

***** 3-DIGIT 908
 #GEE4EM740M099074# 002 0711 000
 BI MAR 26 94 1 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807-3402

IN THE NEWS
'Runaway Train' Hits Music Video Awards
 PAGE 8

VSDA, Cable Industry Spar Over PPV Study
 PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 20, 1993

ADVERTISEMENTS

PLÁCIDO DOMINGO
DIANA ROSS
JOSÉ CARRERAS



Christmas In Vienna
The Gala Event of the Season!

Available on CD, Cassette, Laser Disc, VHS and MiniDisc.
ON SONY CLASSICAL.

Watch for the PBS Broadcast in December!

SBK Signs Latin Star Selena To Worldwide Deal

BY JOHN LANNERT

MIAMI—SBK Records has taken another step into the growing bilingual market by signing Tejano star Selena to a worldwide recording deal. Selena becomes the third crossover Latin artist signed to SBK, following Jon Secada and the Barrio Boyzz. Unlike Secada and the Barrio Boyzz, however, Selena already

(Continued on page 89)



SELENA

Roots Rockers Set To Thrive

BY ERIC BOEHLERT

NEW YORK—Raw, vibrant guitar rock has fueled success for scores of bands lately, including Soul Asylum, the Breeders, and Pearl Jam. Yet, at the same time that feedback has returned as king, other young guitar bands are moving in another direction, turning down their amps, tuning up their acoustic guitars, and drawing inspiration from old Hank Williams Sr. records.

Bands such as Uncle Tupelo, Swinging Steaks, the Jayhawks, Five Chinese Brothers, the Health & Happiness Show, and the Palace Brothers are mixing rock's foundation of drums, electric guitar, and bass with layers of acoustic guitars, fiddles, accordians, and organ to create a sound

alternately described as roots rock, country pop, country rock, Southern rock, or just plain American rock. The sound is not only winning the bands critical praise but also finding them an increasingly receptive audience. "It definitely feels like there's

Marrying rock's driving energy with the rural sound of the West is nothing new. Artists ranging from Williams Sr. to Steve Earle, from Elvis Presley to the Silos have wedded the two styles. What's different about the current crop of players is they're suburban-born musicians who became city dwellers, started out in bar bands, were welcomed into the indie rock world, and, musically, are in less of a rush than past roots rock



UNCLE TUPELO

SWINGING STEAKS

something in the air," says Jamie Walker, singer/guitarist for Swinging Steaks, commenting on the rash of recent down-home releases. He suggests that rock fans are searching for music that's more simple and straightforward. "People are tired of the hype, of trying to keep up with what's 'alternative.'"

bands, like the Blasters and the Georgia Satellites. "We definitely felt like outsiders," says Gary Louris, guitarist for the Jayhawks, recalling the band's early days in Minneapolis and playing with other local bands, like Hüsker Dü and the Replacements. "We were the odd-"
(Continued on page 80)

RIAA Rejects Standard For EAS Technology

BY PAUL VERNA and ED CHRISTMAN

NEW YORK—The Recording Industry Assn. of America has rejected the National Assn. of Recording Merchandisers' recommendation for a standard anti-theft technology, but has left the merchant organization a window of opportunity to keep the initiative alive.

In a statement released Nov. 10—following a daylong meeting of executives from the six major record companies—RIAA announced that the acousto-magnetic standard proposed by NARM is "unacceptable" for source tagging prerecorded music because it was found to degrade the sound quality of the cassette "to an

(Continued on page 85)

U.K. Biz Looks To Dance Club Culture To Reverse Fortunes

BY THOM DUFFY and DOMINIC PRIDE

LONDON—A changing of the guard is taking place on the British music scene. As older industry executives grapple with the troubling idea that Britain's long domination of the world's pop music business has fallen off—along with their companies' profits—a younger generation, musically rooted in the dance club culture that blossomed in Manchester a decade ago, has come of

age. This crop of newcomers has a vision for British pop in the '90s and a determination to spread its sound around the globe.

The major labels are catching on. Island U.K. has struck a new worldwide deal with the Orb, which, notably, has now begun to tour as a band. WEA U.K. has picked up three bands from the roster of dance-savvy manager Stevo, of Some Bizarre. I.R.S. Records in the U.S. has gotten the Point, a techno-dance act. London Records
(Continued on page 81)

Hut Records Lays Strong Foundation

BY PAUL SEXTON

LONDON—The label that operates out of the attic at Virgin Rec-



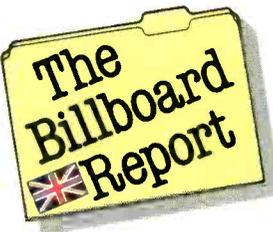
THIEVES

ords is rapidly forging an international reputation as one of Brit-"
(Continued on page 89)

U2 ZOOROPA

The only U.S. date on the ZOOROPA tour is at your house, November 27th. Only on Pay Per View. Call your cable operator for details.

©1993 Island Records, Inc.



HEATSEEKERS
Big Head Todd Ranks No. 1 On Heatseekers
 PAGE 24

4 7
 0 71486 02552 8

Us3 HAND ON THE TORCH featuring "CANTALOOOP (FLIP FANTASIA)"

On Blue Note compact discs, cassettes, and LPs.

Come float with the sounds of jazz, hip-hop and rap.

Produced by Geoff Wilkinson and Mel Simpson for Us3 Productions
 Management: Bill Diggins, DMA Entertainment

©1993 Capital Records, Inc.



NOVEMBER 16.

MICHAEL BOLTON

The One Thing

Ten stirring and soulful new songs. Featuring the first single Said I Loved You...But I Lied.

Produced by Michael Bolton, Walter Afanasieff, David Foster and Robert John "Mutt" Lange.
Direction: Louis Levin for Louis Levin Management

Featuring score by famed composer
MICHAEL KAMEN



Includes the hit song

“All For Love”

Performed by Bryan Adams, Rod Stewart & Sting

The Original Motion Picture Soundtrack

THE THREE MUSKETEERS

HR-61581-2/4



Available on Hollywood Records Compact Discs and Cassettes.

Original Score Composed and Conducted by Michael Kamen. Produced by Michael Kamen, Stephen McLaughlin, and Christopher Brooks.
“All For Love” written by Bryan Adams, Robert John “Mutt” Lange, and Michael Kamen. Produced by Chris Thomas and Bryan Adams.

Bryan Adams and Sting appear courtesy of A&M Records. Rod Stewart appears courtesy of Warner Bros. Records Inc.

© 1993 The Walt Disney Company. * © 1993 The Walt Disney Company. * “All For Love” © 1993 A&M Records, Inc. * This compilation © & © 1993 The Walt Disney Company. * Hollywood Records, 500 S. Buena Vista St., Burbank, CA 91521.
Distributed by Elektra Entertainment, A Division Warner Communications Inc. © A Time Warner Company.

www.americanradiohistory.com

TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>• THE BILLBOARD 200 • ★ VS. • PEARL JAM • EPIC</p>	86
<p>CLASSICAL ★ GORECKI: SYMPHONY NO. 3 UPSHAW, LONDON SINFONIETTA • NONESUCH</p>	38
<p>CLASSICAL Crossover ★ THE PUCCINI ALBUM • JOHN BAYLESS • ANGEL</p>	38
<p>COUNTRY ★ COMMON THREAD: THE SONGS OF THE EAGLES VARIOUS ARTISTS • GIANT</p>	44
<p>HEATSEEKERS ★ SISTER SWEETLY BIG HEAD TODD & THE MONSTERS • GIANT/REPRISE</p>	24
<p>JAZZ ★ WISH • JOSHUA REDMAN • WARNER BROS.</p>	39
<p>JAZZ / CONTEMPORARY ★ BETWEEN THE SHEETS • FOURPLAY • WARNER BROS.</p>	39
<p>R&B ★ GET IN WHERE YOU FIT IN • TOO SHORT • JIVE</p>	27
<p>• THE HOT 100 • ★ I'D DO ANYTHING FOR LOVE • MEAT LOAF • MCA</p>	84
<p>ADULT CONTEMPORARY ★ THE RIVER OF DREAMS • BILLY JOEL • COLUMBIA</p>	75
<p>COUNTRY ★ ALMOST GOODBYE • MARK CHESNUTT • MCA</p>	46
<p>DANCE / CLUB PLAY ★ HOUSE OF LOVE • SMOOTH TOUCH • STRICTLY RHYTHM</p>	34
<p>DANCE / MAXI-SINGLES SALES ★ FREAKIT • DAS EFX • EASTWEST</p>	34
<p>LATIN ★ CON LOS AÑOS QUE ME QUEDAN GLORIA ESTEFAN • EPIC</p>	36
<p>R&B ★ GANGSTA LEAN • DRS • CAPITOL</p>	30
<p>HOT R&B AIRPLAY ★ JUST KICKIN' IT • XSCAPE • SO SO DEF</p>	29
<p>HOT R&B SINGLES SALES ★ GANGSTA LEAN • DRS • CAPITOL</p>	29
<p>RAP ★ SHOOP SALT-N-PEPA • NEXT PLEAKU/LONDON</p>	32
<p>ROCK / ALBUM TRACKS ★ MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS • MCA</p>	76
<p>ROCK / MODERN ROCK TRACKS ★ INTO YOUR ARMS • THE LEMONHEADS • ATLANTIC</p>	79
<p>TOP 40 AIRPLAY / MAINSTREAM ★ ALL THAT SHE WANTS • ACE OF BASE • ARISTA</p>	80
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ JUST KICKIN' IT • XSCAPE • SO SO DEF</p>	80
<p>HOT 100 AIRPLAY ★ AGAIN • JANET JACKSON • VIRGIN</p>	83
<p>HOT 100 SINGLES SALES ★ I'D DO ANYTHING FOR LOVE • MEAT LOAF • MCA</p>	83
<p>• TOP VIDEO SALES • ★ ALADDIN WALT DISNEY HOME VIDEO</p>	66
<p>LASERDISCS ★ BEAUTY AND THE BEAST WALT DISNEY HOME VIDEO</p>	65
<p>MUSIC VIDEO ★ COMEDY VIDEO CLASSICS / RAY STEVENS CURB VIDEO</p>	67
<p>RENTALS ★ INDECENT PROPOSAL PARAMOUNT HOME VIDEO</p>	64

Rock 'Buddha': The Singular Bowie

Composing is both a musical and painterly verb, connoting the arrangement of artistic parts to form a unified whole. But it also can refer to a state of mind and body in which opposing forces are reconciled, anxieties are quelled, and a poised level of alertness is achieved. A master portraitist of himself and his times, longtime musician/painter David Bowie has attained an enviable degree of calm in his own creative makeup—quite a feat, considering his favorite raw materials are random selection and pure chaos.

"One thematic quality, right from the beginning, that is a strain that's run through the majority of my work is the juxtapositions of ill-suited information," says Bowie with a serene chuckle. "And it's not really surreal, some of it's more abstract. A realist would paint what he sees, whereas an abstract impressionist would paint what an object *feels* like. And when you work the way myself and a lot of my contemporaries have worked, a lot of the imagery comes from what is just in the air at the time. None of it necessarily makes linear sense! But the overall collection of imagery has a texture to it which feels right for the period one is writing in."

Bowie is waxing poetic and making wisecracks at his own willing expense on an early Saturday evening in London as he describes his latest works: "The Buddha Of Suburbia" (Arista/BMG International, out Nov. 8 in England) and "Bowie: The Singles 1969 To 1993" (Rykodisc, due Nov. 16).

"The Buddha Of Suburbia" is a 10-track songs-and-setpieces score to the four-part TV series currently unfolding on BBC2, based on Hanif Kureishi's 1991 Whitbread Prize-winning novel about an Anglo-Indian teen-ager enjoying the punk *frisson* of late-'70s London. The latter release is a deluxe two-CD anthology yielding the brainiest selection ever of Bowie's U.K./U.S. chart bullets, with "Oh! You Pretty Things" (also a 1971 British hit for Peter Noone) cached alongside such overlooked handicraft as the 1986 "Absolute Beginners" movie theme and rarities like David's Yuletide '77 "Peace On Earth/Little Drummer Boy" duet with Bing Crosby.

Those expecting a retro-punk exercise on "Buddha" will be pleasantly startled to find a lustrous, nonliteral evocation of reckless experience; the record contains some of his finest power ballads and funky, stream-of-mood club stompers (the heady title track, featuring Lenny Kravitz on lead guitar; "Sex And The Church"; "Strangers When We Meet") since the mid-'70s heights of "Young Americans." There are even some flexive strokes of acid jazz on "South Horizon" and "Untitled No. 1."

And while both albums sift the past in search of peak moments and prognostic meaning, each does a superior job of showing the acute originality at the core of Bowie's curious artistic composure. "I just give thanks every day that I'm not a casualty," says the 46-year-old Bowie with a laugh, still smitten with the "new start" of his 1992 marriage to Somali model Iman and the resultant "Black Tie White Noise" album formed from the music he wrote for their wedding ceremony. "It's wonderful that I've been so lucky to end up relatively sane, and with someone I love deeply. Life has just become much richer, fuller. I'm looking forward to this aging process, and I'm a 2,000% happier man."

In which case it must be troubling to revisit, on "Buddha" and "Bowie: The Singles," such unsettled private intervals as the '70s. Consider, for instance, the "Singles" album's "Be My Wife," which was done with Brian Eno in Berlin in 1977 for the personally and professionally recuperative "Low" record.

"I was cleaning myself up, and the ingredients that went into that song was that I started to feel that I needed to learn how to conduct relationships," Bowie reasons. "'Cause when you get off drugs, the first thing that you notice is that you're not very good at making and keeping friends. I guess that, symbolically, 'Be My Wife' was just a general cry.

"All that stuff from that period was terribly personal," he adds. "By that time, I'd learned how to write from an inner perspective, rather than trying to kid myself that I was the stoic, objective, slightly distanced observer."

Not that earlier tracks amassed on "Bowie: The Singles" are without their chilling—and often prescient—merits. Bowie recalls that "the 'Diamond Dogs' song and the album as a whole were an attempt to stage '1984,' but the dear old second Mrs. [George] Orwell owned the copyright and she turned my musical down. So I blended it with [William] Burroughs-isms and fragmented it into these creatures called Diamond Dogs, this bunch of punked-out hooligans"—led by a charismatic scamp named Halloween Jack—"who lived on the tops of buildings." Bowie notes that he got the concept of the rooftop ruffians from his father, Haywood Jones, who worked for an orphanage originally founded in the 1800s by a doctor who'd discovered hundreds of homeless urchins living astride London's skyline.

"I put that image into the 21st century, after some raging, desperate ghetto war," Bowie says. "It's a bit scary now, in terms of how it feels in Los Angeles sometimes. Ironically enough, [director] Tim Burton has used a character called Halloween Jack in his new movie ['The Nightmare Before Christmas'], and I thought, 'Hel-lo!'"

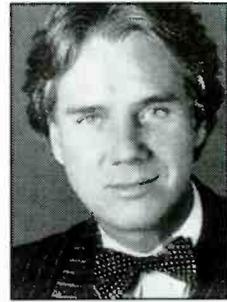
A more savory surprise was House Of Pain's ("one of my favorite bands") request to sample "Fame" for its recent smash "Shamrocks & Shenanigans." Yet Bowie has been best at anticipating the equally fantastic transformations of his own psyche, as illustrated by the offhandedly harrowing '77 British hit, "Heroes."

"That was something I was finding within myself," he affirms. "The story of this man and this woman in this song, the fact that they had developed a relationship, was for me at that time like an act of heroism. And I needed that deed in my life as well."

What he's accomplished in the decade since is summed up in the fresh credo of autonomy expressed on "Jump They Say," a song from "Black Tie" and the confident closing cut of "Bowie: The Singles"; more importantly, the song is a preface to his new life. "I'm very careful about doing solo work now," he admits, "because I had to find myself again. I think that 'Buddha' moves on from 'Black Tie' in a way I find very exciting." As a result, in addition to beginning his next solo studio record in January, Bowie is planning another venture with Hanif Kureishi, who also wrote the Oscar-nominated screenplay for "My Beautiful Laundrette."

"It's got something to do with theater and music," Bowie says of the project, "and don't dare call it a musical! We're not sure what the animal is yet." Still, the composition simply feels right? "Exactly. When you put two pieces together that shouldn't be together, this third piece of information appears which is quite extraordinary. I've always found that fascinating. So I don't know where I'm going, but I'm really loving the ride."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

BEG, BORROW, OR STEAL

Those are the lengths to which some artists at the Billboard Music Video Conference said they have gone in order to make a good video on a low budget. Participants in the confab's artist panel held forth on the subject of video making, and Chris Morris has the story. **Page 40**

THE TWO WORLDS OF LEE TREVINO

He looks the part, but Lee Trevino is breaking the mold of the traditional country artist. During the making of his self-titled debut album, Trevino tapped his family's Spanish roots, and another album—a Spanish-language effort titled "Dos Mundos"—grew out of his explorations. Peter Cronin reports. **Page 43**

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00. Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	60	International	48
Artists & Music	10	Jazz/Blue Notes	39
Between The Bullets	89	Latin Notas	36
The Billboard Bulletin	91	Lifelines	71
Box Office	68	Medialine	41
Boxscore	20	Music Video	40
Canada	51	Popular Uprisings	24
Chart Beat	91	Pro Audio	69
Classical/Keeping Score	39	R&B	26
Clip List	41	Radio	74
Commentary	6	The Rap Column	32
Continental Drift	18	Retail	54
Country	43	Rossi's Rhythm Section	28
Dance Trax	33	Single Reviews	61
Declarations of Independents	57	Studio Action	70
Executive Turntable	13	Top Pop Catalog	59
Global Music Pulse	53	Update	71
Hits Of The World	52	Video Monitor	41
Home Video	63	Vox Jox	78
Hot 100 Singles Spotlight	85	CLASSIFIED	72
		REAL ESTATE	73

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti; Dalet Brady, Assistant Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)
 John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet
Senior Copy Editor: Barbara Davies
Copy Editor: Jon Cummings
Radio: Phyllis Stark, Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)
Talent: Melinda Newman, Editor (N.Y.), Chris Morris, Senior Writer (L.A.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.)
 Eileen Fitzpatrick, Associate Editor (L.A.)
Marketing: Paul Verna, Associate Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Pro Audio/Technology: Marilyn Gillen, Editor (N.Y.)
Editorial Assistants: Trudi Miller Rosenblum (N.Y.), Carrie Borzillo (L.A.)
Administrative/Research Assistant: Terri Horak (N.Y.)
Contributors: Jim Bessman, Fred Bronson, Lisa Collins, Bob Darden, Is Horowitz, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson

INTERNATIONAL

International Editor-in-Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
Tokyo Bureau Chief: Steve McClure
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Associate Director of Charts/Retail: Geoff Mayfield (L.A.)
Associate Director of Charts/Radio: Kevin McCabe (N.Y.)
Chart Managers: Suzanne Baptiste (Rap/Jazz/Gospel), Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Roger Fitton (Adult Alternative), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video/Classical)
Chart Production Manager: Roger Fitton
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Brett Atwood (L.A.)
Chart Surveyor: David Runco

SALES

Associate Publisher: GENE SMITH
National Advertising Director: Jim Beloff
European Advertising Manager: Patricia A. Rod Jennings
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Nancy Bowman, Maureen Ryan, Doug Ferguson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Jon Guynn, Gary Nuell, Michael Nixon, Melinda Bell, Alyse Zigman
Nashville: Lee Ann Pack
Europe: Christine Chinetti (London), Megan Ahrens
Tokyo: Bill Hersey
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Canada: Norm Berkowitz, 212-536-5016
Miami: Angela Rodriguez, 305-441-7976
Mexico City: Giselle Trainor 525-658-7461

MARKETING

Director of Marketing: JANE RANZMAN
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Special Projects Coordinator: Melissa Subatch
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Production Assistant: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: John Treglia
Systems/Technology Supervisor: Barry Bishin; **Assistant:** Marcia Repinsky
Composition Technicians: Marc Giaquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

VP/Director of Licensing: Georgina Challis
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)
Director of Operations/Country Music: Lynn Shults (Nashville)
VP & Executive Editorial Director: Lee Zhitto
Directories Publisher: Ron Willman
Distribution Director: Edward Skiba
Group Sales Administrator: Carlton Posey
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6586 Fax: 71-323-2314 71-323-2316	Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS
President & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely, Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Commentary

NAFTA's Passage Crucial For Industry

BY JASON BERMAN

As the debate on NAFTA's ratification approaches its final round, it is essential that the widest audience possible understand the extent of existing piracy problems in Mexico, the political and policy implications of NAFTA, and, most importantly, the value of protecting intellectual property. From such a vantage, the importance of NAFTA to the recording industry is apparent.

Latin music is growing rapidly, and Latin America is increasingly vital as a source and as a market. We estimate that 120 million counterfeit tapes are sold in Mexico annually—representing losses to U.S. record companies of approximately \$200 million per year. While rampant piracy is devastating U.S. and Mexican record companies, performers, musicians, studio engineers, songwriters, and publishers, Mexican performers and companies are bearing the brunt of massive piracy and struggling for their very survival.

U.S. record companies claim about 50% of the world's \$28 billion-a-year trade in recordings, and about 40% of the industry's total sales occur outside the United States. The percentage of overseas sales will continue to increase as the newly industrialized and less-developed countries move further into the mainstream of world commerce. The development of new technologies permitting rapid dissemination of information and entertainment will further ensure that sound recordings reach an even wider audience.

Developments in technology, coupled with the world's thirst for U.S. culture—primarily conveyed via our music and films—has raised the already high stakes in terms of adequate and effective copyright protection worldwide. Technology is a double-edged sword. It may offer creative new solutions to the age-old problem of distribution, as well as an incentive for the creation of new classes of works. However, if unchecked, it can completely undercut copyright owners' ability to control the unauthorized reproduction and distribution of their works, which undermines the economic incentive upon which the entire copyright system is based. Inadequate copyright protection has the potential, therefore, to create major trade distortions, particularly in an environment in which copyright owners may lose control of their works as a result of the advent of new technologies.

The intellectual property provisions of NAFTA represent the highest standards ever negotiated in a multilateral agreement. They include both high standards of protection and an obligation to provide effective enforcement, based on the principle of national treatment.

The time has come for freer trade as a force for peace and prosperity. However, free trade does not simply mean free ac-



'Industrywide support is crucial'

Jason Berman is president of the Recording Industry Assn. Of America, Washington, D.C.

cess to the U.S. market. Freer trade must be a two-way street, and must result in real market access for U.S. companies, and in the establishment of adequate intellectual property standards and their effective enforcement. These standards must reflect a changing world and not remain static, tied to outdated technologies and business practices. The most effective mechanism for ensuring such living and breathing standards is through the dialog of freer trade.

Freer trade, without meaningful intellectual property protection, is an oxymoron. Trade agreements that permit entire sectors to be excluded from national treatment are unacceptable and must be resisted—both in NAFTA and in the broader GATT.

Even more important than the specific provisions of NAFTA are the political and economic liberalization and democratization that the agreement will spawn in Mexico and Latin America. I cannot overemphasize the importance of adequate and effective copyright protection to both U.S. and Mexican companies. While we necessarily reflect the interest of U.S. record companies, the same incentives embodied in the copyright law apply with equal, if not greater, force to Mexican record companies.

The United States and Mexico have a great deal at stake in ensuring freer trade and the adequate and effective protection of intellectual property. Trade can, and should, be a force for peace and prosperity.

Sound recordings offer an interesting glimpse at how this may work. American cultural life, and the individual freedom of expression central to our democratic ideals, finds its best expression in American music. Through our music we express our hopes, our fears, and our individual visions. American music frequently has been credited with helping to foster democratic movements in Eastern and Central Europe, the former Soviet Union, and in China. Shared universal ideals flowing from an appreciation of individual liberties and freedom of expression are powerful tools for the creation of a more peaceful world.

In a like manner, Mexican music, popular throughout the Spanish-speaking world, gives expression to Mexican cultural values and traditions and should serve as a source of repertoire throughout the Spanish-speaking world. Mexico, as both a potentially large market and a source of recorded music, presents a challenge for U.S. record companies. But what company can risk the investment in either, if it cannot protect its music?

The passage of NAFTA would send a strong signal to Latin America that current market liberalization and attempts to more effectively protect intellectual property will lead to greater access to, and trade with, the United States. This prospect of freer trade has been the impetus for growth throughout the hemisphere. NAFTA's passage would continue the trend of legal reform and improved enforcement, with dramatic results for U.S. recording companies and other copyright industries.

The prospect of a hemispheric free trade zone has challenged our neighbors to improve market conditions, and they have responded. A new copyright law was passed, and enforcement of anti-piracy measures is improving steadily. These achievements are related directly to the language of freer trade, a language that will flourish with NAFTA's passage.

The critical NAFTA vote is scheduled for Wednesday (17) in the House of Representatives. I encourage every record company employee, or other affected person, to call his or her Congressional representative. You can also call 1-800-75-NAFTA to have a personalized, pro-NAFTA telegram sent on your behalf to your representative (at no charge to you).

Industrywide support is crucial.

LETTERS

NEGATIVE TERMINOLOGY

I have read Billboard magazine every week now for the past 18 years. It continues to be the best source of information about pop music available.

That's why I was disappointed when reading Eric Boehlert's review of the film "Half Japanese: The Band That Would Be King" (Oct. 23). In the third paragraph, as an abbreviation, he referred to the punk group on which the film was based as "Half Jap."

"Jap" is a term long considered a racial slur to people of Japanese descent. Its use during the '40s dehumanized Japanese Americans to the point where they could be

put in concentration camps for three years by their own country. It is still a word that connotes hatred for Asian Americans.

Although I'm sure your writer had no ill intention in using the term, we recommend it not be used again.

Also, earlier this year, in Marilyn Gillen's review of "Honeymoon In Vegas," she referred to the Asian-American Elvis impersonator (played by Keone Young) as "oriental." Please be advised that "oriental" is an outdated term. It is like calling an African American "negro."

The preferred term is Asian or Asian American.

We feel that a magazine like Billboard,

which leads the music industry in its music information-gathering technology, should also be up to date on semantics regarding Asian Americans.

Guy Aoki
President

MANAA (Media Action Network For Asian Americans)
Santa Monica, Calif.

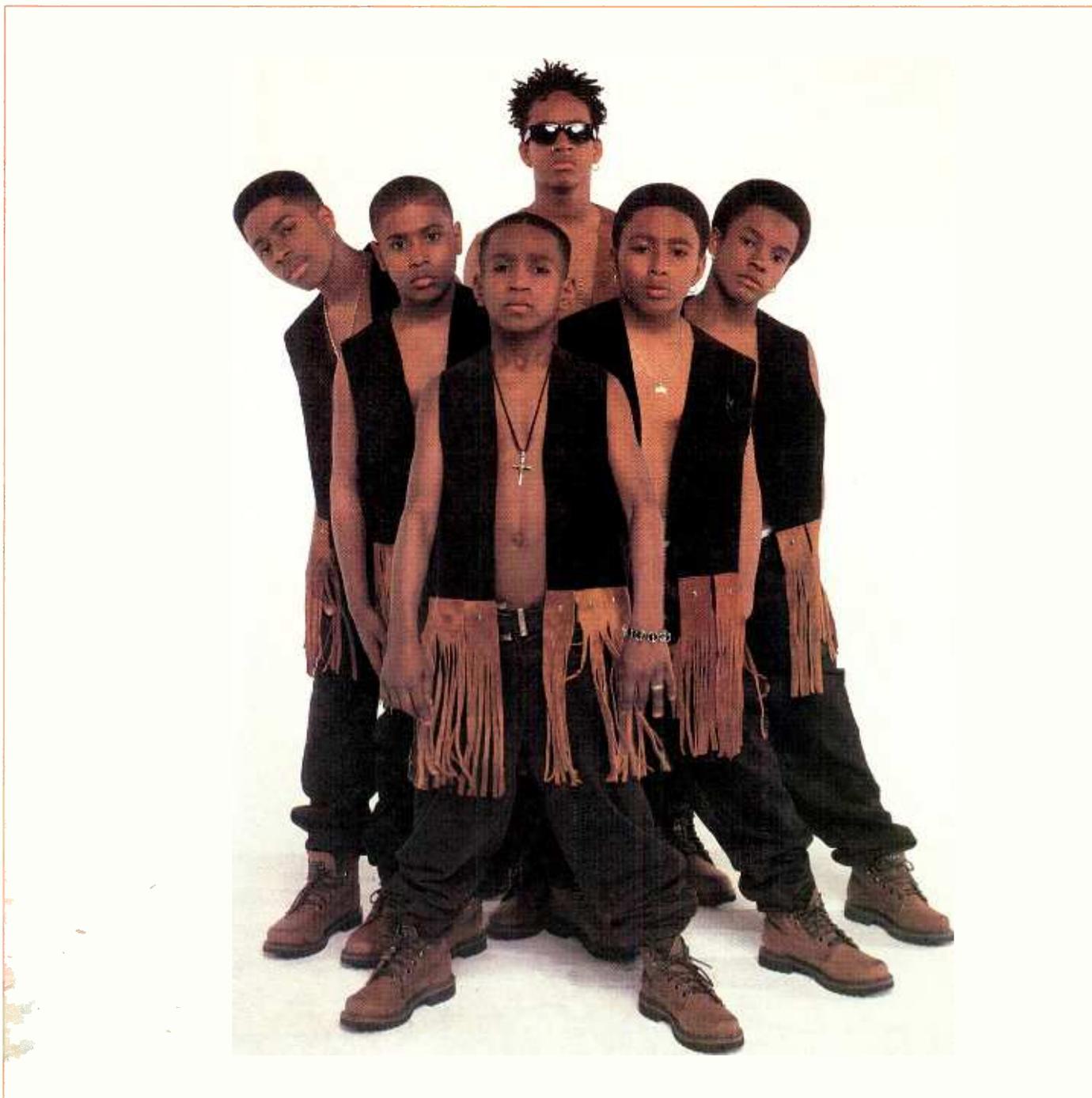
Boehlert responds: For years, the term "Half Jap" has been used among fans as common shorthand for the band. The phrase also appears in record company literature. No offense was intended.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

Coolin' at the Playground-Double Platinum

Another...
BAD
Creation

Two years later.



Their New Album

it AiN't WhAT U wEaR...it'S hOw U PLaY iT

Arriving at your playground, November 16th.

BIV
ENTERTAINMENT

Executive Producers: Michael Bivins & Kevin Wales



374636363-2/4

Soul Asylum Vid A 'Runaway' Success

RuPaul, Tool, STP Also Get Billboard Awards

LOS ANGELES—"Runaway Train," the Soul Asylum video that already has been acknowledged for helping locate several missing youths, was cited Nov. 5 for its role in advancing the Columbia act's career.

The clip won the inaugural Maximum Impact award at the 15th annual Billboard Music Video Awards. It also was honored as the pop/AC clip of the year.

Other big winners this year were RuPaul, Tool, and Stone Temple Pilots, each collecting two trophies.

"Weird Al" Yankovic hosted the ceremony at the Hotel Sofitel here, during which he world-premiered his new Scotti Bros. clip "Bedrock Anthem." Yankovic directed the video himself, spoofing the Red Hot Chili Peppers' tune "Give It Away" and sending up pop culture icons ranging from the Flintstones to the "bee girl" immortalized in Blind Melon's "No Rain" video.

"This is a dream come true," Yankovic said with a mock tear in his eye, as audience members stood to applaud.

The "Runaway Train" video, conceptualized and directed by Tony Kaye of Tony Kaye Films, intercut photos of missing youths with vignettes of the band performing. At least five individuals have contacted their families since the clip's release, generating intense media exposure for the band. The clip was produced to allow inclusion of new photos of missing persons on a regular basis.

"It's been a real privilege to be involved in a project like this," said



Tony Kaye, left, director of Soul Asylum's "Runaway Train" video, collects the inaugural Maximum Impact trophy Nov. 5 at the Billboard Music Video Awards. Kaye is joined by, from left, Michelle Fuentes, Gary Fisher, and Paul Morgan of Columbia Records' video team. They are holding trophies awarded to Columbia artists Mary-Chapin Carpenter and Terence Trent D'Arby and Sony Discos' Ricky Martin. (Photo: Glenn Waggoner/BPI)

Kaye upon accepting the Billboard award. "I hope it keeps finding more and more kids."

Satellite Films director Mark Romanek, whose recent output includes Madonna's "Rain," Lenny Kravitz's "Are You Gonna Go My Way," k.d. lang's "Constant Craving," Keith Richards' "Wicked As It Seems," and Iggy Pop's "Beside You," took Billboard's first director of the year award. Romanek's executive producer, Larry Perel, along with Satellite's head of music video, Danielle Cagganan, accepted the award on his behalf.

Tommy Boy's cross-dressing dance diva RuPaul picked up the awards for best dance clip and best new artist dance clip for his breakthrough "Supermodel (You Better Work)" video, directed by Randy Barbato.

Tool's darkly animated Zoo video "Sober," directed by Fred Stuhr, garnered the best hard rock clip and best new hard rock artist clip awards. Stone Temple Pilots won best new alternative/modern rock artist clip for its Atlantic video "Plush," directed by Josh Taft, and best new rock artist clip for its "Wicked Garden" vid-

(Continued on page 23)

Interactive Developers Seek Their Audiences

As New Pathways Open

BY DEBORAH RUSSELL

LOS ANGELES—Few attendees at Billboard's 15th annual Music Video Conference would dispute that interactive technology and other advances will force a fundamental realignment in the way music is promoted and marketed. The questions remain: How quickly will the consumer embrace interactivity? And who will that consumer be?

Viacom International Inc. president/CEO Frank J. Biondi Jr. addressed the consumer issue in his keynote for the conference, held Nov. 3-5 here at Hotel Sofitel-Maison. His remarks opened a series of discussions on interactive television services, direct-marketing music networks, interactive software, and digital video delivery services, among other new multimedia opportunities.

"Interactivity will be embraced, because choice and convenience are desirable," Biondi said. "New technologies will help you to super-serve your audience as music formats continue to splinter. Multiplexing will give you greater ability to reach niche markets."

Biondi described Viacom's two-year field test of interactive television services, launched earlier this month with AT&T in Castro Valley, Calif., near San Francisco. In the



Frank J. Biondi Jr., Viacom International Inc. president/CEO, addresses the 15th Annual Billboard Music Video Conference. (Photo: Glenn Waggoner/BPI)

test, some 13,000 cable subscribers are being outfitted with equipment that provides about 77 programming channels.

"Our goal is to create a production model where the creative drives the production process—not hardware or technology," Biondi said. "We believe the key to unlocking the full potential of the new media lies in developing the right applications."

Viacom, the parent corporation of MTV and VH-1, recently created its own New Media division, supporting a staff of writers, producers, directors, and artists working in multimedia and interactive applications

(Continued on page 23)

Billboard Brings New Charts To Hits Of The World Page

LONDON—As part of its continuing commitment to coverage of the international music business, Billboard this week expands its Hits Of The World feature to include chart information from more world markets (see page 52).

Five European territories are being added on a biweekly rotation: Finland, Portugal, Norway, Denmark, and Switzerland. A sixth territory, Belgium, will appear weekly. Top 10 singles and albums charts from three of the countries debut this week.

Top 10 albums charts from two Latin American markets—Chile and

Argentina—are being added, with the latter debuting this week. From New Zealand, the top 10 singles and albums rankings are introduced.

Also new to Hits Of The World is Hong Kong's top 10 albums list. The chart was introduced in the market this summer (Billboard, June 5), and features only Cantonese releases. International repertoire may get its own chart in the future.

Billboard publishes international charts that are based only on sales, and are recognized by the local IFPI group in each market. In many cases, (Continued on page 85)



All For One. Rod Stewart, left, Sting, center, and Bryan Adams meet at the Ritz Theater in Elizabeth, N.J., to shoot the video for their upcoming single, "All For Love," the lead song from the soundtrack of the film "The Three Musketeers."

VSDA, Cable Biz Debate Results Of PPV Survey

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

LOS ANGELES—The Video Software Dealers Assn. and the cable industry entered a war of words and press releases over the Nov. 9 VSDA report that attempts to judge the impact of pay-per-view exhibitions on prerecorded cassette rentals.

In its study, VSDA maintains that signal theft via illegal decoders is stealing rental turns from retailers, (Continued on page 90)

Reynolds Named Billboard R&B Editor

NEW YORK—J.R. Reynolds has been named R&B Editor of Billboard. Reynolds will edit the R&B section and author the weekly column, The Rhythm and the Blues. He will be based in Billboard's West Coast bureau in Los Angeles.

"We're thrilled to welcome someone with the experience and savvy of J.R. to Billboard," says Billboard editor in chief Timothy White. "Moreover, the move is intended to further strengthen the senior staff of our West Coast bureau, while giving Billboard a strong presence in the R&B world on both coasts. J.R. will work closely with Terri Rossi, director of operations/R&B Music

Group, and rap correspondent Have-lock Nelson in New York, as well as veteran contributor David Nathan in Los Angeles. J.R. will also coordinate reports from additional correspondents we'll be designating for the East Coast and other territories in between. We'll be concentrating more than ever on supporting new and developing talent in



REYNOLDS

R&B, wherever the first sparks and groundswells occur. And J.R. will di-

rect these efforts with the same curiosity and enthusiasm which have characterized his career to date."

Reynolds is a veteran trade reporter who served as managing editor of Black Radio Exclusive (BRE) from 1989-93. Prior to joining BRE, he was a writer and publicist for the Ware Association, a marketing company. He also has worked as a writer and co-producer for "Health Scene," a Los Angeles TV talk show.

As a freelancer, Reynolds' work has appeared in The Los Angeles Times, The New York Times Magazine, Essence, and Hispanic Business.

Summertime Was A Hot Time For Show Biz, With Profits Rising

BY DON JEFFREY

NEW YORK—The net profits of entertainment companies rose 23.6% in the summer quarter over the same period last year, according to a Billboard survey, reflecting higher spending by consumers and advertisers and stepped-up cost-cutting by the firms.

The increase in entertainment earnings matched the rise in profits for all businesses. The Wall Street Journal's survey of 597 major corporations showed that third-quarter profits leaped 24% from last year.

The Billboard sample includes 21 companies that manufacture, distribute, and retail recorded music, home video, and accessories, or that transmit music programming over broadcast and cable TV and radio. The report covers the three-month period that ended on or about Sept. 30. Results were calculated after taxes and other charges.

In Billboard's sample, nine companies had higher profits than last year and five reported lower earnings. Five companies reported net losses, two of which were wider (Continued on page 71)

S T R A I G H T U P S E W A S I D E



(92265)

the new album featuring
FREAKIT

STREET DATE: 11/16/93

EXECUTIVE PRODUCER: PMD
PRODUCED BY: CHRIS CHARITY AND DEREK LYNCH
FOR SOLID SCHEME, INC.

 the return of the (under)groundbreaking sound

THE ATLANTIC GROUP Division of Atlantic Recording Corporation © 1993 Atlantic Recording Corp. A Time Warner Company



Artists & Music

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

Happy Holidays In Store For Retailers All Indicators Predict Blockbuster Xmas

BY J.R. REYNOLDS
and CRAIG ROSEN

LOS ANGELES—With a slew of potential hit titles either in the racks or on the way and consumer confidence on the rebound, music retailers are optimistic that it will be a blockbuster holiday season.

With Pearl Jam's record-breaking first-week sales of "Vs." (Billboard, Nov. 6) followed by this week's impressive No. 2 debut of Frank Sinatra's "Duets" (See Between The Bullets, page 89), and albums by Snoop Doggy Dogg, Guns N' Roses, Elton John, Color Me Badd, Michael Bolton, and Phil Collins on the way (Billboard, Nov. 6), retailers are applauding the diverse selection available to holiday shoppers.

Stan Goman, senior VP of retail operations for the 82-store, West Sacramento, Calif.-based Tower Records chain, says, "If it's anything like October, it's going to be killer. It's going

to be the Christmas to end all Christmases."

Joe Bressi, VP of marketing and merchandising for North Canton, Ohio-based Camelot Music Inc., which maintains 372 stores, comments with guarded optimism that the consumer economic environment is much friendlier than last year's holiday season. "This year, there is less unemployment, and the interest rates are lower," he says.

With a plethora of quality product to choose from, retail is licking its chops and stocking up for a busy two months. "Obviously, Pearl Jam is going to sell right through Christmas," says Kevin Adams, head buyer for Flip Side, Inc., a six-store chain based in Palatine, Ill.

Adams also expects boxed sets to turn in a strong performance. "Even though the Metallica boxed set is kind of pricey, it's the type of music that sells well for us."

Bob Bell, new release buyer for the

340-store Torrance, Calif.-based Wherehouse Entertainment also is excited about the prospects. "Nov. 23 could be our biggest release date ever," he says. "There's Metallica, Guns N' Roses, Snoop Doggy Dogg, Elton John, and Linda Ronstadt all in one day, which is pretty amazing."

Steve Walker, VP of store operations, buying, and distribution for the 170-store, Philadelphia-based the Wall Music, Inc., says it is hard to predict the season's big hit. "We were discussing the other day what will be this year's 'Bodyguard.' But there's so many good titles that it's difficult to say at this stage."

Sandy Bean, VP of advertising for Harmony House Records & Tapes, Inc., says the Troy, Michigan-based, 35-store operation has received a boost from the wealth of product coming for the holiday season. "We've got major advertising campaigns in place now, with radio, television, and print lined
(Continued on page 80)

'Voices' Speaks Volumes On Music Of Indigenous Cultures

BY TRUDI MILLER ROSENBLUM

NEW YORK—New age music company Relaxation has entered a new age of its own with its year-old world music label, Ellipsis Arts. The Roslyn, N.Y.-based imprint's first release, "Global Meditation," came out in November 1992 and spent six weeks at No. 1 on Billboard's World Music chart. The second release, "Global Celebrations," was released in July and is currently in the top five of the chart.

Ellipsis Arts' latest offering, "Voices Of Forgotten Worlds," is benefiting from its association with the United Nations' International Year Of The World's Indigenous People. The U.N. is promoting projects to raise awareness of the plight and culture of indigenous people in countries around the world. "Voices," a collection of tra-



Azerbaijani folk musician Zevulon Avshalimov is among the artists on the "Global Celebrations" collection.

ditional music from various world cultures, released Oct. 28, is a natural tie-in.

(Continued on page 85)

Priority Establishes New Autonomous Distribution Arm

BY CHRIS MORRIS

LOS ANGELES—Priority Records is expanding its horizons with the establishment of Priority Records Distribution, described by label president Bryan Turner as "an autonomous distribution entity within Priority Records."

The label's president of sales Mark Cerami will serve as president of

PRD, while label VP of sales Bob Grossi will be senior VP of the distribution arm.

The L.A.-based label also has signed Oakland-based rapper Paris to what Turner says is a long-term deal, and it will distribute records released by Paris' own label, Scarface Records.

The first Scarface release through Priority, by Oakland's Conscious Daughters, is scheduled for this month; Paris' as-yet-untitled Priority debut, a sequel to the controversial 1992 Scarface release "Sleeping With The Enemy," is set for February 1994.

Turner says that Priority also plans to open a New York office in March.

An enlarged commitment to independent distribution is natural for
(Continued on page 83)



A Gold "Christmas." TV personality/musician John Tesh, left, hosts a party to celebrate gold certification of his album "A Romantic Christmas," which he released on his own GTS Records label. The album reached No. 50 on The Billboard 200. Tesh's new album is "Winter Song." Congratulating Tesh are his wife, actress Connie Sellecca, executive producer of the album, and GTS president Ken Antonelli.

Colin James Offers Good Rockin' On R&B Tribute Set

BY LARRY LeBLANC

TORONTO—Four decades after their R&B chart runs, unsung rock'n-roll pioneers Roy Brown, Rosco Gordon, Tiny Bradshaw, and T-Bone Walker inspired Colin James to record "Colin James And The Little Big Band." The Virgin Records album, released in Canada Oct. 29, is expected to be released in the U.S. in early 1994.

The 13-song album features covers of songs written by Brown, Gordon, Bradshaw, and Walker, as well as other old R&B and rock'n'roll hits. James also recorded one original song for the release.

"Rosco Gordon is probably one of the most slighted singers ever," says James, a Vancouver, British Columbia-based guitarist/singer. "You don't run into a lot of people who know about him. They'll know about Roy Brown because of the Honeydrippers [the 1984 EP "The Honeydrippers Vol. 1" included an updated version of Brown's "Good Rockin' Tonight"], but Roscoe did a lot of stuff. He had such an amazing [vocal] delivery."

One of the album's showcase tracks is a riveting version of Gordon's 1952 hit "No More Doggin'." The song originally was recorded during the same Memphis session B.B. King recorded his first hit, "Three O'Clock Blues."

"I had heard two other renditions
(Continued on page 83)



JAMES

TicketMaster Offers To Trade Concert Seats For Firearms

BY CARRIE BORZILLO

LOS ANGELES—In an effort to help rid the streets of guns and become more involved in the community, TicketMaster in Albuquerque, N.M., is asking people to hand in their guns in exchange for a pair of concert tickets.

In Albuquerque, 85 guns—including shotguns, AK-47s, and zip guns—have been collected since Oct. 8 from people between the ages of 14 and 70, according to TicketMaster/New Mexico owner Barry Finkenberg. Independently, Concord, Calif.-based BASS Tickets plans to start a similar program in December in San Jose, Oakland, and San Francisco.

TicketMaster chairman/CEO Fred Rosen says the company has meetings scheduled to take the
(Continued on page 83)

Manager Details Sony/Michael Disputes

BY CHRIS WHITE

LONDON—Images of an exploding guitar and of George Michael's famous leather jacket going up in flames proved the last straw for Columbia Records president Don Ienner, Michael's manager disclosed in the fourth week of the singer's restraint of trade trial in the High Courts here.

Michael's 1990 video for "Freedom" used those poignant scenes as a symbol of his desire to lose his teen-idol image. But this caused Ienner to be "beside himself with rage," said Michael's manager, Rob Kahane.

Kahane also testified that Tommy

Mottola, now president and COO of Sony Music Entertainment—who will testify during the hearing—had reneged on a promise to move Michael from Columbia to Epic Records in the U.S. Kahane also said his relations with Mottola soured after he turned down a consultancy Mottola offered.

Ienner's reaction to the Michael video was unexpected, Kahane said. "I thought it was an incredible way to act," he added. "The kind of language he used from this point forward was outrageous."

Sony's attorney, Gordon Pollock, said, "Don Ienner wears his emotions prominently on his sleeve... he resented what he considered to be your

unjustified whingeing."

Kahane replied, "When he demeans and degrades the artist on a daily basis, there is a problem."

