "I Will Always Love You" by Whitney Houston
**3.** "I Will Always Love You" by Whitney Houston

**TOP SONGS OF THE YEAR**

**1.** "I Will Always Love You" by Whitney Houston
**2.** "I Will Always Love You" by Whitney Houston
**3.** "I Will Always Love You" by Whitney Houston
CATHOLIC IN KICKS AS RAPE GENRE MATURES
(Continued from page 3)

more than 1 million albums, according to SoundScan. That number is expected to increase significantly when the rapper's latest album, "Lethal Injection," hits the streets Dec. 7.

"We usually see a jump in catalog sales when an artist releases a new album," says Bob Grossi, VP of sales for Priority. "I think that's true of any big-name artist who has any current or past hits well built up in the new album, and if they like it, they buy catalog product as well."

RETAILERS NOTE INTEREST
Retailers also have noted the interest in rap catalog. Mike Pfaffi, GNC, recently printed a green seven-store Mainstream Records, reports rap catalog titles doing brisk business."

"Of course, we've seen a general increase in catalog sales of rap artists," he says. "I think that it's partly due to rap acts actually developing catalogas, since rap hasn't been around all that long."

Pfaffi agrees that new product on the shelf brings life into an artist's catalog inventory. "The better-known artists seem to fare well, especially when they have new product out."

Violet Brown, urban music buyer for the BSR store, Torrance, Calif.-based Wharehouse Entertainment, says the heaviest buyers of rap catalog product are in the 15-18 age group. She says several trends are affecting catalog purchases.

"Catalog music has become important to buyers in this age group. A lot of the older music is being played on radio in the after-school hours."

"Also, a lot of the old-school concerts and club dates that have been coming through are helping spur sales of catalog product."

Brown says even better sales numbers are achievable by putting catalog product on sale when an artist's newest album hits the streets."

Dave Roy, senior buyer for Albany, NY-based Trans World Music, says a 700-store chain that operates the Record Town, Tape World, Cocosnuts, and Saturday Matinee stores, says sales of compilation projects from rap artists are brisk.

"I believe that priority release compilations that do very well for us," says Roy. "Rap catalog product for singers preparing for opera engagements..."

Eventually, Roberts says, he hopes to assemble much of his German material and write a book on Friederich Hollander, the composer of music for "The Blue Angel" and a key figure in his area of expertise.

Before coming to PolyGram in 1989, Roberts had been an internationai artist and activities for the L.A. Entertainment Group, based in New York.

Roberts reports to Alain Levy, PolyGram's CEO. A replacement for his international marketing post is expected to be announced shortly.

P E R F E C T L Y F R A N K: Last week, Frank Sinatra experienced the sec-ond week of two declines typically hitting a tape, compared to last week's 42%), and, with it not the mother of hip product that reached stores Nov. 20, the CEO Of The Board's group seemed to put him in position to land next week's No. 1 slot. Instead, look for rap rookie Snop Dogg Dogg, or possibly Guns N' Roses, to de-"The idea of having the 'latest' and newest product is what drives that market demographic." Knusten cites Digital Underground and Naughty By Nature as two acts that have significant catalog sales on Tommy Boy. Digital's 1993 sales of the two albums, one-EP catalog totaled 66,000, according to SoundScan. Naughty By Nature's 1991 self-titled debut album has so far sold 119,000 units this year.

Jive's Weiss believes the myth of the short shelf life of rap acts is fading. He predicts catalog sales will continue to grow as the market share of rap music continues to evolve.

"The development of rap catalogs is similar to the way rock catalogs began," he says.
The Billboard Bulletin

Edited by IrV Lichtman

OVER-THE-AIR HOME RECORDING PLANS
"Home shopping" for music will take on an added dimension with plans for in-home devices that allow consumers to order music, have it transmitted to them electronically, then duplicate it on a blank cassette or, in the future, a blank CD. OmniBox of Stamford, Conn., is expected to reveal such a system in New York Thursday. The company is also planning a special forum on Digital Audio Broadcasting sponsored by the National Music Publishers' Association. OmniBox chairman/CEO Tom Bush is among the schedulers at the forum, dubbed "Global Copy-Right Protection In The Interactive Age." The NMPA has been working with the company to ensure that copyright and royalty concerns will be addressed before the technology is unveiled, according to a spokesperson.

MCA VIDO TESTS 60-DAY WINDOW
MCA/Universal Home Video will test 60-day extended pay-per-view windows on "Heart And Souls" and "Hard Target." MCA/Universal joins Columbia Tri-Star Home Video, Paramount Home Video, Warner Home Video, and others that have extended the windows in response to retailer complaints that 30-day PPV windows hurt rentals. "Heart And Souls" arrives in stores Jan. 12, with a Dec. 29 preorder, and "Hard Target" arrives in stores Jan. 26 with a Jan. 12 preorder.

BECK SAID TO BE GUFFEN ACT
Although some sources maintain the deal isn't sealed, the debut album from L.A.-based singer/songwriter Beck (Billboard, Nov. 27) is on the Geffen Records release schedule for March 15, 1994.

MCA TO REVIVE DECCA IN NASHVILLE
Although label officials neither confirm nor deny it, the rumor on Music Row is that MCA will revive Decca Records as a country label. MCA's senior VP of national promotion, Sheila Shipler, and producer Mark Wright would jointly run Decca. Wright could not be reached, and Shipler referred questions on the matter to MCA/Nashville chairman Bruce Hinton.