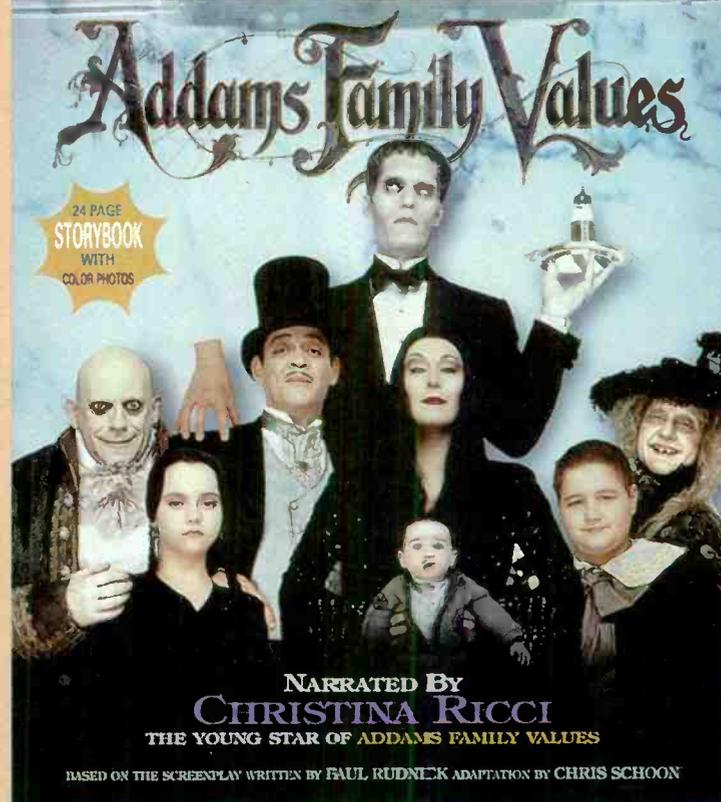
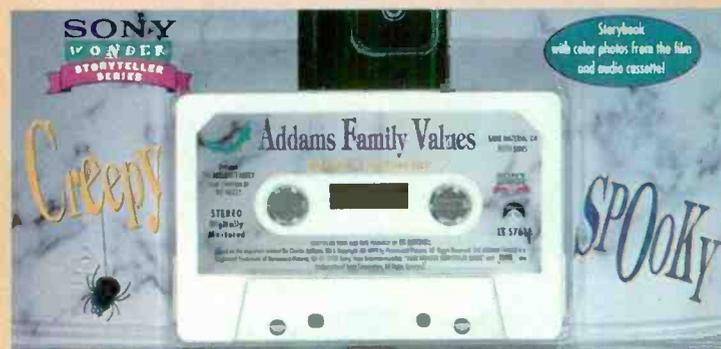
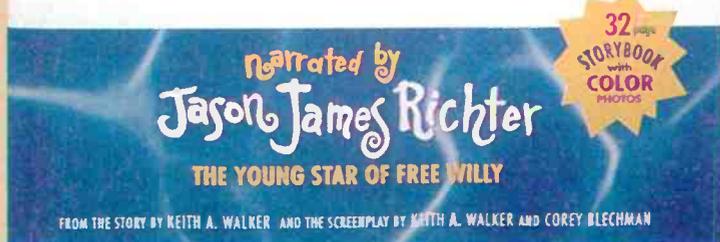
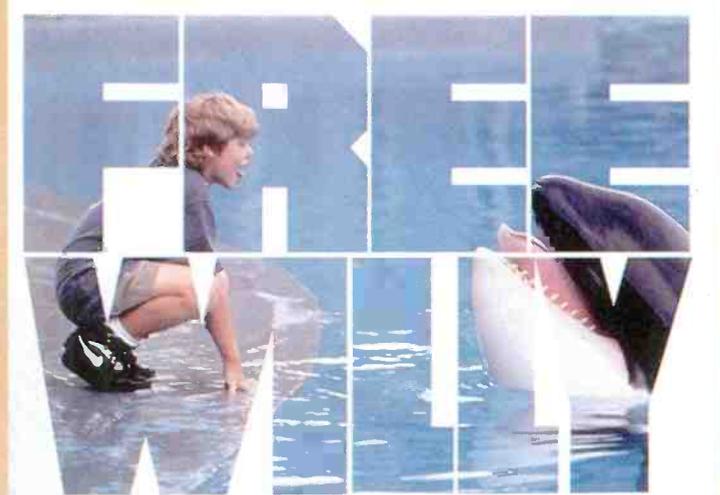
Mottola, in his role as president of Sony Music, agreed to transfer Michael to Epic, but later "backpedaled" on his promise, Kahane testified.

Kahane told the court he sought a label transfer after Ienner's decision to release Michael's "Mother's Pride" as a single two weeks after releasing "Waiting For That Day"—a decision that, he said, killed the "Listen Without Prejudice" album.

Mottola would deny that he had
(Continued on page 80)

The Start of Something Wonder-ful!

introducing
SONY
WONDER
STORYTELLER
SERIES



Sony Wonder proudly introduces The Storyteller Series – exciting audio adaptations of today's most popular family movies, narrated by young stars of the films. Kids love this series because it captures the action and relives the adventure of recent movies like *Free Willy* and the long-awaited *Addams Family Values*.

Parents love the anytime, anywhere flexibility of these tapes as well as the accompanying books that encourage children to read along. Sony Wonder, bringing you the best in children's entertainment.

\$8.98
 EACH

*Suggested Retail Price



B L O C K B U S T E R
MARQUEE™

The Entertainment Gift Catalog

ONLY \$2
\$5 OFF
ON EVERY
ORDER



SHOWCASING THE ENTERTAINMENT INDUSTRY.

Blockbuster MARQUEE™. Get it at all Blockbuster® stores.



MAKIN' F@*!ING HISTORY

27,000,000

WORLDWIDE. AND COUNTING...



GEFFEN

© 1993 GEFFEN RECORDS, INC.

GUNS N' ROSES USE YOUR ILLUSION I

GUNS N' ROSES USE YOUR ILLUSION II



"ESTRANGED"
THE CONSUMMATE TRACK AND VIDEO WORLD PREMIERE THIS MONTH.



PERSONAL MANAGEMENT: DOUG GOLDSTEIN, BIG FD ENTERTAINMENT. PRODUCED BY MIKE CLINK AND GUNS N' ROSES. ENGINEERED BY MIKE CLINK. MIXED BY BILL PRICE IN (OUR SOUND)™.

Court Gets Hip To 2 Live Crew Parody Case Justices Show Awareness Of Music Business Lingo

■ BY BILL HOLLAND

WASHINGTON, D.C.—With the men and women justices of the U.S. Supreme Court unfazed and surprisingly familiar with today's music business, talk and questions about rap and rock markets, hits, riffs, licks, and gigs filled the air Nov. 9 at a hearing over 2 Live Crew's parody of the Roy Orbison/William Dees song "Oh Pretty Woman."

The justices heard debate about rap and rock, tunes and tempos, as well as alleged copyright infringement and the unauthorized appro-

priation of "Oh, Pretty Woman," a 1964 hit and catalog classic.

For an hour, attorneys for petitioner and plaintiff stood before the bench and presented their arguments in the 3-year-old case, in which Luther R. Campbell aka Luke Skywalker and his group 2 Live Crew were sued by the song's publisher, Acuff-Rose Music Inc.

Campbell is appealing last year's ruling by the U.S. Court of Appeals for the 6th Circuit, which found that 2 Live Crew's parody of "Oh Pretty Woman" is not protected by the "fair use" provisions of copyright law.

Should the High Court side with Acuff-Rose in the ruling, expected by spring, it could dampen some lampoons, parodies, and satires, 2 Live Crew leader Campbell told reporters on the steps of the court after the hearing.

"It might not affect 2 Live Crew, but it could hurt some things, like on the TV, like 'Saturday Night Live.'"

The copyright law states that permission is required, and fees must be paid, when an artist substantially rewrites a copyrighted song, unless the new version meets "fair use" requirements involving comment or criticism. Parody can be considered fair use under specific guidelines that include commercial use.

In January 1991, the U.S. District Court in Nashville ruled that 2 Live Crew's right to parody the song, even without permission, was protected by the fair-use section of the copyright act. The song was used on the group's 1989 hit album, "Clean
(Continued on page 83)

CMJ Examines The Effects Of Success On Alternative Music

This story was written by Phyllis Stark with reporting by Eric Boehlert, Trudi Miller Rosenblum, Havelock Nelson, and Ed Christman.

NEW YORK—New York's Waldorf-Astoria Hotel was an unlikely setting for this year's CMJ Music Marathon, Nov. 3-6. Patrons and employees of the upscale hotel appeared less than pleased at the appearance of the typically rowdy CMJ crowd.

The marathon's regular venue, the Vista Hotel, was damaged in the World Trade Center bombing and was unable to accommodate the meet this year. The Waldorf, with its white-gloved elevator attendants and glass-walled meeting rooms, was chosen as the alternative site.

Nevertheless, the marathon went on as planned and attracted approx-

imately 6,000 attendees, up from last year's 5,500.

For many at the commercial modern rock panel, the working title of the session could have been "The Headaches That Success Brings." Panels of radio programmers and label promoters complained that, with the impressive string of sales successes under their belts, modern rock stations and record promoters now have to deal with the heavy-handed label tactics that top 40 and album rock programmers, among others, have been confronting for years.

"Painfully traditional rules are now being pressed on us," said Lisa Cristiano of Zoo Entertainment.

Those rules include label executives' insistence that new modern rock releases hit a chart's top 10. If they don't, the project is too often considered a failure. "We have to
(Continued on page 90)

Vocalist Adelaide Hall, 92, Dies After Versatile Career

■ BY IRV LICHTMAN

NEW YORK—Adelaide Hall, a cabaret and stage star who projected elegance even as she would swing out a song, died Nov. 7 in London after a fall. She was 92 years old.

Although she had appeared on

Synthesizer Pioneer Leon Theremin, 97, Dies In Moscow

NEW YORK—Leon Theremin, inventor of the theremin, an instrument that pioneered the use of electronics to make music, died in Moscow Nov. 3 at the age of 97.

Far from a relic of early 20th century electronic fiddling, the haunting, other-worldly presence of the theremin—basically played by a musician waving a hand close to an antenna—has had versatile usage, from concert works to Hollywood soundtracks to rock'n'roll.
(Continued on page 90)

Broadway in a number of all-black revues, including Noble Sissle and Eubie Blake's "Shuffle Along" in 1921, Hall gained prominence through a recording she made with Duke Ellington in 1927 for RCA Victor, a wordless scat vocal on "Creole Love Call," co-authored by Ellington. Subsequently, she combined her skills as a jazz vocalist with sophisticated cabaret renditions of works by other masters of pop song.

As if to underscore her dual talents, one of her early accompanists was legendary pianist Art Tatum.

Although Hall made recordings until the '60s—and, in fact, made stage appearances as late as this year—her heyday was in the '20s and '30s, when she was extensively recorded by EMI and British Decca in the U.K., through the early '40s. In addition, she made two recordings from her starring vehicle, "Lew Leslie's Blackbirds Of 1928," for U.S. Brunswick. Several of the EMI recordings are available in the U.S. from DRG Records as part of anthology called "Harlem Comes To Broadway."

Last year, England's Living Era la-
(Continued on page 90)



Aerosmith Tunesmith. Aerosmith's Steven Tyler is visited backstage at Brendan Byrne Arena in New Jersey by songwriter Mark Hudson, who co-wrote two songs on Aerosmith's double-platinum album "Get A Grip," including the single "Livin' On The Edge." Shown, from left, are John Alexander, senior VP of MCA Music, Hudson's publishing company; Tyler; Cathleen Murphy, director of creative services, MCA Music; and Hudson.

Acts' Royalties From Japan Record Rentals Being Held In Tokyo

■ BY STEVE McCLURE

TOKYO—Some \$1.85 million in royalties owed to U.S. and U.K. musicians is waiting to be collected, says Geidankyo, the Japan Council of Performers' Organizations.

That amount has been collected from record-rental stores on behalf of foreign musicians who have played on Japanese recordings since Japan joined the Rome Convention in October 1989.

The Rome Convention, to which the U.S. is not a signatory, protects the rights of artists in overseas performances.

Since 1989, Geidankyo has collect-
(Continued on page 34)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Jeff Clark-Meads is appointed U.K. bureau chief for Music & Media in London. He was director of communications for the British Phonographic Industry, and was previously European news editor for Billboard.

RECORD COMPANIES. Mary Ellen Cataneo is promoted to senior VP of Sony Music Entertainment Communications in New York. She was VP of national press and public information for Columbia Records.

Richard Ogden is appointed senior VP of marketing for Sony Music Europe in London. He was managing director of MPL Communications. Anne Van de Poel is promoted to new release manager for Sony Music Entertainment Europe in London. She was new release coordinator.

Fletcher Foster is named VP of public relations for MCA Records in Los Angeles. He was senior director



CATANEO



FOSTER



BLOOM



MAIDENBERG



GOLDSTEIN



MERLIS



MILLS



FORD

of national publicity at Arista.

Ritch Bloom is appointed VP of pop promotion for Qwest Records in Los Angeles. He was VP of national promotion for Capitol.

Mike Maidenberg is promoted to senior director of marketing for Mercury Records in New York. He was director of product development.

Geffen Records in New York names Wendy Goldstein director of A&R and Jim Merlis director of media and artist relations. They were, respectively, senior director of A&R at EastWest and manager of alterna-

tive publicity for Columbia.

Kelly Mills is promoted to director of product development for A&M Records in Los Angeles. She was director of marketing.

Mike Nardone is appointed national director of rap promotion for the A&M-distributed Tuff Break label in Los Angeles. He was an independent radio promoter.

Arista Nashville names Kevin Erickson director of promotion/West region in Denver, Colo., Denise Nichols director of promotion/East region in Nashville, Lori Dawe West

Coast regional promotion manager in Los Angeles, Teddi Bonadies Northeast regional promotion manager in Washington, D.C., and Dave Dame Midwest regional promotion manager in Chicago. They were, respectively, Northeast regional promotion manager in Chicago for Arista, mid-Atlantic regional promotion manager for Arista, manager of national secondary promotion for Arista, Southeast regional promotion manager for Columbia, and operations manager/PD for KOW-FM in San Diego.

PUBLISHING. Art Ford is named senior director of film and television music for BMG Songs in Los Angeles. He was A&R manager for Impact.

RELATED FIELDS. John Frankenheimer is promoted to co-chairman of the entertainment department of Loeb and Loeb in Los Angeles. He was part of the firm's management team.

Denise Brown-Noel is named a partner in the entertainment law firm of Mayer, Katz, Baker, Leibowitz & Roberts P.C. in New York. She was with Levine, Thall & Plotkin.

Sounding The Trumpets For The Band Pyramid's 'Jericho' Is Act's 1st In 16 Years

■ BY CHRIS MORRIS

LOS ANGELES—"Maybe this is gonna be a good music year for us," says the Band's drummer/vocalist, Levon Helm, in his slow Arkansas drawl. He is probably understating the case.

Following a year of high-profile live appearances that included stints at the 30th Anniversary Salute to Bob Dylan at Madison Square Garden last fall and at President Clinton's "Absolutely Unofficial Blue Jean Bash" during Inaugural week, the storied rock'n'roll group has just released its first studio album in 16 years, "Jericho," on Rhino-distributed Pyramid Records. Capping the year, the group has been selected as one of the 1993 inductees in the Rock And Roll Hall Of Fame.

Helm has taken a bit of the spotlight on his own, as the author of the candid Band history "This Wheel's On Fire," while bassist Rick Danko's album with folk titan Eric Andersen and Norwegian singer Jonas Fjeld has just been issued by Rykodisc.

While the Band is more in the public eye now than it has been since its celebrated farewell, "The Last Waltz," in 1976, Helm notes that the group has not been idle in recent times.

"We've played some with Little Feat, back in the summer," Helm says. "Played with Leon Russell and Johnny Winter, a lot of people back over the summer. We've done that a lot off and on over the years. There



THE BAND: Rick Danko, Richard Bell, Garth Hudson, Randy Ciarlante, Jim Weider, and Levon Helm.

seems to have always been some public demand for the Band, so we've played several shows and festivals and things over the years, and then something comes up where we get away from each other for a little bit, and then we come back together."

By necessity, the Band has been reconfigured on the personnel side in recent years: Guitarist Robbie Robertson, of whom Helm writes with undisguised bitterness in his book, left the group in '76 after "The Last Waltz," and pianist/vocalist Richard Manuel committed suicide during a 1986 tour.

But Helm expresses satisfaction with the group's three recent additions, who augment the core of Helm, Danko, and keyboardist Garth Hudson.

Helm notes that pianist Richard

Bell is "an alumnus of the Ronnie Hawkins school of music in Toronto," referring to the rockabilly performer who gave the Band its start as his backup group, the Hawks.

"Randy Ciarlante, the drummer and the third voice, is from Woodstock," Helm adds. "He and Jimmy Weider, the guitar player, are from the newer generation of good Woodstock musicians. There's a crowd of 'em around here, and we played with most of 'em over the years. Jimmy and Randy and Richard, we've been together the last couple of years. It's startin' to jell more as a unit."

"Jericho" marks a reunion with producer John Simon, who helmed the Band's watershed recordings, the 1968 debut "Music From Big Pink" and its

(Continued on page 22)



River Of Sellouts. Billy Joel, right, celebrates his six sold-out concerts at Madison Square Garden with Columbia Records staffers. Pictured, from left, are East Coast VP of marketing Jay Krugman; VP/GM Fred Ehrlich; Burt Baumgartner, senior VP of promotion; Jerry Lembo, VP of adult contemporary promotion; Jim DeBalzo, VP of album promotion; Kid Leo, VP of AOR promotion; Joel's manager, Jeff Schock; Charlie Walk, associate director, national Top 40 promotion; Kevin Kertes, New York local promotion manager; and Joel.

Stars Crowd In To Mark CBGB's 20th; Townshend Named Silver Clef Honoree

THIS AIN'T NO DISCO: When CBGB opened its doors in December 1973, little did owner Hilly Kristal guess that the New York club would become legendary for the pivotal role it played in the birth of punk and the furthering of rock'n'roll. He was concentrating more on keeping the club open than on thinking ahead to its 20th anniversary. "It just happens—five years pass, 10 years," he says. "You think, 'Is this going to go another two years?'" This city isn't that wonderful to work with." As prove of that, Kristal mentions that he just got his Happy Anniversary present from the city last week: his first-ever summons for "disorderly premise" because people were loitering outside the club during the recent CMJ convention.

But survive the 350-capacity club has. And now CBGB's is celebrating with a monthlong 20th Anniversary bash, starting Dec. 1. Among the artists who will be playing the club that month are **Buffalo Tom, Bad Brains, David Byrne, Come, Dinosaur Jr., Helmet, the Lemonheads, Live, the Melvins, the Meat Puppets, the Smithereens, Sonic Youth, Soundgarden, They Might Be Giants, and White Zombie.**

The club is waiting for confirmation, but also expected to participate in some way are members of the **B-52's**, as well as the **Ramones, Deborah Harry, and Chris Frantz and Tina Weymouth.**

Originally, Kristal had wanted to hold two multi-artist concerts at the 3,500-seat Palladium and feature acts at CBGB for two weeks, but the artists wanted to salute CBs at home, not somewhere else.

"I thought doing a couple of days at the Palladium would be the way to get the bands more money [than they could get playing at the club]," Kristal says, "but as I got into it, everyone wanted to play here." He adds that he is talking to a label about releasing a compilation album and a video documentary culled from the December festivities.

Kristal says there was no pivotal point when he realized that his club was really making a difference in the music world, but he thinks his sheer staying power had a lot to do with it. "To have a place that's there, that does the same thing every night, [and to have] new bands come out of it—that whole idea creates an impact," says Kristal. "It kind of makes it natural for new bands to come out of here and for record labels to be aware of what's happening

here." CBGB's influence has only increased over the years, says Kristal. "We've probably had more new bands signed out of there over the past three years than we had in all the years before," he says.

What's the appeal for the bands—other than the vibrations of bands past that still linger in the walls—that play the club? It certainly can't be the decor, as Kristal has resisted any efforts to clean the place up. "I think bands play here because it's so relaxed," he says. "No one stands on ceremony here, and the sound system is good." Kristal adds that he *does* paint the ceiling every now and then and changes the chairs, but he wouldn't dream of painting over the graffiti-covered walls or try to keep people from putting up posters.

When asked if he thinks about shutting down CBGB's and moving on to an easier life, Kristal replies, "Every day I want to close it down.

When I'm here for long periods of time without going away, I get a little unhappy." But in the same breath, he adds that he's just signed a new 12-year lease, so he's not going anywhere anytime soon. Thank goodness for that.

An added note for trivia buffs: The first acts to perform at CBGB were the **Con Fullum Band and Ellie Greenburg** in January 1974. The club didn't feature live music during its first month of operation.

SILVER-PLATED: Pete Townshend has been named recipient of Nordoff Robbins' Silver Clef award. The music therapy organization, which helps autistic children through music, will honor Townshend Nov. 30 at its annual Silver Clef Dinner & Auction, catered by the Hard Rock Cafe, at the Roseland Ballroom in New York. Traditionally, the New York dinner has concentrated on honoring American artists, while the annual London dinner, which benefits the London Nordoff Robbins clinic, has feted British artists. However, Townshend has contributed much to the New York clinic. In March, the guitarist purchased a block of preview tickets to the Broadway play "Tommy," and the tickets were resold for the benefit of Nordoff Robbins. His relationship with the organization dates to 1988 and 1989, when the Who donated a significant amount of money from its New York and Los Angeles performances of "Tommy" to help launch the New York Nordoff Robbins clinic.

Here Come Those Tears Again: Jackson Browne Gets Personal

■ BY MELINDA NEWMAN

NEW YORK—Although Jackson Browne says he tends not to go back and listen to his earlier efforts, he recently played his self-titled debut again. "I found my first record in my car after I lent it to a friend of mine—a dusty cassette just sitting there, and it was better than I remembered it being," he says.



BROWNE

"Right when you first finish with a record, it's a struggle to let it go, but listening to it 20 years later, you forgive yourself."

The confessional tone displayed on that first album also informs his most recent, "I'm Alive," released Oct. 26 by Elektra. Browne's last few albums dealt largely with global and political matters, rather than matters of the heart, but "I'm Alive" eloquently deals with a troubled relationship and its often bitter aftermath, and returns Brown to the territory that has earned him the most commercial success.

"I feel this is the record that Jackson Browne fans have been waiting for the last 10 years, in terms of sub-

ject matter. Now it's our job to get it to them," says Jim Henke, Elektra's VP of product development.

For Browne, the return to personal matters was no more a deliberate move than was turning to external issues was several years ago. "I don't think the fact that this album is full of love songs [rather than] songs on a social theme, has as much to do with [the change in the presidency] as with me. I'm not an essayist. I write about what moves me. At a certain point, I began paying attention to what the U.S. was doing in Central America, and I wrote about it.

"When I began writing songs about the militarism of the U.S. and the arms industry, I thought, 'I can't be writing about this,' but it's what moves you. I think the act of writing a song is a way of addressing things that concern you and healing, and coming to terms with them in your life. Some songs are of more value to people than others."

Browne, who often has experimented with different rhythms, throws an island beat onto "I'm Alive," while "Everywhere I Go" even features the artist toasting, although he's not entirely comfortable in that arena. "It's inspired by toasting," is as far as Browne will go. "I'm not a reggae artist. If you want to hear

(Continued on next page)



by Melinda Newman

Arista Tests Dummies' U.S. Potential

■ BY LARRY LeBLANC

TORONTO—The Crash Test Dummies are hoping to raise their profile outside of Canada with their sophomore Arista release, "God Shuffled His Feet," which shipped Oct. 12.

The Canadian band's 1991 debut album, "The Ghosts That Haunt Me," earned respectable U.S. sales of 200,000 units. Meanwhile, the album has been certified triple platinum (300,000 units) in Canada, spurred by enormous radio airplay for the track "Superman's Song," which reached No. 1 on The Record's AC, top 40, and album rock charts.

For the second album, co-produced by ex-Talking Head Jerry Harrison and the band, the group jettisoned its sparse rock, country, and Celtic folk stance in favor of a densely textured alternative-rock approach. Still dominant, however, is singer Brad Roberts' rich, resonant baritone, as well as his satirical, often sardonic lyrics, which are best displayed on such titles as "Mmm Mmm Mmm Mmm" (featuring Adrian Belew on synthesizers and guitars), "How Does A Duck Know?," and "When I Go Out With Artists."

"The shift in the direction has to do with me sitting down and wanting to write a body of work that was challenging, interesting, and new," says Roberts. "The band welcomed that agenda. To me, it wouldn't be interesting to duplicate the sounds



CRASH TEST DUMMIES: Back row, Benjamin Darvill and Dan Roberts. Front row, Mitch Dorge, Brad Roberts, and Ellen Reid.

and genres we played around with on the first record.

"With this record, there's a great deal of overdubbing going on," he adds. "It was crafted in the studio over a long period of time [3½ months], and we had enough money to complete it, whereas the first record was made in a week and a half on a slim budget."

Asked about the choice of Harrison, Roberts says, "We thought anybody who was in the Talking Heads must be at least halfway cool. He's also a keyboard player, and we wanted to stretch out into synthesized and sampling technology."

Roberts says that because the band was not pressured by either time or budgetary constraints, he was able to take "a more systematic approach" to planning the album this time, including demoing all the material on a 24-track studio at his house.

"It's good to go through that process before you settle on the final version of a tune," he says. "I write the songs by myself, but the band really plays a significant part in fleshing out the tunes, arranging them, and stamping their personality on them."

Roberts recorded outlines of each song before the band rehearsed it, including vocals, the melody, a basic rhythmic pattern on a drum machine, and perhaps some guitar or keyboards. Then he wrote out chord charts and lyric sheets and gave them to the band.

"When we rehearse, people have had a chance to live with the song, and to come up with what their part

(Continued on page 22)

JACKSON BROWNE GETS PERSONAL

(Continued from preceding page)

toasting or dubbing, Shabba Ranks is where you go. The song is just informed by that."

The album, produced by Browne, Scott Thurston, and Don Was, is Browne's first since 1989. And while Browne is considered one of rock's more influential singer/songwriters and a pivotal link in the Southern California sound, he's never been terribly prolific—for reasons even he doesn't understand. "It's a little bit of a mystery to me," he says. "I don't know why it takes the time it takes [to make an album]. It's kind of a harvesting period of taking in what to sing about . . . But I'm always interested in how I can work more efficiently or quicker. Every time I finish

an album, I think I'm going to do the next one right away, but it doesn't happen."

To set up "I'm Alive," Elektra serviced a promotional sampler of Browne's greatest hits to radio a month before the new release. "It was to remind people who Jackson Browne is," Henke says. "He's written some terrifically great songs that were not only hits, but moved people in a way and marked a point in people's lives. We wanted to remind them who we're dealing with, and whatever his last couple of records might have sold, he's a major artist of the last 20 years."

Browne also has been playing select dates in major cities, including

three nights in New York. A larger tour will follow next year.

Television also plays a major part in the campaign, Henke says. Browne appeared Nov. 10 on David Letterman, and will be on The Tonight Show Nov. 30. Also, he is VH-1's November artist of the month, which means increased exposure for the video of the first single, "I'm Alive."

As far as Browne is concerned, he just wants to keep doing what he's doing. "I want to sell records, and most of all, I want people to hear the songs," he says. "I never dreamed of being really successful, and when I did become successful it was great: I became way more successful than I thought I would be. But it puts a certain emphasis on things that are misplaced. Above all, I have one of the good jobs, and I want to go on doing that. I always want to go on doing it better."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW YORK: Pop/urban vocalist James Faith proudly admits he changed his musical direction based on what he heard on the radio. He was working on a club track with producer Willy Washington, and things were not coming together. "We turned on the radio, and a Barry White song came on," he recalls. "I started singing along in this deep voice, and Willy just flipped. I had been singing in a much higher pitch [for the demo], and it wasn't working. So we decided to give a lower, more R&B sound a chance—it was like the clouds clearing from the sky."

The result is a 10-song tape of hip-hop-inflected tunes with rich, soulful melodies, and emotionally charged lyrics. "Lay Me Down" and "You Make Me Feel So Dirty" manage to be radio-savvy, while incorporating an edge of jolting honesty. "Actually, these songs turned out to be a little more intimate than I planned," he says. "For the first time in all of the years that I've been making music, I put myself inside the songs. Besides the pitch that I was singing, I think that was the flaw in my club stuff." Faith, who moved to New York from Indiana when he was 17, is currently being courted by several major labels.



JAMES FAITH

LARRY FLICK

RICHMOND, Va.: During his 10-plus years playing the club circuit along the Eastern seaboard, Kyle Davis has been seen in some pretty lofty company. The singer/songwriter, whose twangy, guitar-driven sound has taken on a richer, more rounded form in recent years, has opened for the likes of Bob Dylan, Little Feat, Suzanne Vega, and Lucinda Williams. He's jammed with Bruce Hornsby & the Range, and his 1990 self-titled album on local Cellar Door Records generated a considerable buzz in Virginia, Washington, D.C., and Maryland. Although he enjoys the constant showcasing, Davis is ready to take the next step. "I look at it as a means to an end," he says. "My main goal is to get a record deal. I take my writing very seriously, and I want my songs to be shown off on a more artistic level." That deal may not be too far off. Davis recently recorded a demo with Don Dixon at the producer's home studio in Ohio, and Dixon personally has been shopping the tape to label pals.

CATHERINE APPLEFELD

MILWAUKEE: The key members of Citizen King had filled mosh pits around the Upper Midwest with fans of their previous, high-velocity funk-rock band, Wild Kingdom. Citizen King, which debuted in June, takes a less ballistic approach to music, drawing from both the roots of '60s soul and from contemporary hip-hop. Jazzy rhythms from an upright bass converge with gritty country-blues guitar picking and squealing turntables. The approach is attracting fans of acid jazz as well as



CITIZEN KING

those who appreciate well-wrought songs and steady dance grooves. The band also has attracted fans in high places—Citizen King is close to signing with a former Milwaukeean, Arrested Development's Speech. "We hope to become part of Speech's Vagabond Productions," says Citizen King's manager Jeff Castelaz. A four-song cassette is on sale in Milwaukee and is receiving local

college radio play on WMSE. Remixed at the behest of Virgin Records A&R person Aaron Jacoves, and the recipient of interested nods from other labels, the demo reveals a comfortable blend of African-American influences. "We're less interested in that '70s Parliament-type funk, which is what most people have based funk on for the past 10 years," explains guitarist Kristian Riley. "We're interested in roots, the pioneers of whatever form of music we listen to," adds DJ Malcolm Michiles. The music may be solidly grounded in history, but there is nothing retro about Citizen King. The energy and attitude is all '90s. Citizen King plays at least twice a month at Shank Hall and other major Milwaukee clubs and has performed elsewhere in Wisconsin and Illinois. Dates in Atlanta and other Southern cities are planned for December.

DAVE LUHRSEN

ROCK CLIMBING: D-Generation, featured in the July 31 Continental Drift column, has signed with Chrysalis Records/ERG. The group's first record will be out in mid-1994.

We always have room

Furnished corporate suites for half the cost of a hotel.

Stays of 30 days or longer.

WE'RE HERE 4 YOU

Oakwood
Corporate Apartments

SAN FERNANDO VALLEY / LOS ANGELES (800) 942-2787 OR (213) 878-2100
National reservations (800) 888-0808

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00
COLOR
1000 - \$396.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

THE SINGLES 1969-1993

Includes Bonus CD Single
David Bowie and BING CROSBY
"Peace On Earth/Little Drummer Boy"
(Limited to the first CD pressing)
RCD/RAC 10218/19



FEATURING HIS GREATEST HITS

DISC/TAPE 1

Space Oddity
Changes
Oh, You Pretty Things
Life on Mars?
Ziggy Stardust
Starman
John, I'm Only Dancing
Suffragette City
The Jean Genie
Sorrow
Drive In Saturday
Diamond Dogs
Rebel Rebel
Young Americans
Fame
Golden Years
TVC 15
Be My Wife
Sound & Vision
Beauty & The Beast

DISC/TAPE 2

Heroes
Boys Keep Swinging
DJ
Look Back In Anger
Ashes To Ashes
Fashion
Scary Monsters (and Super Creeps)
Under Pressure
David Bowie and Queen
Cat People (Putting Out Fire)
Let's Dance
China Girl
Modern Love
Blue Jean
Loving The Allen
Dancing In The Street
David Bowie and Mick Jagger
Absolute Beginners
Day In Day Out
Never Let Me Down
Jump They Say

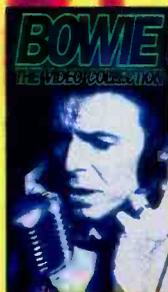
BOWIE

THE DEFINITIVE COLLECTIONS OF SOUND+VISION

Space Oddity 1972
John, I'm Only Dancing 1972
The Jean Genie 1972
Life On Mars? 1973
Be My Wife 1977
Heroes 1977
Boys Keep Swinging 1979
Look Back In Anger 1979
DJ 1979
Ashes To Ashes 1980
Fashion 1980
Wild Is The Wind 1982
Let's Dance 1983
China Girl 1983
Modern Love 1983
Blue Jean 1984
Loving The Allen 1985
Dancing In The Streets 1985
Absolute Beginners 1986
Underground 1986
As The Woric Falls Down 1986
previously unreleased
Day In Day Out 1987
Time Will Crawl 1987
Never Let Me Down 1987
previously unreleased
Fame '90 1990

THE VIDEO COLLECTION

25 GROUNDBREAKING VIDEOS
Including 2 previously unseen ones!



RYKODISC

★ SPECIALLY PRICED
★ OVER 100 MINUTES

Street Dates:

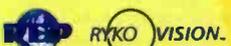
- Compact Disc - November 16, 1993
- Cassette - November 30, 1993
- Video - November 30, 1993

RYKODISC USA
Development/Marketing
Pickering Wharf, Box C, Salem, MA 01970
508 744 7678/508 741 4506 FAX



RYKODISC USA
Sales/Distribution
530 N. 3rd St., Minneapolis, MN 55401
612 375 9162/612 375 0272 FAX

© 1993 RYKO DISC



Exclusive US Distribution by the REP Company.

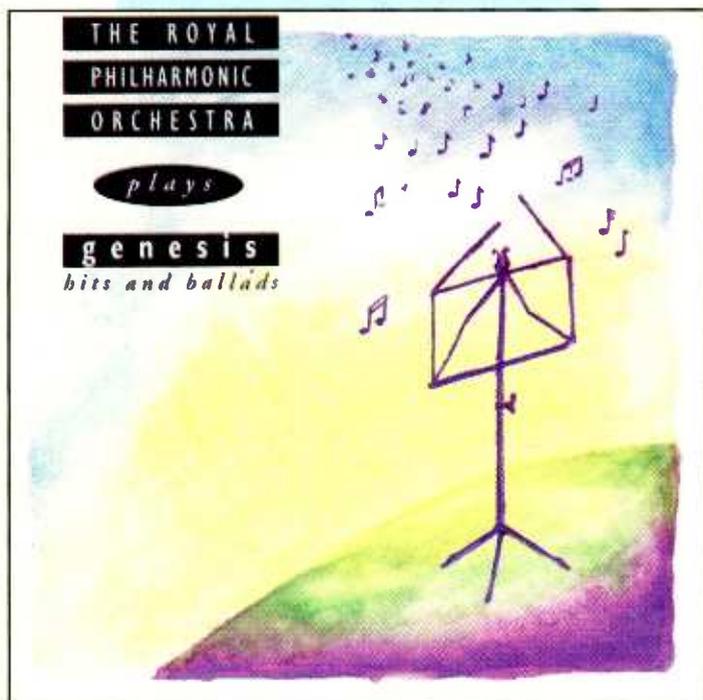
edel

AMERICA RECORDS, INC.

PROUDLY ANNOUNCES ITS

PREMIER  RELEASE

one of the world's great orchestras



the pop classics of a generation

THE ROYAL PHILHARMONIC ORCHESTRA plays GENESIS hits and ballads

available on CD EDT 5204-2 and on Cassette EDT 5204-4

Edelton is distributed exclusively by Higher Octave Music • 23715 West Malibu Rd., Suite 358
Malibu, CA 90265 • Tel: 310-589-1515 Fax: 310-589-2525

edel AMERICA RECORDS, INC.

Member of **NAIRD**
4640 Lankershim Blvd. Suite 511
North Hollywood, CA 91602 • 818-762-3335 Fax 762-3365

Artists & Music

ARTISTS IN ACTION

MARIAH CAREY
Miami Arena

ON THE OPENING NIGHT of Mariah Carey's Music Box tour, Nov. 3, she had lots of company. Between the band, gospel singers, and B-boy dancers, there often were as many as 30 people on stage with her at once, and everyone was dressed in black.

The set looked oddly like an industrial church: a mix of ironwork staircases and platforms. Gossamer curtains floated over arched stained-glass windows. Color spots illuminated the background, but other than that, little use was made of the staging.

Clocking in at one hour and 15 minutes, the show featured Carey singing her hits, a smattering of album cuts, and a handful of covers. The covers, most notably "I'll Be There" and "Just Be Good To Me," came across strongly. Carey stomped across the stage in flatheeled boots, wagging her finger, managing to sing and grin at the same time. Her costume changes amounted to various versions of black: leather jackets, catsuits, long tunics, and a dazzling cutaway gown with a huge diamond necklace for the two-song encore.

The dancers and additional singers were brought out sporadically during the set, adding some color and visual motion to the stark staging.

Vocally, Carey was in fine form, but she was hampered technically by a shrill wall of sound in the cavernous concrete hall. Several songs caught fire, particularly "Make It Happen" and "Vision Of Love." As strong as the vocals were, Carey seemed to shrink during between-song banter. Opening-night jitters led her to repeat "Thank you" and "I'm so happy to be here" more often than seemed natural.

While the good-natured crowd—mostly young couples with children—was eager to see Carey succeed, the turnout was less than 10,000 in the 16,000-seat hall.

Carey has a proven track record for recording huge pop and crossover hits. As a performer, she has great potential and a voice that had the audience cheering when she hit the ceiling several times with her soaring falsetto. But this concert seemed to be a bit too much too soon. A smaller venue with a more intimate setting would have shown off Carey's presence and ability to better advantage.

SANDRA SCHULMAN

**CYPRESS HILL
HOUSE OF PAIN
FUNKDOOBIEST
WHOOIGANZ
FATAL**

Roseland, New York

The Cheech & Chongs of rap, Cypress Hill are the inventors of pot-laced hip-hop style. As the group rhymes about the hardcore realities of life in the 'hood, it also celebrates the joys of spliffing.

Cypress Hill's second album, "Black Sunday," debuted at the top of The Billboard 200 last June. The group came onstage at Roseland Oct. 7 for their second show at the venue, following a spokesman from the Na-

tional Organization For The Reform Of Marijuana Laws. After advising the mostly white crowd not to smoke and drive, the spokesman instructed them on what to do "if a cop comes over to search your car—don't let him."

Later, during Cypress Hill's 50-minute set, lead voice B-Real preached more defiance of the law; he introduced the track "Pigs" with "they try to lock you up for some bull-shit." Elsewhere, he lobbed unexplained dissers at DJ Quik ("I want to just kill DJ Quik") and The Source magazine.

B-Real's distinctive nasal tones, as well as Sen Dog's gritty growls, sounded mumbled at Roseland. Meanwhile, the soundscapes (which were layered by DJ Muggs and fortified with live congas and timbales) crackled and boomed.

Muggs contributes production

work not only for Cypress Hill but for the other acts on this "Soul Assassins" touring bill. All of the performing bands mixed hip-hop aesthetics (turntable-cutting, paying respect to the old school, etc.) with such alternative-rock traditions as stage diving and slam dancing.

During its short opening set, the trio Fatal managed to work up some enthusiasm, as did the Whooliganz, a pair of bouncy teens. Funkdoobiest's mixture of hardcore and porn also kicked; its chunky singles, "The Funkiest" and "Bow Wow Wow," pumped along joyously.

House Of Pain eagerly wanted its Irish stew of bluster and brawl to move the crowd, too. But even its kinetic command to "Jump Around" was lacking in authority. They were saying little of note, and doing so sloppily.

HAVELOCK NELSON



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE CONCERT EVENT OF A LIFETIME: PAUL SIMON/SIMON & GARFUNKEL	The Paramount New York	Oct 1-2, 5-6, 8-9, 13, 15-17, 19-20, 22-24, 26-27, 29-31, Nov. 2	\$8,417,045— GROSS RECORD \$100/ \$75/ \$60	113,253 21 sellouts—	RZO Tours Delsener/Slater Enterprises
ROD STEWART	Madison Square Garden New York	Oct. 31 - Nov. 2	\$2,649,345 \$75/ \$40/ \$30	55,005 three sellouts	Delsener/Slater Enterprises
BILLY JOEL	USAir Arena Landover, Md.	Oct. 18-19, Nov. 4	\$1,496,165 \$28.50	52,497 three sellouts	Cellar Door Concerts Of D.C.
JUAN GABRIEL	National Auditorium Mexico City	Oct. 22-25	\$1,257,246 \$57.60/ \$16	35,201 39,608, four shows	Showtime Agency
BILLY JOEL	Centrum In Worcester Worcester, Mass.	Nov. 6-7	\$824,990 \$28.50	28,947 two sellouts	Don Law Co.
GARTH BROOKS STEPHANIE DAVIS	Rupp Arena, Lexington Center Lexington, Ky.	Nov. 5-6	\$824,572 \$18.25	45,991 two sellouts	Varnell Enterprises
ONGO BONGO	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 29-30	\$625,939 \$35/ \$27.50/ \$25/ \$21	26,605 30,000, two shows	Avalon Attractions
THE JERRY GARCIA BAND	Meadowlands Arena East Rutherford, N.J.	Oct. 31	\$489,675 \$25	19,587 sellout	Metropolitan Entertainment
PEARL JAM AMERICAN MUSIC CLUB ELEVEN WEAPON OF CHOICE	Empire Polo Club Indio, Calif.	Nov. 5	\$450,000 \$18	25,000 sellout	Goldenvoice
LUIS MIGUEL	National Auditorium Mexico City	Oct. 31	\$448,141 \$80/ \$19.20	9,844 9,902	Cuatitio Estaciones

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratiuff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

THANK YOU

BOON JOHN

ON TOP DOWN UNDER
AUSTRALIAN TOUR 1993

Congratulations on your 3rd sell-out tour...9 concerts...100,000 fans...3 times platinum



Keep The Faith



from your partners in crime: Phonogram Australia, Polygram Australia and the Frontier Touring Co.

FRONTIER TOURING CO. 3 DUNOAS LANE, ALBERT PARK, VICTORIA, AUSTRALIA, 3206. CONTACT MICHAEL GUDINSKI: PHONE 61 3 690 3000, FAX 61 3 699 7527 OR MICHAEL CHUGG: PHONE 61 2 332 2411, FAX 61 2 360 4966.
POLYGRAM AUSTRALIA, 122 McEVY STREET ALEXANDRIA, 2015. TEL (612) 581 1399, FAX (612) 698 9969.

CANADIAN BAND CRASHES U.S. PARTY

(Continued from page 18)

should be in it," he says. "The tune can evolve from there. The melody, the chord progressions, and the lyrics all remain the same... the fleshing out of the arrangement sometimes changes radically, and sometimes [remains] quite true to the spirit of my original demo."

Roberts readily admits that he is not a prolific songwriter. "I often take three to four weeks to write a song, but when a song is finished, 99% of the time it's a keeper," he

says. "We only had 13 songs to choose from for this album, and we chose 12."

While the band is considered a mainstream pop act in Canada, Arista has some distance to cover before the band becomes well-known in the U.S. "Crash Test Dummies is one of the quintessential current bands for the [album alternative] format," says Steve Schnur, the label's VP of rock promotion. "By delivering the entire al-

bum to these radio stations, rather than going with a single and limiting our possibilities of airplay, we've really moved toward what [album alternative] radio is doing. A track will evolve, [album alternative] will dictate to us by nature of their format, and then we'll go after other formats to further airplay. The week the album arrived, before we were going for official adds, we had 20 radio stations add the record. This last week brought us up to 50

stations."

"In the States, I think we're perceived as more of an alternative act," says Roberts. "We did pretty well there in a modest kind of a way. Hopefully, the foundation that was laid on the first record will provide us with a network we can plug into on the second record. We haven't set up our touring plans yet, but we hope to be working more in the U.S. fairly shortly."

THE BAND

(Continued from page 17)

1969 successor "The Band," a top 10 album that was the group's commercial breakthrough.

"We've always been a good team," Helm says of the Band's continuing chemistry with Simon. "He put a record out in Japan. Garth and Rick and myself ended up helping him with a couple of tunes. We had talked about it a little earlier, and we finally had an opportunity, so we went in and started running the tape machines and trying to put some song pieces together. And John, of course, is a hell of a lot of help with that. He can work with Garth in the horn-section things, and he's good at helping work out the arrangements. We've done it a lot, of course, and it's a pretty good match. Works real easy."

Some of the songs on "Jericho"—including "Country Boy," the last song to be recorded by Manuel—were begun with producer Rick Chertoff when the Band had an ultimately unproductive deal with Columbia during the '80s.

"[It was] another one of those start-stop situations," Helm says of the group's experience with Columbia. "But we've got Richard Manuel's 'Country Boy' cut to show for one of those start-and-stop periods, and a couple of other tunes."

Helm says the writing of the new songs on "Jericho" was a collaborative effort.

"We kind of workshopped it out," he says. "We had probably half a dozen good song pieces worked out with [the late keyboardist] Stan Szelest. 'Move To Japan' was one of those that we used to work on, Stan and Jimmy and myself. Richard Bell had 'Caves Of Jericho.' Simon and Garth fell in and helped him with some chords... Jimmy came up with 'Remedy.' Really, what it's shown is that we're a good combination."

RELUCTANT TO PERFORM

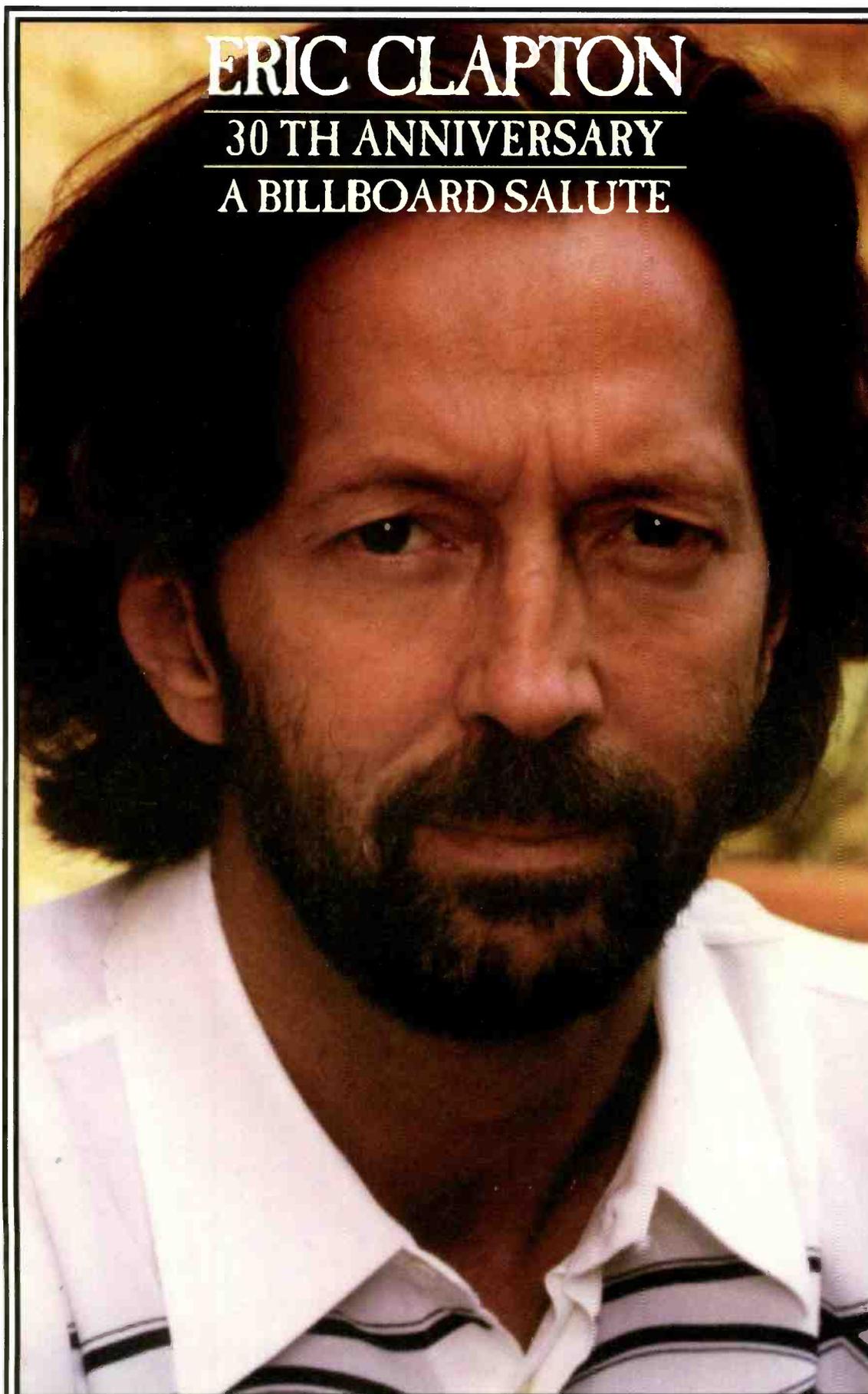
Looking into the future, Helm says hesitantly that he is honored by the group's induction into the Hall Of Fame. But he also expresses reluctance about performing at the Hall Of Fame banquet with Robertson—or, in fact, performing at all.

"I would rather just send my best, and they can mail mine to me," he says. "Maybe I'll get Harry Dean Stanton to go down. Everybody likes Harry Dean—he can get up for me... It's pretty hard, just for a ceremony, to put groups back together that have not been together for years."

The initial response to the first single off "Jericho," a cover of Bruce Springsteen's "Atlantic City," has been positive, according to Pyramid principal Allen Jacobi, who says the track was the No. 1 most added cut at adult alternative in its first week.

The label has made a video for "Atlantic City," but Jacobi says, "It's a wonderful track, but if you listen to it, it's a bit strange. It's very dark... We're not sure this is really the cut."

Plans now call for a mini-tour of Canada, where, Jacobi says, "'Remedy' (the first single released in that country) is doing wonderful." He adds that he hopes the band will do an American tour in March or April of next year, but, he adds, "It's kind of wait-and-see."



ERIC CLAPTON

30 TH ANNIVERSARY

A BILLBOARD SALUTE

Singer/songwriter/guitarist extraordinaire Eric Clapton has brought us thirty years of the greatest rock and roll. From CREAM to his stunning, recent unplugged record, he has shown his brilliantly diverse talents. His music is a part of pop culture; we've rocked out, playing air guitar to "Layla", and danced at weddings to "Wonderful Tonight."

Billboard presents a special 30th Anniversary tribute to the spectacular career of Eric Clapton, remembering the past, relishing the present and anticipating the future.

Join Billboard in this celebration!

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

UK & Europe: 44-71-323-6686

Pat Rod Jennings, Christine Chinetti

NY: 212-536-5272, Nancy Bowman

LA: 213-525-2306, Jon Guynn

Billboard

The ABCs Of Songwriting; Gold Picks Cherry Lane

IS SONGWRITING AN ART best left to genetics, nurtured by experience, or can it blossom with the knowledge and application of classroom techniques?

Here is one answer, admittedly advanced by a songwriter, **Jack Perricone**, who is chair of the songwriting department of Boston's **Berklee College of Music**. "Built into the question, 'Can songwriting be taught?' is the knowledge that many folks believe songwriting can't be taught, and the ability to write a song is a gift from heaven—either you've 'got it' or you don't!

"Songwriters are all assumed to be self-taught. But note, in that assumption is the fact that *some teaching did take place!* The 'self-taught' songwriter has somehow figured out how songs are constructed, and through analysis and trial and error has learned how to do it.

"If we study 'natural' songwriters, from **Irving Berlin** to **Richard Marx**, [we] discover that they were immersed in song from an early age, and had developed what I term a 'song sense.' They continued to passionately pursue the craft of songwriting and allowed their talents to blossom. Many other songwriters, from Gershwin to Bacharach, while not specifically studying songwriting, did study music in a formal way.

"In the heyday of Tin Pan Alley, writers gathered in publishing houses which acted as 'schools,' sharing songs and picking up each other's approaches and techniques. Most songwriting greats, such as Berlin, Gershwin, and **Jerome Kern**, served as songpluggers or house pianists, listening in on the shoptalk, and getting a bead on the industry and their craft.

"That environment no longer exists, and that void partially accounts for the existence of a songwriting department at Berklee College Of Music. Anyone who has taught music most of his life knows that if someone has a belief in self and some talent, that person can be taught to be, at the least, a competent musician, and possibly develop into a great musician through training and practice.

"Yes, I believe songwriting, which is a subset of music composition, can be taught just as well as any of the arts can be taught."

CHERRY LANE MINES GOLD: **Julie Gold**, winner of a 1990 song-of-the-year Grammy for "From A Distance," as performed by **Bette Midler**, has signed a co-publishing deal with **Cherry Lane Music**, reports **Peter Primont**, president/CEO. The BMI-cleared writer, with some 32 covers of the song, is a

member of the **Philo** label/touring group the **Four Bitchin' Babes**, along with **Christine Lavin**, **Megon McDonough**, and **Sally Fingerett**. **Cherry Lane** is now the worldwide administrator of "From A Distance." One of her more recent songs, "The Journey," is on **Lea Salonga's** first solo album.

GETTING A 'Hold' On Things: **BMI** has made what is believed to be the industry's first licensing deal for "on hold" music from its source, signing up Miami-based **Telephonetics**, said to be the largest producer of hold messages and music, with



by **Irv Lichtman**

such clients as AT&T, Ford, Xerox, General Electric, and Pepsico. **Telephonetics** was formed a decade ago as a result of an idea by its president, CEO **Alan J. Kvares**. While both **BMI** and **ASCAP** have deals with end-users, the **BMI/Telephonetics** deal is the first with a producer, which until six months ago programmed public domain music. According to **BMI** VP of licensing **Tom Anastas**, a "few" discussions are under way with other firms, while a spokesman for **ASCAP** says the society has had discussions with **Telephonetics** on a licensing deal. **Words & Music** was put on hold while seeking more information on the deal from **BMI**. Sure enough, music was broadcast over the phone line. The staffer was quick to note that **BMI** has an on-hold deal with its writers and publishers—the music, by the way, is all **BMI**-cleared. A performance right is a performance right.

HARDLY EXTINCT: **Morton Gould** has written music for almost every medium and, to a large extent, in every form, from classical scores to ballet to musical theater to film and movie soundtracks to, believe it or not, rap. Well, it's a 1992 piece called "Jogger And The Dinosaur For Rapper And Orchestra" that is set for its New York premiere Nov. 20, as performed by the **Little Orchestra Society** at Lincoln Center. For the past seven years, he's been president of **ASCAP**. He's a charmer who can deftly puncture pretension and lighten the load of heavy evenings of "in recognition of your great contributions..." And Dec. 10, he'll be 80 years old. Delightfully, he doesn't act it.

PRINT ON PRINT: The following are the best-selling folios from **Hal Leonard Publications**:

1. Aladdin, Soundtrack
2. Pearl Jam, Ten
3. Yanni, In My Time
4. Indigo Girls, Rites Of Passage
5. Nirvana, Nevermind

INTERACTIVE BUSINESSES SEEK THEIR AUDIENCES

(Continued from page 8)

for music-based product.

"Interactive products hold unlimited opportunity for increasing the exposure of artists, their music, and everything about them," Biondi said.

Biondi sees **MTV's** viewers as the "early adapters" to interactivity. "How quickly we are able to harness these new technologies will depend on how soon we can identify the winning applications."

However, **David Serlin**, executive VP at **ICTV**, a Santa Clara, Calif., software developer, later noted that while the **MTV** generation might be the most comfortable with new technology, it is the pre-**MTV** generation that controls the discretionary dollars that will have to pay for enhanced **TV** services.

"The mass-market consumer is not a computer user," he said, "and if they can't use the technology, it won't make money for a while.

"The word 'interactive' is abused more than it's used," he added. "How people actually will interact, and how they will act when they are not in focus groups, but really spending their own discretionary dollars, is still unknown."

Indeed, Biondi said, "interactivity is not going to kill all other businesses. The traditional business of supplying prerecorded music to consumers through retail outlets will not likely disappear for a long time, if ever."

PROGRAMMING ON DEMAND

What interactive **TV** might actually look like was revealed Nov. 4 in a

panel on "Interactivity & Direct Marketing," moderated by media consultant **Garry Wall**. Panelist **Greg Riker**, director of future home technology at **Microsoft Corp.**, demonstrated the software his firm has been developing to provide programming on demand.

"The possibilities for music on demand are incredibly powerful," he said. "People will have the ability to construct the stream of music coming to them... You can own a copy of a video in your own system and watch it in the best format possible."

A typical screen of the future could showcase the music video image, as well as computer icons that open windows to an artist's discography, lyrics, biography, and tour information, plus information regarding ticket and product sales.

"The perception of music video will change," Riker predicted. "The activity of learning about artists through video is the new use of [this medium]."

Interactive technology will transform the relationship between the consumer and the **TV**, Riker added.

"Interactive **TV** will shift the center of commerce for the viewer; one will be able to bypass the phone and make a purchase using the remote control," he said.

For now, several music networks are easing into the direct-marketing realm, albeit with traditional technology, as described by panelists from **MOR Music TV** and **Black Entertainment Television**. **MOR**, a St. Petersburg, Fla.-based music network, sells

product via the phone using music video as the commercial enticement, and **BET**, which launched its own **BET Direct** line earlier this year, recently signed an agreement to explore direct-marketing possibilities with the **Home Shopping Network**.

NEW AVENUES OF EXPOSURE

Technological marvels on the electronic horizon transcend the television/direct-marketing business, however. A panel titled "Distribution & Promotion," moderated by **PLG's** **Steve Leeds**, explored other technology applications and new opportunities for exposing artists via visual images.

The primary benefit record labels will reap from the multimedia revolution is the increase in venues in which to showcase artists' videos, said **Alan Mintz**, senior VP, West Coast, of **Epic Records**. However, he noted, it is incumbent upon record labels to expose an act in the proper way. "We run the risk of burning our act out through excessive play."

Chris Castle, **A&M's** VP of business and legal affairs, said his label is carefully choosing new and developing artists to link with video games for an upcoming cross-promotion with the **3DO** multimedia format.

In the cross-promotion, music from **A&M** acts will be incorporated into the bed of the game, and video clips will be accessible during breaks in the action, he said. The act's audio product—or an actual game soundtrack—will be packaged or cross-promoted with the game title. "You're dealing with a captive, if not addicted, audience," he said.

Ed Newquist, VP of films at **Burbank-based Iwerks Entertainment**, said his firm offers yet another new realm of exposure. He described **Iwerks' foray** into the movie/theme park business, with its "Cinetropolis," set to open in Connecticut this December. The park will feature outlets for large-format films, simulator rides, and nightclubs featuring music video in the round. **Iwerks** is the firm that developed the "Reactor" unit that showcased the **Peter Gabriel** ride-motion video "Kiss That Frog."

Implications for interactive technology supersede entertainment, noted **Maurice Welsh**, director of new media marketing at **Pacific Bell**. In the future, data will be available to create systems to track sales, support invoicing, and legally prove that a transaction from **Party A** to **Party B** did in fact take place, he said.

He also described how video producers and promoters will be able to transmit digitized product via phone lines, cutting the time and cost of editing, dubbing, packaging, and shipping actual videocassettes.

All of these developments prompted a warning from **Ron Gertz**, CEO of the **Clearing House**, a Los Angeles-based licensing firm. **Gertz** said producers of multimedia product need to be aware of licensing and royalty issues covering the sources of information—from sheet music to photos—included in a multimedia title.

"We lawyers salivate at this kind of talk," said **Gertz**, whose firm clears licenses for music to appear in various productions, "because we know how it will impact our fees."

SOUL ASYLUM VID A 'RUNAWAY' SUCCESS

(Continued from page 8)

eo, directed by **Graeme Joyce**.

Repeat winners included **Tom Phillips**, whose "Chattanooga Tom Show" won best local/regional country video show for the second straight year; **Ralph McDaniels**, whose "Video Music Box" picked up its second straight award for best local/regional rap video show this year; and **Armando Zapata** of "JBTV," which picked up best local/regional alternative/modern rock show this year. Last year, Zapata was with "Music Video 50," which won best local/regional dance show in 1992. **MTV Internacional** also took its second straight award for best local/regional Latin music video show in 1993.

A complete list of winners follows:

GENERAL AWARDS
Maximum Impact Clip: **Soul Asylum**, "Runaway Train" (Columbia).
Director Of The Year: **Mark Romanek**, Satellite Films.

ALTERNATIVE/MODERN ROCK
Clip Of The Year: **Blind Melon**, "No Rain" (Capitol).
New Artist Clip Of The Year: **Stone Temple Pilots**, "Plush" (Atlantic).
Best Local/Regional Show: **JBTv**, Chicago.

CONTEMPORARY CHRISTIAN
Clip Of The Year: **Geoff Moore & the Distance**, "Evolution... Redefined" (Forefront).
New Artist Clip Of The Year: **Two Hearts**, "Miracles" (Star Song).
Best Local/Regional Show: **Lightmusic**, Wall, Pa.

DANCE
Clip Of The Year: **RuPaul**, "Supermodel (You Better Work)" (Tommy Boy).
New Artist Clip Of The Year: **RuPaul**, "Supermodel (You Better Work)" (Tommy Boy).
Best Local/Regional Show: **Power Play**, Newark, N.J.

HARD ROCK/METAL

Clip Of The Year: **Tool**, "Sober" (Zoo).
New Artist Clip Of The Year: **Tool**, "Sober" (Zoo).
Best Local/Regional Show: **30 Minutes Of Rock**, Athens, Ga.

LATIN

Clip Of The Year: **Jon Secada**, "Sentir" (SBK/EMI Latin).
New Artist Clip Of The Year: **Ricky Martin**, "Me Amaras" (Sony Discos).
Best Local/Regional Show: **MTV Internacional**, New York.

ROCK

Clip Of The Year: **Lenny Kravitz**, "Are You Gonna Go My Way" (Virgin).
New Artist Clip Of The Year: **Stone Temple Pilots**, "Wicked Garden" (Atlantic).
Best Local/Regional Show: **Music Link**, Denver.

RAP

Clip Of The Year: **Digable Planets**, "Rebirth of Slick" (Pendulum/EMI).
New Artist Clip Of The Year: **Onyx**, "Slam" (RAL/Chaos/Columbia).
Best Local/Regional Show: **Video Music Box**, New York.

COUNTRY

Clip Of The Year: **Mary-Chapin Carpenter**, "Passionate Kisses" (Columbia).
New Artist Clip Of The Year: **Little Texas**, "What Might Have Been" (Warner Bros.).
Best Local/Regional Show: **Chattanooga Tom Show**, Chattanooga, Tenn.

R&B/URBAN

Clip Of The Year: **Terence Trent D'Arby**, "Delicate" (Columbia).
New Artist Clip Of The Year: **Mary J. Blige**, "Real Love" (Uptown/MCA).
Best Local/Regional Show: **Hot Traxx**, San Diego.

POP/AC

Clip Of The Year: **Soul Asylum**, "Runaway Train" (Columbia).
New Artist Clip Of The Year: **Gin Blossoms**, "Hey Jealousy" (A&M).
Best Local/Regional Show: **TV23 Videos**, Cleveland.

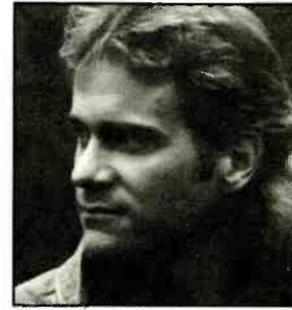
DEBORAH RUSSELL



A Woman With Heart. A "Morning Edition" spotlight on Eleanor McEvoy generated phone calls at National Public Radio stations across the U.S. The Irish songwriter just finished a tour that took her band to Boston, New York, Philadelphia, Washington, D.C., Los Angeles, and San Francisco. She'll be on "ABC In Concert" in January.



Acidic Jazz. Guitarist Ronny Jordan, whose first 4th & B'way album was a jazz finalist for an Indie Best Seller Award at the National Assn. Of Recording Merchandisers' recent conference, returns with "The Quiet Revolution." The new set debuted last week on Top R&B Albums and is the No. 15 Heatseeker title in the Middle Atlantic region.



The Right Direction. Jeff Arundel's "Compass" album is in programs at Tower Records and Title Wave. Proceeds from his new "No Escape" single will benefit the National Coalition Against Domestic Violence. In October Arundel played Boston's Fall Fair, sharing the bill with Oleta Adams, Aaron Neville, Dave Koz, and Laura Branigan.

ANOTHER IRISH INVADER: Geffen is using adult contemporary radio, retail programs, and publicity to build a foundation for Dublin native **Eleanor McEvoy**. According to Broadcast Data Systems, 18 adult-leaning stations are on her "Only A Woman's Heart" track, a song that drew cheers and sing-along action Nov. 9 when McEvoy's band played Fair City in Santa Monica, Calif.

The label found that a recent feature on National Public Radio's "Morning Edition" stirred a startling amount of recognition for McEvoy, and her self-titled album gets glowing reviews in the December issue of *Playboy* and the current *US*. She also scored a feature in *Harper's Bazaar*, will be spotlighted soon on HBO's "World Entertainment Report," and will be seen on "ABC In Concert" in early January.

Inclusion in the Listening Station systems at the roughly 100 Circuit City stores that carry prerecorded software boosted McEvoy's album into the company's top 100. The title also is in Tower Records' CD Listening Post and The Musicland Group's New Auditions programs.

RED HOT + NEW: To launch the latest Red Hot benefit project, "No Alternative," Arista spread 10,000 red ribbon pins to stores for retail clerks to wear on the title's Nov. 9 street date. Proceeds from the sale of the record will go toward both AIDS primary care and preventative education.

The alternative compilation features several past and present Heatseeker acts, including Columbia's *Soul Asylum*, Virgin's *Smashing Pumpkins*, Zoo's *Matthew Sweet*, Geffen's *Urge Overkill*, Beggars Banquet's *Buffalo Tom*, and Sire's *Uncle Tupelo*. Geffen's *Nirvana* mysteriously appears on an uncredited secret track, "Verse Chorus Verse," which reportedly was the original title of the band's "In Utero" album.

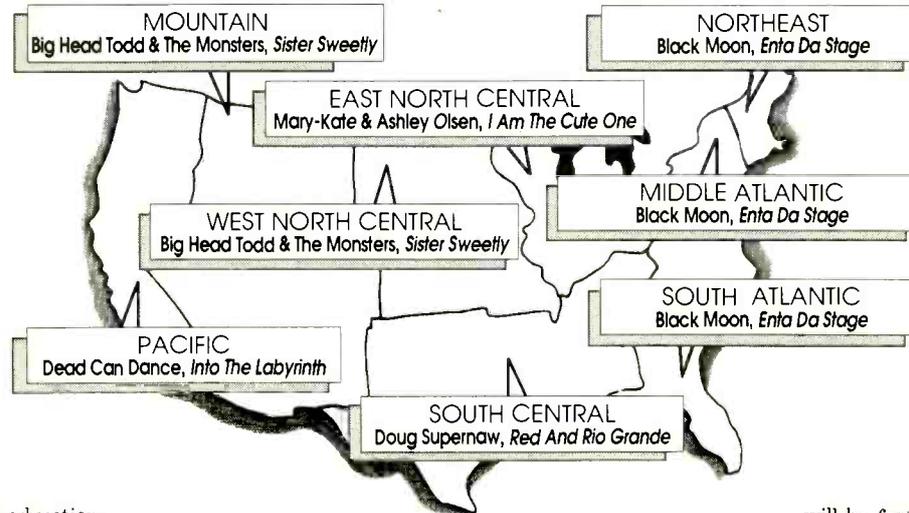
Several major-market radio and retail accounts are sponsoring "No Alternative" days, including KITS (Live 105) and Tower Records in San Francisco, WFNX and Newbury Comics in Boston, and KROQ and Virgin Megastore in Los Angeles. MTV will run a special installment of "Alternative Nation" dedicated to the

project at midnight on Monday (15), and will repeat the show later that week.

CUTS LIKE A KNIFE: Japanese group *Shonen Knife* has landed the prime opening slot for the Southern portion of Nir-

vana's U.S. tour, with early-December dates in New Orleans, Dallas, Houston, Oklahoma City, Omaha, and Minneapolis. The rocking Virgin trio's four-track EP, "Brown Mushrooms & Other Delights," will be released Nov. 23, with a full-length album, "Rock Animals," set for Jan. 17.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MIDDLE ATLANTIC	MOUNTAIN
1. Black Moon, <i>Enta Da Stage</i>	1. Big Head Todd/Monsters, <i>Sister Sweetly</i>
2. Mary-Kate/Ashley Olsen, <i>I Am The Cute...</i>	2. Doug Supernaw, <i>Red & Rio Grande</i>
3. Robin S., <i>Show Me Love</i>	3. Mary-Kate/Ashley Olsen, <i>I Am The Cute...</i>
4. Urge Overkill, <i>Saturation</i>	4. Cracker, <i>Kerosene Hat</i>
5. Buju Banton, <i>Voice Of Jamaica</i>	5. Juliana Hatfield Three, <i>Become What...</i>
6. Joshua Kadison, <i>Painted Desert Serenade</i>	6. Crash Test Dummies, <i>God Shuffled His Feet</i>
7. Juliana Hatfield Three, <i>Become What...</i>	7. Urge Overkill, <i>Saturation</i>
8. Dead Can Dance, <i>Into The Labyrinth</i>	8. Shawn Camp, <i>Shawn Camp</i>
9. Kathie Lee Gifford, <i>It's Christmas Time</i>	9. Adam Sandler, <i>They're All Gonna Laugh...</i>
10. Big Head Todd/Monsters, <i>Sister Sweetly</i>	10. Martina McBride, <i>The Way That I Am</i>

UP IN SMOKE: Hollywood Records' *Sacred Reich* is playing a National Organization For The Reform Of Marijuana Laws (NORML) tour, sponsored by herb mag *High Times*. The road trip, which began Oct. 25 in the band's native Arizona, continues through the first week of December. Stops include Minneapolis, Washington, D.C., and cities in Texas, Ohio, New York, Virginia, and North Carolina... For what it's worth, *High Times* has named American's Raging Slab "Stoner Band Of The Month."

CHARTING COURSE: Minnesota indie Githorse is using programs at two chains to guide "Compass," the debut by singer/songwriter **Jeff Arundel**. In Minneapolis, where the artist will warm up a Nov. 30 **Peter Himmelman** concert, Arundel's album and Himmelman's "Flown This Acid World"

will be featured Nov. 29-Dec. 11 in an endcap promotion at 13-store Title Wave. The concert will benefit Point Northwest, a Minneapolis organization for runaway youth.

Arundel's album also is featured in the CD Listening Post at 26 Tower Records locations. "When people get a chance to hear it, it tends to sell," says label GM Drew Emmer. "We're a small label, and up against a lot of big guns."

The Navarre-distributed label says 93 stations, including KTCJ/KTCZ "The Cities 97" Minneapolis, are playing various cuts.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING NOVEMBER 20, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	37	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
2	4	8	DEAD CAN DANCE	INTO THE LABYRINTH
3	1	15	CANDLEBOX	CANDLEBOX
4	3	24	DOUG SUPERNAW	RED AND RIO GRANDE
5	8	4	MARY KATE & ASHLEY OLSEN	I AM THE CUTE ONE
6	7	14	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
7	14	4	COMING OF AGE	COMING OF AGE
8	5	11	CRACKER	KEROSENE HAT
9	9	18	ROBIN S.	SHOW ME LOVE
10	10	4	BLACK MOON	ENTA DA STAGE
11	6	16	URGE OVERKILL	SATURATION
12	12	8	MARTINA MCBRIDE	THE WAY THAT I AM
13	21	4	COUNTING CROWS	AUGUST & EVERYTHING AFTER
14	—	1	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME
15	23	2	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET
16	30	6	JOSHUA KADISON	PAINTED DESERT SERENADE
17	20	10	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
18	22	12	CRY OF LOVE	BROTHER
19	24	14	BUJU BANTON	VOICE OF JAMAICA
20	11	6	GARY HOEY	ANIMAL INSTINCT

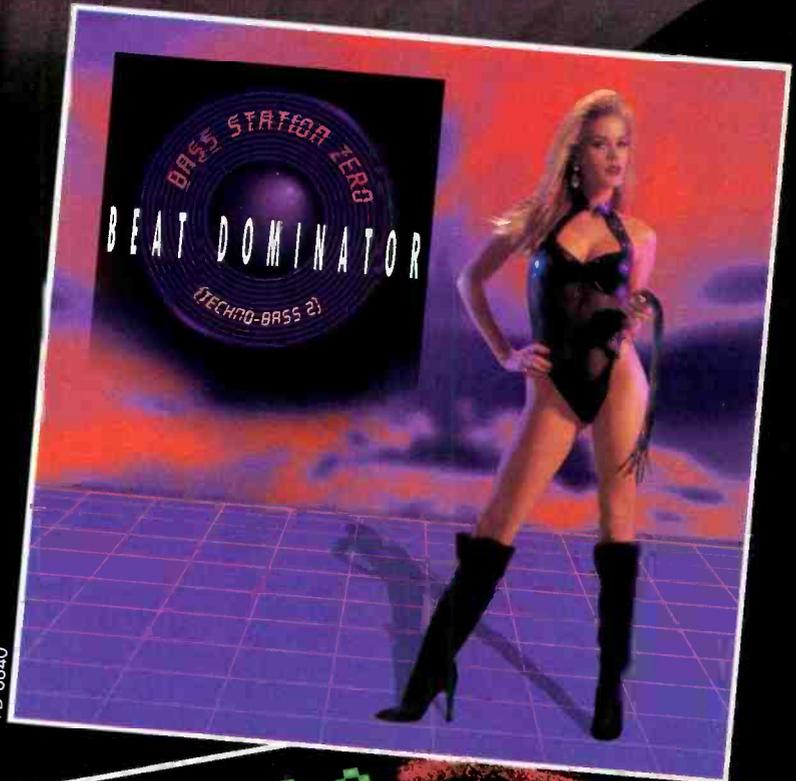
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

21	34	9	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
22	13	2	MUDHONEY	REPRISE 45439/WARNER BROS. (7.98/9.98)	FIVE DOLLAR BOB'S MOCK COOTER STEW
23	29	8	CHAKA DEMUS & PLIERS	MANGO 9930*/ISLAND (9.98/15.98)	ALL SHE WROTE
24	16	7	THE CONNELLS	TVT 2590 (10.98/15.98)	RING
25	32	6	ROBBEN FORD & THE BLUE LINE	STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE
26	19	14	BROTHER CANE	VIRGIN 87797 (9.98/13.98)	BROTHER CANE
27	15	3	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 9 (9.98/15.98)	NOT FOR KIDS ONLY
28	27	14	TECHMASTER P.E.B.	NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II
29	36	3	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
30	—	26	MCBRIDE & THE RIDE	MCA 10787 (9.98/15.98)	HURRY SUNDOWN
31	18	6	BETH NIELSEN CHAPMAN	REPRISE 45233/WARNER BROS. (9.98/15.98)	YOU HOLD THE KEY
32	37	5	MAZZY STAR	CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
33	33	3	PJ HARVEY	ISLAND 518450/PLG (6.98 EQ/9.98)	THE 4-TRACK DEMOS
34	25	4	LEA SALONGA	ATLANTIC 82534/AG (10.98/15.98)	LEA SALONGA
35	31	5	JAMES	MERCURY 514943 (9.98 EQ/13.98)	LAID
36	35	2	SHAWN CAMP	SIRE/REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
37	38	2	LEE ROY PARNELL	ARISTA 18739 (9.98/15.98)	ON THE ROAD
38	28	21	DEEP FOREST	EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
39	—	5	HI-C	SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N
40	17	6	DUFF MCKAGAN	GEFFEN 24605 (10.98/15.98)	BELIEVE IN ME

TOTAL DOMINATION



THESE DISKS
CONTAIN
EXTREME
BASS



PD-8840



PD-8824

PANDISC

AVAILABLE ON
CASSETTES AND COMPACT DISCS

Pandisc Music Corporation • 843 Washington Avenue,
Miami Beach, Florida 33139 • (305) 538-4880 • Fax (305) 538-9187

MAXIMUM

BOOM

FOR YOUR SYSTEM

MEMBER OF
NAIRD

DISTRIBUTORS: Big State Distributors • California Record Distributors • Jerry Bassin, Inc. • JFL Distributors • Landmark Distributors - Atlanta / New York • M.S. Distributors - Chicago / Cleveland • Motor City Music - Detroit • Select-O-Hit Distributors



Me In Dallas. RCA group Me 2 U visits KKDA Dallas to help promote the single, "All Night," from the band's eponymous debut album. Shown in front row, from left, are KKDA morning team personality Valerie Moore, PD Guy Black, and morning team personality Skip Murphy. In back row, from left, are road manager Mike Elder; band members Tony Dumas, Jerry Lattisaw, Damon Dunnock, DeVaugh Howard, and Eric Sanders; and RCA national field director Tommy Thompson.

Queen Latifah Reigns Supreme New Album Is 1st Under Motown Deal

■ BY ODESSA DRAYTON-ITON

NEW YORK—Queen Latifah is unapologetic about her need for variety in her work.

"The only thing people should expect from Queen Latifah is the unexpected," says the recording artist/actress/entrepreneur. "I am a rapper and an artist. I can't do strictly hard-core, strictly reggae, rap, or R&B... I go with the vibe... whatever the vibe commands, that's what I follow, that's how I function."

Latifah spreads this vibe Tuesday (16) when Motown Records drops "Black Reign," her third album and the first under her multimedia deal with Motown. The album, a fusion of jazz, R&B, reggae, and hip-hop, has been preceded by the jazz-influenced first single "U.N.I.T.Y." The single debuted last week on the Hot R&B Singles chart at No. 85.

The 23-year-old Latifah joined Mo-



QUEEN LATIFAH

a year to make, and was pretty much completed by the time Latifah signed with the label. According to McKeever, the deal wasn't laborious. When he found out that Latifah was available, he made his move. "I was already a super fan of Queen Latifah," he says. "But the thing that took me over the top was hearing 'Black Reign.'" McKeever would not quote the dollar amount of the deal, but says it is designed to take advantage of Latifah's multimedia capabilities.

Talks already are under way with the Fox network to tie Latifah's music videos with her TV sitcom, "Living Single." The artist says establishing a relationship with Fox was one of the things she was most adamant about in striking the record deal. As CEO of Flavor Unit Records and Management, she comes to Motown as both artist and businesswoman. Doing film and other multimedia projects was "part of the concept of the deal," says Latifah.

Why didn't this multi-talented businesswoman sign herself to Flavor Unit? It's simple. Her label couldn't afford her. Flavor Unit was established in conjunction with Epic Records, and Latifah says the relationship is still being worked out. "We are still developing this label with Epic, we haven't released the artists that we signed yet, and won't until it's time. It would be foolish for me to put myself in a developmental situation."

With all that Queen Latifah is serving up these days—new music, artist management, TV, and film projects, McKeever is certain of her commitment to her music career. "Of all the things she does, I think music comes first," says McKeever.

Other highlights on "Black Reign" include an "old school" reunion featuring Kurtis Blow and Heavy D. on "If It Ain't Rough." Another cut, "Week-

(Continued on page 28)

town after five years on Tommy Boy. She says "a difference in vision" prompted the move.

Says Steve McKeever, GM/senior VP of A&R at Motown, "Everyone at Motown is extremely excited about Queen Latifah becoming a member of our family. Our goal is to take her to the platinum level, and 'Black Reign' is worthy of that award—it's her best yet."

Motown, known for its "artist packaging," has no plans for changing Queen Latifah's image. "There are no corporate image changes necessary," McKeever says. "She is who she is, and we want to help Queen Latifah show who she is."

"This album reflects growth and makes some pretty dramatic personal statements," he adds.

Latifah agrees. "This album is a little different," she says. "I am sure that people have noticed changes in my personality, and I wanted people to understand where I am coming from in my personal life." She's referring in part to the death of her brother in a motorcycle accident last spring. That tragedy is reflected in the album's final cut, "Winki's Theme," a dedication to her brother.

McKeever says the album took about

ARTIST DEVELOPMENTS

POETS IN MOTION

At a time when an abundance of young male vocal groups threatens to overwhelm the urban marketplace, the New York-based members of the Funky Poets are starting their recording careers with a clear-cut advantage: Their music, mixing the soulful feel of '70s R&B with a '90s sensibility, is distinctive and lyrically strong.



FUNKY POETS

Funky Poets is one of the first acts signed to Epic Records' 550 Music imprint; the label soon will release the group's debut album, "True To Life." Brothers Paul and Ray-Ray Frazier and their cousins, Christian Jordan and Gene Johnson Ashe, co-produced and co-wrote all but one of the tracks on the album. A cover of the Flamingos' "I Only Have Eyes For You" is the set's only non-original.

The foursome used the opportunity provided by the recording of its first album to craft songs that are not confined to romance, love, and sex as subject matter. The first single, "Born In The Ghetto," exemplifies the group's commitment to covering a wider lyrical range than many of the male quartets saturating the marketplace. Other album cuts typifying the group's lyrical approach include "We As A People" (an anthem that espouses the need for collective community pride), "When Will We Learn" (a nod to the civil rights movement), "Lessons Learned," "It Doesn't Have To Be This Way" (offering alternatives to selling drugs), and

"1975."

"We look at our album as a celebration of truth and life," says Ray-Ray Frazier. "It expresses where we're coming from, the music speaks from the heart."

The group began working on material for the album some three years ago. "When we thought we had something special, we started looking for management," says Paul Frazier, whose bass-playing skills led to stints with Chaka Khan and others. "We hooked up with Bob Gordon at 23 West Entertainment, and that gave us the opportunity to do a lot more writing and some woodshedding."

A number of labels expressed interest, but 550 Music won out when Epic A&R VP David Massey heard Funky Poets' demos through producer Andre Betts. "After I heard 'Born In The Ghetto,' I asked them to bring in some more songs," says Massey. "They came in for a meeting and sang a cappella for me. I asked [Epic executive] Richard Griffiths to come in and listen, and then Tommy Mottola came down. We signed the group within three days, and they immediately began writing more songs for the album."

According to 550 Music GM Polly Anthony, the label has begun mounting a major global effort to break the group. "Funky Poets are not just about hit singles. The messages in their music are very direct, so our marketing campaign is very much from the street up," says Anthony, who notes that the group's live showcases in New York and Los Angeles "have been incredible. Once people see and hear Funky Poets, they walk away with a real spirit of excitement and enthusiasm for the group, so a lot

of our emphasis is on visual exposure."

Using the video for "Born In The Ghetto" as a set-up tool for the label: It is being aired on The Box and several local outlets, while BET, in addition to showing the clip, will include Funky Poets in an upcoming "Video LP" slot and in a special "Spotlight" with the release of the "True To Life" album.

Drawing from musical influences that include Earth, Wind & Fire, Curtis Mayfield, Donny Hathaway, and the Isley Brothers, the group members (all of whom sing leads) "feel like we're carrying the torch," says Paul Frazier. "We like to think of our music as reflecting the essence of R&B." Adds Ashe, "We're definitely offering something different... our songs reflect situations and experiences we've been around, as well as things we read and hear about. Fortunately, the label gave us total creative freedom."

According to 550 Music's Anthony, Funky Poets soon will undertake a promotional tour of the Southeast that will include track dates. "We're not pigeon-holing the group; we're building the act, and looking at taking them across the board to urban, rhythm 40, and mainstream markets."

DAVID NATHAN

AT THE PLATE

Hip-hop and dance music may seem worlds apart, but they actually are closer than one might think. These influences, together with reggae and classic soul, merge to create "Swing Batta Swing," the energetic debut album by Tommy Boy recording artist K7.

(Continued on page 32)

Hall Grooves On Guy-Era Sounds On New Silas Set

■ BY HAVELOCK NELSON

NEW YORK—With "Get A Little Freaky," the initial single from his Silas/MCA solo set "The Truth," Aaron Hall attempted to resurrect the "Nasty Man" persona from his tenure in recording act Guy. "We thought it would be a good idea for him to do



HALL

so," says Silas president/CEO Louil Silas. "Unfortunately, radio did not fully embrace that song; we got about 80% of all [urban] stations on it."

Admitting it was a misstep to release that fast track first, Silas is planning to move forward with a second, slower spinoff from "The Truth." The ballad

"Let's Make Love" is due to hit radio Dec. 7.

In Guy, Hall made his mark spreading rough, throaty verses over raw Teddy Riley swing beats. Among the hits by that now-defunct R&B crew—Hall's brother Damion was its third member—were "Groove Me," "Piece Of My Love," and "Let's Chill." After the group broke up, Silas, then an executive with MCA, signed Hall to a recording deal. When Silas formed his own label, he was able to bring Hall and others along.

In coordinating the Hall project, Silas says he "wanted some connection with Guy's sound," but "also wanted to create Aaron's own niche." He adds, "A lot of the major producers, such as L.A. & Babyface and Jimmy Jam & Terry Lewis, have a sound that's so distinctive, we thought it would be more of an

(Continued on page 28)

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING NOV. 20, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	TOO SHORT JIVE 41526* (10.98/15.98)	2 weeks at No. 1 GET IN WHERE YOU FIT IN	1
2	2	1	4	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
3	3	3	17	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
4	4	—	2	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	4
GREATEST GAINER						
5	6	4	4	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
HOT SHOT DEBUT						
6	NEW	—	1	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
7	7	6	12	BABYFACE ● EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
8	5	2	3	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
9	10	7	10	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
10	11	—	2	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
11	9	—	2	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
12	8	5	7	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	1
13	12	8	20	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
14	13	10	38	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
15	14	9	25	JANET JACKSON ▲ 3 VIRGIN 87825 (10.98/16.98)	JANET.	1
16	15	13	4	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	13
17	16	12	31	INTRO ● ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
18	18	11	13	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
19	19	15	11	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
20	17	16	7	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10
21	20	14	6	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
22	21	17	6	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
23	22	18	16	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
24	25	25	47	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
25	24	19	5	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
26	26	24	54	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
27	23	—	2	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
28	32	22	6	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
29	27	20	12	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	16
30	29	28	7	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
31	31	26	14	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
32	36	34	23	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
33	33	27	7	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
34	35	31	53	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
35	34	48	4	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE	34
36	42	42	51	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
37	38	35	12	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
38	30	21	4	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	15
39	46	37	51	SOUNDTRACK ▲ 10 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
40	37	33	6	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
41	28	23	8	EARTH, WIND & FIRE REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
42	57	47	12	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
43	54	65	6	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	43
44	55	51	5	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	44
45	41	36	4	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
46	40	43	22	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
47	47	46	70	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
48	44	32	8	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6

49	50	41	32	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
50	39	30	7	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
51	61	52	35	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
52	48	38	8	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
53	49	40	8	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
54	52	39	4	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	39
55	59	45	24	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
56	43	29	5	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/16.98)	THE BODY-HAT SYNDROME	16
57	51	49	15	THE O'JAYS EMI 89740*/VERG (10.98/15.98)	HEARTBREAKER	7
58	63	55	14	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
59	56	56	5	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
60	58	50	8	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
61	60	63	51	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
62	65	57	28	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
63	45	44	14	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
64	62	54	11	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
65	64	53	20	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
66	53	58	14	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
67	67	66	51	JADE ● GIANT/REPRIS 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
68	70	81	100	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
69	68	60	24	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
70	73	77	11	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
71	66	64	27	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
72	71	62	20	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
73	81	71	13	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
74	75	70	35	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
PACESETTER						
75	96	89	31	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
76	74	68	52	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
77	92	83	10	JADE GIANT 24520/REPRIS (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
78	76	73	46	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
79	80	74	16	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
80	79	76	21	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
81	72	61	33	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
82	99	86	6	MAC MALL YOUNG BLACK BROTHA 2022/ILC (9.98/13.98)	ILLEGAL BUSINESS?	82
83	69	59	11	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
84	98	—	2	SHABBA RANKS EPIC 57203* (9.98 EQ/15.98)	ROUGH & READY-VOLUME II	84
85	83	78	18	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
86	NEW	—	1	DADDY-O BROOKTOWN/ISLAND 518203/PLG (9.98/13.98)	YOU CAN BE A DADDY, BUT NEVER DADDY-O	86
87	85	79	19	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
88	78	82	25	GURU CHRYSALIS 21998*/VERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
89	90	69	19	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
90	86	67	11	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	12
91	RE-ENTRY	5	—	BROTHA LYNCH HUNG BLACK MARKET 24 (6.98/9.98)	24 DEEP	91
92	RE-ENTRY	5	—	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N	63
93	89	92	57	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
94	84	80	20	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
95	RE-ENTRY	37	—	REGINA BELLE ● COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
96	87	85	16	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
97	77	84	20	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
98	94	99	34	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
99	91	—	2	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98)	QUIET REVOLUTION	91
100	RE-ENTRY	3	—	TOTALLY INSANE IN-A-MINUTE 8500 (9.98/14.98)	GOIN' INSANE	87

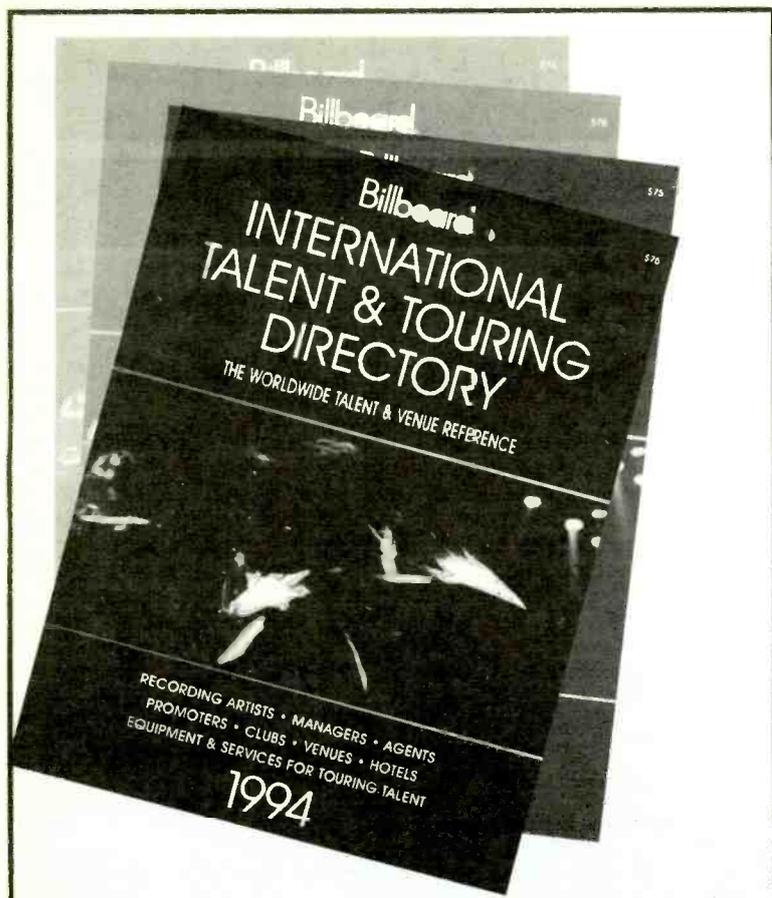
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape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

1993 RECORD RETAILING DIRECTORY NOW AVAILABLE!

PRICE HELD AT 1992 LEVEL!

Billboard 1993 RECORD RETAILING DIRECTORY
MUSIC VIDEO DEALERS AND CHAIN HEADQUARTERS

If you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only, complete, fully up-to-date listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just \$99! (plus shipping & handling, \$8 for international orders). To order your copy call 1-800-344-7119 or 1-908-363-4156. Or send check or money order with this ad to: BILLBOARD DIRECTORIES, P.O. Box 2016, Lakewood, NJ 08701. (NY, NJ, CA, TN, MA, IL, PA, & D.C. residents please add applicable sales tax.) Order bulk copies for your entire staff and marketing team - call for special rates!



Eagerly awaited by the industry — The 1994 International Talent & Touring Directory is here!

"The Billboard International Talent & Touring Director[®] is an invaluable resource — we use it all the time, and our job would be much harder without it."

Michael Shore, Managing Editor, MTV News.

"The Billboard International Talent & Touring Director[®] is a lifesaver! Year-to-date, I have booked over 150 room nights thanks to your directory. This is a must in sales offices."

Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.

The 1994 International Talent & Touring Directory puts a global network of talent and touring professionals in the palm of your hand. Getting you the information you need to do business—fast!

The brand new 1994 edition features: *4,000 agents and managers *7,500 artists *sound & lighting services *venues *clubs *hotels *instrument rentals *staging and special effects *security services *charter transportation *PLUS merchandisers are now included for the very first time!

If you're a player in the talent and touring industry you're not doing business without it!

Order your copy today!
Order multiple copies for your entire staff!

YES! Please send me Billboard's 1994 International Talent & Touring Directory. I am enclosing \$75 per copy plus \$4 shipping & handling (\$10 for international orders. NY, NJ, CA, TN, MA, IL, PA & DC residents please add applicable sales tax).

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my _____ Amex _____ Visa _____ Master Card _____

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For faster service call toll-free: 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156. BDTD3103

R&B

AARON HALL

(Continued from page 26)

album of their style. They wouldn't have created one for Aaron as much. That's why we got the group of producers that we did."

The sonic architects on board for "The Truth" were Gregory Chauthen, Vasal Benford, Hank Shocklee & Gary G-Wiz, Lani Stewart, and Hall himself. "We wanted more of an influence from Hank, but because of his workload, we weren't able to [get it]." Shocklee produced "Don't Be Afraid," Hall's hit from the "House Party II" motion picture soundtrack; it appears on "The Truth" in a "Jazz U Up" remix.

Silas says the resulting album showcases Hall's gospel slickness better than Guy did. "Since nobody produces like Teddy, we sacrificed some of the rawness for more of a smooth sound. But we were hopeful that people were in love not only with Teddy's music, but with Aaron's vocal delivery."

To market "The Truth," Silas says, "we looked at the markets where Guy made the most noise—New York, Los Angeles, the Dallas area, and parts of the Southwest. We decided it would be smart to concentrate a lot of our efforts in those places."

Silas says the label set Hall up like a rap artist. "We put snipes in the major markets, and did a heavy street campaign that was built around the release date of the album, which was Sept. 28."

Some of the label's promotional plans fell through, Silas says. "There was supposed to be a heavy initial video campaign. However, because we were unable to shoot the clip when we wanted to, we had to drop arrangements for parties in a few cities—we did one in New York—and an attack at record pools."