TUPAC SHAKUR INJURED
Rapper Tupac Shakur (2 Pac) was injured by a Manhattan grand jury Nov. 25 in two counts of sodomy in the first degree, one count of attempted sodomy, three counts of sexual abuse, one count of criminal possession of a weapon in the third degree, and two counts of criminal possession of a weapon in the fourth degree. The indictment stems from his arrest in relation to an alleged sexual assault on a 14-year-old woman on Nov. 18 at the Parker-Meriden Hotel in New York. Two others also are charged, including Shakur's manager, Charles Fuller.

TOP ACTS ON '94 WORLD CUP BILL
Harry Manxlow, Julio Iglesias, Vanessa Williams, Rod Stewart, and Elton John are scheduled to perform on the 90-minute entertainment and variety show, "1994 FIFA World Cup Final Draw," which will be televised Dec. 19 on ESPN and Univision in the U.S., and internationally on ESPN and Sports International. The show is produced by Dick Clark productions inc., with Clark and Joe Smith serving as executive producers (Billboard, July 17).

BMD BUYS DISTRIB'S AUSSIE SUBSID
BMG has purchased Castle Communications Australasia, the Australian subsidiary of the U.K. audio and video distributor. BMG paid cash for the company, says Castle, and also has taken on its bank debt of $775,000. Under its new owners, Castle Australasia will continue to be the exclusive licensee of the U.K. company's product.

VIRGIN RETAIL EUROPE/MTV TIE
Virgin, a retail Europe and MTV have unveiled a new marketing campaign for '94. Virgin will show MTV on video screens in its 14 stores in France, leaving customers to keep up its ad campaign on the channel. Further in-store co-ops are planned.

TOWER RECORDS' BURGER RESTAURANT
Tower Records is running a 24-hour "Counter Burger Restaurant" at its London Peckishy store on World AIDS Day, Wednesday (1), for Terrence Higgins Trust. Appearances by the Pogues, Pauline Henry, East 17, and jazzman George Melly are expected to pull crowds, and Tower is donating one pound for every 10 pounds spent on the day.

MAMMA CONCERTS
ISSUE DATE: DECEMBER 11
CLOSED

ERIC CLAPTON 30TH ANNIVERSARY
ISSUE DATE: DECEMBER 18
CLOSED

ABC'S OF SOUTH AMERICA
ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 22

YEAR IN MUSIC
ISSUE DATE: DECEMBER 25
AD CLOSE: NOVEMBER 30

YEAR IN VIDEO
ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

WINTER CES
ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 28

PRE-MIDEM
ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 4

CANADA
ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD
ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CLIFF RICHARD TRIBUTE
ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:
- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

Michael Bolton: The Number One Thing

Michael Bolton makes it four top three albums in a row as "The One Thing" leads to The Billboard 200 at No. 3. It's the follow-up to two consecutive No. 1 albums, "Time, Love & Tenderness" and "Timeless." (The Clash of Carman & West) before those two, "Soul Provider," peaked at No. 3.

On the Hot Adult Contemporary chart, Bolton unseat Billy Joel after his record-breaking, 12-week run with "The River Of Dreams." Bolton's "I Love You . . . But I Lied" is his eighth single to top the AC chart.

DID YOU EVAH? If you thought the odds were high that two male superstar artists would release albums called "Duets" in the same month, then what did you think the chances were that the lead-off singles from both albums would be written by Cole Porter?

It's not as though Porter's vast catalog hasn't been the rock era. Only two of Porter's songs have been top 10 hits: "True Love" went to No. 4 for Bing Crosby & Grace Kelly in 1957 and "I've Got You Under My Skin" was a No. 9 hit for the Four Seasons in 1966. Coincidentally, those two songs are the initial singles from Elton John's and Frank Sinatra's respective "Duets." "True Love," which already has zoomed to No. 2 in the U.K. is on the Hot 100 for John and Kiki Dee and may soon be joined by "I've Got You Under My Skin" by Sinatra and Bono. Sinatra's album is booked at No. 3 on The Billboard 200, but just can't get by Pearl Jam and John's album should debut next week.

There's yet another Porter song on a current album. Anne Murray recorded "True Love" as a duet with producer Tommy West for her SBK debut, "Cronin." According to Murray, "I sent it to John last January asking him if he'd like to join her on "True Love," but he wasn't available. So West, who has recorded with each of the Buchanan brothers, took the job. It seems John had the time to record "True Love" after all, so the Porter catalog continues to be active.


TURKEY Trot: Thanksgiving may be over, but you'll find some leftovers on the Hot 100, according to the Billboard Heat Index. The menu includes "Meat Loaf," The Cranberries, Blind Melon, Red Hot Chili Peppers, and for seasoning, Salt-N-Pepa (who have the first "Shoop" song to hit the top 10 since Betty Everett's "The Shoop Shoop Song" in 1964).
He’s sold over 3.5 million debut singles worldwide.

Now, his album brings it all home.

For the past 6 months, he has commanded the top of the international charts. What began with his worldwide #1 smash debut single, “What Is Love,” is now about to capture America.

The HADDAYW album has arrived!

Featuring “What Is Love,” his new smash “Life (Everybody Needs Somebody To Love)” plus “I Miss You” and “Come Back (Love Has Got A Hold On Me),” this explosive debut album will soar up the charts.

One listen will tell you what the world already knows: HADDAYW is here to stay!
Stop The Insanity!

Order Now!