Currently, Hall is on a promotional tour of mom-and-pop retail outlets and local video programs, and he also is doing press and television appearances. "We're getting him out there and basically treating him like a new artist," says Silas. "But because of his prior connection with Guy, Hall is able to get into places a new artist won't necessarily get." Those places include "Soul Train" and "The Arsenio Hall Show."

According to Silas, "The Truth" has shipped more than 250,000 units. "We're doing about 20,000 a week," says Silas. He's confident Hall will hit many higher levels from here on in. "I think we're getting into what Aaron Hall is really about now," he says. "And I think the releases from here on will be ballads and 'mids.' They have always been what put the spotlight on Aaron Hall. It's what he does best."

QUEEN LATIFAH

(Continued from page 26)

end Love," features reggae toaster Tony Rebel, with Latifah strictly on vocals. It's a groove that dips back into that old Motown sound with a Queen Latifah flavor.

Latifah's storytelling ability comes across in a sing-song, fun, and funky way with "I Can't Understand." It's heavy on backup vocals, with jazz riffs and "in yo' face" bass.

"I know this album is more consistent than any other album," says Latifah. "I think it's phat... the listeners will have to decide just how phat it is."



JUST THE FACTS, MA'AM: The top 10 on the Hot R&B Singles chart holds few surprises this week. "Gangsta Lean" by **DRS** (Capitol) remains at No. 1. Airplay points increase 14%, and the tune ranks top five in airplay at 25 stations. It is No. 1 at 14 others, including WZAK Cleveland; WCKX Richmond, Va.; and WQMG Greensboro, N.C. "Can We Talk" by **Tevin Campbell** (Qwest) is up 11% in total points. Sales points increase 15%, and radio points jump 8%. The single ranks top five in airplay at 28 stations and is No. 1 at 10 others, including WLWZ Greenville, S.C.; WJBT Jacksonville, Fla.; and WJLB Detroit. "Shoop" by **Salt-N-Pepa** advances 6-4, gaining 11% overall; radio points increase 15%. (It moves up 15-10 on the airplay-only chart.) "Shoop" has top five rotation at 13 stations, including KMJQ Houston, WBLS New York, and KKDA-FM Dallas. PLG has managed to stage off the "Whatta Man" airplay so that it may be released as a single in the future. "Never Keeping Secrets" by **Babyface** (Epic) ranks top five at 16 stations, and it is No. 1 in airplay at 7 others, including WXYV Baltimore; WJHM Orlando, Fla.; and KJLH Los Angeles. Sales points increase nearly 16%. "Sex Me" by **R. Kelly** (Jive) breaks into the top 10 on the chart. Combined points place the single at No. 8; it ranks No. 3 in sales, but only No. 24 in airplay. (On the airplay-only chart, it is pushed back despite point gains.) It ranks top five at WJBT, WKKV Milwaukee, KJMZ Dallas, and WPEG Charlotte, N.C.

BULLET AGAIN: "Come Inside" by **Intro** (Atlantic) makes significant airplay point increases, gaining 16%, and regains its bullet. It is No. 1 in airplay at WILD Boston and is in the top five at 13 other stations, including WXYV Baltimore, WJLB Detroit, WGCI Chicago, and WKYS Washington, D.C. "Breathe Again" by **Toni Braxton** (LaFace) falls back a notch, 5-4, due in part to a slight decrease in BDS points. Look for a strong rebound next week. The new mix will register, and Braxton is likely to shake up the top five.

POWER PICKS: "Freakit" by **Das EFX** (EastWest) earns Power Pick/Sales honors with a 59% increase in sales points. It is propelled up the chart 36-24. Its most significant airplay is registered at WLWZ Greenville, S.C., and WOWI Norfolk, Va. Power Pick/Airplay kudos go to "The Morning After" by **Maze featuring Frankie Beverly** (Warner Bros.). Airplay points increase 68%, and it moves up the Hot R&B Airplay chart 72-40. It ranks top five in airplay points at KQXL Baton Rouge, La.; WWIN Baltimore; and WMMJ Washington, D.C.

BIG WINNERS: "Keep Ya Head Up" by **2Pac** (Interscope) either benefits from or survives his controversy; at any rate, the single increases 53% in total points. It is No. 1 in airplay at WBLS New York. It ranks top five at four other stations. **Freddie Jackson's** move to **RCA** seems to have invigorated his music career. "Make Love Easy" zooms 68-38, with the second-largest percentage increase in total points (65%) on the chart this week.

JIVE TALKIN': Current releases by six artists on the Jive label are bulleted on the Hot R&B Singles chart this week. **R. Kelly**, **Hi-Five**, **Shaquille O'Neal**, **A Tribe Called Quest**, and **Souls Of Mischief** all make impressive gains in both sales and airplay. **Too Short** is not one to be left out. His album, "Get In Where You Fit In," holds at No. 1 on the Top R&B Albums chart for the second week. And check the Hot 100, where Jive has five bulleted records.

BUBBLING UNDER TM HOT R&B SINGLES TM

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	JUDY HAD A BOYFRIEND	RIFF (EMI/ERG)	14	15	11	STOP, LOOK & LISTEN	U-MYND (LUKE)
2	8	4	YOU TOLD ME	MOTIF (PAYDAY/LONDON/PLG)	15	14	3	KHADIJAH	DIRT NATION (ZOO)
3	6	4	ONE ON ONE	TO BE CONTINUED... (EASTWEST)	16	22	2	BLOWIN' MY MIND	ART MADISON (JVK)
4	9	3	BACK TO YOU	JOMANDA (BIG BEAT/ATLANTIC)	17	—	1	LET IT SNOW	BOYZ II MEN (MOTOWN)
5	12	3	DUNKIE BUTT	12 GAUGE (SCOTTI BROS.)	18	—	1	CARHOPPERS	POSITIVE K (ISLAND/PLG)
6	3	7	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)	19	18	4	PROGRESS OF ELIMINATION	BOSS (RAL/CHAOS/COLUMBIA)
7	—	1	SPEND THE NIGHT	EARTH, WIND & FIRE (REPRISE)	20	20	3	BANG BANG BOOGIE	DBG 2 (BUST IT)
8	24	2	HUMP WIT' IT	95 SOUTH (WRAP/CHIBAN)	21	23	2	JUST A MATTER OF TIME	TENE WILLIAMS (PENDULUM/ERG)
9	10	2	HOW MANY EMCEE'S	BLACK MOON (WRECK/NERVOUS)	22	—	1	WATCH THE SOUND	FAT JOE (VIOLATOR/RELATIVITY)
10	—	1	BORN IN THE GHETTO	FUNKY POETS (550 MUSIC)	23	—	9	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
11	13	2	YOU'LL NEVER FIND ANOTHER	Y.T. STYLE (THIRD STONE/ATLANTIC)	24	11	7	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)
12	16	3	TURNING ME ON	KONCRETE LEVEL (POCKETTOWN)	25	17	3	A-TOWN DROP	A-TOWN PLAYER'S (LIFE/BELLMARK)
13	—	1	COME CLEAN	JERU THE DAMAJA (LONDON/PLG)					

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

We Bring You Joy

Luke

H-Town

U-Mynd

Chris Brinson
The Gospel Music Ministry Choir

Catalog # GR 475 FROM THE ALBUM
"CHRISTMAS AT LUKE'S HOUSE" - CAT# XR 205

Rahzel Brings The Noise To Bond St.; Stylish Tommy Boy Steps On To Runway

I'M FEELING a trifle ebullient today. I went to Boom, a special showcase night at New York's 6 Bond Street Nov. 3, to see **Rahzel**, who calls himself "The Godfather Of Noise." Everyone should experience his fascinating rhythms. My man is skilled in the art of building something out of nothing. Using just his lips, cheeks, gums, and Adam's apple, he recreated with amazing accuracy and detail tracks from the magic mixing desks of **Pete Rock**, **Arthur Baker**, **Specialist**, and others.

Among his blends: rattling percussion atop parabolic dub effects and Toytown sounds, and extended electro noodlings with an undercurrent of turntable backspinning, falsetto singing, and boom-bap basslines. He performed interpretations of Afrika Bambaataa & Soul Sonic Force's "Planet Rock," **Pete Rock & C.L. Smooth's** "The Creator," and **Stetsasonic's** "Sally," among other songs.

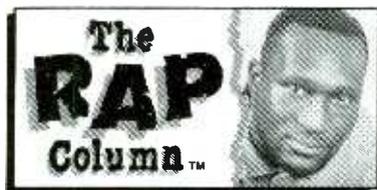
Besides mesmerizing the crowd with his own set, Rahzel backed up the young poets **Sha-Key**, **Dasez**, and **Supernatural**. Another performer, **Jasiri**, kicked his verbals without accompaniment. He mostly didn't even use a microphone. He began, "I curse a lot to show that I mean what the *fuck* I say." And his locomotive verses about dysfunctional families, empowerment, and more made members of the crowd roar and scream.

WHILE THE MAJOR New York designers previewed their spring '94 fashions at Bryant Park, **Tommy Boy Records** presented its new line of clothing Nov. 1 at the stylish Supper Club restaurant in New York. Set to hard-hitting beats of new- and old-school rap, the presentation had the energy of a major design-house show and featured women's gear by **Laura Whitcomb**, owner of the design firm

Label, and menswear designed by Tommy Boy director of rap marketing **Albee** and **Ben Ruhe** of **Headhunters Massive**.

Whitcomb's designs, including funky T-shirts, lycra-tricot dresses, and hooded shirts for women, will be re-tailed under the brand name "Label For Tommy Boy." The menswear featured baggy denim pants and thick, down-filled vests.

The clothing line is just the beginning of Tommy Boy's development as a total lifestyle company. Look for the label to branch out into movies and television in the future.



by Havelock Nelson

IT'S A DEMO: **Tanganyika**, who appeared in the excellent HBO feature film "Strapped," is trying her hand at rapping. She has a fast flow and a demo tape that contains two house-flavored jams ("Step To The Rhythm" and the safe-sex song "Can't Hurry Love") and one hip-hop track ("This Jam Is Funky")... **3X Dope** is close to being sprung from **Arista Records**, where the group recorded two underrated albums. They have a demo of bounce and sway that's making the rounds. Over swift and rugged tracks (incorporating jazz, blues, funk, and rock samples) from the mind of **Chuck Nice**, rapper **EST** drops provocative and evocative hardcore lyrics without glorifying half-busted notions of gangsterism... Responding to some of the knucklehead incidents taking place in urban centers

across the land is **Gasoline Alley/MCA** rap duo **J.G.** The Chicago-based group of **Leon "Jam" Collier** and **Shaun "Godfather" Lance** just dropped the track "Put Down The Guns." They will donate all their U.S. royalties from sales of the single to the **United Negro College Fund**. In a letter to **UNCF**, **J.G.** said, "Everyday language has taken on the sound of gunfire. Kids are beginning to think that a person with a gun has power, when we clearly know that education is power"... To launch its third album, "Midnight Marauders," **A Tribe Called Quest** made a midnight in-store appearance Nov. 8 at **Tower Records'** downtown Manhattan store. The self-produced set's first single, "Award Tour," features **Trugoy The Dove** from **De La Soul**... **Coolio**, formerly of **WC & the Mad Circle**, has a single out on **Tommy Boy** titled "County Line." The track is about hangin' in the welfare office, ready to pull a scam on the man. It's cool, spongy reality rap of another kind... The **Original Spinderella** is performing 15-minute mixed segments for the syndicated radio program "Rap It Up." Starting next month, the former **Salt-N-Pepa** DJ will headline her own weekly show, "The O's Mad Flava Hip-Hop Jam"... With pounding, nasty, and slimy beats by producer **DJ Premier**, "Come Clean" (Payday/PLG) by **Jeru The Damaja** is a track that will explode in listeners' ears like fireworks on the Fourth of July. With his steady, drunken flow, this hardcore stylist says at one point, "My style's more fatal than second-hand smoke/Don't provoke the wrath of this rhyme inventor/'Cause I blow up spots like the World Trade Center."

Assistance in preparing this column was provided by **Lauren Coleman**.

ARTIST DEVELOPMENTS

(Continued from page 26)

The beat-driven first single, "Come Baby Come," is full of the barrio's macho swagger ("I slam the door/When I come into the bedroom/Cause I'm the king of the castle"). Released Sept. 13, the track has seen strong support from crossover radio, and is making headway into urban and top 40 formats. Hip-hop and dance mix shows also have been a driving force. "Hot 97 in New York has been absolutely critical in helping to break this record," says **Tommy Boy** president **Monica Lynch**. "At one point, [the single] was up to 67 plays a week."

The video for "Come Baby Come" is shaping to be a potent marketing tool as well. The Hype-directed clip has been featured on **The Box** for the past four months, has just been added to **MTV**, and is also starting to get airplay on **BET**. Although a package tour is being discussed, national club appearances will continue. **K7's** energetic stage show has been well received, appealing equally to male

and female clubgoers.

A product of New York's Spanish Harlem, **K7** (whose real name is **Kayel**) grew up on a steady diet of radio soul and his parents' **Carole King** and **Melba Moore** records. As a teenager, he became an avid hip-hop fan; he cites **Afrika Bambaataa** and **Cold Crush** as early favorites. He started hanging out at the **Tommy Boy** offices at age 13, always keeping up with musical trends. This led to membership in the popular group **TKA**—also on **Tommy Boy**—which specialized in youth-oriented Latin dance music. The **K7** moniker comes from the almost seven years that it took to become a solo artist.

The energy of the barrio can be felt throughout the 10 tracks on "Swing Batta Swing"—nine of

which were penned by the artist. His initial inspiration for lyrics was heartbreak from an unspecified number of relationships. He then started writing about everyday occurrences while hanging out with his friends. The frank sexuality of "Hotel Motel" does not get lost in its uptempo beats ("Hotel Motel/If you don't tell/I won't tell"). "Let's Bang" is his studied observation of how guys act toward girls when they go to a club, while "Body Rock" has a driving, percussive vibe that is sure to make it a dancefloor staple.

The more rap-oriented tracks on "Swing Batta Swing" reveal **K7's** brand of hip-hop to have more of a dance flavor. "As an art form, [hip-hop] was always meant to be more danceable," he says. **Lynch** agrees, referring to the project as "catchy dance-pop music, but with hip-hop production techniques." The music, the artist feels, should make you have fun, but also be able to make you think and move you emotionally.

DJ MARIUS



Paper, Gold, and Platinum. Next Plateau/FFRR rap artist **Paperboy**, right, and Next Plateau president **Eddie O'Loughlin** celebrate the gold certification of **Paperboy's** debut album, "The Nine Yards," which features the platinum single "Ditty."

Billboard® FOR WEEK ENDING NOVEMBER 20, 1993

Hot Rap Singles™				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.				
THIS WEEK	LAST WEEK	2 WKS AGO	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	7	5	★★★ NO. 1 ★★★ SHOOP (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG ◆ SALT-N-PEPA 1 week at No. 1
2	2	2	10	SHIFFTEE (C) (M) (T) (X) RAL/CHAOS 77163/COLUMBIA ◆ ONYX
3	3	4	7	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC ◆ DR. DRE
4	1	3	7	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA ◆ ERICK SERMON
5	6	6	7	OUTTA HERE (C) (T) (X) JIVE 42147 ◆ KRS-ONE
6	9	13	5	YOUNG GIRL BLUEZ (C) COLD CHILLIN' 18396/WARNER BROS. ◆ BIZ MARKIE
7	NEW ▶		1	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY ◆ EAZY-E
8	7	8	7	PAINT THE WHITE HOUSE BLACK (C) PAISLEY PARK 18382/WARNER BROS. ◆ GEORGE CLINTON
9	10	14	6	NUTIN' TA LOSE (C) (T) TUFF BREAK 3701/A&M ◆ DRED SCOTT
10	19	28	3	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA ◆ KRIS KROSS
11	8	10	10	MAKE ROOM (C) (D) (T) LOUD 62579/RCA ◆ THA ALKAHOLIKS
12	5	1	9	WHAT'S NEXT? (M) (T) ELEKTRA 66309* ◆ LEADERS OF THE NEW SCHOOL
13	20	27	3	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177 ◆ SHAQUILLE O'NEAL
14	13	11	8	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470* ◆ POISON CLAN
15	11	15	6	93 'TIL INFINITY (C) (T) JIVE 42157 ◆ SOULS OF MISCHIEF
16	27	—	2	AWARD TOUR (C) (T) (X) JIVE 42187 ◆ A TRIBE CALLED QUEST
17	18	23	4	WILD BROOKLYN BANDITS (C) (T) SELECT 25025 BLACK MADDNESS
18	22	—	2	BROOKLYN BOUNCE (C) (T) BROOKTOWN/INSLAND 862 684/PLG ◆ DADDY-O
19	21	29	3	SKINNY DIP (GOT IT GOIN' ON) (C) (T) CHEMISTRY 862 652/MERCURY ◆ ED O.G. & DA BULLDOGS
20	24	30	10	METHOD MAN (C) (T) LOUD 62544/RCA ◆ WU-TANG CLAN
21	NEW ▶		1	FREAKIT (C) (M) (T) EASTWEST 98341 ◆ DAS EFX
22	23	24	4	THAT'S HOW IT IS (C) (T) JIVE 42131 ◆ CASUAL
23	NEW ▶		1	KEEP YA HEAD UP (C) INTERSCOPE 98345/ATLANTIC ◆ 2PAC
24	NEW ▶		1	STAND BY YOUR MAN (M) (T) (X) DEF JAM/RAL 77098*/COLUMBIA ◆ L.L. COOL J
25	NEW ▶		1	69 (M) (T) (X) UPTOWN 54751*/MCA ◆ FATHER
26	30	—	2	I'M A PLAYER (C) (M) (T) JIVE 45152 ◆ TOO SHORT
27	28	—	2	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583* ◆ NAUGHTY BY NATURE
28	15	18	5	GOT IT LIKE THAT (C) (M) (T) SKANLESS 7125/TOMMY BOY ◆ HI-C
29	14	16	5	WESTSIDE STORY (M) (T) EASTWEST 96009* ◆ YO-YO
30	12	12	6	NICKEL BAGS (C) PENDULUM 58072/ERG ◆ DIGABLE PLANETS

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

High School Tour Is 'Reward'-ing For Melendez

YOU HAVE NOT SEEN grassroots promotion in action until you've seen Lisette Melendez work an auditorium filled with high-school kids.

That scenario may not seem as glamorous as playing the coolest venue in town, but there was an ardor and energy rattling the walls of one New York City school on a recent weekday morning that we've rarely seen outside a stadium-sized rock gig. Melendez is about to wrap up a nationwide tour of schools called "Project Reward," a teen-gear program with an anti-drug, anti-violence, and pro-education message. Given the singer's tough background in New York's Spanish Harlem, there could not have been a more fitting



LISETTE MELENDEZ

way for the singer to mount her return to the public eye after a two-year absence.

"I want people to see that I'm still down to earth," she says. "There's nothing fake about me. This tour has given me the chance to go out there and remind kids that they can have success if they work hard. It makes me feel like I'm giving something back."

Judging from the fervor that came from the audience that morning, the vibe of warmth and respect is mutual. Melendez also is stomping in support of her wickedly catchy new single, "Goody Goody," on Chaos/RAL/Fever Records. And while this Kendu production has been out for only a few weeks, those kids already knew the song well enough to chant and sing along.

"It was very exciting to watch," says Johnny Coppola, director of promotion at Chaos. "[The tour] has been a good thing for her to do. Not only does it tell people that Lisette Melendez is back with a great new record, but it also shows her as the role model that I think she is for kids. It's almost as if they see themselves in her."

Listening to a sneak preview of her satisfying second album, "True To Life," which is due in stores in early January, we wonder if they will also be able to measure the impressive amount of creative growth and maturity she exhibits on sassy hip-hop-derived tunes like "Love Type Situation" and "How



by Larry Flick

'Bout You." She is in strong voice, and is on the road to developing a distinctive phrasing style. One thing will be crystal clear: The freestyle sound of her 1991 hits "Together Forever" and "A Day In My Life Without You" is less dominant.

Don't misunderstand—Melendez and producer/mentor Carlos Berrios are still a solid team, and are kicking that now-familiar new-school sound on rockin' ditties like "On Again, Off Again" and "My Warning" (you will gag on her demand for an apology from a mouthy lover). But promoting a versatile and durable image is the name of the game here—a wise move, given the tough commercial road that many of her contemporaries are traveling.

"Two years ago there were a lot of Latin singers, and no one had a real identity," she says. "It's tougher now, because I want to prove that there's more to me than the 'Together Forever' sound. I don't want the freestyle community to feel like I'm abandoning them—I'm not. But I like the idea of showing different parts of my personality, and my different tastes in music."

To do that, Melendez also enlisted the talent of Tony Moran, who himself goes a long way toward establishing a broader musical image. Moran's ear for nifty pop hooks and textured production is put to good use here.

"It was a little scary to work with people other than Carlos at first," Melendez says. "He's guided me for years. But now I see how much you can get out of putting yourself in different situations."

With the music in place, and the "Project Reward" tour winding down, Melendez will be dividing her time between radio promotion and club gigs. She also is looking beyond this album, toward writing and producing much of her third set on her own. She also is eyeing an expansion into film and television acting.

"I took a year off between albums to get into a better mental space and physical state," she says. "I was tired, and didn't really feel it anymore. Now I feel focused. I've got myself and my priorities together. I feel like I can tackle the world."

THINGS TO KNOW: Just so club jocks don't feel left out of Motown's mega Diana Ross blitz, resulting from her lip-smackin' "Forever Diana" boxed retrospective, the label is putting together an as-yet-untitled EP of classics recon-

structed for the house music generation. Frankie Knuckles has added golden touch to "Someday We'll Be Together" and "Love Hangover." Meanwhile, David Morales works his magic on "The Boss," and teams up with Satoshi Tomei for "Upside Down." The set, which will be out in about six weeks, will be rounded out by the groovy Eric "E-Smoove" Miller's version of "Chain Reaction," and Steve Hurley's well-known take on "You're Gonna Love It." In the meantime, Motown will ship a 12-inch promo pressing of the new commercial single, "Best Years Of My Life," backed with album mixes of "The Boss," "Ain't No Mountain High Enough," and "Someday We'll Be Together." Ross-mania in full effect... Madonna diehards will need to hang at their local import shops for the upcoming Ricky Crespo mixes of "Bye Bye Baby," which, at this point, will be released only in Germany. We hear that might change, so keep your eyes peeled... Clubland may be on the verge of a new kind of dance compilation. Recently, Volume Records in the U.K. and Japan's Meldac label have enjoyed great success with elaborate packages that combine multi-act CDs with full-color, 60-plus-page magazines that are the same dimensions as typical CD booklets. Volume's "Trance Europe Success" is actually two discs of slammin', previously unavailable trance and rave cuts by Cosmic Baby, Orbital, and Sabres Of Paradise. The single-disc "Remix" set from Meldac shifts styles with each monthly edition; the most recent focuses on disco/house. A feast for the ears, eyes, and brain, these sets make standard State-side compilations look too primitive to deal with... It is a pleasure to report that ex-Columbia act the Daou is back in action with "Give Myself To You," the husband/wife team's first 12-inch single for

Tribal America Records. The track has a kicky beat, Peter Daou's complex keyboard patterns, and Vanessa Daou's luscious vocals. Although this will easily please dancefloor denizens, we hope someone will give the duo's more alternative musings a chance; it's perfect for a label like 4AD or Chameleon. Hint, hint... Urbanites should dig Mary J. Blige's upcoming "What's The 411? Remix Album" (Uptown), due early next month. Teddy Riley, Buttnaked Tim Dawg, and Sean "Puffy" Combs take hits like "You Remind Me" and "Reminiscence" through way-hard hip-hop moods. Fine stuff, but given the singer's sizable club following, it would have been nice to hear at least one house-rooted mix. Oh, well... If you are going to indulge in a bit of hip-hop, you should give close consideration to "Spirit Of Love" by Brass/Interscope newcomer the Angel. She's a charismatic rapper and remixer (listen to her mix of "Otha Fish" by the Pharcyde), brewing a yummy stew of funk, soul, and reggae. Best of all, this ain't no gansta bitch or bikini-clad concubine. The Angel drops smart, pro-woman rhymes that will remind many of Neneh Cherry. Kinda fierce... After years of trying to harness her quirky personality and brainy pop/dance sensibilities, sorely underrated singer/songwriter Adele Bertei apparently has stopped stifling her creativity and has cut loose a phenomenal piece of music. She's now shopping a sterling five-song demo that is stronger than a lot of major-label material we have heard in recent times. Co-produced by Jimmy Harry, the tape leads off with the genius "Zami



Who's In The House? C-Four/Mogul recording artist Laurie Roth, left, was at New York's Water Club recently, celebrating the enthusiastic early response to her cover of the Mary Jane Girls nugget "In My House." The track is featured on the singer's debut album, "Always Best Friends." Expect a club tour to commence shortly. Also pictured is television personality Downtown Julie Brown. (Photo: Kaye/Marino)



Knockin' Boots. Legendary funkateer Bootsie Collins is currently plying his wares at assorted nightclubs around the U.S. He is pictured here working the crowd at New York's popular Groove Academy. Word has it that Collins also is cutting tracks for a new project. (Photo: Tina Paul)

Girl," which can only be described as possibly the first bona fide lesbian disco anthem. You need to hear this one to believe it. Other tasty morsels on the tape include the poppy "Four Corners" and the touchingly poetic ballad "Little Brother." Bertei is represented by the World Of Wonders posse in New York—the same folks who look after RuPaul. A very special project.

PARTING GLANCES: We're sad to report that Torsten Fenslau, the leader of Epic/550 Music act Culture Beat, died in a car accident on Saturday, Nov. 6., in Frankfurt, Germany. He was 29 years old.

Fenslau was driving home in the rain from a nightclub when his car skidded and overturned. Fenslau was thrown from the car, and died from internal injuries several hours later at Darmstadt Hospital. His girlfriend, who was also in the car, suffered minor injuries.

Fenslau's death comes at a point when Culture Beat's current single, "Mr. Vain," is enjoying massive international success. The track is working its way toward the top half of Billboard's Hot 100, and is at No. 6 on the Club Play Chart this week.

"He was a wonderful guy, and a great talent," says Liz Montalbano, manager of club promotion at Epic. "We're all going to miss him terribly."

The label will be issuing the act's second U.S. album, "Serenity," later this month.

Assistance in preparing this week's column was provided by Wolfgang Spahr in Germany.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING NOV. 20, 1993

CLUB PLAY

1. RILLY GROOVY BEAUTIFUL PEOPLE CONTINUUM
2. DON'T GO AWESOME 3 AMERICAN
3. 69 FATHER UPTOWN
4. I CAN'T STOP MELLOW MELLOW CAROLINE
5. WHEN YOU TOUCH ME MASTERS AT WORK FEAT. INDIA CUTTING

MAXI-SINGLES SALES

1. LOVE WILL MAKE IT RIGHT THE BROTHERHOOD IMAGO
2. FUK DAT SAGAT MAXI
3. I GO ON MC LYTE FIRST PRIORITY
4. I-HIGHT (ALRIGHT) DOUG-E FRESH GEE STREET
5. WHEN YOU TOUCH ME MASTERS AT WORK FEAT. INDIA CUTTING

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	4	9	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
2	4	9	8	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
3	5	13	7	THROB VIRGIN ALBUM CUT	JANET JACKSON
4	1	3	9	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	◆ LONNIE GORDON
5	9	16	7	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
6	11	18	6	MR. VAIN 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
7	3	1	8	GIVE IT UP FFRR 350 039	◆ THE GOODMEN
8	16	23	5	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
9	7	8	9	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
10	15	20	6	FIESTA FATAL ATLANTIC 85721	B-TRIBE
11	12	7	11	MOVE ELEKTRA 61568	◆ MOBY
12	22	29	4	L'ESPERANZA WARNER BROS. 41054	◆ SVEN VATH
13	28	37	3	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
14	8	2	10	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	◆ DEBORAH HARRY
15	20	24	6	IF I CAN'T HAVE YOU MCA 54737	◆ KIM WILDE
16	6	6	11	I'M IN LUV MERCURY 862 463	◆ JOE
17	30	40	3	GO WEST EMI 58084/ERG	◆ PET SHOP BOYS
18	34	—	2	LEMON ISLAND 862 957/PLG	◆ U2
19	23	26	5	TOO MUCH INFORMATION CAPITOL 16489	◆ DURAN DURAN
20	10	11	11	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
21	14	5	12	FUK DAT MAXI 2014	SAGAT
22	32	41	3	WHAT IS LOVE EASTWEST 95981/ATLANTIC	EN VOGUE
23	26	30	6	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
24	27	27	6	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
*** Power Pick ***					
25	40	—	2	VIOLENTLY HAPPY ELEKTRA PROMO	BJORK
26	19	15	8	HEAVEN KNOWS LV 77105/EPIC	◆ LUTHER VANDROSS
27	13	10	10	DREAMS GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
28	41	45	3	SHOW ME WARNER BROS. PROMO	ULTRA NATE
29	21	14	11	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
30	33	36	4	SONG OF LIFE MEDICINE/GIANT PROMO/WARNER BROS.	LEFTFIELD
31	37	38	4	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
32	43	46	3	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	◆ THRILL KILL KULT
33	24	25	7	SPACE TIME DISCO RCA 62488	DEFINITION FX
34	25	21	10	IN THE RAIN ACTIVE 96044/ATLANTIC	◆ NERISSA
35	29	22	9	FANTASY COLUMBIA 77131	TEN CITY
36	35	35	5	DANCE E-SA 22027	CLUB CULTURE
37	39	39	4	RAPTURE INSTINCT 4104	X-STATIK
38	31	28	5	AIN'T NO MAN A&M 8199	DINA CARROLL
39	18	17	12	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
*** Hot Shot Debut ***					
40	NEW ▶	1	1	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA
41	44	43	3	IN MY HOUSE C-FOUR 36020	Laurie Roth
42	NEW ▶	1	1	YOUR LOVE KEEPS WORKING ON ME MCA 54785	◆ JODY WATLEY
43	47	—	2	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
44	NEW ▶	1	1	CONGA TE SIRE 41038/WARNER BROS.	◆ DOUBLEPLUSGOOD
45	49	—	2	U KNOCK ME ANGEL EYES 5412	WARNING
46	45	47	3	LET ME RIDE DEATH ROW/INTERSCOPE 53840/ATLANTIC	◆ DR. DRE
47	17	12	10	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
48	NEW ▶	1	1	THE KEY THE SECRET PULSE 8 12445/RADIKAL	◆ URBAN COOKIE COLLECTIVE
49	48	—	2	WHERE DO WE GO? FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
50	NEW ▶	1	1	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D.REAM

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	—	2	FREAKIT (M) (T) (X) EASTWEST 95984/AG	◆ DAS EFX
2	3	3	6	GANGSTA LEAN (M) (T) CAPITOL 58045	◆ DRS
3	7	6	11	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
4	1	1	3	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
5	4	4	7	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
6	13	25	3	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
7	8	5	8	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	◆ ACE OF BASE
8	5	2	13	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
9	6	9	20	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
10	10	10	5	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
11	9	7	8	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	◆ XSCAPE
12	16	16	8	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
13	12	17	3	69 (M) (T) (X) UPTOWN 54751/MCA	◆ FATHER
14	32	31	5	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
15	11	11	12	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
16	15	21	13	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
17	14	13	9	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	◆ ERICK SERMON
*** Hot Shot Debut ***					
18	NEW ▶	1	1	SHOOTIN' DEUCES (M) (T) 4X4 12469/HOT	ICE DOG
19	23	12	8	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	◆ NAUGHTY BY NATURE
20	22	15	6	FOREPLAY (M) (T) (X) RIP-IT 1001/LC	◆ RAAB
*** Power Pick ***					
21	41	19	11	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	◆ ONYX
22	26	35	20	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
23	21	29	4	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	◆ BORN JAMERICANS
24	NEW ▶	1	1	LEMON (T) ISLAND 862 957/PLG	◆ U2
25	31	20	15	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
26	RE-ENTRY	16	16	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
27	36	24	11	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
28	42	45	4	METHOD MAN (T) LOUD 62530/RCA	◆ WU-TANG CLAN
29	NEW ▶	1	1	HEAT IT UP (T) MCA 54742	RAKIM
30	17	27	20	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
31	33	22	7	HOW MANY EMCEE'S (MUST GET DISSSED) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
32	20	32	9	OUTTA HERE (M) (T) (X) JIVE 42146	◆ KRS-ONE
33	25	36	4	(I KNOW I GOT) SKILLZ (T) (X) JIVE 42176	◆ SHAQUILLE O'NEAL
34	24	8	4	I'M REAL (M) (T) (X) RUFFHOUSE 77237/COLUMBIA	◆ KRIS KROSS
35	43	43	5	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
36	50	—	2	WATCH THE SOUND (T) RELATIVITY 1205	◆ FAT JOE
37	19	14	6	I'M A PLAYER (M) (T) JIVE 42152	◆ TOO SHORT
38	30	33	3	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	MAD LION
39	NEW ▶	1	1	WHAT IS LOVE (T) EASTWEST 95981/AG	EN VOGUE
40	29	23	20	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
41	28	26	15	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
42	45	48	3	CATCH A BAD ONE (M) (T) ELEKTRA 61529	◆ DEL THA FUNKEE HOMOSAPIEN
43	NEW ▶	1	1	REAL MUTHAPHUCKKIN' G'S (T) RUTHLESS 5508/RELATIVITY	◆ EZY-E
44	39	46	7	MANY CLOUDS OF SMOKE (M) (T) (X) PGA 1-2625/ARISTA	◆ TOTAL DEVASTATION
45	27	39	4	SEX ME (T) (X) JIVE 42185	◆ R. KELLY
46	49	18	11	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
47	34	34	9	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF
48	NEW ▶	1	1	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
49	35	28	10	BREAKADAWN (M) (T) (X) TOMMY BOY 586	◆ DE LA SOUL
50	RE-ENTRY	3	3	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	◆ EVOLUTION

ARTISTS' RECORD-RENTAL ROYALTIES BEING HELD IN TOKYO

(Continued from page 13)

ed about 200 million yen (\$1.85 million) on behalf of foreign musicians who play on Japanese recordings for rent at Japan's 5,000 rental stores. About 80% of that sum is owed to U.S. musicians, with most of the rest owed to British musicians.

Shinji Matsumoto, Geidankyo's executive director for foreign affairs and chairman of the Musicians' Union Of Japan, one of the 59 groups comprising Geidankyo, says that due to the relatively large amount of money owed to American and British musicians, Geidankyo wants to pay

rental royalties to individual performers from those two countries. However, it has not yet done so, due to the lack of appropriate mechanisms that would ensure that artists receive the rental royalties they are due, says Geidankyo.

The net amount due to foreign musicians is actually 160 million yen (\$1.48 million), Matsumoto says, since Geidankyo charges a 20% handling fee.

Since rental of foreign product has been effectively banned since January 1992, rental royalties are not be-

ing paid to artists performing on non-Japanese recordings.

For the past two years the Musicians' Union Of Japan has been working with the British Musicians' Union to set up a payment mechanism, but the organization only recently has begun to do so with its American counterparts.

Matsumoto recently went to the United States to hold talks with representatives of the American Federation Of Musicians and the American Federation Of Television And Radio Artists.

"This is the first step," says Matsumoto. "Geidankyo has reciprocal agreements with many foreign neighboring rights societies, so I think the best way is to make such an agreement with the AFM and AFTRA."

This could have a positive effect on the current debate in the United States over a performance right bill, Matsumoto says.

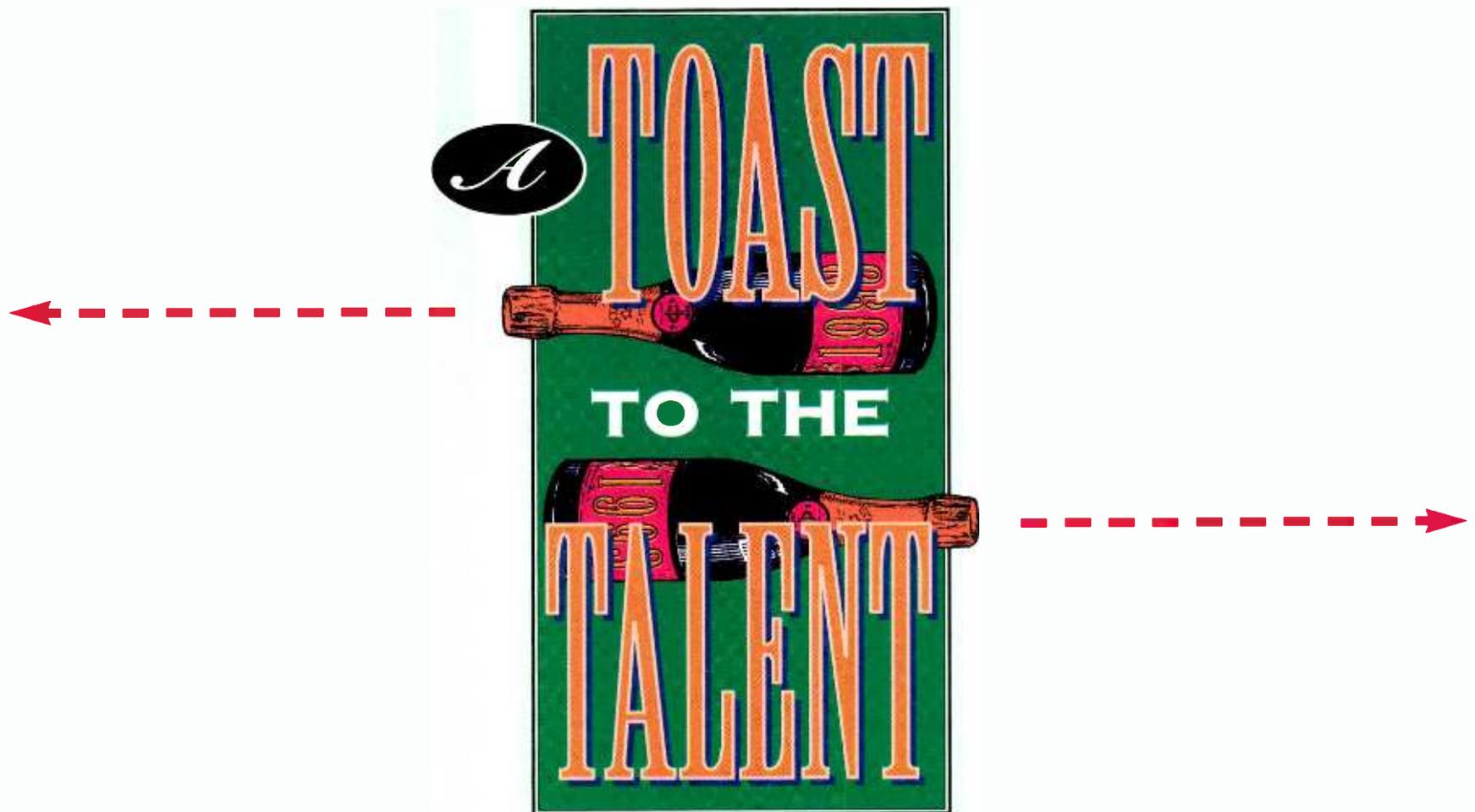
One of the problems in putting together a royalties payment system is finding out which musicians took part in which recording sessions,

Matsumoto says.

A relatively small amount goes to European performers who play on Japanese recordings. Under reciprocal agreements with Geidankyo's European sister societies, European musicians' rental royalties are kept in Japan to be used for promoting live musical events and cultural exchanges.

In recent years, an increasing number of foreign musicians have been featured on Japanese artists' recordings as the industry here continues to internationalize.

BILLBOARD'S YEAR IN MUSIC CELEBRATION 1993



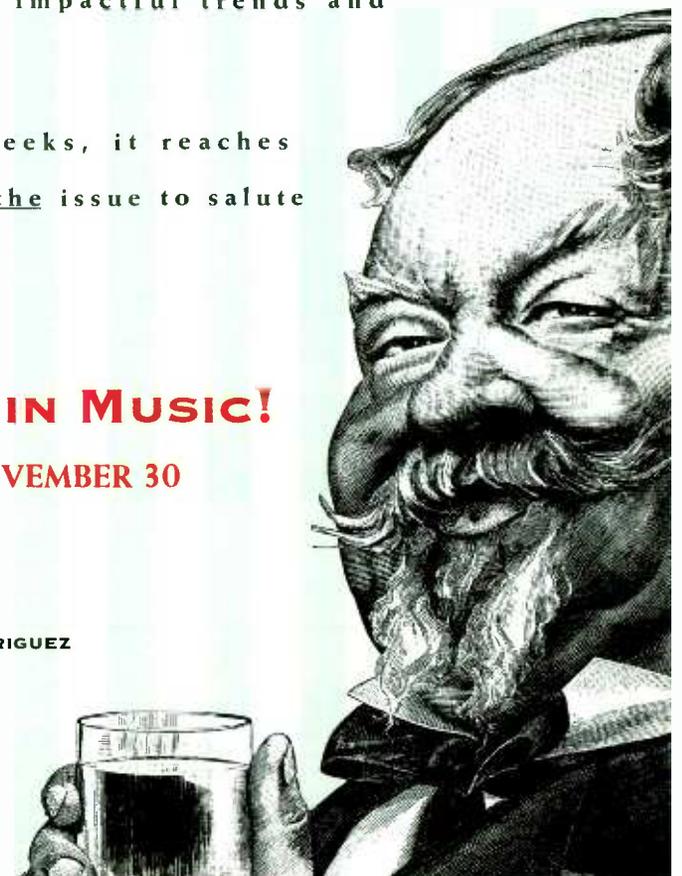
Billboard's 1993 Year End Issue is a renowned event,  where artists and the entire industry take the spotlight.  The most eagerly awaited issue of the year, it contains the 132 Year End charts, chronicling the year's best releases.  Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year.

A Collector's Issue,  on the newsstand for two weeks, it reaches Billboard's over 200,000 readers worldwide.  This is the issue to salute your successes and promote your upcoming releases.

**SO RAISE YOUR GLASS
AND JOIN IN BILLBOARD'S YEAR IN MUSIC!**

ISSUE DATE: DECEMBER 25  AD CLOSE: NOVEMBER 30

NY: 212-536-5004—KEN KARP, KEN PIOTROWSKI, NORM BERKOWITZ, NANCY BOWMAN
LA: 213-525-2300—JON GUINN, JODIE LEVITUS, GARY NUEL, MICHAEL NIXON
NASHVILLE: 615-321-4294—LEE ANN PACK / FLORIDA: 305-441-7976—ANGELA RODRIGUEZ
ATLANTA: 404-512-7107—BETH DELL'ISOLA
UK & EUROPE: 44-71-323-6686—PAT ROD-JENNINGS, CHRISTINE CHINETTI
ITALY: 3936-254-4424—LIDIA BONGUARDO
JAPAN: 81-33-498-4641—BILL HERSEY
MEXICO: 525-658-7461—GISELLE TRAINOR



Boyz II Men Lead Motown's Latin Charge

BOYZ II HOMBRES: With the release of "Al Fin Del Camino," the Spanish-language version of **Boyz II Men's** mega-smash "End Of The Road," Motown Records president **Jheryl Busby** is looking not only to break the vocal quartet in a new market, but also to plant the Motown flag in a region where the label has seldom trod.

"There are really two things happening here," says Busby. "The marketing of the group's career, and an opportunity for the Motown trademark to be positioned in other places in the world."

"Outside of recording a record, the real dollars for an artist [are earned on] tour. [Boyz II Men] have to look at the world as their playing field. They've got the South Pacific rim now, they're starting to develop the European market, and if you can connect the Latin market, then these kids have the opportunity to have a real world tour."

"Also, the most important asset of Motown is its trademark, and what I'm hoping is if ["Al Fin"] is a big record, we're going to try to lay our trademark on top of this everywhere we go."

While Boyz II Men is the first crossover project overseen by Busby at Motown, he is hardly a stranger to Anglo acts recording in Spanish.

"When I was at Casablanca [Rec-



by John Lannert

ords]," Busby says, "I was the one that fought and got green-lighted Spanish-language versions of **Captain & Tennille's** 'Do It To Me One More Time' and **Teri de Sario's** 'Yes I'm Ready,' both of which were huge hits. I have never tried it with a black artist, but I had tremendous success with both of those records."

"I think now, with **Shanice Wilson**, I'm going to record her album with [crossover] in mind, and I think I'm going to do the same thing on the next **Johnny Gill** album, just to see if there's an opportunity. If I have a beautiful song and it translates well, I may cut it and just sit on it."

Spanish lyrics for "Al Fin" were penned by **Luis Angel**, with **K.C. Porter** handling studio production. Busby remarks that several non-Latin stations in L.A. have been rotating the single, a project he says the Boyz took seriously.

"It was interesting that the [guys] tried to ad-lib, which means they did put their heart into this,"

says Busby.

To be sure, Boyz II Men put in a strong effort to nail down the accents, and turned in a convincing effort for the most part. In late October, the quartet went to Miami to do Latin TV promotion.

Busby notes that if the response is favorable to those shows beamed into Latin America, he will dispatch the group on a promotional tour to that region.

It may also behoove Busby to schedule more Spanish-language recordings for Boyz II Men, because (with rare exceptions) it takes more than one tune to crack the Latino market, both here and in Latin America. Such commitment would convince the market that there could be still more hits from Boyz II Men at the end of the road.

EMI LATIN'S BEACH BALL: Miami Beach nightclub Vandome was the site when EMI Music concluded its biannual marketing confab Nov. 2 with a largely entertaining showcase featuring four EMI Latin artists: **Las Triplets**, **Paulina Rubio**, **Selena**, and the **Barrio Boyzz**.

Las Triplets opened the fast-moving show—co-presented by WRTO Miami—with a perky mini-set highlighted by a nice, bilingual version of their top 10 smash "Algo" (Continued on page 38)

Hot Latin Tracks™

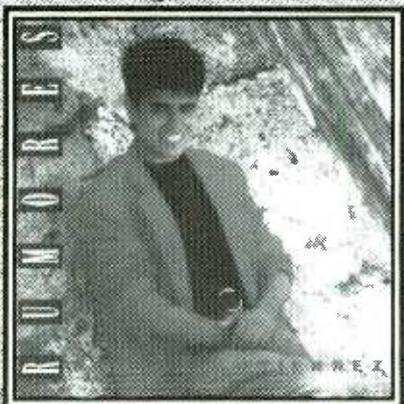
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	10	GLORIA ESTEFAN EPIC/SONY	★★★ No. 1 ★★★ ◆ CON LOS AÑOS QUE ME QUEDAN 2 weeks at No. 1
2	2	1	11	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES
3	3	3	15	CRISTIAN MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
④	4	8	5	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
5	5	13	8	THE BARRIO BOZZZ EMI LATIN	CERCA DE TI
6	7	11	7	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
7	6	5	8	SELENA EMI LATIN	LA LLAMADA
8	8	6	11	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA
9	10	7	9	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
10	9	9	7	ROXIE Y LOS FRIJOLITOS RODVEN	◆ NUNCA DEJES DE SONAR
⑪	15	27	3	BRONCO FONOVISIA	DOS MUJERES UN CAMINO
12	11	4	13	JOSE Y DURVAL POLYGRAM LATINO/PLG	◆ GUADALUPE
13	14	21	4	PIMPINELA POLYGRAM LATINO/PLG	EL AMOR NO SE PUEDE OLVIDAR
14	16	22	5	LOURDES ROBLES SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
15	13	19	6	LA MAFIA SONY DISCOS/SONY	GRACIAS
16	12	10	8	ALEJANDRA GUZMAN RCA/BMG	◆ MALA HIERBA
17	18	18	9	MAGNETO SONY LATIN/SONY	◆ MI AMADA
★★★ POWER TRACK ★★★					
⑱	34	—	2	JERRY RIVERA SONY TROPICAL/SONY	QUE HAY DE MALO
19	17	20	5	LOS AGUIRRE LUNA/FONOVISIA	CON LAS MANOS VACIAS
20	19	16	12	LOS BUKIS FONOVISIA	MORENITA
⑳	26	34	3	BANDA SUPER BANDIDO ANDREA/FONOVISIA	COSAS
㉑	29	—	2	BANDA MACHOS FONOVISIA	LOS MACHOS TAMBIEN LLORAN
23	25	36	4	LOS TIRANOS DEL NORTE FONOVISIA	HASTA LA MIEL AMARGA
㉔	30	—	2	ROCIO JURADO/JOSE LUIS RODRIGUEZ SONY LATIN/SONY	AMIGO AMOR
25	20	12	17	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
26	33	—	2	EDDIE SANTIAGO EMI LATIN	JAMAS
27	27	23	5	EDGAR JOEL RODVEN	SI TUVIERA TUS OJOS
28	28	26	6	RICKY MARTIN SONY LATIN/SONY	QUE DIA ES HOY
★★★ HOT SHOT DEBUT ★★★					
⑳	NEW ▶	1		RICARDO MONTANER RODVEN	LOS HIJOS DEL SOL
30	23	14	10	LOS HERMANOS ROSARIO KAREN/BMG	◆ MORENA VEN
31	24	32	4	LOS REHENES FONOVISIA	VERDADES QUE DUELEN
32	22	17	9	MAZZ EMI LATIN	TRAICIONERA
⑳	NEW ▶	1		LUCERO MELODY/FONOVISIA	EL NUMERO UNO
⑳	NEW ▶	1		JOSE LUIS PERALES SONY LATIN/SONY	GENTE MARAVILLOSA
⑳	NEW ▶	1		MIJARES EMI LATIN	QUE PUEDO HACER YO CON TANTO AMOR
36	31	31	7	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	ROMPIENDO FUENTE
⑳	NEW ▶	1		FAMA SONY DISCOS/SONY	LLORANDO
38	21	15	9	GILBERTO SANTA ROSA SONY TROPICAL/SONY	◆ SIN VOLUNTAD
⑳	NEW ▶	1		SIMONE SONY LATIN/SONY	SE FUE
40	32	24	11	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO

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

Hot New Tropical Releases!

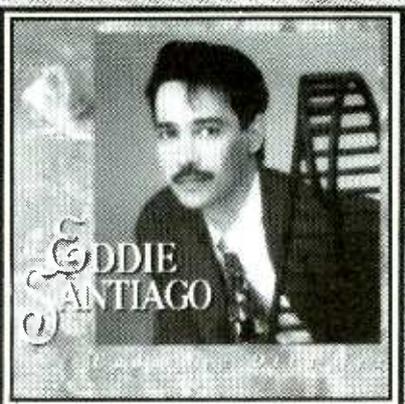
Freddy Gutierrez



Rumores

EMI 27189

Eddie Santiago



Cada Vez Otra Vez

EMI 27347

EMIMotown

TODO!
LO QUE USTED NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070 / FAX: 621-0465

ASK FOR MARTHA
DISCOS COMPACTOS, VIDEOLASER, CASSETTES,
ACCESORIOS, VIDEOS Y MUCHO MAS!

bassin
DISTRIBUTORS

#1 LARGEST SELECTION OF LATIN MUSIC!

#1 LATIN MUSIC DISTRIBUTOR

8963 CARROL WAY • SUITE "C" • SAN DIEGO • CALIFORNIA 92121

- Knowledgeable Latin Service Reps.
- PHONE : (619) 695-8863
- Best Prices Guaranteed
- FAX : (619) 695-3768
- Catalogs and Flyers
- TOLL FREE : 1-800-74-LATIN
- 100% Returns* (on recommended products)

Sony
LATIN

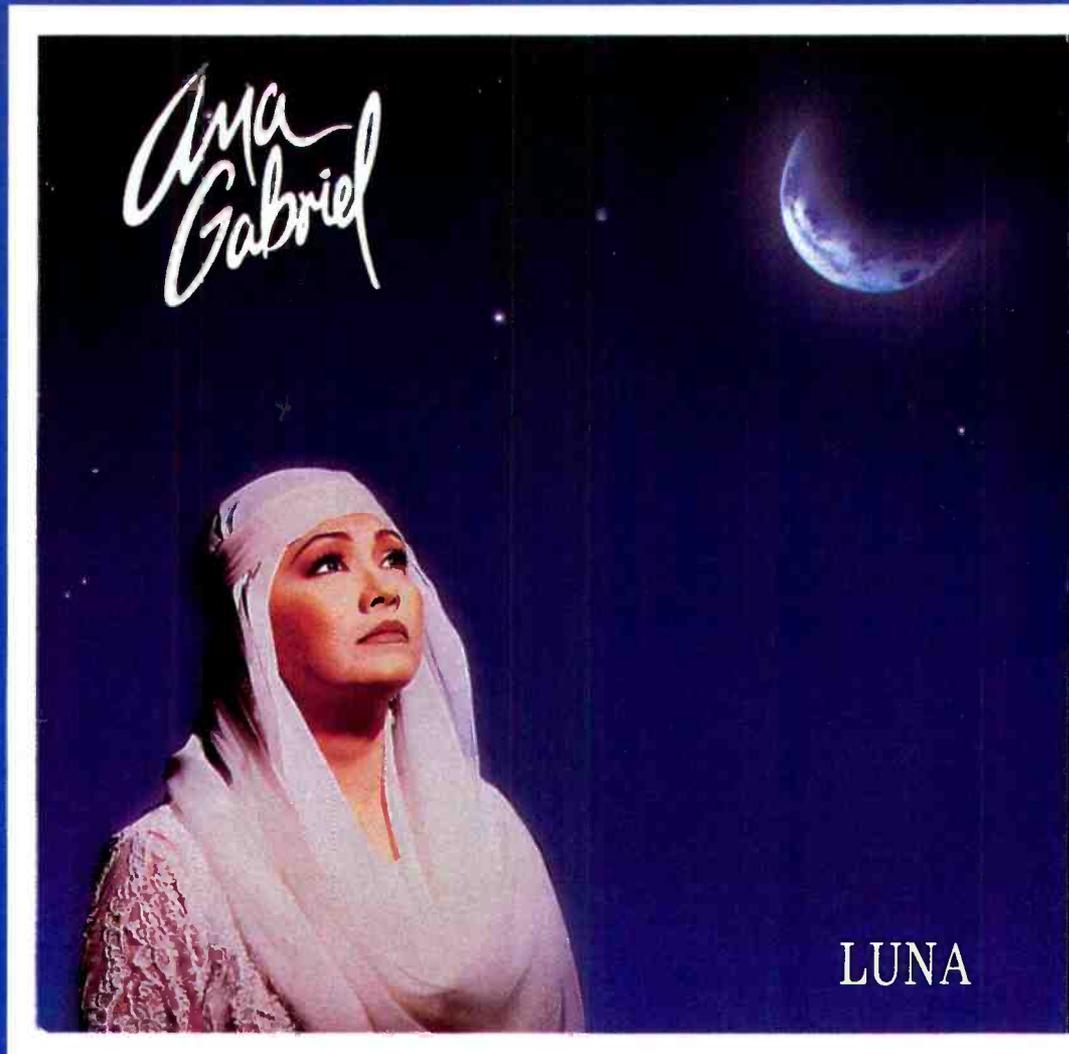
Love and Seduction at your Fingertips.

First there's Ana Gabriel's voice...
Bright, strong and passionate,
like her songs - a voice which
has sold millions of albums in
the Spanish speaking world.
Then there's the moon, the
eternal symbol of love and
seduction, shining bright for
those who believe in its powers.
Ana Gabriel's newest release,
"Luna," (Moon) follows the light
shed not only by last year's Multi-
Platinum album "Silueta"
(Silhouette), but by her third
consecutive year as a Billboard
Lo Nuestro Award multi-winner.
The first single, "Luna," written
by Juan Gabriel, is already
shining on radio stations
everywhere.

Ana Gabriel "Luna"

Fly to it!

Produced by Ana Gabriel
Management: Rosa Salmeron



Sony Discos Inc.
Headquarters
2190 N.W. 89th Place
Miami, Florida 33172
(305) 592-0045
Fax: (305) 591-1508

Sony Discos Inc.
Southeast Branch
8880 N.W. 20th Street
Miami, Florida 33172
(305) 593-6252
Fax: (305) 593-9278

Sony Discos Inc.
4538 Centerview Drive
Suite 170
San Antonio, TX 78228
(210) 733-3941
Fax: (210) 733-3945

Sony Discos Inc.
250 West 57 Street
Suite #1111-A
New York, N.Y. 10107
(212) 445-2444
Fax: (212) 445-2406

Sony Discos Inc.
11365 Ventura Blvd.
Suite 155
Studio City, CA 91604
(818) 753-9696
Fax: (818) 753-9766

Sony Discos Inc.
1001 Ponce de Leon
Santurce, PR 00907
(809) 725-6276
Fax: (809) 721-5395

Sony Discos Inc.
7449 Washington Street
Suite 504
Forest Park, Illinois 60130
(708) 366-9870
Fax: (708) 366-9879

TOLL FREE 1-800-327-2847

LATIN NOTAS

(Continued from page 36)

Más Que Amor." Unhappily, Rubio followed with a two-song outing that was every bit as unpolished as her NARM showcase performance last March. This time, however, the blond Mexican singer was accompanied by ill-trained dancers, which further demonstrated that her sloppy stage act needs an overhaul. Shortly thereafter, the downward slide of the hourlong program

was quickly reversed as major-league belter Selena turned the heads of the kibitzing crowd by turning in smoking renditions of her recent smashes "Como La Flor" and "No Debes Jugar."

The vastly improved Barrio Boyzz—now more self-assured and poised to shed the track gigs—closed the showcase with a finger-popping take of their top five smash

"Cerca De Ti," before closing with a steamy duet with Selena on the title track of their debut Spanish-language album "Donde Quiera Que Estés."

On hand for the festivities were EMI and SBK brass including **Jim Fifield**, president and CEO of EMI Music Worldwide; **Rupert Perry**, president and CEO of EMI Records U.K. and Eire; **Mario Ruiz**, VP of marketing, EMI Music Intl.; **Francisco Nieto**, managing director of Latin America EMI Music Intl.; **Pam Gorode**, director of international artist development, ERG; **Terri Santisi**, executive VP and GM of ERG; **SBK A&R VP Nancy Brennan**; and **Roberto Piay**, managing director of EMI Mexico.

The showcase was taped by "Star Search" producer **Sam Riddle**, who plans to incorporate the set into a New Year's Eve TV special that will air Dec. 31 on Telemundo.

JACKSON'S AZTEC Triumphs: Michael Jackson's embattled world tour pulled into Mexico City and, apart from a tooth infection, his visit has been thankfully free of controversy—and very profitable. According to Sony Mexico's **Raúl Vásquez**, each of Jackson's five shows at Aztec Stadium, capacity 85,000, was sold out.

Ticket prices have fluctuated between \$12 and \$120, a price range that often cuts into fans' discretionary income for album purchases. But Vásquez points out that Jackson's concerts actually have bumped sales of "Dangerous" up 100,000 units, to 500,000 total units. Mexico City-based Canto Nuevo is promoting the shows.

RITMO ROCKS: On Nov. 7, Miami's top-rated Spanish-language FM, WRTO—better known as "Radio Ritmo"—debuted "BOOM!," the first Latin rock program to be aired on Spanish-language radio in South Florida. Producing and hosting the show were **Kike Posada** and **Fabio Vallebóna**, the "radioactive DJs."

CHART NOTES: Gloria Estefan's "Con Los Años Que Me Quedan" looks solid at No. 1 on the Hot Latin Tracks chart for at least two more weeks, with **Los Fantasmas Del Caribe's** "Por Una Lágrima" being the lone top 10 entry that seems capable of ascending to the Hot Latin Tracks throne. Coming on strong, however, is **Bronco's** theme from the telenovela "Dos Mujeres Un Camino," up four to No. 11.

Jerry Rivera's "Qué Hay De Malo" bolts 16 slots to No. 18, becoming this week's Power Pick and a top 10 contender. Tejano favorites **Fama** make their Hot Latin Tracks debut at No. 37 with "Llorando," while Brazilian song stylist **Simone** visits Hot Latin Tracks for the first time in two years with "Se Fué," which bows at No. 39.

FOR THE RECORD: PolyGram artist **Marcos Llunas** was incorrectly listed as Miguel Llunas in the Nov. 6 issue.

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	79	★★★ NO. 1 ★★★ GORECKI: SYMPHONY NO. 3 NONESUCH 79282	37 weeks at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	3	3	THE IMPATIENT LOVER LONDON 4402972	CECILIA BARTOLI/ANDRAS SCHIFF
3	2	55	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
4	5	3	BEL CANTO DG 435162	KATHLEEN BATTLE
5	4	165	IN CONCERT LONDON 4304332	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
6	8	7	ON YOOLIS NIGHT HARMONIA MUNDI 907099	ANONYMOUS FOUR
7	6	39	AN ENGLISH LADY HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
8	16	3	ROSSINI: LA CENERENTOLA LONDON 4369022	CECILIA BARTOLI
9	9	29	HEAVY CLASSIX A&R TEL 64769	VARIOUS ARTISTS
10	25	3	TI AMO, PUCCINI'S REATEST LOVE SONGS LONDON 4250992	LUCIANO PAVAROTTI
11	20	3	CARMEN FANTASIE DG 4375442	ANNE-SOPHIE MUTTER
12	7	11	MADE IN AMERICA SONY CLASSICAL 53126	YO-YO MA
13	22	3	BRAVA, JESSYE! LIPS 4421572	JESSYE NORMAN
14	10	13	HOVHANESS: MOUNT ST. HELENS DELOS DE3137	SEATTLE SYMPHONY (SCHWARZ)
15	17	9	ANCIENT MUSIC FOR A MODERN AGE RCA 61868	SEQUENTIA
16	23	5	LA DIVINA EMI CLASSICS 54702	MARIA CALLAS
17	12	5	ON THE TWENTIETH CENTURY SONY CLASSICAL SK47193	WYNTON MARSALIS/JUDITH LYNN STILLMAN
18	15	15	RACHMANINOFF: PIANO NO CONCERTO NO. 3 RCA 61548-2	EVGENY KISSIN
19	NEW ▶		OPERA'S GREATEST LOVE SONGS RCA 61886-2	VARIOUS ARTISTS
20	NEW ▶		HADLEY & HAMPSON TELDEC 73283-2	JERRY HADLEY/THOMAS HAMPSON
21	19	21	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
22	13	79	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
23	11	49	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
24	14	81	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
25	24	7	WOODY ALLEN CLASSICS SONY CLASSICAL SK53549	VARIOUS ARTISTS

TOP CROSS-OVER ALBUMS™

★★★ NO. 1 ★★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	THE PUCCINI ALBUM ANGEL 54801	7 weeks at No. 1 JOHN BAYLESS
2	2	7	BERNSTEIN: ON THE TOWN DG 4375162	LONDON SYMPHONY ORCHESTRA (THOMAS)
3	4	33	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
4	5	11	KIRI ON BROADWAY LONDON 4402802	KIRI TE KANAWA
5	3	25	UNFORGETTABLE SONY CLASSICAL SK 53380	BOSTON POPS (WILLIAMS)
6	7	91	HUSH SONY MASTERWORKS SK 4B177	YO-YO MA/BOBBY MCFERRIN
7	6	15	ELMER BERNSTEIN DENON CO-75288/ALLEGRO	ROYAL PHILHARMONIC POPS (BERNSTEIN)
8	10	3	LA ROCQUE N' ROLL DORIAN 90177	THE BALTIMORE CONSORT
9	15	3	THE GREAT WALTZ PHILIPS 4386852	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
10	9	33	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
11	13	5	HERE'S A HOWDY DO RCA 61885	THE KING'S SINGERS
12	11	39	ILLUSIONS LONDON 167202	UTE LEMPER
13	8	57	THE KING AND I PHILIPS 4380072	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
14	NEW ▶		WITH A SONG IN MY HEART TELDEC 92369-2	JOSE CARRERAS
15	12	83	DIVA! SILVA AMERICA J77/KOCH INTERNATIONAL	LESLEY GARRETT

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143
WE ARE A SERVICE ORIENTED COMPANY

Billboard® BIG 7 ESSENTIAL REFERENCE GUIDES

- International Buyer's Guide:** The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more.
- International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
- International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

**For fastest service call: 1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4156.**

Mail completed coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Name _____

Company _____

Address _____

City, State, Zip _____

Check for \$ _____ enclosed. Charge: Visa MC AMX
Card # _____ Exp Date _____

Signature _____

Please add \$4 per directory for shipping (\$10 for international orders). BDZZ3043
Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.
Copies Amount

_____ 1994 International Buyer's Guide (8064-1) \$95

_____ 1994 International Talent & Touring Directory (8062-5) \$75

_____ 1993 Record Retailing Directory (8059-5) \$99

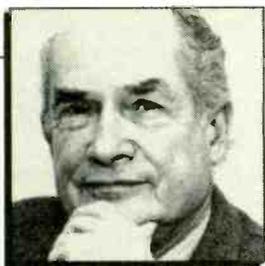
_____ 1993 International Tape/Disc Directory (8060-9) \$40

_____ 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40

_____ 1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50

_____ 1993 International Latin Music Buyer's Guide (8071-4) \$55

Classical KEEPING SCORE



by Is Horowitz

GRAY MATTER: A recent report that listening to classical music can raise a student's IQ by as much as nine points was received with some banter by industry pundits. And there wasn't much of an attempt by retailers to capitalize on the results of the study by researchers at the Univ. of California at Irvine.

The study found that all students who listened to a Mozart recording before being tested boasted increased scores, although the effect dissipated after about 15 minutes. The music was Mozart's D Major Sonata for Two Pianos, played by Murray Perahia and Radu Lupu on Sony Classical.

Whatever all this may or may not mean, Steve Wehmhoff, classical buyer for Abbey Road Distributors, is one marketer who reported a substantial jump in sales of the Perahia/Lupu CD. "It's flying out the door," he says. "I've sold twice as many in the last week [after news reports of the study broke] as I sold in the last two years combined."

REACHING NEW HEIGHTS: Michael Fine, Koch International Classics chief, is back from his latest New Zealand junket with four new recordings in the can. One of the more elevating is Douglas Lilburn's "Landfall," performed with the conqueror of Mount Everest, Sir Edmund Hillary, as narrator.

That piece was recorded with the New Zealand Chamber Orchestra, without a conductor. But with James Sedares on the podium, the orchestra recorded Norman Dello Joio's Harp Concerto with Ann Pilot, principal

harpist of the Boston Symphony, as soloist. Other projects on Fine's production plate during his visit included a Bernard Hermann set featuring his Second Symphony and a first recording of "Currier And Ives"—this time with the full New Zealand Symphony under Sedares. Another disc is devoted to Ernest Bloch works, among them his "Evocations."

A few days after his return to the States, Fine was off to Arizona to record the Phoenix Symphony Orchestra in Elmer Bernstein's score for "The Magnificent Seven."

FOR THE RECORD: Joseph R. Dalton, managing director of Composers Recordings Inc., chides me for not listing his label among those receiving grants this year from the Aaron Copland Fund for Music (Billboard, Oct. 9).

The omission was inadvertent, but especially annoying since CRI was granted a total of \$42,000 for six disc projects—more than any other single label benefiting from the program to support American music.

Three of the CRI albums will consist of new recordings; the other three will be drawn from catalog. Among the latter will be a retrospective program to be released next year, marking the 40th anniversary of the label.

PASSING NOTES: Late-November recording sessions staged by Collins Classics in Edinburgh will find Sir Peter Maxwell Davies conducting the Scottish Chamber Orchestra in his concertos for double bass and bassoon, respectively, as well as his "MacDonald Dances." The latter piece was commissioned to celebrate the 40th anniversary of the SCO. Veronica Slater is the producer.

John West will produce when Armenian pianist Seta Tanyel records a program of solo pieces by Moszkowski for Collins, in London in early December. Included are his "Carmen" and "Tales of Hoffmann" paraphrases.

Elektra Nonesuch reminds tradesters that the Bulgarian women's choir currently touring the States is not the same group the label records as Le Mystere Des Voix Bulgares. The latter choir will tour here next year.

Jazz BLUE NOTES



by Jeff Levenson

IN ANTICIPATION OF SEASONAL FLURRIES of releases, activities, information, parties, auld lang sinings, and nostalgic waxings, we've decided to empty our brains of all their current contents (no blank page jokes, please). Our preferred manner of cognitive clearance? The multipurpose ellipses, the convenience of which is matched only by open-ended promise and expectancy. (Forgive the wind; from here on in, it's decaffeinated columns only.)

In case you think the 16 discs in Verve's "The Complete Ella Fitzgerald Song Books" are just not enough Ella, you can always turn to Decca's "The Early Years, Part II," issued by GRP as part of its *Legendary Masters Of Jazz* series. The box's period covers 1939 through 1941, Ella's days fronting Chick Webb's orchestra, 15 years or so before she waxed the first of her celebrated songbooks for Norman Granz and Verve. Was she, then, the scat-singing Ella we came to know and love? Sort of, not quite, of course... Music programs on public television usually mean, Get out the checkbooks, it's fund-raising time. Come December, on PBS, expect to see biopic "Benny Goodman: Adventures In The Kingdom Of Swing," the world premiere story of a kid who rose from the Jewish ghettos of Chicago, wielding his licorice stick as others would a Louisville Slugger. Goodman is being heralded as another of *Thirteen/WNET's* "American Masters." A rightly decision... Saxophonist Everette Harp, who, at six-foot-plus (and with a pony tail) cuts an imposing figure, has

become a regular on the *Arsenio Hall Show*, filling the Thursday-night spot previously occupied by fellow reed operator, "Lucky Man" Dave Koz. The timing of this move is right on the money: Harp's got a new record from Manhattan scheduled for release after the new year... Add Eliane Elias to the relatively short list of jazz artists willing to show off their classical chops. Elias has two releases in the racks: "Paulistana" (the Portuguese word for a native of São Paulo, Brazil) on Blue Note and "On The Classical Side" from EMI. The first has her trio-ing with Marc Johnson and Peter Erskine, then Eddie Gomez and Jack DeJohnette; the second has her flying solo, with compositions from Heitor Villa-Lobos, Ravel, Bach, and Chopin... Former Miles Davis keyboardist Adam Holtzman has just issued a debut album with Manhattan/Blue Note, "In A Loud Way." The album's title is a not-all-that-sly reference to Miles' "In A Silent Way"... Count Marcus Roberts among the young artists who might be moving to another label very soon. Now that his contract is up with RCA/Novus, Marcus is being shopped around. We're hearing numbers, terms, and contracts worthy of the NBA. (MVP incentive clauses? Could be...) In case anyone thought mandolins were being denied their rightful place among legitimate instruments, there's Windham Hill's "Pan American Journeys" from the *Modern Mandolin Quartet* (but another entry for the jazz polls' miscellaneous instrument category). The track most likely to see repeat-play action? "Berceuse"... At last glance, Warner Bros. continued to own the top slots in both jazz charts: Josh Redman's traditional "Wish" (which, when its run is completed, could sell three times the amount of his debut record, we're told), and Fourplay's contemporary "Between The Sheets" (which will probably sell more copies than grains of sand in Cairo)... The folks at *JazzTimes* tell us that this year's recently held convention saw attendance jump 30%-40% above previous get-togethers.

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	JOSHUA REDMAN WARNER BROS. 45365	★★★ NO. 1 ★★★ 3 weeks at No. 1 WISH
2	3	5	SHIRLEY HORN VERVE 519 703	LIGHT OUT OF DARKNESS
3	2	13	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
4	4	9	THE BENNY GREEN TRIO BLUE NOTE 84467/CAPITOL	THAT'S RIGHT
5	5	13	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
6	9	5	T.S. MONK BLUE NOTE 89050/CAPITOL	CHANGING OF THE GUARD
7	6	9	J.J. JOHNSON VERVE 514 454	LET'S HANG OUT
8	12	5	JOHNNY ADAMS ROUNDER 2125	GOOD MORNING HEARTACHE
9	19	3	ELIANE ELIAS BLUE NOTE 89544/CAPITOL	PAULISTANA
10	10	7	STANLEY TURRENTINE MUSICMASTERS 65103	IF I COULD
11	13	5	(re)ARTHUR TAYLOR'S WAILERS VERVE 519 677	WAILIN' AT THE VANGUARD
12	8	21	NATALIE COLE ELEKTRA 61496	TAKE A LOOK
13	7	15	DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE 89233/CAPITOL	ODE TO LIFE
14	16	5	KEVIN EUBANKS BLUE NOTE 89286/CAPITOL	SPIRIT TALK
15	23	3	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
16	NEW ▶		PAQUITO D'RIVERA MESSIDOR 15826/ROUNDER	40 YEARS OF CUBAN JAM SESSION
17	18	7	KEVIN MAHOGANY ENJA 7097/KOCH	DOUBLE RAINBOW
18	15	9	RANDY WESTON/MELBA LISTON ANTILLES 519 269/	VOLCANO BLUES
19	11	21	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
20	17	23	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
21	20	7	VARIOUS ARTISTS DA 3701	THE ORIGINAL JAZZ MASTERS SERIES VOLUME I
22	NEW ▶		JACKIE MCLEAN VERVE 519 270	THE JACKIE MAC ATTACK - LIVE
23	NEW ▶		ROY HAYNES DREYFUS 36556/KOCH	WHEN IT'S HAYNES IT ROARS
24	NEW ▶		AHMAD JAMAL VERVE 849 408	LIVE IN PARIS 92
25	NEW ▶		CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	FOURPLAY WARNER BROS. 45340	★★★ NO. 1 ★★★ 9 weeks at No. 1 BETWEEN THE SHEETS
2	3	7	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
3	2	19	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
4	4	9	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
5	7	7	CHICK COREA ELEKTRIC BAND II GRP 9731	PAINT THE WORLD
6	5	17	DAVE KOZ CAPITOL 98892	LUCKY MAN
7	10	7	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
8	14	5	RAMSEY LEWIS GRP 9742	SKY ISLANDS
9	8	15	PETER WHITE SIN-DROME 1807	PROMENADE
10	6	15	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
11	12	11	WARREN HILL RCA 66321	DEVOTION
12	15	7	HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
13	11	15	PAT METHENY Geffen 24601	THE ROAD TO YOU
14	13	19	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
15	9	13	JEAN LUC PONTY ATLANTIC 82500	NO ABSOLUTE TIME
16	18	49	KENNY G ▲ ARISTA 18646	BREATHLESS
17	16	11	JOHN PATITUCCI GRP 9725	ANOTHER WORLD
18	24	3	LARRY CORYELL CTI 67236	FALLEN ANGEL
19	19	5	TOM COSTER JVC 2025	LET'S SET THE RECORD STRAIGHT
20	17	29	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
21	NEW ▶		JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
22	22	5	TRIBAL TECH BLUEMOON 79190	FACE FIRST
23	23	3	BOB BERG DENON 75369/ALLEGRO	VIRTUAL REALITY
24	NEW ▶		THE CRUSADERS GRP 9746	LIVE IN JAPAN
25	21	19	THE RIPPINGTONS GRP 9718	LIVE IN L.A.

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

Music Video

ARTISTS & MUSIC

Stars Focus On Video Making Finances, Creativity Drive Confab Talk

BY CHRIS MORRIS

LOS ANGELES—Aesthetic vision, artistic control, and budgetary realities were among the topics touched on during a freewheeling artist panel at the Billboard Music Video Conference here Nov. 5.

The tone for the lively discussion, moderated by Billboard talent editor Melinda Newman, was set by Epic artist Cyndi Lauper, who explained that she finally had to begin lensing her own videos after repeated interference from her directors.

"I kept workin' with these directors, and everyone kept baggin' out on me," Lauper said. "I couldn't go through this treatment one more time with one more person. Actually, in the end, [directing 'That's What I Think'] was one of the most peaceful things I've ever done."

Reacting to frequent expressions of frustration by the other artists on the panel concerning the creative aspects of video, Busta Rhyme of Elektra rap act

Leaders Of The New School said, "I think one of the key things is that artists have got to own their own shit... [The labels] don't present your art as a way of life, they present it as the hip, cool thing to do."

Peter King of Myrrh contemporary Christian act Dakoda Motor Co. noted that fiscal necessity drove the band into creating its own videos; with a limited budget to produce three videos, the group made two for \$2,000.

"I built [my videos] on super 8, and then pieced together some surf footage I was in, and some snowboarding footage of our bassist," King said.

Myrrh packaged a trio of clips, priced at \$2.99, with the band's debut CD, and King credits the plan for helping the group to create an identity and sell 30,000 units in Christian retail outlets.

Green Jelly leader Bill Manspeaker's description of his group's success with the bargain-basement-priced, \$60,000 feature-length video "Cereal Killer" left the panel audience in stitches.

"We scammed 'em, OK?" Manspeaker said. "Every day of our lives, [we] tried to figure out how to make music videos... It was OK, because we got a free camera and a bunch of lights out of the deal."

Manspeaker's confession that the group stole lumber for its video sets drew a pointed comment from Lauper, who noted that an elaborate video like her "Girls Just Want To Have Fun" couldn't be made today for \$38,000, as it was in 1983. "I went in and stole things," she said. "You can't do it without stealing for that money."

Lemmy Kilmister, lead singer for the hard rock band Motorhead, said money is the bottom line in video: "Most of ours have been crap... The record company wouldn't give us a budget for the video."

Retorted Manspeaker, "I'll make one for you—\$2,000."

On a more serious note, he added, "If they say that they're going to give us \$100,000 for a video, I'm sure we'll still make it for really cheap. It's your own money that you're really spending."

The issues of sexism and race in video were also raised by the panel.

Perspective/A&M artist Lisa Keith commented, "I don't think a woman, to be sexy, has to have barely any clothes on. I wanted to come across as an artist and not a sex symbol."

Asked if he felt under any pressure to use an African-American director on his videos, Rhyme said, "What are you trying to prove with just working with your own? If there was a white director who came to me with something that was totally slamm'n', I think I'd have to roll with that."

A&M's Ce Ce Peniston said she "wasn't presented with a lot of black directors... I had to ask for that."



The 1993 "Artist Panel" featured, from left, Cyndi Lauper, Motorhead's Lemmy, Leaders Of The New School's Busta Rhyme, Ce Ce Peniston, Lisa Keith, Dakoda Motor Company's Peter King, and Green Jelly's Bill Manspeaker.

Programmers Talk Tie-In Strategies

BY CARRIE BORZILLO

LOS ANGELES—Regional video programmers revealed diverse strategies for launching successful cross-promotions with radio, retail, and club outlets at a "Regional Video Promotion Workshop" Nov. 5 during Billboard's Music Video Conference here.

Boston-based programmer Paul Carchidi, whose alternative music video shows, "Outrageous!" and "Rage," air on cable and broadcast TV, respectively, notes that radio outlets have been easier to attract since "Rage" debuted on a popular UHF station several weeks ago.

"When we first started, we got the weakest stations in the market," he said. "Now everyone wants to do something with us."

Carchidi described a tie-in with Boston's modern rock outlet WFNX, whose parent company also owns the Boston Phoenix. That newspaper plugs Carchidi's programs, and he reciprocates by promoting WFNX on TV. The artists featured each week on Carchidi's programs also are showcased on the radio station, in the Boston Phoenix, and on the racks at three New

England Tower Records outlets.

Carchidi presented a blueprint of his relationship with Tower. Three outlets air his show on in-store monitors, and provide free rack space to present the artists in each on-air promotion.

Carchidi sells the Tower rack space to labels participating in the "Rage" and "Outrageous!" promotions, and complements the in-store coverage with profiles in his own newsletter, distributed by the Tower stores.

One of the programmer's most successful Tower tie-ins is his "Cram 'N' Jam," in which college students are bused to the retail outlets for an exclusive 11 p.m. concert and discount sale that runs until 6 a.m. The event is taped for future telecast.

But retail ties need not be limited to one chain, says Mike Walker of the Syracuse, N.Y., show "Club Beat Videos." He works with two competing chains on a regular basis, along with independent stores and nonmusic retailers.

Independent outlets can provide a challenge, Walker says. "They're scared of TV. They're not as media savvy [as the majors], so we try to make [each promotion] real friendly

and easy for them. We open their eyes to something they didn't even think of before."

Siouxie Crawford of the alternative/hip-hop show "Bohemia After Dark" in Portland, Ore., said she seeks to broaden her promotions to include non-music retailers.

She is working toward a tie-in with a vintage clothing store, in which a contest winner would dress an artist in items provided by the store. She also has tied in with a snowboard company for giveaways at a local club that opens the venue to her show every Thursday night.

Clubs are the most effective partners that David Law of San Diego-based "Hot Traxxs" has found for designing cross-promotional concerts for his urban music video show. One event drew 1,200 "Hot Traxxs" viewers.

"We buy spots on local radio to advertise the event," Law said. "We usually get a certain percentage from the door unless the club doesn't think the act will draw—then we negotiate. We let radio put its name on our spot as a sponsor, so they give us a cheaper rate. We end up making money and getting

(Continued on page 76)

Firewatch At Vid Confab; Fireworks Over Censorship

DAYS OF FUTURE (Watch) Past: Billboard's 15th Annual Music Video Conference & Awards opened with a fiery launch Nov. 3, just hours after a devastating blaze ignited the hills and homes of Malibu, Calif., and the surrounding area.

The conference progressed as planned, although the opening-night party, sponsored by MTV International, was moved from the Santa Monica Pier to the conference headquarters at the Hotel Sofitel.

News of the fire's impact on members of the music industry buzzed throughout the conference. MCA artist Patty Smyth bowed out of the Nov. 5 Artist Panel, as her home was threatened by the blaze. More tragically, British director Duncan Gibbins perished Nov. 3 after the fire roared into Topanga Canyon. Gibbins' credits include clips for Eurhythmics and Wham!

NEAR MISS: Media consultant Garry Wall deserves an extra-special thank you for moderating the Nov. 4 session "Future Watch I: Interactivity And Direct Marketing," only hours after his flight from New York was forced to land unexpectedly due to a fire in the cockpit. Wall re-boarded the same plane, arrived in Los Angeles at 4 a.m., and was standing at a podium at 10:45 the same morning discussing the impact of interactive technology on the music video industry. What a professional!

THE "MOCK PROGRAMMING Session" Nov. 5 left us feeling a bit shell-shocked, as BET senior executive producer Curtis Gadson was applauded in one instant for promising to "eliminate violence entirely" from the network's music video schedule, and was attacked in the next instant for practicing censorship.

Black & White Television director Paris Barclay moderated the session, which featured programmers from MTV, VH-1, The Box, the Americana Television Network, MOR Music TV, and JBTV.

"Is removing clips with violent imagery enough?" Barclay asked Gadson. "It's better than nothing," the BET representative replied.

Programmers previewed never-before-seen videos, including the Onyx clip, "Da Nex Niguz," which featured, among other controversial scenes, a woman wiping her mouth after simulating oral sex on a man.

Cheers ensued, to which John Robson, director of programming at The Box, responded, "The fact that this audience unanimously loved this video means it can't go on The Box."

Despite moments of levity, the issue of censorship hung palpably over the panel. "We're heading toward a fantasy land," Robson said. "If we

can't show guns and other things, what are we doing here? You can't tell a rapper, 'You can't talk about violence.' If you take that imagery away, the artist is not an artist."

BET's Gadson countered, "But you must take into consideration who is watching." And JBTV president Michael Harnett replied, "I'm not interested in being my audience's parents."

MOR Music TV manager of programming Cheryl Russell, upon viewing a Melissa Etheridge clip laced with suicide imagery, said her network's audience would appreciate the song, but she would reject the clip anyway. A Kenny G clip featuring a nude woman also would be rejected unless a suitable edit was produced, she said.



by Deborah Russell

VIDEO DIRECTOR F. Gary Gray debuted his Cypress Hill clip "Ain't Goin' Out Like That" during the Nov. 5 panel, "The Making Of 5 Great Music Videos." Gray shrugged off the question that the integrity of music video directors could be imperiled as labels join forces with direct marketing music services to sell albums by running credit card logos and mail-order information alongside music videos.

"The marketing and promotion departments are going to do what they do," he said. "You just have to be satisfied to take home your own tape and enjoy your work."

And it is unlikely that directors' income will change as the availability of hard data detailing the exact relationship between video airplay and mail-order sales becomes increasingly common, predicted director Michael Salomon of High Five Productions.

"My company has produced TV specials for Michael Bolton, Garth Brooks, and 'the women of country,'" said Salomon. "And album sales increased after each show. The label appreciates it. But all you really get is a handshake."

OUR HEARTFELT appreciation goes out to all who contributed to the success of the 15th annual Music Video Conference & Awards. Special thanks to awards host and natty dresser "Weird Al" Yankovic; to panel moderators Garry Wall, Steve Leeds, Tom Hunter, Melinda Newman, Paris Barclay, and Sharon Steinbach; to roundtable leaders Steve Gordon, Jeff Walker, Mark Weinstein, Wendy Griffiths, Michael Harnett, Craig Bann, Tom Green, Larry Perel, and Lisa Moen; to our party hosts, MTV International, The Box, and Paisley Park Records; to Jill Karagezian and the Music Video Assn.; and to Randy Frey of National Video Subscription Inc., who produced the awards show reel.

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



Black Entertainment Television

14 hours daily
1899 9th Street NE,
Washington, DC 20018

- 1 Janet Jackson, Again
- 2 DRS, Gangsta Lean
- 3 Intro, Come Inside
- 4 Tevin Campbell, Can We Talk
- 5 En Vogue, Runaway Love
- 6 Funky Poets, Born In The Ghetto
- 7 2Pac, Keep Ya Head Up
- 8 De La Soul, Breakadawn
- 9 Tony! Toni! Tone!, Anniversary
- 10 Queen Latifah, U.N.I.T.Y.
- 11 Toni Braxton, Breathe Again
- 12 Bell Biv DeVoe, Something In...
- 13 Salt-N-Pepa, Shoop
- 14 Mint Condition, Nobody Does It...
- 15 Jeru The Damaja, Come Clean
- 16 P.O.V., All Thru The Night
- 17 Coming Of Age, Coming Home To...
- 18 Xscape, Just Kickin' It
- 19 Aaron Hall, Get A Little Freaky...
- 20 Ramsey Lewis, Tonight
- 21 Keith Washington, Stay In My...
- 22 Black Moon, How Many Emcees
- 23 Erick Sermon, Stay Real
- 24 Tina Turner, Why Must We Wait...
- 25 Mariah Carey, Hero
- 26 Color Me Badd, Time And Chance
- 27 RAAB, Foreplay
- 28 R. Kelly, Sex Me
- 29 Naughty By Nature, Written On...
- 30 Supercat, Dolly My Baby

★★ NEW ADDS ★★

- Freddie Jackson, Make Love Easy
- J.T. Taylor, Baby I'm Back
- Jeff Redd, Show You
- Lords Of The Underground, Here...
- Mary J. Blige, You Don't Have To Worry
- Me'Shell Ndegeocello, Dred Loc
- UNV, Straight From My Heart



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lorrie Morgan, Half Enough
- 2 Mark Chesnutt, Almost Goodbye
- 3 Tracy Lawrence, My Second Home
- 4 Little Texas, God Blessed Texas
- 5 Martina McBride, My Baby Loves...
- 6 Lee Roy Parnell, On The Road
- 7 John Anderson, I Fell In The Water
- 8 Reba McEntire/Linda Davis, Does...
- 9 Sammy Kershaw, Queen Of My...
- 10 Doug Supernaw, I Don't Call...
- 11 Tanya Tucker, Soon

- 12 Alan Jackson, Mercury Blues
- 13 Collin Raye, That Was A River
- 14 Trisha Yearwood, The Song...
- 15 Sawyer Brown, The Boys And Me
- 16 Dwight Yoakam, Fast As You
- 17 George Jones, High Tech...†
- 18 Brother Phelps, Were You...†
- 19 Shawn Camp, Confessin' My Love
- 20 Suzy Bogguss, Hey Cinderella
- 21 Boy Howdy, She'd Give Anything†
- 22 Ronnie Milsap, I'm Playing For...†
- 23 Mavericks, What A Crying Shame†
- 24 Vince Gill, One More Last Chance
- 25 Travis Tritt, Worth Every Mile
- 26 Aaron Tippin, The Call Of The Wild
- 27 Kenny Chesney, Whatever It Takes
- 28 Clay Walker, Live Until I Die
- 29 Tracy Byrd, Why Don't That...
- 30 Larry Stewart, We Can Love
- 31 John Berry, Kiss Me In The Car
- 32 Emmylou Harris, High Powered...
- 33 Faith Hill, Wild One
- 34 Hank Flamingo, Baby It's You
- 35 Matthews, Wright & King, One...
- 36 Carlene Carter, Unbreakable Heart
- 37 Pirates Of Mississippi, Dream...
- 38 Rhonda Vincent, I'm Not Over You
- 39 Rodney Crowell, Even Cowgirls...
- 40 Twister Alley, Nothing In Common...
- 41 Bobbie Cryner, He Feels Guilty
- 42 Jamie O'Hara, What's A Good Ol'...
- 43 Toby Keith, A Little Less Talk
- 44 Restless Heart, Big Iron Horses
- 45 Daron Norwood, If It Wasn't For...
- 46 Ricky Lynn Gregg, Three Nickels...
- 47 Rick Trevino, Just Enough Rope
- 48 Kelly Willis, Heaven's Just A...
- 49 Billy Dean, We Just Disagree
- 50 Clint Black, State Of Mind†

† Indicates Hot Shots

★★ NEW ADDS ★★

- Becky Hobbs, Pale Moon
- Tish Hinojosa, Drifter's Wind



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Nirvana, Heart-Shaped Box
- 2 Snoop Doggy Dogg, What's My...
- 3 Red Hot Chili Peppers, Soul To...
- 4 Meat Loaf, I'd Do Anything For Love
- 5 Aerosmith, Cryin'
- 6 Janet Jackson, Again
- 7 Salt-N-Pepa, Shoop
- 8 Smashing Pumpkins, Today*
- 9 Cranberries, Linger*
- 10 Breeders, Cannonball*
- 11 R.E.M., Everybody Hurts
- 12 John Mellencamp, Human Wheels
- 13 Stone Temple Pilots, Wicked...
- 14 Lemonheads, Into Your Arms*
- 15 Def Leppard, Two Steps Behind
- 16 Ace Of Base, All That She Wants
- 17 Zhane, Hey Mr. D.J.
- 18 Tony! Toni! Tone!, Anniversary

- 19 10,000 Maniacs, Because The...
- 20 Dr. Dre, Let Me Ride
- 21 White Zombie, Thunder Kiss '65
- 22 Mariah Carey, Hero
- 23 Bobby Brown, Something In...
- 24 Gin Blossoms, Found Out About...
- 25 Robert Plant, I Believe
- 26 Suede, The Drowners
- 27 Lenny Kravitz, Is There Any...
- 28 Blind Melon, No Rain
- 29 Xscape, Just Kickin' It
- 30 Therapy?, Screamer
- 31 Cypress Hill, Insane In The Brain
- 32 Phil Collins, Both Sides Of...
- 33 Belly, Ghetto
- 34 Onyx, Slam
- 35 2Pac, I Get Around
- 36 Tevin Campbell, Can We Talk
- 37 Dr. Dre, Nuthin' But A "G" Thang
- 38 Janet Jackson, If
- 39 Soul Asylum, Runaway Train
- 40 Lenny Kravitz, Are You Gonna...
- 41 Buffalo Tom, Soda Jerk
- 42 Toni Braxton, Breathe Again
- 43 Janet Jackson, Love Will Never...
- 44 Boyz II Men, Motown Philly
- 45 Naughty By Nature, O.P.P.
- 46 Arrested Development, Tennessee
- 47 Arrested Development, Mr. Wendal
- 48 Stone Temple Pilots, Sex Type...
- 49 Ice Cube, It Was A Good Day
- 50 UB40, Can't Help Falling In Love

** Indicates MTV Exclusive
* Indicates Buzz Bin

★★ NEW ADDS ★★

- Tony Bennett, Steppin' Out With My...
- Stone Temple Pilots, Creep
- Megadeth, 99 Ways To Die
- Danzig, Mother '93
- Concrete Blonde, Heal It Up



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

- 1 Billy Dean, We Just Disagree
- 2 Diffie, Varney & Lorri, Beverly
- 3 R. McEntire/L. Davis, Does He
- 4 Clint Black, State Of Mind
- 5 Dwight Yoakam, Fast As You
- 6 Alan Jackson, Mercury Blues
- 7 Collin Raye, That Was A River
- 8 John Anderson, I Fell In The Water
- 9 Sammy Kershaw, Queen Of My...
- 10 Emmylou Harris, High Powered...
- 11 Faith Hill, Wild One
- 12 Aaron Tippin, The Call Of The Wild
- 13 Restless Heart, Big Iron Horses
- 14 Michael Martin Murphey, Big Iron
- 15 Doug Supernaw, I Don't Call...
- 16 Trisha Yearwood, The Song...
- 17 Shelby Lynne, Tell Me I'm Crazy
- 18 Travis Tritt, Worth Every Mile
- 19 Vince Gill, One More Last Chance

- 20 Tracy Lawrence, My Second Home
- 21 Confederate Railroad, Trashy...
- 22 Clay Walker, What's It To You
- 23 Little Texas, God Blessed Texas
- 24 McBride & The Ride, Hurry...
- 25 Lorrie Morgan, Half Enough
- 26 Ricky Van Shelton, A Couple Of...
- 27 Mark Chesnutt, Almost Goodbye
- 28 Matthews, Wright & King, One...
- 29 Carlene Carter, Unbreakable Heart
- 30 Rodney Crowell, Even Cowgirls...

★★ NEW ADDS ★★

- Doug Stone, I Never Knew Love
- Clint Black, State Of Mind
- Billy Dean, We Just Disagree
- McBride & The Ride, No More Cryin'



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Another Sad Love...
- 2 Phil Collins, Both Sides Of The...
- 3 Meat Loaf, I'd Do Anything For Love
- 4 Janet Jackson, Again
- 5 Sting, Nothing 'bout Me
- 6 Bruce Hornsby, Fields Of Gray
- 7 Mariah Carey, Dreamlover
- 8 Mariah Carey, Hero
- 9 Bee Gees, Paying The Price Of Love
- 10 Billy Joel, The River Of Dreams
- 11 John Mellencamp, Human Wheels
- 12 Kenny G, Sentimental
- 13 Tina Turner, Why Must We Wait...
- 14 Taylor Dayne, Send Me A Lover
- 15 Bryan Adams, Please Forgive Me
- 16 Aaron Neville, Don't Fall Apart...
- 17 Jackson Browne, I'm Alive
- 18 Joshua Kadison, Jessie
- 19 Lisa Keith, Better Than You
- 20 En Vogue, Runaway Love
- 21 Expose, As Long As I Can Dream
- 22 Rod Stewart, Reason To Believe
- 23 Rick Astley, Hopelessly
- 24 Madonna, Rain
- 25 UB40, Can't Help Falling In Love
- 26 Bobby Brown, Something In...
- 27 Billy Joel, All About Soul
- 28 Tony! Toni! Tone!, Anniversary
- 29 Bonnie Raitt, Something To...
- 30 Steve Winwood, Higher Love
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

- Adams, Stewart, & Sting, All For Love
- Donald Fagen, Snowbound
- k.d. Lang, Just Keep Me Moving†

the Medialine™

'Cowgirls' Gets The Boot, But Tie-Ins Must Go On

BY ERIC BOEHLERT

UNTIED: Let's see, k.d. lang's "Even Cowgirls Get The Blues" Sire/Warner Bros. soundtrack has been released, splashy profiles of star Uma Thurman and director Gus Van Sant have run in major mags, and a new edition of the Tom Robbins novel has been issued by the publisher. Now the only thing missing from this normal tie-in fest is an actual film release.

When Fine Line Features announced it was holding the film until next spring due to lukewarm early reaction, it was too late to delay any of the spin-off projects. But have consumers noticed? Perhaps one day soon, in order to save on costs, all multimedia tie-ins will simply progress on their own without an actual event to revolve around, such as a movie release.

In the meantime, lang has gone ahead and shot a video for the first single, "Keep Me Moving," featuring Thurman. A label spokesperson says the record went ahead on schedule because it can stand on its own, without the movie, and yeah, the film was pulled so fast it was tough to come up with alternate plans.

Earlier this year, another country-oriented film, Paramount's "The Thing Called Love" starring the late River Phoenix, ran into trouble and failed to open nationally. However, Giant Records released its soundtrack anyway.

ONE MONTH after the article ran, Vibe was still absorbing shots during the recent CMJ conference for the mag's overly friendly profile of Jamaican artist Buju Banton, who angered many by advocating violence against

gays in "Boom Boom Bye."

SIGN O' THE TIMES I: When asked by Spin what sort of music she listens to, Heather DeLoach, the 10-year-old bee girl from Blind Melon's "No Rain" video, answered, "I like alternative pretty much."

SIGN O' THE TIMES II: In an ad that ran in Entertainment Weekly, Casio introduced a new digital watch that, along with alarm and stopwatch options, also can "turn on your TV and VCR, pump up the volume," and "surf through the channels." Finally.



SHAMELESS PLUG: Billboard international editor-in-chief Adam White and contributor Fred Bronson, author of the weekly "Chart Beat" column, have released "The Billboard Book Of Number One Rhythm & Blues Hits" (Billboard Books).

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOV. 13, 1993.



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Dirty Rotten Scoundrels, Gangsta Lean

BOX TOPS

- 2Pac, Keep Ya Head Up
- Blood Of Abraham, Stabbed By The...
- Blood And Crips, Piru Love
- Blood And Crips, Steady Dippin'
- B. Brown/W. Houston, Something In...
- Das EFX, Freakin'
- Eazy-E, Real Compton City G's
- Fat Joe, Watch The Sound
- Janet Jackson, Again
- K7, Come Baby Come
- Kris Kross, I'm Real
- Lissette Melendez, Goody Goody
- Luke, The Hop
- Meat Loaf, I'd Do Anything For Love
- Queen Latifah, U.N.I.T.Y.
- R. Kelly, Sex Me (Part 1)
- Salt-N-Pepa, Shoop
- Scarface, Now I Feel Ya
- Shaquille O'Neal, Skillz
- Snoop Doggy Dogg, What's My Name
- Supercat, Dolly My Baby
- Tevin Campbell, Can We Talk
- Toni Braxton, Breathe Again
- Too Short, I'm A Player
- Total Devastation, Many Clouds Of...
- Xscape, Just Kickin' It

ADDS

- Afgan Whigs, Debonair
- Akinyele, The Bomb
- Babyface, Never Keeping Secrets
- Domino, Ghetto Jam
- Ice-T, G Style
- Lords Of The Underground, Here...
- Mary J. Blige, You Don't Have To Worry
- MC Lyte, I Go On
- Rush, Stick It Out
- Tears For Fears, Goodnight Song
- Yo La Tengo, Big Day Coming



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

- Culture Beat, Mr. Vain
- The Wonder Stuff, On The Ropes
- Dirty Rotten Scoundrels, Gangsta Lean
- 4 Non Blondes, Spaceman
- Redd Kross, Jimmy's Fantasy
- Violent Femmes, I Held Her
- Jackson Browne, I'm Alive
- Posies, Definite Door
- B. Brown/W. Houston, Something In...
- Iggy Pop, Wild America
- 700 Miles, The Way It Should Be
- Pogues, Tuesday Morning
- Suede, The Drowners
- Alan Parsons, Turn It Up
- Wailing Souls, Wild Wild Life
- Ramsey Lewis, Tonight
- Gin Blossoms, Found Out About You
- For Love Not Lisa, Soft Hand Bluez
- Idaho, God's Green Earth
- Woodpecker, Hillbilly Song



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

- Candy Dulfer, Pick Up The Pieces
- Bob Dylan, My Back Pages
- Alan Jackson, Mercury Blues
- Billy Joel, All About Soul
- Joshua Kadison, Jessie
- Ottmar Liebert, Snakecharmer
- Reba McEntire, Does He Love Me
- The Beatles, Hello Goodbye
- Toni Braxton, Another Sad Love Song
- Jimmy Cliff, I Can See Clearly Now
- Expose, As Long As I Can Dream
- Kenny Loggins, This Is It
- Lorrie Morgan, Half Enough

- Aaron Neville, The Grand Tour
- Collin Raye, That Was A River
- R.E.M., Everybody Hurts
- 10,000 Maniacs, Because The Night
- Jackson Browne, I'm Alive
- Mark Chesnutt, Almost Goodbye
- Taylor Dane, Send Me A Lover
- Lisa Keith, Better Than You
- Dave Koz, You Make Me Smile
- Martina McBride, My Baby Loves Me
- Sting, Nothing 'bout Me
- Fourplay, Between The Sheets
- Charlie Walls, My Ship
- Trisha Yearwood, The Song...



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

- The Prayer Chain, Like I Was
- White Heart, Heaven Of My Heart
- Geoff Moore/Larry Norman, Why...
- Mylon & Broken Heart, Shower The...
- DC Talk, Jesus Is Just Alright
- Petra, Just Reach Out
- Midnight Oil, My Country
- Wayne Watson, Walk In The Dark
- First Call, Freedom
- Bryan Duncan, When It Comes To Love
- First Call, Evidence Of Love
- Mylon Lefevre, Trains
- Dirty Rotten Scoundrels, Gangsta Lean
- Mylon Lefevre, Invincible Love
- Mylon & Broken Heart, Love God...



One hour weekly
216 W Ohio, Chicago, IL 60610

- The Connells, Slackjawed
- Urge Overkill, Positive Bleeding
- James, Laid
- Gin Blossoms, Found Out About You
- Queen Sarah Saturday, Gigi
- Eleven, Crash Today
- KMFDM, Drug Against War
- Lemonheads, Into Your Arms
- Treponem Pal, Pushing You Too Far
- 4 Non Blondes, Spaceman

- Smashing Pumpkins, Today
- Cathedral, Midnight Mountain
- Verve, Blue



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

- Andy Childs, Broken
- Jamie O'Hara, What's A Good...
- Greg Buchanan, Chariots Of Fire
- Rodney Crowell, Even Cowgirls Get...
- Ben E. King, You Still Move Me
- Evangelina, Still Lovin' You
- Wilton Felder, Forever
- Hank Flamingo, Baby It's You
- Jazzmasters, Sound Of Summer
- Ramsey Lewis, Tonight
- Kevin Montgomery, Red Blooded...
- Nashville Bluegrass, On Again Off...
- Beth Nielson Chapman, All I Have
- Billy Dean, I'm Not Built That Way
- Lee Ritenour, Waiting In Vain
- Diamond Rio, This Romeo Ain't Got...
- Phil Driscoll, The Greatest Love
- Lee Roy Parnell, On The Road
- Eric Marienthal, Walk Through Fire
- Glad, Just As I Am



HARMONICAS, HARPS, AND HEAVY BREATHERS: THE EVOLUTION OF THE PEOPLE'S INSTRUMENT
By Kim Field
(Fireside Books, paper, \$14)

More than 1 million harmonicas are sold each year in the United States—and still they get no respect. The likely reason is that more than 1 million harmonicas are sold each year in the U.S.

Cheap and easy is hell on a reputation.

But as Kim Field points out in a book as unassuming and unexpectedly delightful as potent blues rising suddenly from a pair of cracked, cupped hands, "the only thing rarer than a person who has never owned a harmonica is a player who has done it justice." If the modest instrument lends itself to musicians of equal skill, it owes its place in history to those whose talent has surpassed it, forcing the harmonica to exceed its simple reach—and rep.

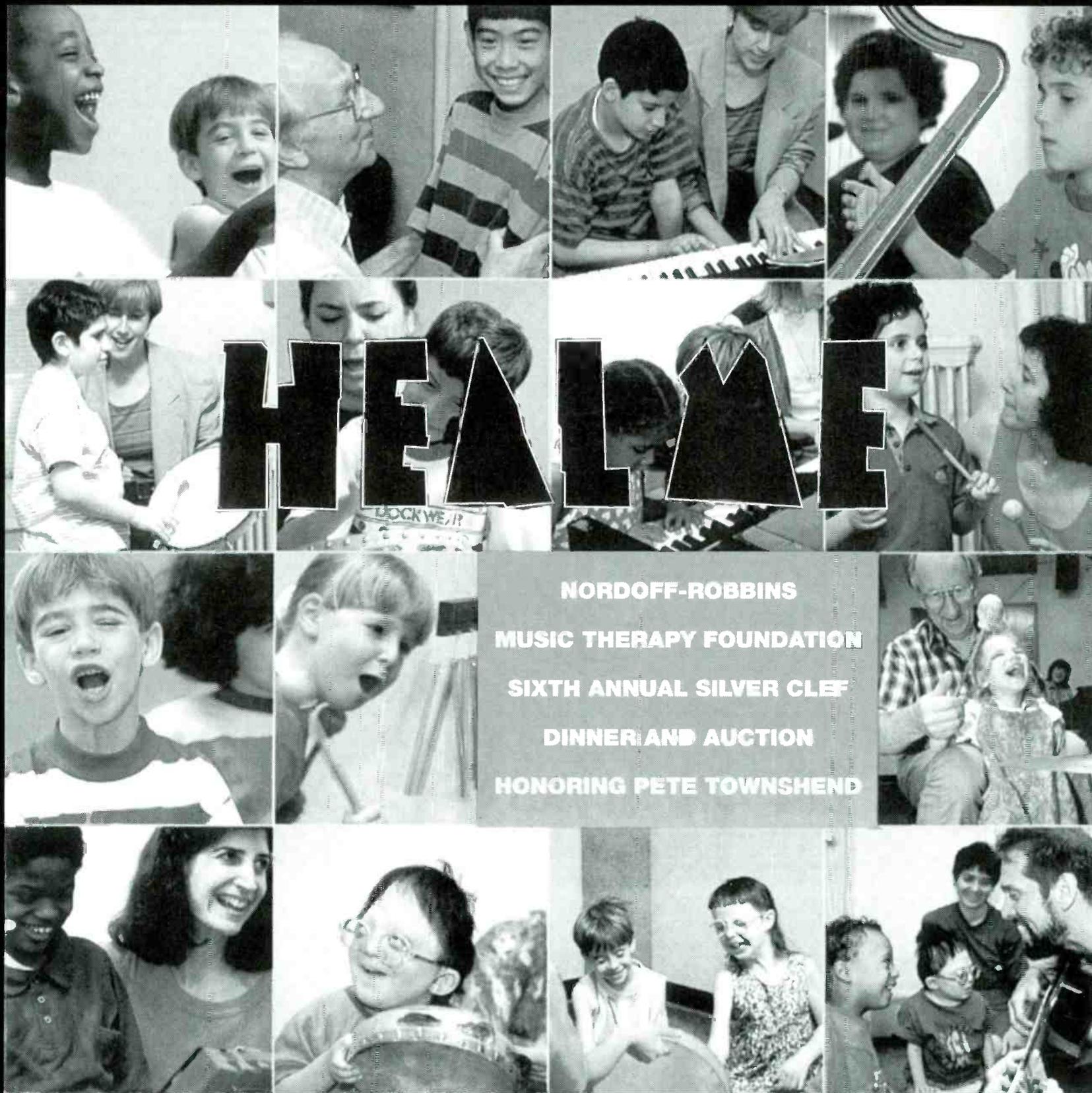
Field, himself a mouth organist

of more than 20 years standing, has written a loving celebration both of those players and of their instrument. From an opening history of the harp (including vintage photographs), he traces its evolution in the hands of its exemplars, often letting them speak in their own words.

Here, then, are Charlie McCoy, Pete Pedersen, DeFord Bailey, Junior Wells, Charlie Musselwhite, Kim Wilson, Magic Dick, Stevie Wonder, Charles Leighton, "Toots" Thielemans, and dozens more, talking shop (favorite harps and techniques) and telling tales (introductions and influences). Included are masters from all musical disciplines, and from past and present alike, as well as a closing discography of some of their seminal recordings.

Like the singular instrument it details, "Harmonicas, Harps, And Heavy Breathers" has a quiet charm that could be overlooked among its flashier brethren. It's worth looking for.

MARILYN A. GILLEN



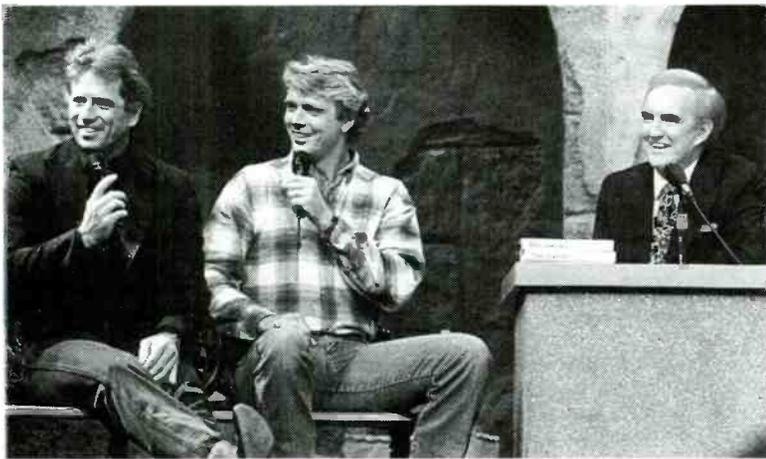
**NORDOFF-ROBBINS
MUSIC THERAPY FOUNDATION
SIXTH ANNUAL SILVER CLEF
DINNER AND AUCTION
HONORING PETE TOWNSHEND**



**Honoring Pete Townshend.
With a special performance
by cast members of "Tommy"**

**November 30th 1993
8PM at Roseland
239 West 52nd Street
New York City**

**For further details contact:
Sunny Ralfini
212.541.7948**



Duking Him Out. During one of the final episodes of "Nashville Now," singer/actors Tom Wopat, left, and John Schneider, center, honored retiring host Ralph Emery by singing the theme song from "The Dukes Of Hazzard," their long-ago television action series.

Trevino Leaps Language Barriers New Sony Set Has A Spanish Spin-Off

■ BY PETER CRONIN

NASHVILLE—A quick look at his publicity photo might give the impression that Sony Nashville's Rick Trevino is just another new "hat act." The multitalented Texan's music does indeed fit easily into the neotraditional mold, but in the process of making his debut country album for the label, Trevino and producer Steve Buckingham wound up delving into the singer's Latin roots, eventually emerging with two separate albums—one sung in English and the other in Spanish ("Rick Trevino" and "Dos Mundos," respectively). "To my knowledge, this is the first

time I've seen or heard anybody do this," says Ray Martinez, VP of sales at the San Antonio branch of the U.S. Latin division of Sony Music International. "There was the Texas Tornados and Johnny Rodrigues, but they were kind of a Tex-Mex bilingual mix. Rick is traditional country, and it's in Spanish."

To distinguish Trevino from those other acts and to reassure country radio that the singer is, first and foremost, a country artist, the marketing of the two albums will be kept totally separate. In an attempt to break Trevino internationally, Sony Discos will market the already completed and released Spanish-language version, concentrating on the growing Tejano market in and around south Texas.



TREVINO

Tejano music, a blend of styles from north and south of the border, is the closest thing to country music in the Hispanic market, and a large percentage of the Tejano audience, with their Stetson cowboy hats, Wrangler jeans, and western "brush-popper" shirts, already listen to some country music.

"There is a mix of bilingual Mexican-Americans that listen to country music anyway, and now they can listen in their mother tongue," Martinez says. "This can attract an audience and make a serious impact."

Adding to the novelty of the project is the fact that, although he is a third-generation Mexican American, the 21-year-old Trevino is very much an American kid. His father played professionally in popular Tejano bands in which the singing is mostly in Spanish, but the younger Trevino is far from fluent in the language.

"Quite frankly, I didn't hear much (Continued on page 47)

It's Thanksgiving, And Critics Can Stuff It Country-Come-Latelys Show Us Error Of Our Ways

THE EPIPHANY SQUAD: Thanksgiving is fast closing in upon us, and we couldn't be happier. For, you see, we find ourselves almost painfully bloated these days with unvented gratitude. We feel a particularly urgent need to express our gratefulness to those Important Critics who labor so selflessly to save us untutored country music fans from the ravages of our own ignorance. Their perceptions have been as beacons. Until we were shown otherwise, most of us had assumed that responding to music was no big deal. Anybody could do it. Music was something we liked or didn't like for various personal reasons. And that was the end of it. To us—and we shudder now at our naiveté—music was "just songs."

Fortunately, country music grew to the point that the ICs were occasionally compelled to divert their ears from rock to give context to this monstrously more primitive format. When they did, we began to fathom the errors of our old ways. For example, had not ICs been there to clarify the point for us, we might have gone through life convinced that Garth Brooks had made a greater contribution to country music than had Bobby Fred Piltown and his gritty vignettes of West Texas special-ed classes. Now we know better. (And while we're at it, we can also thank the ICs for terms like "gritty," "rootsy," and "edgy," all of which, we deduce, are synonyms for "unrehearsed.")

Even before the advent of ICs, we were vaguely aware that songs have or could have moral dimensions—that their lyrics might carry messages that were uplifting or deflating. As it turns out, that's not the half of it. Were you aware, for instance, that the use of strings or the absence of a steel guitar can be manifestations of absolute evil? Well, they can. And did you know that some of our most celebrated artists presume to call themselves "country," even though they have lost their accents, are able to make their subjects and verbs agree, and draw their imagery from locales other than rodeos and body shops? If we didn't have ICs to rail against this creeping sophistication, country music might very well lose the quaintness by which it is so easily identified and reviled. (All country music, by the way, is derivative, having "ripped off" its distinctive 12-tone scale and English syntax from the blues artists who originated them.)

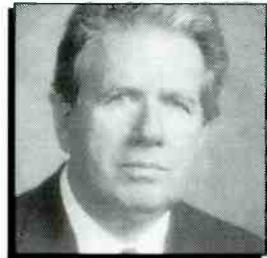
Dolts that we are, we used to think that music was but one avenue by which to approach greater human understanding. Nuh-uh, honey. It is the *only* avenue. That's why ICs pounce and gnaw on each new album with such ravenous vigor. For most, it is their only intellectual nourish-

ment. And it should be sufficient for ours, too. Now we know. Thanks.

OOPS: "Dance Line" is on The Nashville Network, not the network to which we assigned it here last week.

CHASING THE RAYS: The Nashville Network, the Country Music Assn., and the South Padre Island (Texas) Convention And Visitors Bureau will present "TNN Texas Spring Break 1994" March 16-18. There will be 24 hours of coverage during the event's three-day run. Performers will include Billy Ray Cyrus, Travis Tritt, Marty Stuart, Aaron Tippin, Diamond Rio, Lari White, Confederate Railroad, the Gibson/Miller Band, and Radney Foster.

MAKING THE ROUNDS: We hear that RCA Records is negotiating deals with Ty England and Jon Randall Stewart. England is a guitarist and vocalist in Garth Brooks' band; Stewart has been one of Emmylou Harris' Nash Ramblers... Country Music Television has added 6.8 million U.S. cable subscriber households since last October. According to the A.C. Nielsen service, CMT now reaches more than 22.9 million subscribers... Singer/producer/songwriter Gail



by Edward Morris

Davies has been named VP of March Music Publishing... Former music exec Chuck Chellman is the new sales manager for Nashville's Artists Travel Connection... Grand Ole Opry comedian Bill Carlisle is back on stage following his recuperation from heart surgery. He has been on the Opry 40 years, and soon will celebrate his 85th birthday... Pat Rogers, executive director of the Nashville Songwriters Assn. International, will be given the Fielder Award from the Technology Access Center for her work in re-establishing a United Cerebral Palsy Agency in Middle Tennessee... Anthony Von Dollen has been appointed creative director of peermusic's new Nashville office. Previously, he was A&R coordinator for Arista Records... Guy Floyd has joined the staff of Vector Management.

MARK YOUR CALENDAR: Kyle Lehning, executive VP/GM of Asylum Records, will speak at 5:30 p.m. Nov. 17 at the Songwriters Guild Of America's Ask-A-Pro session at the association's Nashville office... Clint Black and Lisa Hartman Black will host a reception and dinner Nov. 22 at Houston's Longhorn Grill to raise money for Midwest flood victims. Tickets are available from Operation Heartland in Houston.

Jennings Returns To RCA For Boxed Set & New Album

■ BY EDWARD MORRIS

NASHVILLE—The new Waylon Jennings boxed set—"Only Daddy That'll Walk The Line: The RCA Years"—comes with a little something extra: the enthusiastic support of its subject matter.

Not only was Jennings active in helping annotator Jimmy Guterman choose and document the 40 songs in the collection, he also is busy promoting the project.

"I couldn't be happier," Jennings says of the finished work, which spans nearly 20 years of his recording career. "[RCA] put in so much time and so much effort and asked for my input, even though I wasn't with the label."

However, while the set was being compiled, Jennings did re-sign to RCA and expects to have a new studio album out next spring.

To tout the boxed set, Jennings has provided voiceovers for a series of television spots and has talked it up during recent TV appearances and interviews. "I enjoy talking about something if I'm interested in it," he says.

The first series of TV spots aired on Country Music Television in October the week the album was released. The second series of spots will run on CMT during Thanksgiving week. In addition to spotlighting the set, the commercials are tagged with messages inviting fans to buy the set at Disc Jockey or at Camelot stores.

RCA had already decided to do the set when Jennings first heard about it. He immediately warmed to the notion and volunteered to help. "They were just thrilled," he recalls. "We found them some pictures, and I did several interviews for the booklet that went with it... It was really a trip getting it all together."

Guterman says he approached RCA

with the proposal to do a Jennings retrospective at about the same time Thom Schuyler was brought in to head the label's Nashville operations. But it was not until Schuyler reorganized the A&R department months later that the proposal gained momentum.

As it turned out, Schuyler was a fan of Jennings, both as a songwriter and a performer, and thought it might be a good idea to get the point-man of the '70s "outlaw" movement back on the label that had been his musical home from 1965-85.

Jennings says he had "just decided not to record anymore," following his downward chart spiral the past several years, first on MCA and later on Epic. He credits Schuyler primarily for his decision to take another shot at recording: "He's a song man. I didn't find that in many places."

Guterman notes there was "a whole lot of overlap" and only one or two disagreements between his song choices for the boxed set and Jennings' own preferences.

"He was great," according to Guterman. "I was really, really pleased with his input... So many times I've worked on these sets where the person is either barely involved or has been dead for 20 years."

Jennings acknowledges that it is one thing to record an album these days and quite another to get it played, even for someone of his stature. "Roger Miller and I were talking a few months before he passed away. We were talking about doing a duet. And I said, 'Let's do something so good they can't ignore it.' That's what I'm going to try to do."

Don Was will produce the new album. "I've written about 20 new songs," Jennings says, "and they're some of the best things I've ever written. I'm going into the studio, and we're gonna have fun."

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	4	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
2	2	3	6	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
3	3	2	10	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
4	4	4	6	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
5	5	5	57	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
				★★★HOT SHOT DEBUT★★★		
6	NEW ▶		1	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	6
7	7	—	2	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	7
8	6	6	62	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
9	8	7	26	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
				★★★PACESETTER★★★		
10	13	14	33	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	9	8	20	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
				★★★GREATEST GAINER★★★		
12	17	21	8	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	12
13	10	10	37	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
14	11	9	80	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
15	12	11	20	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
16	14	13	14	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	13
17	19	15	60	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
18	15	12	17	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
19	18	24	3	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
20	23	35	4	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	20
21	24	20	26	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
22	22	19	35	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
23	16	17	4	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
24	21	18	71	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
25	20	16	52	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
26	28	28	63	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
27	25	23	117	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
28	26	22	165	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
29	27	25	77	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
30	29	27	13	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
31	32	32	57	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
32	33	30	29	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
33	34	31	13	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	30	29	29	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
35	31	26	47	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
36	NEW ▶		1	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	37	236	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
38	35	33	35	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
39	39	42	23	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
40	38	38	113	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
41	37	36	7	SUZY BOGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
42	40	34	6	EMMYLOU HARRIS ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	34
43	43	43	84	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
44	42	44	130	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	41	39	59	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
46	45	45	91	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
47	48	50	64	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
48	50	49	58	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
49	44	40	29	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
50	47	47	20	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
51	51	53	3	SOUNDTRACK RCA 66313 (10.98/16.98)	THE BEVERLY HILLBILLIES	51
52	46	41	62	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
53	55	55	8	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
54	49	46	11	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
55	53	48	10	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
56	54	51	139	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
57	57	60	20	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
58	52	52	29	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
59	56	54	65	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
60	58	—	2	VARIOUS ARTISTS K TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	58
61	59	58	101	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
62	64	61	32	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
63	63	63	182	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
64	60	56	122	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
65	NEW ▶		1	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	65
66	NEW ▶		1	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	66
67	65	65	87	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
68	62	57	12	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
69	61	59	28	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
70	RE-ENTRY		21	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
71	72	—	2	SHAWN CAMP REPRIS 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP	71
72	NEW ▶		1	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD	72
73	67	62	17	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
74	70	—	11	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
75	73	70	80	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9

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

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING NOVEMBER 20, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	131
2	6	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	3
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	129
4	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	116
5	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	131
6	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	131
7	4	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	22
8	8	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	11
9	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	129
10	12	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	130
11	9	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	6
12	—	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	13
13	14	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	88

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	129
15	13	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	14
16	15	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	22
17	16	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	42
18	23	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	10
19	17	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	76
20	18	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	13
21	—	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	4
22	21	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	71
23	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	118
24	19	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	115
25	25	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	117

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



by Lynn Shults

ROPING IN HIS SECOND consecutive No. 1 with "Almost Goodbye" (2-1) is **Mark Chesnutt**. The song, written by **Billy Livsey** and **Don Schlitz** and produced by **Mark Wright**, is Chesnutt's fourth No. 1. He first hit the charts during the summer of 1990. His debut single, "Too Cold At Home," peaked at No. 3 on Billboard's Hot Country Singles & Tracks chart. He scored his first No. 1 with his second release, "Brother Jukebox," in February '91. Ten of Chesnutt's 11 releases have hit the top five, the exception being "Broken Promised Land," which peaked at No. 10. His debut album, "Too Cold At Home," peaked at No. 12 on the Top Country Albums chart. His second album, "Long Necks And Short Stories," peaked at No. 9; "Almost Goodbye," his current album, has been as high as No. 6.

THE MOST ACTIVE TRACK on the singles chart is "My Baby Loves Me" (12-8) by **Martina McBride**, followed by "I Never Knew Love" (29-24) by **Doug Stone**; "Wild One" (34-28) by **Faith Hill**; "State Of Mind" (debut-55) by **Clint Black**; "Live Until I Die" (39-32) by **Clay Walker**; "John Deere Green" (54-42) by **Joe Diffie**; "American Honky-Tonk Bar Association" (11-7) by **Garth Brooks**; "A Little Less Talk And A Lot More Action" (66-49) by **Toby Keith**; "Something's Gonna Change Her Mind" (33-31) by **Mark Collie**; and "Is It Over Yet" (32-30) by **Wynonna**.

CONCEPT ALBUMS ARE the big news on the albums chart. "Honky Tonk Angels" by **Dolly Parton**, **Tammy Wynette**, and **Loretta Lynn** is the week's top new entry, debuting at No. 6 on the Top Country Albums chart and No. 42 on The Billboard 200. "Tribute To The Music Of Bob Wills And The Texas Playboys," by **Asleep At The Wheel** and an accompanying cast of superstars and legends, debuts at No. 26 on the country chart and No. 159 on The Billboard 200. Also debuting on the Top Country Albums chart are "Merry Christmas From London" (debut-65) by **Lorrie Morgan**; "Croonin'" (debut-66) by **Anne Murray**; and "On The Road" (debut-72) by **Lee Roy Parnell**. "Common Thread: Songs Of The Eagles" increases its lead at No. 1. The Greatest Gainer is "Let There Be Peace On Earth" (17-12) by **Vince Gill**, and the Pacesetter is "This Time" (13-10) by **Dwight Yoakam**.

Skaggs To Pitch For Bluegrass Museum

BY EDWARD MORRIS

NASHVILLE—The International Bluegrass Music Museum in Owensboro, Ky., has named **Ricky Skaggs** chairman of its campaign to raise \$4 million to complete, staff, and operate the facility.

The museum, which will occupy a 22,000-square-foot portion of the city's RiverPark Center complex, already has opened a small section of exhibits. Currently, it is open to the public only on Friday evenings and during special events.

According to **Tony Watkins**, the museum's director of development, Skaggs will serve chiefly as "ambassador" for the museum. Voted the Country Music Assn.'s entertainer of the year in 1985, Skaggs was a major force in bringing bluegrass sounds back into mainstream country music.

In addition to opening doors to potential donors via public performances and personal contacts, Watkins says, Skaggs also will be asked to help the museum establish an in-house record label to raise funds.

The museum also is seeking a bluegrass "pioneer" to serve as its honorary campaign chairman.

The International Bluegrass Music Museum, Watkins says, is a joint undertaking by the International Bluegrass Music Assn., also based in Owensboro, and RiverPark Center. A governing board composed equally of

representatives from the IBMA and the center oversees the museum's operations.

Watkins says the fundraising campaign is now in its second stage with the aim of raising \$750,000. Of this amount, an anonymous donor already has made a \$250,000 "challenge" gift, and RiverPark Center has raised an additional \$250,000 from various community sources. IBMA members and contacts are expected to provide the final \$250,000.

"Our goal is to have the \$750,000 pledged and work started by May, which is Bluegrass Music Month," Watkins says. "Right after the first of the year, we'll probably start some construction. Basically, what [the donations] will do is give us money to finish the renovation of the second floor. Some of it was already done when they built RiverPark Center. About \$600,000 will be for hanging the drop ceilings, putting drywall in, and then the creation of the various exhibits."

The second-stage income, Watkins says, "will also include enough operating-expense money to keep the museum operational for a year and to hire a curator or some sort of director for the museum."

The final stage will be to raise money to complete the third floor of the museum, add more exhibits, and provide operating expenses until the museum becomes self-supporting through ticket sales.

According to Watkins, the Kentucky Tourism Commission estimates that the completed museum will attract 125,000 visitors a year. That traffic, Watkins says, not only will fully support the museum but also will enable it to keep its ticket prices affordable, probably around \$2.

"We don't owe anything on the building," he says. "So we don't have to worry about lease or rent or anything like that. Mainly, what we'll have in operational expenses will be salaries, utility costs, liability insurance costs, those type of things. You're not talking about a great deal of money."

Of the proposed in-house label, Watkins says, "When we get a majority of these funds, we want to have someone of Ricky Skaggs' caliber to call in other artists with similar bluegrass backgrounds, [perhaps including] some current country artists, and [record] some of the old bluegrass songs—even some new ones—and then market and distribute [the records] as a fundraiser."

The \$4 million total the campaign calls for breaks down into \$950,000 for interior renovations; \$2,600,000 for permanent exhibits and audiovisual productions; \$50,000 for a temporary exhibit gallery; and \$400,000 for furnishings and equipment.

The IBMA—whose offices are housed within the center—has solidified itself with a series of annual trade conventions, music showcases, concerts, and awards shows in Owensboro.



MARK O'CONNOR HEROES

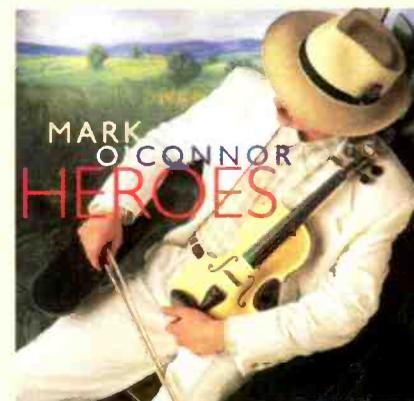
STRINGS MOST SUBLIME

"A GENRE-BUSTING MUSICAL WONDER IN WHICH

THE GRAMMY-WINNING O'CONNOR PERFORMS

WITH 14 OF HIS STRING HEROES....PEGGING

O'CONNOR AS A TRUE AMERICAN STYLIST." —USA TODAY



CMA MUSICIAN OF THE YEAR FOR THREE CONSECUTIVE YEARS!

HEARING IS BELIEVING



© 1993 WARNER BROS. RECORDS INC.

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING NOV. 20, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	12	ALMOST GOODBYE M. WRIGHT (D. L. LINDSEY, D. SCHULTZ)	◆ MARK CHESNUTT (V) MCA 54718 *** NO. 1 *** 1 week at No. 1
2	4	6	11	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
3	1	3	12	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
4	5	7	16	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	◆ COLLIN RAYE (V) EPIC 77118
5	7	9	10	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
6	9	14	14	ON THE ROAD S. HENDRICKS (B. MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
7	11	11	11	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
8	12	16	17	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
9	8	10	17	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
10	3	1	13	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
11	6	2	14	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
12	14	17	12	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
13	15	26	10	FAST AS YOU P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRIS 18341/WARNER BROS.
14	17	20	18	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
15	13	15	13	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	◆ JOHN ANDERSON (V) BNA 62521
16	18	22	7	SOON J. CRUTCHFIELD (K. KELLY, B. REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
17	23	24	12	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 609 *** AIRPOWER ***
18	22	27	6	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734 *** AIRPOWER ***
19	16	21	14	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
20	21	23	13	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606 *** AIRPOWER ***
21	24	25	8	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638 *** AIRPOWER ***
22	25	29	6	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) (V) WARNER BROS. 18385
23	28	30	5	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
24	29	33	5	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
25	10	5	16	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
26	20	12	17	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL (V) MCA 54715
27	19	8	15	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
28	34	39	6	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
29	27	18	20	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
30	32	48	4	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNONNA (V) CURB 54754/MCA
31	33	38	10	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
32	39	53	4	LIVE UNTIL I DIE J. STROUD (C. WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
33	36	44	5	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
34	38	43	7	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
35	42	46	9	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	◆ JOHN BERRY (C) (V) LIBERTY 17518
36	41	45	7	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, S. HOGIN, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
37	31	28	18	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	40	42	7	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM (C) (V) CURB ALBUM CUT
39	35	31	16	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
40	30	13	18	TRASHY WOMEN B. BECKETT (C. WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
41	47	55	4	WORTH EVERY MILE G. BROWN (T. TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. ALBUM CUT
42	54	—	2	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
43	44	41	19	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	◆ WYNONNA (C) (V) CURB 54689/MCA
44	51	56	10	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
45	59	65	3	SHE'D GIVE ANYTHING C. FARREN (J. STEELE, C. FARREN, V. MELAMED)	◆ BOY HOWDY (C) (V) EPIC 77169
46	46	47	9	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
47	53	59	4	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL (V) GIANT ALBUM CUT
48	55	61	4	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. QUILLIN, R. HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
49	66	—	2	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEDD (K. HINTON, J. STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
50	65	—	2	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
51	58	58	7	UNBREAKABLE HEART H. EPSTEIN (B. TENCH)	◆ CARLENE CARTER (C) (V) GIANT 18373
52	49	50	17	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY
53	61	—	2	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	◆ GEORGE JONES (V) MCA 54749
54	50	35	17	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
55	NEW	1	1	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK (C) (V) RCA 62700 *** HOT SHOT DEBUT ***
56	56	52	18	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
57	57	57	19	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
58	60	62	4	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK (V) GIANT ALBUM CUT
59	75	—	2	WE JUST DISAGREE J. BOWEN, B. DEAN (J. KRUEGER)	◆ BILLY DEAN (C) (V) WARNER BROS. 18463
60	67	—	2	WERE YOU REALLY LIVIN' R. L. PHELPS, D. PHELPS (R. L. PHELPS, D. PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
61	52	36	19	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	◆ PATTY LOVELESS (V) EPIC 77076
62	62	66	4	TAKE IT EASY J. STROUD (J. BROWNE, G. FREY)	TRAVIS TRITT (V) GIANT ALBUM CUT
63	63	64	6	HIGH POWERED LOVE A. REYNOLDS, R. BENNETT (T. J. WHITE)	◆ EMMYLOU HARRIS (C) (V) ASYLUM 64610
64	64	60	17	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	◆ SHAWN CAMP (C) (V) REPRIS 18465/WARNER BROS.
65	NEW	1	1	YOU WILL E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
66	68	70	4	DREAM YOU M. WRIGHT (J. PHILLIPS, C. WISEMAN)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY ALBUM CUT
67	74	75	3	NOTHING IN COMMON BUT LOVE M. LAWLER, H. SHEDD (C. WISEMAN, D. LOWERY)	◆ TWISTER ALLEY (C) (V) MERCURY 862 846
68	73	73	3	WE CAN LOVE S. HENDRICKS, L. STEWART (M. BEESON, J. COLUCCI)	◆ LARRY STEWART (V) RCA 62696
69	72	72	4	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON (V) GIANT ALBUM CUT
70	NEW	1	1	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
71	71	71	20	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
72	RE-ENTRY	2	2	BIG IRON HORSES J. LEO, RESTLESS HEART (J. DITTRICH, D. INNIS, V. MELAMED)	◆ RESTLESS HEART (V) RCA 62656
73	NEW	1	1	CONFESSION' MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	◆ SHAWN CAMP (C) (V) REPRIS 18331/WARNER BROS.
74	NEW	1	1	HE FEELS GUILTY D. JOHNSON, C. JACKSON (V. THOMPSON, T. FOLK)	◆ BOBBIE CRYNER (C) (V) EPIC 77195
75	NEW	1	1	ALREADY GONE J. CRUTCHFIELD (J. TEMPCHIN, R. STRADLUND)	TANYA TUCKER (V) GIANT ALBUM CUT

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 18 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	—	—	1	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY
2	1	1	3	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD (V) MCA
3	—	—	1	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (V) CURB
4	2	2	8	CHATTAAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA
5	3	—	2	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRIS
6	—	—	1	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	◆ BROTHER PHELPS (V) ASYLUM
7	4	3	3	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC
8	7	6	6	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (V) GIANT
9	5	4	5	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE (V) ATLANTIC
10	—	—	1	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	◆ STEVE WARINER (V) ARISTA
11	6	5	7	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT (V) MCA
12	9	11	18	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY
13	8	12	14	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC

14	12	8	7	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELFON CRIDER, KING, HUFF WHITE)	◆ DOUG SUPERNAW (V) BNA
15	11	13	17	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. GANNON)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC
16	10	7	6	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (V) WARNER BROS.
17	15	9	10	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (V) BNA
18	13	10	8	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (V) ARISTA
19	—	—	1	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	◆ BILLY RAY CYRUS (V) MERCURY
20	14	—	2	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	◆ AARON TIPPIN (V) RCA
21	16	14	21	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (V) MERCURY
22	17	15	14	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA (V) CURB
23	18	18	17	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (V) REPRIS
24	—	25	15	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC
25	22	16	58	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

TREVINO LEAPS LANGUAGE BARRIERS

(Continued from page 43)

Spanish growing up," Trevino says. "My parents didn't speak it around the house, so this has been very challenging for me. I wasn't sure I could pull it off."

Trevino attacked the problem with characteristic energy, enlisting the help of his father in the translation of the songs, some of which didn't make the Spanish-language cut.

"The ballads came out great," Trevino says, "but some of the shuffles where there's a lot of lyrics in English didn't come out that well."

Trevino headed back to the studio and cut a few more sides in Spanish to make up the difference. One shuffle that did work was his cover of Bill Anderson's "Walk Out Backwards" ("Salte De Espalda" in Spanish). The song was released as the debut single to the Tejano and country markets last August. Both versions of the single were sent to country radio, along with a special bilingual mix that is currently getting airplay in some surprising places.

"It's playing in places like Anaheim [Calif.], San Francisco, and Orlando [Fla.], which surprises me," says Sony Nashville's VP of promotion, Jack Lameier. "But I don't think it has anything to do with it being in Spanish or English—I think it has to do with it being pleasant on the ears."

Considering its large Mexican-American constituency, KKBQ Houston's success with the song is not so

surprising. After applying some creative digital editing to cut back on the ratio of Spanish lyrics on the bilingual mix from 50% to 20%, KKBQ (93Q Country) PD Dene Hallam gave some language lessons of his own, instructing his on-air personalities on the proper Spanish pronunciation of Trevino's name and putting the song into heavy rotation.

"We're playing the song about 50 times a week," says Hallam. "The people of Spanish descent have been calling to profusely thank us for playing it."

Singing in Spanish is one thing, conversing with Hispanic journalists and DJs is another. So to further improve the singer's language skills, his management company, the Nashville-based Vector Management, sent Trevino to Mexico for a four-week "language immersion" course. He stayed with a local family and spoke (and sang) only Spanish for his entire stay.

Unlike the Tejano market, country radio traditionally receives a debut single way ahead of the album, and, as the Spanish-language set continues to build, Trevino and Buckingham have taken advantage of this extra time to fine-tune the English-language album, which is scheduled for release in February '94.

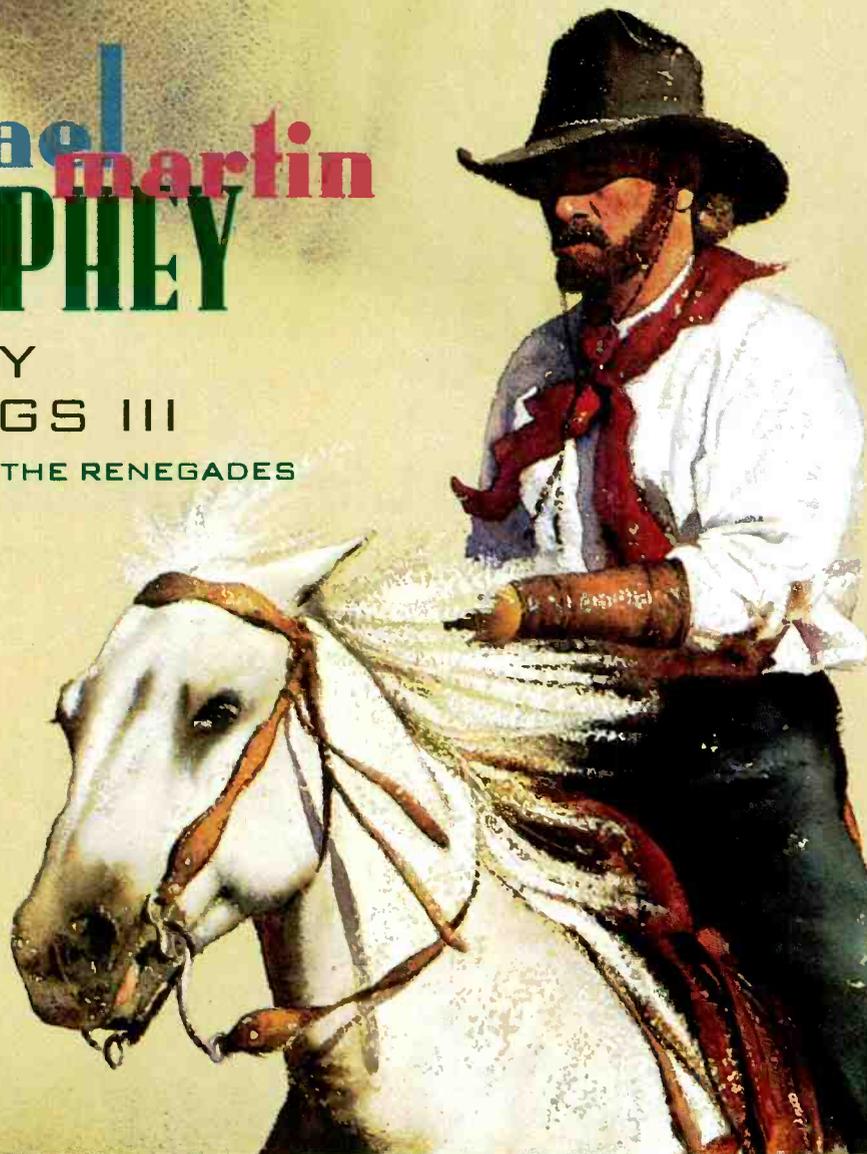
"We've used the time to cut five new songs, and at least four of them will probably go on the album," says Buckingham.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
39 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP	63 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)
1 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	53 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI)
75 ALREADY GONE (Jazzbird, ASCAP/WB, ASCAP)	54 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP
7 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	47 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
71 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	21 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
72 BIG IRON HORSES (Littleville, ASCAP/Dave Innis, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	15 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
22 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	24 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsongs, BMI) HL
19 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	30 IS IT OVER YET (Nocturnal Eclipse, BMI)
33 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	36 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) WBM/HL
73 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI)	42 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI)
58 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	44 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP
10 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clanton, ASCAP) WBM	25 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutches, ASCAP/Lazy Kato, BMI) HL/CPP
20 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	35 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
66 DREAM YOU (WB, ASCAP/Bamatuck, ASCAP/Almo, ASCAP) WBM/CPP	49 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
50 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI/United Entertainment, BMI)	32 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
11 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	57 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL
64 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM	5 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)
13 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	8 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
14 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	12 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
70 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP)	61 NOTHING BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
52 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP	67 NOTHING IN COMMON BUT LOVE (Almo, ASCAP/Micropterus, ASCAP) CPP
9 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP	27 NO TIME TO KILL (Blackened, BMI) CPP
34 HAMMER AND NAILS (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL	26 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
74 HE FEELS GUILTY (EMI April, ASCAP/Ides Of March, ASCAP/Warner-Tamerlane, BMI)	43 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
	6 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
	37 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
	17 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	2 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
	45 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrell, ASCAP/Full Keel, ASCAP)
	3 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
	46 SMALL PRICE (MCA, ASCAP/Music Corp. Of America, BMI) HL
	23 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
	38 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI)
	31 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
	18 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
	16 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himowself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	55 STATE OF MIND (Copyright Control)
	62 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
	69 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
	4 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patrick, BMI) WBM/CPP
	56 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
	40 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
	51 UNBREAKABLE HEART (Blue Gator, ASCAP)
	68 WE CAN LOVE (EMI April, ASCAP/Hartland Express, ASCAP)
	59 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI)
	60 WERE YOU REALLY LIVIN' (Cum Island Enterprises, BMI)
	29 WHAT'S IT TO YOU (Stroudavarious, ASCAP/JKids, ASCAP/EMI April, ASCAP) CPP/WBM
	48 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
	28 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynson, BMI) WBM
	41 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
	65 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI)

Michael martin MURPHEY

COWBOY SONGS III
RHYMES OF THE RENEGADES



The most popular cowboy music singer today

"...leads another refreshing trip over the prairies"
- USA Today (★★★)



Featuring the one-of-a-kind duet with MARTY ROBBINS

"Big Iron"

See the "Big Iron" video on CMT and TNN


Hearing Is Believing
© 1993 Warner Bros. Records Inc.

South Korea Moves Against Majors *Locals Protective Of Domestic Repertoire*

■ BY BYUNG HOO SUH

SEOUL—The South Korean government is seeking ways to block multinational record companies here from handling domestic repertoire. The move appears to be in response to political pressure from local music firms.

Several of the majors began operating Korean affiliates with international repertoire, but two of them—Sony Music and Warner Music—have expanded recently into domestic production. EMI and BMG also are poised to launch Korean artists, while PolyGram has so far kept its distance from local A&R investment.

Officials of the Ministry of Culture and Sports are now saying that such multinational A&R activity violates the Foreign Capital Inducement Law, but they have not provided more specifics. Regional chiefs of the major labels

are guarded in their public comments, while the IFPI's local representative is seeking more information.

Paul Ewing, Warner Music International VP for Southeast Asia, says the situation is not clear enough to be able to formulate a response. Ewing says his company, which operates a wholly owned Korean affiliate, has only had problems with local radio. The rest of the media has given it "reasonable cooperation." If the government does implement some sort of ban affecting the multinationals, Ewing says "we would fight it tooth and nail. This means taking it to the highest political levels in Korea and in Washington."

Another major-label regional chief, declining to be identified, says the Korean media has always "had it in for foreign-signed Korean artists. As long as the

Ministry even hints at its displeasure with foreign firms, the local media feel they can avoid playing these artists' songs. In that way, the damage has already been done."

PolyGram Far East president Norman Cheng says the government's move "could create a rather unfortunate situation," but notes that he has been unable to get any confirmation of the ministerial pronouncement. PolyGram has a joint-venture company in Korea.

Chun Joo Il, president of the Korean DJ Federation (which also publishes the "Pops Week" popularity chart), says, "Local record companies, mostly small and medium-sized businesses, already feel threatened by Korean business conglomerates like Samsung and Hyundai. The multinationals' invasion of their shrinking
(Continued on page 50)

Labels Cut Through Red Tape Surrounding Chinese Market

■ BY MIKE LEVIN

HONG KONG—Wearied by the pace of regulation reform in China's music industry, international record companies such as Warner Music are taking matters into their own hands. The renewed major label attention means that for the first time since the '40s, foreign music is starting to get some direct, and legal, market penetration.

Much of the problem during the Communist era has been the majors' inability to promote and sell their products in mainland China without resorting to quasi-legal methods.

China likes foreign music; today there is little official opposition to ordinary citizens buying some titles. But the government is afraid of losing control of music imports, which are considered influential cultural commodities. Beijing's lawmakers have created a web of red tape to restrict the flow.

The international labels' China divisions are feeling their way around these bureaucratic roadblocks. Warner, for example, is working with local radio stations to organize its own promotions and create an increased demand at mainland record stores for artists such as Phil Collins, Enya, and Rod Stewart.

In late November, Warner will hold a two-day music fair in Shanghai, broadcasting three recorded performances by its artists. A previous fair in June in Guangzhou attracted 4,500 people, each of whom paid about \$3.50 to listen to two hours of audio and video music. Wholesale orders reached about 100,000 units as a result.

Warner's China manager Dustin Chu says he expects the same reaction in Shanghai. "It may not seem exciting to pay to sit and listen to recorded music, but foreign music is still something quite rare in Chinese cities. These fairs are the only way for wholesalers and importers to hear

current music."

PolyGram and EMI are also boosting their images. PolyGram, with the strongest Chinese-language repertoire, concentrates its promotions on the mainland's television stations, while EMI pushes for a higher profile through licensing deals with state-owned record companies.

Warner's fairs are sponsored by Ja
(Continued on page 50)

Italian Artists Call For Lower Prices On CDs

■ BY MARK DEZZANI

MILAN—Italian singer/songwriters Enrico Ruggieri and Lucio Dalla have called on other artists to campaign for lower retail CD prices. The call comes in the wake of figures showing a 9.2% drop in sales value for Italy's music industry in the first nine months of 1993, compared with the same period last year (Billboard, Nov. 6).

In addition to the problems caused by the deepening recession, many Italian artists believe that the average CD retail price of \$23 (36,000 lire) is too high and is hampering sales, as reflected by a first-ever drop in CD album unit shipments.

In an open letter to the Turin-based daily newspaper La Stampa, singer/songwriter Enrico Ruggieri wrote, "If record companies won't take any action, then we must have courage and take the initiative."

Ruggieri's latest release offers two CDs for the price of one. Lucio Dalla supported Ruggieri, saying, "The market is mutating, and any response is going to come from artists and not the record companies."

Statistics published by IFPI-recognized trade group FIMI, representing 80% of the market, show that shipments to dealers of album, single, and video units for the first nine months had a dollar value of \$173 million (275 billion lire), compared with \$191 million (303 billion lire) for the same period in 1992. Other FIMI figures included:

- Total album unit shipments were down 20.97%, to 21 million units;
- CD album shipments totalled 12.4 million units, worth \$101.7 million (161.7 billion lire), down 1.7% and 6.6%, respectively;
- Cassette album shipments totalled 8.23 million units, worth \$48.3 million (76.7 billion lire), down 31% and 27%, respectively;
- Vinyl LPs sold just 376,000 units, worth \$2.3 million (3.7 billion lire), down 80% and 76%, respectively;
- Singles sales totalled \$1.5 million (2.4 billion lire), with CD singles selling 595,000 units, up 69%, and 12-inch vinyl selling 243,000 units, up 46.4%.

Exchange rates used in this article were 1,590 lire = \$1, the average for the first nine months of 1993.

2-Track CD Rises 75% In Belgium

■ BY MARC MAES

BRUSSELS—Just two months after the Belgian record industry announced the introduction of the two-track CD single, efforts are paying off as year-to-date figures show CD singles gaining 75%.

The two-track was introduced in Belgium in September (Billboard, Sept. 11), making a clear distinction between this format, sold at less than \$6, and the jewel-box-packed maxi-CD single containing three or more

tracks.

After an extensive press campaign, during which IFPI mailed out information on industry results and an explanation of the distinction between the two formats, the trade group has now launched a media campaign in conjunction with major radio stations such as Bel RTL, Radio Contact, Radio 21, RTBF Radio 2, BRTN Radio 2, Radio Donna, and Studio Brussel and TV stations like RTL-TVi, VTM, and RTBF-TV.

Marjoleine De Groote, promotion manager with EMI Belgium, is handling the CD single campaign and decided to concentrate her efforts on existing chart shows and countdowns. "Basically we want to create awareness among our target groups, [which are] the younger record buyers."

The first station to start a campaign was Studio Brussel, where the host of the chart show informs his audience about the difference between the two CD formats, and listeners can win the station's top 20 on CD single.

According to De Groote, the biggest challenge is that "vinyl is still pretty much alive with the audience." But she's convinced that continuous repetition of the information will eventually persuade consumers.

Charles Licoppe, honorary chairman and consultant at IFPI Belgium, is optimistic about the initial results of the campaign. "If you compare [this] September's sales to what we sold last year, when the two-track CD single was virtually nowhere, we see a growth from 34,000 to 95,000 units in that month. And with CD maxis having boosted from 117,000 to 158,000, this is not bad at all."

But Licoppe is even more enthusi-

astic about cumulative figures for the first nine months: The two-track CD saw a growth from 99,000 last year to 535,000 in 1993. Together with a 30% boost in CD maxi-singles sold, the CD single configuration represents a 75% growth rate in units and some 64% in value.

"The impressive growth is due to the two-trackers," says Licoppe, "but with all the optimism, we are still far away from the vinyl figures we had on our desks a few years ago. The present campaign runs through to the end of the year and we hope to see even more positive figures in IFPI Belgium's year-book."

Artists Add Life To Coke Cans *German Acts Aid Charity Campaign*

■ BY WOLFGANG SPAHR

HAMBURG—Coca-Cola is teaming up with German musicians for a charity venture that should bring a more colorful face to the drink's traditional red and white can.

Twelve German acts will design cans that will be distributed in limited supply at the end of the year. The concept has been incorporated into the "Coca-Cola Is Music" campaign, which involves concerts all over Europe.

Proceeds from the can campaign will go to the Nordoff-Robbins Foundation, which aims to help handicapped children through music therapy. The foundation runs a therapy center in the German town of Witten-Herdecke.

Foundation director Walter



YOUR ASIA MUSIC PARTNER

Tap into our Asian-wide distribution network. We have over ten years of experience working with music specialists, music suppliers and music retailers.

- Manage all your recording needs - dance labels, master deals, publishing
- Provide licensing arrangements
- Import and export of CD's, records, tapes

VALENTINE MUSIC CENTRE

Contact Steven C. H. Goh at:
No 1 Selegie Road 01-30/31 Paradiz Centre
Singapore 0718 Tel: (65) 3387890, (65) 3391232
Telex: RS 42304 VMC. Fax: (65) 3381605.
(65) 3393084 (65) 3394558.
Raffles City P.O. Box 1506 Singapore 917

BMI Salutes Lennon/McCartney's 'Yesterday' Beatles' Hit Honored As Catalog's Most-Performed Song

■ BY THOM DUFFY

LONDON—What if they had called it "Scrambled Egg?"

Paul McCartney and John Lennon's "Yesterday," which McCartney often has noted was composed with that tasty working title, was honored as the most-performed song in the BMI catalog at the annual BMI/PRS awards dinner here Nov. 4.

With more than 2,500 versions of the song recorded since the Beatles released the hit in 1965, "Yesterday" has received more than six million plays on U.S. radio and television according to BMI's surveys, setting an airplay record.

As BMI executives gathered at the Dorchester Hotel here to honor those PRS songwriters and publishers represented by BMI in America, McCartney was on hand to accept awards on behalf of himself and his late songwriting partner for "Yesterday," "A Hard Day's Night" (2 million performances), and "I Saw Her Standing There" (1 million performances). Each is published by Northern Songs Ltd. Lennon was posthumously honored for 3 million performances of "Imagine."

Frances Preston, BMI president and CEO, and Phil Graham, BMI VP of European writer/publisher relations, co-presented the awards, and Preston introduced top executives of PRS. No mention was made of the recent suspension of PRS chief executive Ted McLean (Billboard, Nov. 6) or the continuing leadership difficulties of the U.K. performing rights society. "Our repertoire is with you, and we feel very secure," Preston told the PRS executives.

Eric Clapton's "Tears In Heaven," published by Warner Chappell Music International, was named the most performed BMI/PRS song of 1992. As such, it received the first Robert Musel Award, named for the veteran UPI journalist who has

served as a representative for BMI in Europe since 1941. He continues to hold the position of Senior European Consultant for BMI in London.

Clapton's contribution to the score for "Lethal Weapon 3" and David Sanborn and Hans Zimmer's music for "A League Of Their Own" received honors in the film and television categories. Clapton's "Layla" was one of the 14 songs cited as the most-performed pop songs of 1992.

Right Said Fred's campy "I'm Too Sexy," written by Robert Manzoli and brothers Richard and Fred Fairbrass, and published by Hit & Run Music, received the award as the most performed song on college radio by BMI/PRS composers.

"Past the Point Of Rescue" by Irish songwriter Mick Hanly, which is published by Beann Eadair Music, was honored as most-performed

country song from the PRS repertoire.

Multiperformance awards were presented to the BMI/PRS composers and publishers of 26 songs in all. In addition to those already noted, they included: "More," co-written by Norman Newell (5 million performances); "Daniel" by Elton John and Bernie Taupin, published by PolyGram Music Publishing (3 million); "I'm Not In Love" by Graham Gouldman and Eric Stewart, published by EMI Music Publishing (3 million); "Let Me Be There" by the late John Rostill, published by Petal Music (3 million); "I'll Never Love This Way Again" by Will Jennings and Richard Kerr (2 million); and "Year Of The Cat" by Al Stewart and Peter Wood, published by PolyGram Music Publishing (2 million performances).

FNAC BEATS VIRGIN TO MADRID

(Continued from preceding page)

FNAC's opening will be felt immediately in Madrid. The city's only music megastore, Madrid Rock, is within a few minutes' walk, and the department store El Corte Ingles is 100 yards away.

FNAC communications director Miguel Barroso says, "We fully expect to outsell all of them from our one outlet. Our plan is to open up a Barcelona megastore within a year, second outlets in Madrid and Barcelona within the following two years, and megastores in Seville and Valencia within five years."

Asked about the concentration on southern Europe in view of the relative disappointment in Berlin, he responds, "It's true Berlin has not gone too well in almost three years since it opened, but the basic difference in my view is that retail markets in northern Europe are more mature and developed than those in southern Europe."

Barroso says his point is proved by the fact that Virgin is flourishing in Barcelona and Milan, while apparently

having problems in Berlin and Frankfurt. But, he argues, FNAC and Virgin are not direct competitors. "Some 90% of Virgin sales are in CDs and cassettes, whereas our breakdown is 40% music, 30% books, and 30% technical products such as televisions, audio and visual equipment and computers."

Virgin's marketing director for Spain, Italy, Portugal, and Greece, Augusto Abril, agrees that FNAC is not a direct competitor and is unconcerned that the French company has beaten Virgin in the race to open in Madrid. "Our choice is down to two Madrid sites, including the former Discoplay megastore, and we expect to announce a decision before Christmas and open by Easter," he says.

"The problem is size," he adds. "Discoplay has 17,000 square meters [178,500 square feet], but we would have to acquire more space as we need 2,500 square meters [26,000 square feet] minimum for Madrid."

Abril says the 15,800-square-meter Seville store, in a turn-of-the-century building with a protected facade on a pedestrian street, will have a much higher proportion of books than normal for Virgin stores.

CHINESE MARKET

(Continued from page 48)

panese hardware makers, such as Sony, and any profits (which were about \$10,000 in Guangzhou) from advertising and ticket sales go to the copromoter, a local state-run radio station. "We get our name out there and people ask for our records in the stores," says Chu. "The government supports it because their radio station makes money. Everybody is very happy. This is rare in China."

More than half of the music presented at the fairs is international classical. Most of the rest is western pop music. Only 10% is pop music from Hong Kong and Taiwan, which accounts for 60%-70% of all music sold in China. A third fair will be held in Beijing in January, with a fourth scheduled for April in Sichuan.

Assistance in this story provided by Mike Levin in Hong Kong.

newsline...

IFPI EUROPE chief Philippe Kern is to join PolyGram effective Jan. 1, representing the major's interests in Brussels and Strasbourg. Kern has headed IFPI's Brussels office since the departure of Michel Kains to EMI Music in 1992.

EMI RECORDS Group U.K. & Eire has appointed Richard Cottrell as director of sales and distribution, moving responsibility for distribution away from the logistics and supply area and to the EMI Records Group. Keith Staton, former EMI Records Group sales director, has left the company.

SONY CONSUMER Products in the U.K. is putting 1 million pounds (\$1.7 million) behind a MiniDisc marketing campaign. Some of the co-op spending is being put up by electronics retailer Dixons, which agreed earlier to stock DCC. The campaign features a cross-promotion to build store traffic for music retailers, giving them discounts on MD titles at certain stores.

JAPANESE COMPOSER, musician, and actor Ryuichi Sakamoto will serve as jury president for the third annual MIDEW awards, the international competition of visual music productions, to be held in Cannes Jan. 28-31. The competition is open to those working in the fields of TV, films, and music video.

GIPSY KINGS producer Claude Martinez is warning that unauthorized people are using the band's name to obtain bookings. Martinez issued the warning as the band's latest studio album, "Love And Liberté," is released throughout Europe. He advised anyone with doubts to call him or Sony Music national affiliates. Martinez says other parties with rights to the band include agent Richard Cowley (Cloud Music Agency), Harvey Goldsmith in the U.K., Mama Concerts in Germany, DKB in Scandinavia, the William Morris Agency in the U.S., and Phil Rodriguez in South America.

DIE PRINZEN, the first successful German pop group from the former DDR, has been given the Record Prize by the German Music Publishers Assn. (DMV) and the German specialist music retailers federation (GDM). Die Prinzen says it will give its \$15,000 prize to Unicef.

SHEET MUSIC rights owners in Holland are initiating a platform against what it terms "improper use" of sheet music. A Univ. of Amsterdam study shows that Holland has 1.9 million amateur musicians, and 500,000 of them copy music regularly, resulting in loss of income for the composers. Copying is legal only if used for private use or study.

FNAC COMMITS TO EXPANSION

(Continued from preceding page)

Although the retail chain has new owners, speculation still surrounds the group's record company affiliate, FNAC Music, created in 1986. FNAC and GMF president Jean-Louis Petriat created the label with the intention of making it a major French independent. It was the only company in the group to take a loss during the financial year, but its goal of achieving a 3% market share and sales of 400 million francs (\$68.3 million) was realized.

Says FNAC Music president Georges Huber, "The change in the shareholdings of the FNAC group came at a delicate moment. Our five-year development plan, which was approved by Petriat, required us to break even in 1995 and move into profitability in 1996."

Meanwhile, there are rumors of a possible takeover of FNAC Music by BMG France, which acquired Jean-Louis Detry's Vogue label in 1990. If this happens, it will leave France with only two independent record companies with their own distribution organizations—Musidisc and Auvidis.

FNAC is opening its Spanish

store next month, two years after acquiring the property.

Patrick Vieillefont, international director of FNAC, says, "Like most European markets, that of Spain is not exactly booming at present, but after the 20% devaluation of the peseta, the economic crisis has bottomed out and a recovery is on the way."

Vieillefont says that, contrary to a report in the French trade press, the FNAC store in Berlin will not cease operations, though it is suffering acutely from the recession and has fierce competition from Virgin's Berlin store and from the German Metro and WOM chains.

Annual sales of FNAC Berlin are comparable to those of a French provincial FNAC, Vieillefont says, whereas they should be on a level with the Champs-Elysees megastore in Paris.

The four FNAC stores in Belgium—Brussels, Antwerp, Ghent, and Liege—have had a positive year, according to Vieillefont, with a 20% increase in sales over 1991/92.

Canadian Society Honors Its Songwriters

Gordon Lightfoot Garners Most Awards For Airplay

■ BY LARRY LeBLANC

TORONTO—With 12 songs that have been aired more than 100,000 times on Canadian radio, Gordon Lightfoot led the pack of 10 Canadian songwriters honored here Nov. 2 at the Society Of Composers, Authors, And Music Publishers Of Canada's fourth annual awards event.

Following Lightfoot with "SOCAN Classic" awards were Randy Bachman with five songs honored, Burton Cummings (three), Gene MacLellan (three), Rich Dodson (two), Frank Mills (two), Galt MacDermot (two), Terry Jacks (one), Paul Naumann (one), and Danny Taylor (one).

Presented for the first time, the "SOCAN Classics" awards were presented to members of the society whose tunes have become standards and, in some cases, worldwide hits. The songwriters honored this year scored their hits between the late '60s and the mid-'70s; others who created hits later will be honored in the next two years. Following this catch-up period, the award will be presented to SOCAN songwriters as their songs pass the 100,000-play mark.

An audience of 275 music industry figures attended the SOCAN event, held to honor the songwriters and publishers whose songs received the most radio play in Canada in 1991 and to pay tribute to Canadian composers in the pop, country, jazz, and film and television fields.

Double winners of the evening for most-performed songs in 1992 were, in the pop field, Bruce Cockburn for "Great Big Love" and "Lovers In A Dangerous Time"; and, in the country field, Erica Ehm and Tim Thorney for "Diamonds" and "It Comes Back To You." "Tears In Heaven," co-written by Eric Clapton and Will Jennings, was named the most-performed international song in Canada in 1992.

The Canadian performing rights organization also honored Quebec pianist/composer/conductor André Gagnon with the Wm. Harold Moon Award, named in honor of the pioneering director of BMI Canada from 1947-73 and presented annually to composers for putting Canada in the international spotlight. Gagnon has

been a formidable presence in Canadian music since serving as accompanist for such top Quebec singers as Claude Léveillé, Renée Claude, Claude Gauthier, and Pauline Julien in the early '60s before giving up accompanying in 1969.

In addition, composer R. Murray Schafer received the Jan V. Matejcek Concert Music Award; Moe Koffman received the SOCAN Jazz Award; and Paul Hoffert picked up the SOCAN Award for Film and Television Music.

Unquestionably, the highlights of this year's laid-back event were the various medleys of vintage hits, arranged by Paul Hoffert, and performed by Shirley Eikhard, Rebecca Jenkins, Lawrence Gowan, and Devon with a Hoffert-led band. Eikhard, in particular, shone on a bluesy rendition of Lightfoot's "Early Morning Rain" and a reggae-laced version of MacLellan's "Snowbird."

Among the entertaining comments from the podium during the evening: "Making a living playing jazz in this country is really a luxury"—Moe Koffman; "All of a sudden I'm a country singer; I don't know what that means in terms of the Barenaked Ladies"—Bruce Cockburn, accepting an award for "Lovers in a Dangerous Time," which had been recorded by the Barenaked Ladies; "Songwriters are one of Canada's most important resources"—Tom Cochrane.

The 10 most-performed Canadian songs in 1991 were:

- "America," written by Jim Chevalier and Kim Mitchell. Performed by Kim Mitchell.
- "Constant Craving," written by k.d. lang and Ben Mink. Performed by k.d. lang.
- "Do I Have To Say The Words," written by Bryan Adams (ASCAP), Jim Vallance, and John "Mutt" Lange (PRS). Performed by Bryan Adams.
- "Great Big Love," written and performed by Bruce Cockburn.
- "Fall All Over Again," written and performed by Dan Hill.
- "Lost Together," written by Jim Cuddy and Greg Keelor. Performed by Blue Rodeo.
- "Lovers In A Dangerous Time," written by Bruce Cockburn. Performed by the Barenaked Ladies.
- "No Regrets," written and performed by Tom Cochrane.
- "Rescued By The Arms Of Love," by Alan Frew, Wayne Parker, and Rick Washbrook. Performed by Glass Tiger.
- "Sinking Like A Sunset," written by Annette Ducharme. Performed by Tom Cochrane.

The four most popular Canadian country songs in 1991 were as follows:

- "Diamonds," written by Erica Ehm and Tim Thorney. Performed by Joel Feeny.
- "It Comes Back To You," written by Erica Ehm and Tim Thorney. Performed by Cassandra Vasik.
- "One Precious Love," written by Joan Besen. Performed by Prairie Oyster.
- "Orangedale Whistle," written by Jimmy Rankin. Performed by the Rankin Family.

SOCAN Classics Awards were presented to the following writers for songs that have aired more than 100,000 times on Canadian radio.

- Randy Bachman: "Lookin' Out For #1," "Takin' Care Of Business," "These Eyes," "Undun," and "You Ain't Seen Nothin' Yet."
- Burton Cummings: "Break It To Them Gently," "Stand Tall," "These Eyes."
- Rich Dodson: "Carry Me," "Sweet City Woman."
- Terry Jacks: "That's Where I Went Wrong."
- Gordon Lightfoot: "Anything For Love" (co-written with David Foster, BMI), "Carefree Highway," "The Circle Is Small," "Cotton Jenny," "Daylight Katy," "Early Morning Rain," "If You Could Read My Mind," "Rainy Day People," "Same Old Obsession," "Sundown," and "Wreck Of The Edmund Fitzgerald."
- Galt MacDermot: "Aquarius/Let The Sun Shine In," "Good Morning Starshine" (co-written with James Rado and Jerome Ragni, ASCAP).
- Gene MacLellan: "The Call," "Put Your Hand In The Hand," "Snowbird."
- Frank Mills: "Love Me Love Me," "Music Box Dancer."
- Paul Naumann and Danny Taylor: "Make Me Do Anything You Want."

New Sounds
**HIGH
QUALITY
MUSIC
NEEDS
HIGH
QUALITY
COMPANY**

NEW SOUNDS OFFICE:
VIA ZARA, 20 - 20052 MONZA (MI) ITALY PHONE:
INT. CODE 039 AREA CODE 39 NUMBERS:
2004233/2004691/2000623 FAX 2001432

MAPLE BRIEFS

EPIC recording artist Celine Dion and her manager, Rene Angelil, announced their engagement at the release party for her new album "The Colour O My Love" in Montreal, Quebec, Nov. 8. The Dion party at the Metropolis club was telecast live by the Quebec video network Musique-plus and featured a one-hour performance by the singer, who also brought Angelil onstage for a song tribute. During the telecast, the two answered questions from Musique-plus VJs and journalists. "I waited a long time to announce this," Dion told the crowd of about 2,500 people. "But it's now time for two people to be happy for the first time."



ALL YOU NEED TO KNOW ABOUT MUSIC MARKET IN ITALY

M&D

musica edischi

MONTHLY MAGAZINE

In the November issue:

NEWS / Controversy Grows Around Franco Realí (BMG Ariola) - INTERVIEWS / Tim Dabín (BPI): Italy Leading the Bootleg Market - SPECIAL / Report on the Record Crisis in Italy: Causes and Solutions Discussed by People in the Sector - PLUS: Hit Parades, New Releases, Top Videoclips, Classical Music, Jazz, etc.

AIR MAIL ANNUAL SUBSCRIPTION:

U.S.A & Americas: L.220.000 - Europe: L. 180.000 - Asia: L. 220.000

ORDINARY SUBSCRIPTION FOR ALL COUNTRIES: L. 140.000

Ask for a sample copy to: Musica e Dischi, Via De Amicis, 47 - 20123 Milan (Italy)
Tel. (2) 58.10.57.37 - 89.40.28.37 - Fax (2) 83.23.843

HITS OF THE WORLD

© 1993, Billboard/BPI Communications

JAPAN		(Music Labo) 11/15/93	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	KITTO WASURENAI ZARD B-GRAM	
2	NEW	IMAWO DAKISHIMETE NAO FUN HOUSE/MYCAL HUMMING BIRD	
3	NEW	BOKUNO SOBANI HIDEAKI TOKUNAGA APOLLON	
4	1	DATTE SOJANAI? LINBERG PUBLIC IMAGE/TOKUMA JAPAN	
5	NEW	MODORENAI MICHI ERI HIRAMATSU PONY CANYON	
6	3	RUN TSUYOSHI NAGBUCHI EXPRESS/TOSHIBA EMI	
7	2	MAYONAKANO DANDY KEISUKE KUWATA TAISHITAVICTOR	
8	5	GET ALONG TOGETHER-AIWO OKURITAIKARA YASUHIRO YAMANE PANAM/NIPPON CROWN	
9	NEW	AMETHYST THE LONDON PHILHARMONIC ORCHESTRA EASTWORLD/TOSHIBA EMI	
10	9	MOH HANASANAII CLASS M-ONE/APOLLON	
1	NEW	TSUYOSHI NAGABUSHI CAPTAIN OF THE SHIP EXPRESS/TOSHIBA EMI	
2	NEW	KOME KOME CLUB PHI SONY	
3	1	NORIYUKI MAKIHARA SELF PORTRAIT WEA	
4	3	MASAHARU FUKUYAMA CALLING AIR/BMG VICTOR	
5	4	CHAGE & ASKA RED HILL AARDVARK/PONY CANYON	
6	2	KAZUMASA ODA MY HOME TOWN FUN HOUSE	
7	5	MIYUKI NAKAJIMA JIDAI AARDVARK/PONY CANYON	
8	8	MARIAH CAREY MUSIC BOX COLUMBIA	
9	7	TOSHINOBU KUBOTA THE BADDEST II SONY	
10	6	WANDS LITTLE BIT... TM FACTORY/TOSHIBA EMI	

AUSTRALIA		(Australian Record Industry Assn.) 11/14/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG	
2	5	DREAMS GABRIELLE POLYDOR/POLYGRAM	
3	3	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG	
4	2	MR. VAIN CULTURE BEAT EPIC	
5	8	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG	
6	NEW	PLEASE FORGIVE ME BRYAN ADAMS POLYDOR/POLYGRAM	
7	4	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN	
8	6	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION FESTIVAL	
9	7	SWEAT (A LA...LONG) INNER CIRCLE WARNER	
10	10	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM	
11	13	GO WEST PET SHOP BOYS EMI	
12	9	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER	
13	12	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM	
14	14	IF I HAD NO LOOT TONY! TONI! TONE! POLYDOR	
15	11	WHAT'S UP 4 NON BLONDES WARNER	
16	15	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA	
17	16	DREAMLOVER MARIAH CAREY COLUMBIA	
18	NEW	CREEP RADIOHEAD EMI	
19	17	SOMEWHERE EFUA VIRGIN	
20	16	EVERYBODY HURTS R.E.M. WARNER	
1	2	M. CRAWFORD A TOUCH OF MUSIC IN... WARNER	
2	NEW	CROWDED HOUSE TOGETHER ALONE EMI	
3	1	JOHN FARNHAM THEN AGAIN... BMG	
4	NEW	INXS FULL MOON, DIRTY HEARTS WARNER	
5	3	PEARL JAM VS. EPIC	
6	4	MEAT LOAF BAT OUT OF HELL II VIRGIN	
7	6	KIM WILDE SINGLES COLLECTION 1981-1993 MCA/BMG	
8	5	PET SHOP BOYS VERY RELENTLESS EMI	
9	8	THE BEATLES THE BEATLES 1967-1970 EMI	
10	7	BON JOVI KEEP THE FAITH PHONOGRAM	
11	9	THE BEATLES THE BEATLES 1962-1966 EMI	
12	19	U2 ZOOROPA WARNER	
13	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER	
14	12	KENNY G MONTAGE (AUSTRALIAN TOUR SOUVENIR EDITION) BMG	
15	13	ALICE IN CHAINS DIRT COLUMBIA	
16	18	THE POLICE GREATEST HITS POLYDOR/POLYGRAM	
17	15	MARIAH CAREY MUSIC BOX COLUMBIA	
18	11	MEAT LOAF BAT OUT OF HELL EPIC	
19	16	NIRVANA IN UTERO GEFEN/BMG	
20	17	BETTE MIDLER EXPERIENCE THE DIVINE... GREATEST HITS 100ART/WARNER	

NEW ZEALAND		(RIANZ) 11/3/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SWEAT (A LA...LONG) INNER CIRCLE WARNER	
2	6	RUNAWAY TRAIN SOUL ASYLUM SONY	
3	2	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN	
4	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG	
5	8	GO PEARL JAM SONY	
6	4	WHAT'S UP 4 NON BLONDES WARNER	
7	5	DISTANT SUN CROWDED HOUSE EMI	
8	7	DREAMLOVER MARIAH CAREY SONY	
9	NEW	KILLING IN THE... RAGE AGAINST THE MACHINE SONY	
10	9	THE RIVER OF DREAMS BILLY JOEL SONY	
1	1	PEARL JAM VS. SONY	
2	3	MEAT LOAF BAT OUT OF HELL II VIRGIN	
3	6	TINA TURNER SIMPLY THE BEST FESTIVAL	
4	7	ROLLING STONES HOT ROCKS 1964-1971 POLYGRAM	
5	2	M. CRAWFORD A TOUCH OF MUSIC... WARNER	
6	9	NIRVANA IN UTERO BMG	
7	NEW	SWV IT'S ABOUT TIME BMG	
8	4	THE BEATLES 1967-1970 EMI	
9	10	BILLY JOEL RIVER OF DREAMS SONY	
10	NEW	PRINCE THE HITS 2 WARNER	

CANADA		(The Record) 11/1/93	
THIS WEEK	LAST WEEK	SINGLES	
1	2	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA	
2	NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD	
3	1	DREAMLOVER MARIAH CAREY COLUMBIA/SONY	
4	14	SHOOP SALT-N-PEPA NEXT PLATEAU/PLG	
5	4	ALL THAT SHE WANTS ACE OF BASE ARISTA/BMG	
6	3	IF JANET JACKSON VIRGIN/CEMA	
7	5	INSANE IN THE BRAIN CYPRESS QUALITY	
8	8	RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY	
9	7	PINK CASHMERE PRINCE PAISLEY PARK/WEA	
10	NEW	ANNIVERSARY TONY TONI TONE MERCURY/PGD	
11	11	DREAMS GABRIELLE POLYDOR/PLG	
12	9	WILL YOU BE THERE MICHAEL JACKSON EPIC/SONY	
13	13	ALRIGHT KRIS KROSS COLUMBIA/SONY	
14	10	I'M THE ONLY ONE M. ETHERIDGE ISLAND/PGD	
15	20	RUBBERBAND GIRL KATE BUSH CAPITOL/CEMA	
16	NEW	HUMAN WHEELS J. MELLENCAMP MERCURY/PGD	
17	12	JURASSIC PARK "WEIRD AL YANKOVIC" ATTIC/SCOTTI BROS.	
18	16	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA	
19	6	WHOO! THERE IT IS 95 SOUTH ICHIBAN	
20	15	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA	
1	2	PEARL JAM VS. EPIC/SONY	
2	1	MEAT LOAF BAT OUT OF HELL II MCA/UNI	
3	3	VARIOUS ARTISTS DANCE MIX '93 QUALITY	
4	4	NIRVANA IN UTERO DGC/UNI	
5	5	BLIND MELON BLIND MELON CAPITOL/CEMA	
6	7	DEF LEPPARD RETROACTIVE VERTIGO/PLG	
7	6	RUSH COUNTERPARTS ANTHEM/WEA	
8	8	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY	
9	NEW	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETWORK/CEMA	
10	13	J. MELLENCAMP HUMAN WHEELS MERCURY/PLG	
11	9	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	
12	11	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA	
13	10	PET SHOP BOYS VERY EMI/CEMA	
14	NEW	BLUE RODEO 5 DAYS IN JULY WEA	
15	12	AEROSMITH GET A GRIP GEFEN/UNI	
16	16	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA/BMG	
17	15	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA	
18	17	JANET JACKSON JANET. VIRGIN/CEMA	
19	NEW	VARIOUS ARTISTS COMMON THREAD: SONGS OF THE EAGLES GIANT/WEA	
20	19	GARTH BROOKS IN PIECES CAPITOL/CEMA	

HITS OF THE U.K.

© 1993, Billboard/BPI Communications (Music Week/© CIN/compiled by Gallup) 11/13/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN	
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M	
3	4	DON'T BE A STRANGER DINA CARROLL A&M	
4	7	GOT TO GET IT CULTURE BEAT EPIC	
5	3	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL	
6	5	GIVE IT UP THE GOODMEN FRESH FRUIT/FREEDOM	
7	8	HERO MARIAH CAREY COLUMBIA	
8	11	REAL LOVE '93 TIME FREQUENCY INTERNAL AFFAIRS	
9	NEW	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8	
10	NEW	LITTLE FLUFFY CLOUDS THE ORB BIG LIFE	
11	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA	
12	20	FEEL LIKE MAKING LOVE PAULINE HENRY SONY	
13	NEW	OPEN UP LEFTFIELD LYDON HARD HANDS	
14	18	THE SOS EP THE SHAMEN ONE LITTLE INDIAN	
15	NEW	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA	
16	14	QUEEN OF THE NIGHT WHITNEY HOUSTON ARISTA	
17	21	CRYIN' AEROSMITH GEFEN	
18	NEW	THE WEAVER EP PAUL WELLER GO! DISCS	
19	6	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE	
20	13	PLAY DEAD BJORK & DAVID ARNOLD ISLAND	
21	9	STAY ETERNAL EMI	
22	23	SHED A TEAR WET WET WET PRECIOUS ORG	
23	15	MOVING ON UP M PEOPLE deCONSTRUCTION	
24	24	WISH SOUL II SOUL VIRGIN	
25	NEW	NO TIME TO PLAY GURU featuring DC LEE COOLTEMPO	
26	34	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT PULSE 8	
27	NEW	SO IN LOVE (THE REAL DEAL) JUDY CHEEKS POSITVA	
28	10	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN	
29	NEW	LAD JAMES FONTANA	
30	26	ANOTHER BODY MURDERED FAITH NO MORE EPIC	
31	NEW	THAT'S WHAT I THINK CYNDI LAUPER EPIC	
32	12	THIS GARDEN LEVELLERS CHINA	
33	NEW	HOPELESSLY RICK ASTLEY RCA	
34	NEW	AVE MARIA LESLEY GARRETT & AMANDA THOMPSON INTERNAL AFFAIRS	
35	NEW	IF I COULD ONLY SAY GOODBYE DAVID HASSELHOF ARISTA	
36	17	WHY MUST WE WAIT UNTIL TONIGHT TINA TURNER PARLOPHONE	
37	16	RELIGHT MY FIRE TAKE THAT featuring LULU RCA	
38	30	JULIA CHRIS REA MAGNET	
39	36	PIECE BY PIECE KENNY THOMAS COOLTEMPO	
40	NEW	NEVER JOMANDA BIG BEAT/ATLANTIC	

GERMANY		(Der Musikmarkt) 11/9/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GO WEST PET SHOP BOYS EMI	
2	2	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN	
3	3	LIVING ON MY OWN FREDDIE MERCURY EMI	
4	4	WHAT'S UP 4 NON BLONDES INTERSCOPE	
5	6	THE RIVER OF DREAMS BILLY JOEL COLUMBIA	
6	5	ALLES NUR GEKLAUT PRINZEN ARIOLA	
7	7	GOT TO GET IT CULTURE BEAT DANCE POOL	
8	9	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE INTERCORD	
9	8	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA	
10	13	BOOM! SHAKE THE ROOM DJ JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA	
11	10	LIFE HADDADAWAY COCONUT	
12	20	BOTH SIDES OF THE STORY PHIL COLLINS WEA	
13	12	SCHREI NACH LIEBE ARZTE METRONOME	
14	11	PIECE OF MY HEART INTERMISSION INTERCORD	
15	14	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WEA	
16	15	KEEP ON DANCING DJ BOBO EAMS	
17	17	HERE WE GO STAKKA BO POLYGRAM	
18	16	FACES 2 UNLIMITED ZYX	
19	18	ANOTHER NIGHT M.C. SAR & THE REAL MC CO ARIOLA	
20	NEW	PLEASE FORGIVE ME BRYAN ADAMS POLYGRAM	
1	1	PET SHOP BOYS VERY EMI	
2	2	MEAT LOAF BAT OUT OF HELL II VIRGIN	
3	3	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	
4	4	PETER MAFFAY TABALUGA UND LILLI ARIOLA	
5	5	4 NON BLONDES BIGGER, BETTER,... INTERSCOPE	
6	7	BILLY JOEL RIVER OF DREAMS COLUMBIA	
7	6	SEILTANZERTRAUM PUR INTERCORD	
8	NEW	FRANKIE GOES TO HOLLYWOOD BANG! THE GREATEST HITS WEA	
9	8	PEARL JAM VS. SONY	
10	NEW	PRINZEN ALLES NUR GEKLAUT ARIOLA	
11	9	HADDADAWAY THE ALBUM COCONUT	
12	15	HERBERT GROENEMEYER CHAOS ELECTROLA	
13	NEW	MIKE OLDFIELD ELEMENTS VIRGIN	
14	13	UB40 PROMISES AND LIES VIRGIN	
15	NEW	EROS RAMAZZOTTI TUTTE STORIE ARIOLA	
16	17	BON JOVI KEEP THE FAITH JAMCO/POLYGRAM	
17	10	BOHSE ONKELZ BOHSE ONKELZ - WEISS BELLAPHON	
18	NEW	D.J. BOBO DANCE WITH ME EAM	
19	12	VARIOUS ONKELZ BOHSE ONKELZ - SCHWARZ BELLAPHON	
20	11	SEPULTURA CHAOS A.D. INTERCORD	

THIS WEEK	LAST WEEK	ALBUMS	
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN	
2	NEW	KATE BUSH THE RED SHOES EMI	
3	NEW	INXS FULL MOON, DIRTY HEARTS MERCURY	
4	2	DIANA ROSS ONE WOMAN-THE ULTIMATE COLLECTION EMI	
5	6	DINA CARROLL SO CLOSE A&M	
6	3	BETTE MIDLER EXPERIENCE THE DIVINE-GREATEST HITS ATLANTIC	
7	4	TAKE THAT EVERYTHING CHANGES RCA	
8	NEW	CHRIS REA ESPRESSO LOGIC EAST WEST	
9	5	FRANK SINATRA DUETS CAPITOL	
10	NEW	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA	
11	7	FRANKIE GOES TO HOLLYWOOD BANG! GREATEST HITS OF... ZTT	
12	8	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION	
13	19	MARIAH CAREY MUSIC BOX COLUMBIA	
14	18	FOSTER & ALLEN BY REQUEST TELSTAR	
15	10	CROWDED HOUSE TOGETHER ALONE CAPITOL	
16	9	PEARL JAM VS. EPIC	
17	12	GO WEST ACES AND KINGS-THE BEST OF GO WEST CHRYSALIS	
18	NEW	TEXAS RICKS ROAD VERTIGO	
19	22	MEAT LOAF BAT OUT OF HELL EPIC	
20	16	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC	
21	NEW	DORIS DAY GREATEST HITS TELSTAR	
22	15	PET SHOP BOYS VERY PARLOPHONE	
23	17	PRINCE THE HITS 2 PAISLEY PARK	
24	20	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.	
25	11	GABRIELLE FIND YOUR WAY GO BEAT	
26	13	THE LEMONHEADS COME ON FEEL THE LEMONHEADS ATLANTIC	
27	NEW	NANCI GRIFFITH THE BEST OF NANCI GRIFFITH MCA	
28	26	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE	
29	23	UB40 PROMISES AND LIES DEP INTERNATIONAL	
30	14	BJORK DEBUT ONE LITTLE INDIAN	
31	34	THE BEATLES THE BEATLES 1962-1966 PARLOPHONE	
32	21	DANIEL O'DONNELL A DATE WITH DANIEL LIVE RITZ	
33	39	BILLY JOEL RIVER OF DREAMS COLUMBIA	
34	31	THE BEATLES THE BEATLES 1967-1970 PARLOPHONE	
35	NEW	RIGHT SAID FRED SEX AND TRAVEL TUG	
36	NEW	EVEN COWGIRLS GET THE BLUES k.d. lang SIRE	
37	NEWS	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT TELSTAR	
38	NEW	CARLEEN ANDERSON DUSKY SAPPHO CIRCA	
39	33	PAUL WELLER WILD WOOD GO!	
40	27	PRINCE THE HITS 1 PAISLEY PARK	

ITALY		(Musica e Dischi) 11/8/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE	
2	3	ETERNITY DATURA TRANCE	
3	2	WHAT'S UP 4 NON BLONDES INTERSCOPE	
4	4	LIFE HADDADAWAY COCONUT	
5	7	EL GALLINERO RAMIREZ EXPANDED/DFC	
6	NEW	BOTH SIDES OF THE STORY PHIL COLLINS WEA	
7	NEW	COME MAI 883 F.R.I.	
8	5	GOT TO GET IT CULTURE BEAT DANCE POOL	
9	NEW	TEAR IT UP U.S.U.R.A. TIME	
10	6	DREAMS GABRIELLE MEDIA G.F.B.	
1	1	ALBUMS	
1	1	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO	
2	2	DIARIO CARBONI LUCA CARBONI RCA	
3	NEW	LOCHNESS MINA PDU	
4	7	883 NORD SUD OVEST EST RTI MUSIC/F R I	
5	NEW	DUETS FRANK SINATRA CAPITOL	
6	5	ROBERTO VECCHIONI BLUMUN EMI	
7	3	FRANCO BATTIATO CAFFE' DE LA PAIX EMI	
8	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE	
9	8	RAF CANNIBALI CGD	
10	6	EROS RAMAZZOTTI TUTTE STORIE DDD	

SPAIN		(TVE/AFYVE) 10/30/93	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE/ARIOLA	
2	1	LIVING ON MY OWN FREDDIE MERCURY EMI/ODEON	
3	2	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WARNER	
4	8	GOT TO GET IT CULTURE BEAT SONY	
5	4	EL GALLINERO RAMIREZ BLANCO Y NEGRO	
6	NEW	UN AMIGO DE VERDAD VICEVERSA MAX MUSIC	
7	3	LIFE HADDADAWAY ARIOLA	
8	6	SHOW ME LOVE ROBIN S GINGER MUSIC	
9	10	VIVA LA FIESTA P. PIL MAX MUSIC	
10	5	GO WEST PET SHOP BOYS EMI/ODEON	
1	NEW	ALBUMS	
1	NEW	FRANK SINATRA DUETS HISPAVOX	
2	1	GLORIA ESTEFAN MI TIERRA EPIC	
3	2	BEATLES BEATLES 1962-1966 EMI	
4	3	BEATLES BEATLES 1967-1970 EMI	
5</			

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 11/13/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	4	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
3	2	GO WEST PET SHOP BOYS PARLOPHONE
4	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
5	9	PLEASE FORGIVE ME BRYAN ADAMS A&M
6	7	GOT TO GET IT CULTURE BEAT DANCE POOL
7	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	5	LIFE HADDAWAY COCONUT
9	8	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
10	17	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
11	10	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
12	12	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
13	13	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
14	NEW	GIVE IT UP GOOD MEN FRESH FRUIT
15	11	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN
16	15	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
17	NEW	DON'T BE A STRANGER DINA CARROLL A&M
18	14	MOVING ON UP M PEOPLE deCONSTRUCTION
19	16	CULTURE BEAT MR VAIN DANCE POOL
20	18	ETERNAL STAY EMI
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II - BACK INTO HELL VIRGIN
2	2	PET SHOP BOYS VERY PARLOPHONE
3	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
4	3	PEARL JAM VS. EPIC
5	8	TAKE THAT EVERYTHING CHANGES RCA
6	7	THE BEATLES 1967-1970 APPLE/EMI
7	9	UB40 PROMISES AND LIES DEP INTERNATIONAL
8	11	BILLY JOEL RIVER OF DREAMS COLUMBIA
9	5	THE BEATLES 1962-1966 APPLE/EMI
10	6	HADDAWAY THE ALBUM COCONUT
11	13	EROS RAMAZZOTTI TUTTE STORIE DDD
12	10	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
13	14	NIRVANA IN UTERO GEFEN
14	12	MIKE OLDFIELD ELEMENTS - THE BEST OF VIRGIN
15	17	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
16	16	MARIAH CAREY MUSIC BOX COLUMBIA
17	15	PRINCE THE HITS VOL. 2 PAISLEY PARK
18	19	SEPULTURA CHAOS A.D. ROADRUNNER
19	NEW	PETER MAFFAY TABALUGA UND LILLI! EAST WEST
20	NEW	FRANK SINATRA DUETS CAPITOL

NORWAY (VERDENS GANG Norway) 11/3/93

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY EMI
2	2	WHAT'S UP 4 NON BLONDES WARNER
3	7	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	6	PLEASE FORGIVE ME BRYAN ADAMS POLYGRAM
5	8	SI...E TO THE MUSIC TWENTY 4 SEVEN CNR
6	5	GO WEST PET SHOP BOYS EMI
7	NEW	HODET OVER VANNET PREPPLE HOUMB/MORTEN ABEL WARNER
8	3	RUNAWAY TRAIN SOUL ASYLUM SONY
9	10	KEEP ON DANCING DJ BOBO CNR
10	4	SOMEBODY TO DANCE WITH ME DJ BOBO CNR
ALBUMS		
1	2	VARIOUS ABSOLUTE MUSIC 8 EVA
2	1	PEARL JAM VS. SONY
3	3	COHEN PA NORSK HADDE MANEN EN SOSTER K.K.
4	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
5	6	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	NEW	DE LILLOS NESTE SOMMER SONET
7	7	BONNIE TYLER SILHOUETTE IN RED BMG
8	NEW	TRINE REINE FINDERS KEEPERS EMI
9	5	VARIOUS MORE MUSIC RECORD COLLECTION
10	8	PET SHOP BOYS VERY EMI

BELGIUM (IFPI BELGIUM/SABAM) 10/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVIN A GOOD TIME DEF DAMES DOPE GAME
2	4	CAMARGUE C.J. BOLLAND RS RECORDS
3	2	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	3	GOT TO GET IT CULTURE BEAT SONY
5	10	SO LONG AGO SOULSISTER EMI
6	5	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
7	NEW	GA DAN LUC STEENO CENTROPA RECORDS
8	6	DE OUDE MAN EN DE ZEE DANA WINNER ASSEKREM
9	NEW	GO WEST/SHAMELESS PET SHOP BOYS PARLOPHONE
10	NEW	GEEF MIJ DE SLUETEL JO VALLY INDISC
ALBUMS		
1	1	THE BEATLES 1962-1966 EMI
2	2	THE BEATLES 1967-1970 EMI
3	6	PEARL JAM VS. COLUMBIA
4	NEW	SOUNDTRACK THE BODYGUARD ARISTA
5	9	PET SHOP BOYS VERY PARLOPHONE
6	8	THE DINKY TOYS COLOURBLIND GREASTARS
7	3	CLOUSEAC IN EVERY SMALL TOWN EMI
8	NEW	SOULSISTER LIVE SAVINGS EMI
9	NEW	ADAMO COMME TOUJOURS EMI
10	4	NIRVANA IN UTERO GEFEN

IRELAND (IFPI Ireland) 11/4/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	NEW	GOT TO GET IT CULTURE BEAT EPIC
4	NEW	CRAZY WORLD ASLAN RCA
5	6	GIVE IT UP GOODMEN LONDON
6	7	U GOT 2 LET THE MUSIC CAPPELLA INTERNAL
7	4	ONE LOVE PRODIGY XL RECORDINGS
8	5	MOVING ON UP M PEOPLE RCA/deCONSTRUCTION
9	NEW	DON'T BE A STRANGER DINA CARROLL A&M
10	8	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	2	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC/EAST WEST
3	3	CHRISTY MOORE KING PUCK COLUMBIA
4	7	VARIOUS BEST OF DANCE '93 TELSTAR
5	4	PEARL JAM VS. EPIC
6	6	VARIOUS ENERGY RUSH - DANCE HITS OF THE YEAR DINO
7	10	VARIOUS THE SINGER AND THE SONG VIRGIN
8	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 1993 EMI/VIRGIN/POLYGRAM
9	NEW	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
10	NEW	GARTH BROOKS NO FENCES LIBERTY

DENMARK (IFPI/Nielsen Marketing Research) 11/2/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	LIVING ON MY OWN FREDDIE MERCURY EMI
3	3	PLEASE FORGIVE ME BRYAN ADAMS POLYGRAM
4	4	WHAT'S UP 4 NON BLONDES WARNER
5	8	GOT TO GET IT CULTURE BEAT SONY
6	9	LIFE HADDAWAY BMG/ARIOLA
7	10	GO WEST PET SHOP BOYS EMI
8	NEW	RELAX FRANKIE GOES TO HOLLYWOOD WARNER
9	5	RUNAWAY TRAIN SOUL ASYLUM SONY
10	6	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE BMG/ARIOLA
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	2	DIVERSE AH ABE! SONY
3	NEW	KIM WILDE THE SINGLE COLLECTION BMG ARIOLA
4	3	MIKE OLDFIELD ELEMENTS VIRGIN
5	4	ONE TWO GETTING BETTER EMI
6	6	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
7	5	PEARL JAM VS. EPIC
8	8	PET SHOP BOYS VERY EMI
9	NEW	MICHAEL LEARNS TO ROCK COLOURS EMI
10	7	HELMIG THOMAS SAY WHEN BMG/ARIOLA

SWITZERLAND (MEDIA CONTROL Switzerland) 11/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP 4 NON BLONDES WARNER
2	4	GO WEST PET SHOP BOYS EMI
3	2	LIVING ON MY OWN FREDDIE MERCURY EMI
4	3	RIVER OF DREAMS BILLY JOEL SONY
5	5	RUNAWAY TRAIN SOUL ASYLUM SONY
6	NEW	RELAX '93 FRANKIE GOES TO HOLLYWOOD WARNER
7	NEW	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE WARNER
8	9	KEEP ON DANCING D.J. BOBO FRESH
9	8	PLASTIC DREAMS JAYDEE TOSIBA
10	7	GOT TO GET IT CULTURE BEAT SONY
ALBUMS		
1	2	PET SHOP BOYS VERY EMI
2	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
3	6	MEAT LOAF BAT OUT OF HELL II EMI
4	3	BILLY JOEL RIVER OF DREAMS SONY
5	4	D.J. BOBO DANCE WITH ME FRESH
6	5	HADDAWAY THE ALBUM BMG
7	7	EROS RAMAZZOTTI TUTTE STORIE BMG
8	10	DEF LEPPARD RETRO ACTIVE POLYGRAM
9	8	THE BEATLES 1967-1970 EMI
10	NEW	SOUL ASYLUM GRAVE DANCERS UNION SONY

ARGENTINA (C.A.P.I.F.) 10/29/93

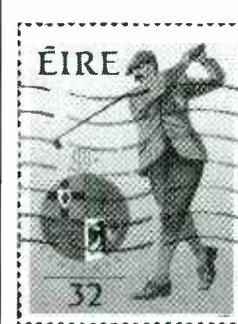
THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JOSE VELEZ AYER Y HOY POLYGRAM
2	NEW	DIVIDIDOS LA ERA DE LA BOLUDEZ POLYGRAM
3	6	LUIG MIGUEL ARIES WARNER
4	NEW	VARIOUS VIVA '94 EMI
5	NEW	LUIS MIGUEL ROMANCE WARNER
6	3	FRANK SINATRA DUETS EMI
7	NEW	PATRICIA SOSA LUZ DE MI VIDA EMI
8	NEW	CHARLY GARCIA GARCIA 8793 SONY
9	NEW	BON JOVI KEEP THE FAITH POLYGRAM
10	NEW	PIMPINELA HAY AMORES QUE MATAN POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: The Irish Music Rights Organisation and Church & General Insurance are the sponsors of the first celebration of Irish songwriters at the National Concert Hall, Nov.



23. According to organizer/composer Bill Whelan, it will be an annual showcase for Irish songwriting, and artists taking part this year include Altan, Paul Brady, Hothouse Flowers, Jimmy McCarthy, Mick Hanly, Nua Nos, Gerald Barry, Micheal O Suilleabhain, Eleanor McEvoy, John O'Connor, Niamh Kavanagh, Johnny Logan, and Something Happens. In addition to the wealth of homegrown talent, an international composer will be honored every year for his or her outstanding contribution. This year the spotlight falls on Jimmy Webb, the Oklahoma-born writer of standards including "By The Time I Get To Phoenix" and "MacArthur Park." Webb will perform several songs, including "Sandy Cove," a number inspired by a 1991 visit to the Dublin area. The event will be recorded for a 90-minute TV show to air on RTE 1 Nov. 28. KEN STEWART

U.K./PAKISTAN: Fun-Da-Mental may sit on the fringes of the U.K. music business, but the influence of this innovative hip-hop and sampling crew is rapidly growing. Few acts in this field could fill a press conference, yet an impressive number of TV, radio, and print journalists assembled Nov. 3 in London to see Fun-Da-Mental's new video and to quiz the band on line-up changes and its general philosophy. To shoot footage for the video for the new single "Countryman" (Nation Records), Fun-Da-Mental traveled to Pakistan, birthplace of the band's founder and guiding spirit Aki Nawaz. Produced on a meager 3,000-pound (\$4,500) budget, the video tackles racism with a complexity and sophistication that is unusual in popular music. Following the recent triumph of a neo-Nazi British National Party candidate in an East London council election, the issue of racism was high on the agenda. Aki and new member Blacka D discussed their response to the by-election and their mixed feelings about the marketing of British-Asian regga rapper Apache Indian, as well as their own aspirations. Underlining the distance between this band and many others was Aki's response to questions about the future: "Fun-Da-Mental has to become some kind of information service, just to educate and open up minds." DAVID TOOP

JAMAICA: Marcia Griffiths, perhaps the most consistently successful female reggae singer ever, celebrated her 30th year in music by accepting the Order of Jamaica, bestowed upon her by the island's governor general. Griffiths, who will be known henceforth as Marcia Griffiths O.D., notched up her first No.1 here in 1968 with the rocksteady hit "Feel Like Jumping." In 1969, recording with Bob Andy (as Bob And Marcia), she enjoyed an international smash with Nina Simone's song "Young, Gifted And Black." In 1975, she became one of Bob Marley's backing vocalists in the I-Threes, a post she held until his death in 1981. She returned to the Jamaican chart in 1982 with the Bunny Wailer-penned hit "Electric Boogie" (a U.S. hit in 1989), and then went on to enjoy numerous reggae hits through her association with Donovan Germaine's Penthouse Studio. MAUREEN SHERIDAN

SPAIN: Four excellent concerts in Madrid at the end of October reflected different aspects of flamenco—from pure flamenco of the finest quality to New Flamenco-jazz—and confirmed that flamenco is enjoying a golden age. First, Miguel Poveda, a nongypsy newcomer who bears none of the usual flamenco features, stunned veterans at the Sala Caracol and the Revolver Club. Poveda, a nonsmoking, 20-year-old teetotaler, was born and still lives in an industrial suburb of Barcelona, far from the traditional home of flamenco in southern Andalucia. But his maturity and domination of flamenco forms was more than enough to show why he won four awards at the prestigious Festival Of Song Of The Mines at La Union this summer, a feat not achieved by any act since 1956. Surprisingly, at a time when new flamenco fusions are grabbing attention, Poveda's "cante" is pure and classical. In a more modern vein, two other superb concerts at the Caracol, by jazz musicians Jorge Pardo and Carles Benavent, aided by flamenco guitarist Agustin "El Bola" Carbonell, singer El Potito and two percussionists, showed how far jazz can move into flamenco without diluting the latter. HOWELL LLEWELLYN

PORTUGAL: Top rock group GNR (no relation to Guns N' Roses) became the first Portuguese act to perform as the sole attraction in a football stadium here when it played to a record 40,000 fans at the Alvalade stadium in Lisbon. Based in Oporto, GNR had already played more than 50 concerts in big venues since the beginning of 1992. The band's last album, "In Vivo" is certified platinum (40,000 copies), while its current album "Rock In Rio Douro" (EMI/VC) is already certified double-platinum (80,000). The latter collection is notable for its controversial duet between GNR vocalist Rui Reininho and Isabel Silvestre, the crystal-voiced singer with popular folk group Manhouce. The song, "Pronuncia Do Norte," makes reference to the social and cultural problems in North Portugal, a legacy of the dictatorships under which the country has suffered in the recent past. The beautiful Silvestre has taken to joining GNR onstage, always dressed in the fine traditional clothes of Minho, a particularly verdant region of North Portugal. FERNANDO TENENTE



Strong Sales Continue Strawberries' Turnaround

■ BY CATHERINE APPLEFELD

FALMOUTH, Mass.—Spirits were high at the annual Manager's Conference of LIVE Specialty Retail chain Strawberries/Waxie Maxie's, as the company celebrated a second consecutive year of strong sales performances.

"We've really turned around 180 degrees in the last year and a half," Ivan Lipton, president of the 143-unit chain, told Billboard. "We now have an adequate line [of credit], and we're generating capital internally. We made a profit on the bottom line for the first time in several years."

Strawberries' success is particularly sweet after a turbulent three years during which the chain and parent LIVE teetered on the brink of financial ruin. This year, comp-store sales again were on the rise—by about 6%, according to Lipton.

The chain operates stores in the six New England states as well as New York, Pennsylvania, New Jersey, Virginia, and Maryland. Of the 143 stores, 111 are Strawberries outlets and 32 are Waxie Maxie's stores. The past year saw the continuation of a dramatic remodeling project that Lipton embraced when he replaced Mel Wilmore as president in 1991.

The restructured stores all are based on a 4,500-square-foot model, which has meant that many of the outlets have doubled in size. Lipton said he expects to finish the remodeling by the end of next year.

As well as remodeling existing stores, Lipton said the chain will open 20-25 new stores in 1994. One project that's particularly close to the company's heart is a superstore set to bow just after the first of the year in Boston's Copley Square. The four-floor outlet will be situated on the same block as the legendary Strawberries store No. 1, which was closed in the mid-'80s when the chain lost its lease.

The Copley Square superstore will have a slightly different design from the other chain stores, both inside and out, according to Al Wilson, senior VP of merchandising. "We're going to throw out all the conceptions," Wilson

told Billboard.

Strawberries' store-design overhaul and expansion has coincided nicely with last April's transition to jewel box-only CD merchandising, according to Lipton. All of the new and redesigned stores feature fixtures that accommodate unadorned jewel boxes, with keepers being used only in the older stores.

Wilson said although the transition away from the longbox went "as smoothly as could be expected," the music industry came up way short on the funds he and other retailers had expected. "We'd heard 50-75 cents per unit, and all of a sudden it becomes 5, 10, 12 cents," he said. "That's one of the best tricks in new math I've ever seen."

Lipton, however, remains a staunch jewel box-only supporter. "I've been to other countries and seen it work," he said. "If you design your store right for the jewel box-only environment, I think it looks better than the longbox." Lipton predicted that with the completion of the remodeling project in sight, the chain will be close to 100% keeper-free by fall 1994.

The new Strawberries stores also are designed to give more floor space to longform music video, a genre Lipton said is slowly on the rise and accounts for about 5% of sales. "Video sales were stronger this year than last, and last year was even stronger than the year before, but it's still not as large a part of our business as I'd like to see," he said.

CD storage units have seen the highest margin of growth in terms of accessories, which as an overall category constitutes about 7%-10% of the chain's sales, according to Lipton. "A couple of years ago, if you tried to sell a storage unit that held 30 or 50 CDs, people didn't have that many. But the collections are growing, and now we stock a 550-piece unit," he said.

The company is moving closer to installing a POS system to replace the scanners it currently uses to track sales. Although he declined to specify which vendors Strawberries is negotiating with, Lipton said he is narrowing the selection and hopes to have a new system in use by late 1994. In the

meantime, the company continues to revamp its MIS infrastructure.

Lipton also used the convention—held again this year at the Sea Crest Resort, and themed "4th Quarter Championship: The Main Event"—to convey to store managers the potential for them to grow within the company. "We promoted from within literally hundreds of people last year," said Lipton, who stressed the high number of internal promotions to upper-level posts. "You can't do it every time, but 80% to 90% of the time, if we're developing our people well, we can find peo-

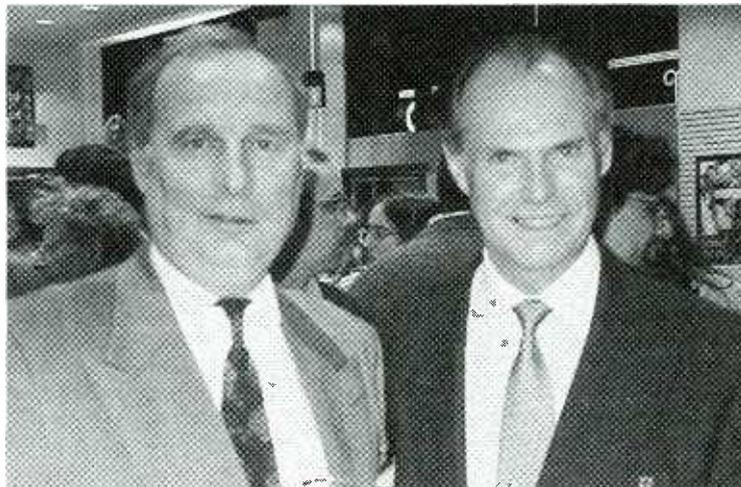
ple to fill the positions that need to be filled."

Aside from Lipton and Wilson, the chain's current senior management team consists of Kathryn Gawlic, senior VP of stores; Robert Kliewe, CFO; Dave Roember, director of human resources; Paul Grasso, director of advertising; Mark Briggs, director of real estate; John Sotir, director of store development; and Joe Cristoforetti, VP of loss prevention and distribution. Also, Mallard Benton, group stores VP; Rick Sheridan, director of the distribution center; Rich Fournier, director of MIS;

Robert Johnson, controller, and John Blake; special projects analyst.

During the past year, Strawberries/Waxie Maxie's has instituted a formal, four-week management training program to better prepare its employees for successful service. "We now have uniformity and consistency in the program," said Lipton. "Everybody will learn essentially the same thing, and we will be able to have confidence that we have new people there who are more prepared to do the job. It also gives them a much better impression of the company coming in."

Coconuts Unveils Flagship Store



WEA president David Mount, left, and Bob Higgins, chairman of Trans World Music, chat during the Coconuts opening-night party.

NEW YORK—Trans World Music Corp. recently opened its flagship, 17,000-square-foot Coconuts store in Rockefeller Center here. An estimated 500-600 people attended the opening-night celebration in midtown Manhattan.

Curt Andrews, director of marketing for the Albany, N.Y.-based music and video retailer, declined to release first-week sales figures but said, "We had a great traffic flow. We were pleasantly pleased by the response to the store. It's been a real home run so far."

The new store is one of 21 Coconuts in the New York metropolitan area. Next on tap for the chain is a superstore in New York's Lincoln Center area.



Representing Sony Music Distribution at the party, from left, are Danny Yarbrough, senior VP, sales and branch distribution; Paul Smith, president; and Craig Applequist, senior VP, sales.



Angel artist John Bayless, center, is shown with Gene Rumsley, left, CEMA's New York branch manager, and Gilbert Hetherwick, VP of sales and market development at Angel/EMI Classics/Virgin Classics.



Jim Caparro, president of PolyGram Group Distribution, and Pete Jones, president, BMG Distribution, check out the Coconuts flagship store.



Ed Marshall, senior VP, operations, Trans World Music, chats with Alan Lauritsen, right, general manager of the new Rockefeller Center store.

Musicland's Expansive Plans Stock Offering To Finance New Stores

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. has filed for an 8-million-share public offering of stock to finance an expansion that will include the opening of 30 new Media Play superstores and 30 On Cue outlets in 1994.

The company says that the stock offering, which is expected to take place in December, will raise about \$84.2 million for the Minneapolis-based retailer, assuming that the stock is priced at \$22 a share.

As of Sept. 30 (the end of the third quarter), Musicland operated four Media Play stores, which are 40,000- to 50,000-square-foot emporiums that sell music, video, books, and computer soft-

ware. The company previously had announced that it would have 13 outlets open by the end of this year. The first Media Play opened in Rockford, Ill., in November 1992.

Musicland also operated 19 On Cue units—6,000-square-foot stores that sell music, video, and books in small cities and towns—by the end of the quarter. By year's end, the company expects to open another 13 On Cues.

With the proposed expansion, there would be 43 Media Plays and 62 On Cues by the end of 1994.

The company declined comment on its expansion because it is in a "quiet period"—a monthlong period following the filing for a stock offering in which

(Continued on page 58)

The Kind Of Songs You Can't Forget

THE BRILL BUILDING SOUND

Box Set



4-Cassette Box Set #5025-4

4-CD Box Set #5025-2

Era Records presents the ultimate tribute to one of the most influential periods in rock history.

Four compact discs or cassettes feature 74 classic compositions by many of the greatest songwriting teams of all time including; Gerry Goffin & Carole King, Jerry Leiber & Mike Stoller, Neil Sedaka & Howard Greenfield, Barry Mann & Cynthia Weil and Jeff Barry & Ellie Greenwich.

All selections are the *original* recordings by a virtual "Who's Who" of Rock 'n Roll.

Deluxe packaging includes comprehensive booklet with behind the scene stories, many rare photos and detailed track annotation.

It's more than a box set.

It's a major chapter in rock history.

Available now on Era Records.

Distributed by K-tel International (USA), Inc. 15535 Medina Road, Plymouth, MN 55447

To order, contact your K-tel Sales Representative, home buying office, local one-stop or distributor.

Or simply call (612) 559-6E00 (ext 877). Outside Minnesota, 1 (800) 328-6640

Member of
NAIRD



© 1993 K-tel International (USA), Inc.

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 733-3397

YOUR # 1 STOP

#1 In Fill
#1 In Low Prices
#1 In Customer Satisfaction
#1 In CDs, Cassettes, Laserdiscs & Accessories

Call For Your **FREE** Complete Catalog

Abbey Road Distributors

Atlanta (800) 758-6710 Philadelphia (800) 733-3397 Milwaukee (800) 558-9066

BAKER & TAYLOR AUDIO

SPOTLIGHT



- ★ The Nation's leading weekly music guide.
- ★ Your source for the latest CDs, cassettes, Music Videos and Accessories.
- ★ Read the latest breaking news from the world of music.
- ★ Top Genre charts, the hottest sellers and more.
- ★ Let the Spotlight guide your direction toward sound purchasing decisions.
- ★ Call 1-800-775-3300 for your complimentary copy of the SPOTLIGHT.

BAKER & TAYLOR
Information and Entertainment Services

SOUTHWEST WHOLESALE
Records & Tapes

Here's The Deal! *

- ALL ORDERS WILL SHIP SAME-DAY!
- 5% OFF FIRST THREE ORDERS!
- FREE NEXT-DAY-AIR FREIGHT IF FILL NOT 90%!

*New Accounts Only-For Complete Details Call Today

800-275-4799
4240 Lockfield • Houston, Texas 77092

YOU CAN'T SELL IT IF YOU DON'T HAVE IT!

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Retail

How Will The New Kid Do?; New Systems May Cut Cutouts

WHO'S DA KING: Since Blockbuster Entertainment invaded music retailing with rapid-fire acquisitions, the industry has been watching the Fort Lauderdale, Fla.-based juggernaut closely to see how it will fit into the overall music-retail hierarchy. Indeed, Track often is asked by journalists from other publications if Blockbuster will soon be the dominant player in music retailing. Track's usual response is that Blockbuster has shown it is good at buying chains, but the jury is still out on how well it will operate them. After all, it has spent the last year digesting its acquisitions, learning the business, and trying to plot a strategy for the music chain. If a judgment must be

rendered at this point, the overall assessment voiced by Blockbuster's competitors—as well as label sales and distribution executives—is that the Music Plus stores are a little better than they were when under Shamrock Holdings, while the Sound Warehouse outlets are a little worse. Go figure.

But with the launching of the Blockbuster Music prototype and moves by the chain to resolve operating questions (Billboard, Nov. 13), the industry will soon be getting some answers to its questions on how Blockbuster Music will affect music retail.

CUTTING OUT CUTOUTS: Cutouts were a hot topic at the National Assn. of Recording Merchandisers Wholesalers' Conference, thanks to a full-page advertisement by Smith & Alster in the Billboard issue that hit the newsstands during the meeting. In the ad, the Farmingdale, N.Y.-based company alleged that an antitrust situation exists in the procedure by which labels sell off deleted and overstock titles. But in the future, look for cutouts to become less of a business factor. That's because the systems by which retailers and distributors manage their businesses are becoming more sophisticated.

In fact, while the rest of the major music retailers finally get around to installing point-of-sale and inventory replenishment systems, others that have had those capabilities for a while now look to upgrade them, and EDI (electronic data interchange) becomes more widespread, the music industry likely will adopt quick response, an inventory-replenishment system used in some other retailing sectors.

In quick response, merchants allow suppliers to access their chains' POS information electronically, to monitor the respective manufacturers' product and see how it is selling through. When manufacturers have access to that kind of information, they can respond more quickly, pulling the trigger to press more copies of a hot album or to re-allocate product that is selling unevenly in different markets.

Quick response, a subcategory of a concept called auto-replenishment, benefits the manufacturer, but the flow of merchandise ultimately is overseen by the retailer. (Another category of

auto-replenishment, which is a step beyond quick response, is called just-in-time delivery, a process by which the manufacturer decides when and how much additional product will be shipped to stores. Now, try to imagine the label sales and distribution reps in charge of your store's product flow.)

The end result of quick response—if (and this is a mighty big if) the industry can get rid of its ego and stop unnecessary front-loading for superstar releases—should be a reduction in overstock titles.



Another way that quick response can be used to alleviate the problem of cutouts is being tested by CEMA. Instead of waiting for a slow-moving album to be returned, CEMA is testing the concept of in-store markdowns, president Russ Bach says. "As careful as we are about the amount of goods we put out, there will be times when there is too much of a title in the market," he adds. "The motivation is to sell overstock records while [they are] still in the store. It happens in other businesses."

The key to in-store markdowns, Bach says, is "POS, which tells us how much we have sold, at what price, and at what location."

Bach declines to say which retailers and albums were used in the test, which has not yet been concluded. But he points out that current industry practices require retailers to reprocess overstock product, then get a return authorization and ship the product back to the distributor, which in turn reprocesses it and sells it off to a cutout distributor, which eventually sends it back to the store. Marking product down while it is still in-store simply makes sense, Bach says.

MORE NARM NOTES: Last week Track tried to empty out the notebook of useful information gleaned from the NARM Wholesalers' meet, held Oct. 14-20 in Phoenix. But the space allocated to Retail Track proved inadequate, so here comes another heaping helping of issues that were discussed out there... On the subject of record clubs, accounts are asking them to clearly identify their product so that it doesn't create so much confusion at retail, where consumers often try to return it or sell it. The best solution, according to account executives at the meet, would be to remove the bar code from record-club product, but distribution executives aren't so sure that can be done... Speaking of the record clubs, NARM executive VP Pam Horovitz told indie executives at the conference that NARM will spend some money to study what impact they have on music retail. NARM will use a BMG Direct study as a starting point and will hire an independent consultant to confirm the findings of the company's study... Finally, Horovitz said NARM was trying to find a way to make its meetings more affordable for indie labels, possibly offering a discount for NAIRD members.

ADVERTISEMENT



We're Down with the Mouse

"CLEVELAND'S TOWER City Center doesn't open until 10 a.m., yet fans started arriving two hours earlier... Many had driven, some from as far as San Diego... By the time the group finally ran on stage, pumping out the lyrics to 'Real Talk,' the first single from their first CD, MMC, the crowd was screaming in the atrium... Annette and Bob this ain't."

—Entertainment Weekly



"Nita Booth and Rhona Bennett demonstrated more impressive vocal skills onstage than any of the members of SWV, Jade or TLC."

—Minneapolis Star Tribune

"A steady beat infuses most of the selections, making them capable of standing up to several popular dance tracks by other performers already getting radio airplay."

—Publishers Weekly

"Listen up. You won't believe your eyes when you see the new MMC... With its first album, MMC just might be on its way to MTV."

—Entertainment Tonight



"The quick-cut, bright-color, constant-motion of today's MMC relates to the old Jimmy Dodd-Annette, black-and-white version as MTV relates to 'American Bandstand'... 'Who's the leader of the club that's made for you and me?' We're down with the Mouse."

—The Indianapolis News



© WALT DISNEY RECORDS

Philips Reaches Out To Indie Labels Also, New Dissidenten Set Trots The Global Village

SWEEPING UP: Has Philips Electronics got a deal for you.

In an attempt to get independent labels involved with its digital compact cassette format, Philips is sponsoring a sweepstakes with an intriguing grand prize for one lucky label: free DCC mastering of an album, along with tape duplication and packaging for 1,000 DCC units of the master; print advertising and promotion for the album; and even retail distribution through Tower Records.

Hoss Bozorgzad, marketing VP for Philips' marketing arm, Philips Key Modules in San Jose, Calif., explains, "We have a lot of different products. One of the areas we feel we have to devote more time and energy to is independent record labels."

So far, Philips has targeted the major labels in its rollout of DCC; only a few indie labels have taken the plunge with the DCC format. The sweepstakes promotion, scheduled to kick off in January, marks the electronics giant's first big attempt to sell indies on the configuration. Needless to say, the bait is very attractive.

Bozorgzad says that in January, Philips will mail questionnaires to 12,000 subscribers to the journal of the Independent Music Producers Syndicate. The questionnaire, Bozorgzad says, "will allow us to get a better insight into how we can better serve the independent labels." Respondents will be entered in Philips' DCC sweeps.

Second prize in the contest, to be awarded to two labels, will be DCC mastering of an album and promotional and advertising support for the



by Chris Morris

album after it is duplicated and shipped. Three indie labels will receive a DCC home deck as third prizes.

Bozorgzad says that the winner of the grand prize package has "a perfect opportunity . . . to create [product] differentiation and get retail shelf space."

He emphasizes that all independent labels are encouraged to participate. Interested companies can call Philips Key Modules at 408-453-7373 or 800-235-7373.

SEGUE: Bob Carlton, currently with Precision Sound in Burbank, Calif., will be relocating to Salem, Mass., in December to start a new job as VP of sales and marketing at Rykodisc. Carlton, as noted here recently, had chosen not to move to Minneapolis to work with REP, which has consolidated its staff there. DI will miss Carlton's presence in Southern California, but offers congratulations to an esteemed friend in his new post.

FLAG WAVING: Uve Mullrich, bassist/keyboardist and sometime sitar player for the German group Dis-

sidenten, acknowledges that there might be some perception problems regarding his unique unit.

"Before, we were that band doing that crazy Arabic stuff," Mullrich says. "Now we're that band doing that crazy Indian stuff. Maybe it's hard to get the whole 'global village' thing across."

Dissidenten is a European band that has plugged into global music with a vengeance. Its latest album, "The Jungle Book," on Venice, Calif.-based Triloka Records, heightens the atmosphere with vignettes, both musical and nonmusical, recorded by vocalist/keyboardist Marlon Klein in India between 1981 and 1990.

But the members of Dissidenten aren't dilettantes experiencing foreign cultures from afar. The group got its start in 1979, when Mullrich, previously a member of what he calls "a famous band of Germanic hippies," Embryo—a jazz ensemble that included saxophonist Charlie Mariano and Billie Holiday's onetime pianist, Mal Waldron—played the Calcutta Jazz Festival and became heavily involved with Indian sounds.

Mullrich became tired of the restrictive hippie lifestyle, and he and partners Klein and flutist/keyboardist Friedemann Josch relocated to India in 1981.

The group also spent four years in North Africa. In Tangier, Morocco, they recorded an as-yet unreleased album with the famed composer/author Paul Bowles. "I was living in this house, all this stuff was happening," Mullrich says, recalling his en-

(Continued on page 62)

SMITH-ALSTER AND COMPANY

LIQUIDATION CONSULTANTS

SERVING YOUR INDUSTRY WITH DISCRETION AND CONFIDENTIALITY.

- Bankruptcies
- Consolidations
- Liquidations
- Overstocks
- Warehouse Clean-outs
- Barter of Aged Receivables

Serving Manufacturers, Wholesalers, Distributors and Retailers.

WE BUY BRAND NAME MERCHANDISE

- Audio Books
- Consumer Electronics
- Videos
- Laser Discs
- Video Games
- Computers
- Compact Discs
- Cassettes

SMITH-ALSTER AND COMPANY

NEW YORK (516) 420-8300 Fax (516) 420-8455

CRUZ RECORDS

ALL BREAKING THINGS



CRZ 031 (LP/CA/CD)

SEE ALL LIVE ON TOUR THIS FALL

SST RECORDS. DISTRIBUTOR FOR: SST, CRUZ, NEW ALLIANCE

CALL: 310 430-7687

FAX: 310 430-7286

WRITE: P.O. BOX 1, LAWDALE, CA 90260 USA

Member of NAIRD

CRUZ RECORDS

CAROLINE DISTRIBUTION

MORE THAN JUST A RECORD LABEL!

HOT 10 SELLERS OF THE WEEK - 10.29.93

- | | |
|----------------------------------|---------------------------------------|
| 1. SMASHING PUMPKINS | GISH |
| 2. BUZZCOCKS | TRADE TEST TRANSMISSIONS PLUS FROM US |
| 3. PETER GABRIEL'S LORDS OF ACID | LUST |
| 4. LORDS OF ACID | MAKE THEM DIE SLOWLY |
| 5. WHITE ZOMBIE | WEAVING MY ANCESTORS' VOICES |
| 6. SHEILA CHANDRA | MIDNIGHT RADIO |
| 7. BIG HEAD TODD | BLACK ARIA |
| 8. GLENN DANZIG | SUDDENLY, TAMMY! |
| 9. SUDDENLY, TAMMY! | FRIZZLE FRY |
| 10. PRIMUS | |

CALL 1 800-275-2250 AND TALK TO EVA ABOUT OPENING AN ACCOUNT

Member of NAIRD

Alliance Entertainment Corp.



COMPACT DISCS • CASSETTES • ACCESSORIES

Over 900 Major And Independent Labels In Stock!

- ▶ Orders shipped overnight
- ▶ New Releases and Top 100 always at a discount
- ▶ Computerized order processing verifies what's in stock instantly!
- ▶ Huge in-stock inventory

Toll Free: 800-388-8889
FAX: 203-798-8852

BASSIN INDEPENDENT DISTRIBUTION

We distribute over 500 indie labels

- ☑ FREE FREIGHT PROGRAM GUARANTEED 48 HRS. DELIVERY (OR LESS)
- ☑ WORLD'S LARGEST INDEPENDENT INVENTORY
- ☑ SOUTHEAST AND SOUTHWEST FIELD REPRESENTATION (ask Sales Rep. for details)

CALL FOR A FREE CATALOG
800-329-7664
(305) 621-0070
ask for NATALIE
FAX: (305) 621-9166
15959 N.W. 15th Avenue
Miami, Florida 33169



BASSIN DISTRIBUTORS IS THE

CD'S, TAPES • LASERDISCS • CASSINGLES • 12" ACCESSORIES • PROF. PRODUCTS VIDEOS, T-SHIRTS & MUCH MORE!

Find out what everybody's talking about! Call toll free 800-329-7664. Ask for Bruce.



Ph.: ((305) 621-0070 or fax: (305) 620-2216 | 15959 N.W. Ave., Miami, FL 33169



- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONE STOP
- ★ 48 HR. OR LESS DELIVERY

Providing the Mid-Atlantic and North-Eastern Markets with full field representation.

Offering a complete range of marketing and promotion services.

Titus Oaks DISTRIBUTION

1-800-388-8889
FAX: 203-798-2779

Same as it ever was.

Independent music experts • Accessories • Excellent customer service • Overnight and free delivery available

Encore! Distributors Inc.

1-800-334-3394
The best...period.

The one essential tool for today's music retailer.

MUZE™
The ultimate mind for music.

(800) 935-4848

Member of **NAIRD**



1 800 523 0834
FAX (215) 426 2667
(215) 426 3333

WHAT ARE THE **3** MOST IMPORTANT THINGS YOU LOOK FOR IN A ONE-STOP?

1. PRICE • 2. FILL • 3. SERVICE



WE'VE GOT ALL 3 AND THEN SOME, INCLUDING 3 NARM ONE STOP OF THE YEAR AWARDS. WE'RE UNIVERSAL ONE-STOP...TRY US.

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: **718-658-3573**



Import & Export



GARNETT SILK
100% Silk
VP# 1326

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

Are you making decisions about professional recording equipment and studios?

...Then you need Billboard's 1994 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY!

Worldwide listings include: • Studio Equipment Manufacturers • Blank Tape Product Charts & Manufacturers • Studio Services • Recording Studios • Plus and all new 1993 Brand Usage Study!

To order send \$50 plus \$3 S&H, (\$8 for International orders) to:

Billboard Directories, P.O. Box 2016, Dept. BDID3083, Lakewood NJ 08701.

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.

For fastest service call toll-free: 1-800-223-7524 or 1-800-344-7119.
In NY call 212-536-5174. In NJ call 908-363-4156.

BDID3083



Retail

Easy Street Stores Are A Family Affair

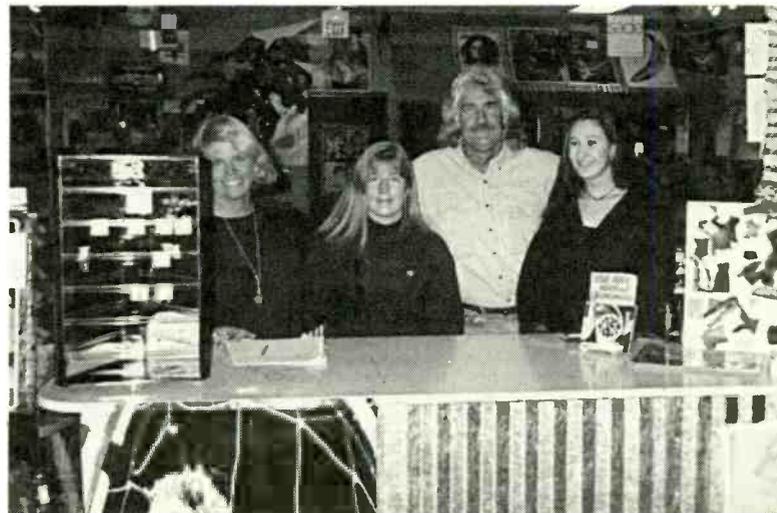
Seattle Retailers Keep Tuned To Customers' Wants

BY TOM PHALEN

SEATTLE—The two Easy Street outlets in greater Seattle are owned and operated by members of the same family, but the stores are not part of a family business or chain. Each store is autonomous and separately owned, though they do share joint advertising and a joint philosophy: that the customer will tell you what you need to know, and you just have to listen.

Kim and Diana Harris have run the Easy Street in Kirkland, Wash., a suburban community east of Seattle proper, for two years. It's in a small, busy, gentrified mall, conveniently located next to a multiplex theater. Diana Harris' son, Matthew Vaughan, has owned and operated the Easy Street in West Seattle for five years. It's on a busy corner in the middle of the area's business district. Kim Harris' daughter Chloe works at the east store, while Diana's daughter Amy works in promotions for Capitol Records in Los Angeles.

"The whole family is in the industry," says Diana Harris, "so, yeah, in



Running the Easy Street outlet is almost entirely a family affair. Pictured above is the store run by Kim Harris and his wife Diana in Kirkland, Wash. Pictured from left, are Diana Harris, sales associate Julie Fitzgerald, Kim Harris, and Chloe Harris, daughter of Kim. (Photo: Tom Phalen)

store on University Avenue, or, as the shop-lined street is more popularly known, "the Ave." Things changed quickly.

"By 1974 there were 13 record stores in a four-block area around the Ave.," Harris says. "All major chains—Discount, Budget, Warehouse, Tower, Peaches—all of them. We held our own because we worked on an import basis. By '75, we were the largest independent store in the state. We sold more import merchandise than all the other stores combined. We broke product every day. The labels loved us. Of course, basically we gave the stuff away, trying to make it up in volume. We tried to undercut everybody. I remember losing 47 cents a unit on David



VAUGHAN

Bowie's "Pinups," but we were moving a hell of a lot of albums and making a lot of people happy." Harris laughs at the memory. "We finally closed the store at the end of the '70s, when the rents starting tripling every week. It killed off the Ave. It's never really recovered."

The Harris family opened the first Easy Street Records in Bellevue—another bedroom community east of Seattle—in 1980. "Mostly it was used product, and we didn't have much to work with," Harris recalls, "so Diana suggested I put my own record collection for sale in the store, which I did, and we sold

a lot."

"Well, he had about 70,000 records," Diana Harris says.

Harris began working imports again, especially hard rock and heavy metal. "We had those records all on one wall. It was known as 'The Wall Of Death.' People drive hundreds of miles to buy things we used to laugh at. It was crazy. I'd sell in quantities that were frightening—obscure English bands, new wave metal bands. A lot of local groups came in to hang out, which is how we got hooked up with Queensryche. The drummer's brother brought in a demo tape."

"The Wall Of Death was hysterical," remembers Matthew Vaughan, who was then working at the Bellevue store. "Iron Maiden picture discs, Venom, Black Metal, and I'll never forget Scott Rockenfield's brother bringing in that Queensryche demo. Things really changed."

The Harris family put out Queensryche as an EP on their own quickly created label, 206 (the Seattle area code). "We didn't know what else to call it. And it took off like a rocket! EMI signed the band. So we managed the band and ran the store at the same time."

Matthew eventually went to work at Penny Lane Records in West Seattle. When he overheard his boss discuss selling the store, he went to Kim.

"Kim and I went in on it together," says Vaughan, who was then 18, "even though they had a lot of other things going on. I had \$15,000 that my grandma left me for my education, so I put it in the store. When Kim and my mom moved down to California, I knew I wasn't going to go to school, so I bought out Kim and after a couple of years I moved the store down the street to the corner location it's at now. When that store started, we had three CD racks, that was it. I remember people coming in and saying, 'Is this all you have?,' and we'd tell them, 'Well, we do special orders!' It was that and a bunch of used records. I didn't know how many Loverboy records I was going to be able to sell, but I was trying. That and Pat Benatar."

The Harris family closed the Bellevue store in 1987 with the move to Califor-

(Continued on next page)

BILLBOARD RETAIL
IS COMING SOON TO
A STORE NEAR YOU!

that, it is the family business."

For Vaughan, the West Seattle store has been a steady, growing process. For the Harris family, this is a third go-round. For all concerned, the Street may be Easy, but the story takes a few turns.

"I started in 1969," says Kim Harris. "I was a vet just out of 'Nam and no one was hiring vets, so I did what most vets did: I went back to school. I majored in history at the Univ. of Washington. I needed work to get through school, so I got a job at a porno store on First Avenue downtown. It was between two bars, so I used to get these guys wandering in every night thinking it was a bar. Those were interesting times."

"A friend of mine had quit a job at a record store in the university district, so I went to work there part time. I already knew the store like the back of my hand. Eventually I quit the porno store and went to work full time at the record store. Then a chance to buy in came up. By the end of 1970 I owned the store. I quit school in 1972."

The store was Campus Records and, at the time, it was the only independent

MUSICLAND PLANS STOCK OFFERING

(Continued from page 54)

a company is prohibited by the Securities and Exchange Commission from discussing its plans and strategies. The information on the expansion was gleaned from the company's stock-offering prospectus.

At the end of the third quarter, Musicland operated a total of 1,188 stores which, in addition to Media Play and On Cue, included Musicland and Sam Goody music stores as well as the Suncoast Motion Picture Co. chain of video

sell-through outlets.

Four million shares are being issued by the company for the stock offering, and 4 million more will come from certain major Musicland shareholders.

At press time, Musicland's stock had slipped from a high of \$22.875 to \$19.125 a share in New York Stock Exchange trading. Some investors were selling because future earnings would be diluted after the issuing of new stock for the offering.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★★★★ No. 1 ★★★★★		
1	3	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL 9 weeks at No. 1	131
2	1	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	5
3	2	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	5
4	6	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	131
5	5	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	108
6	4	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	120
7	7	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	131
8	8	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	131
9	12	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	131
10	10	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	131
11	11	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	131
12	17	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	129
13	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	131
14	19	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	8
15	22	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	122
16	9	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	131
17	15	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	131
18	21	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	129
19	—	MANNHEIM STEAMROLLER ▲ ¹ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	17
20	23	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	90
21	24	CREEDEENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	43
22	31	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	116
23	29	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	125
24	30	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	99
25	—	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	17
26	27	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	117
27	25	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	131
28	33	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	120
29	20	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	43
30	26	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	19
31	32	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	122
32	38	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	86
33	37	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	131
34	—	GARTH BROOKS ▲ ² LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	1
35	40	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	26
36	39	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	15
37	35	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	69
38	34	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	110
39	—	GEORGE WINSTON ▲ ³ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	18
40	41	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	121
41	44	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	127
42	13	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	63
43	14	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/15.98)	ABBAY ROAD	42
44	47	PAUL SIMON ▲ ³ WARNER BROS. 25447* (9.98/16.98)	GRACELAND	31
45	50	AC/DC ▲ ¹⁰ ATLANTIC 16018/AG (9.98/16.98)	BACK IN BLACK	91
46	42	THE BLACK CROWES ▲ ³ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	13
47	—	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/15.98)	SO	32
48	36	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	12
49	—	CROSBY/SINATRA/COLE LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	7
50	48	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	45

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

EASY STREET: A FAMILY AFFAIR

(Continued from preceding page)

nia. Eventually they parted company with Queensryche and returned to Seattle.

"A couple of years ago, I started thinking about opening a Kirkland store," says Vaughan. "Kim had been working real estate and my mom was doing publicity for a local television station, and they both wanted out, so we went in on it together. But after a while, we saw it was better working the stores separately, so I'm here and I'm happy, and I believe they are, too. We're separate, but we advertise jointly, which works out really well. It gets the name out and it doesn't cost as much, and there is a legacy there with the name that goes all the way back to the Bellevue store and the Wall Of Death."

"Matt's been running his own place since he was 19," says Kim Harris. "He knows how to put together a concept to sell a product. He's done a sensational job."

"We all pay attention to what the people tell us they want and go from there, rather than having preconceived notions about what people will buy. We believe in personal service. We don't forget people's names. The people that work in the store have been with us since we opened. It's a user-friendly place. We order anything you need, and we opened a TicketMaster outlet because we felt this area needed that service. And it's really helped the crossover, moving the product. We sold



The two Easy Street music stores are owned separately by different members of a family. Pictured above is the West Seattle location, situated on a street corner. The other Easy Street outlet is in an enclosed mall in Kirkland, a Seattle suburb. (Photo: Tom Phalen)

more Garth Brooks on the day of his last show here than we did the entire preceding month."

Harris says he tries to keep the Kirkland store's inventory at about 100,000 units, including a selective used section. "Being an independent, we can do that," he adds. "We think used sales help artists that have slipped by the labels and the public. We don't sell promos. It's stuff people have brought in on trade. We recycle."

"But we also carry a tremendous amount of consignments on local artists from Portland to Vancouver, B.C. Lots of demo tapes. We put it out at their price; we don't add to the price. We've been told by some bands we've

helped keep them together."

Matthew Vaughn's West Side store is a little smaller: between 1,500 and 1,600 square feet. "I do about \$750,000 gross a year," he says, "but after overhead my net margin is around 30%. It's a tough business to be in, and that's why I think you see so many independent record stores fall apart. The good ones will stick around and prosper and continue to influence the major chain stores; but even some of the majors, I don't see it happening for them."

"We come up with a lot of ideas, displays and stuff, and then pass that on to the labels. The idea is to sell new stuff and used stuff together without looking junky. We've had a lot of success doing this. By having used product, I think it obviously stimulates sales. The profit you make from used sales is basically bread and butter. It's like a 300% markup. And with that profit, you're able to go deeper into your inventory. I think that's why the record business had its biggest year last year. And I think that when the big labels saw that, that was one reason they decided not to keep up with that used-CD ban."

"I'm having to get rid of my vinyl for lack of room and time. You only have so much time to go to so many garage sales and find those old gems. But it's that passion that keeps you in this business. It's the history of it all. It's those generations between my folks and myself in retail."

NEW FIXTURES FOR A NEW MARKET



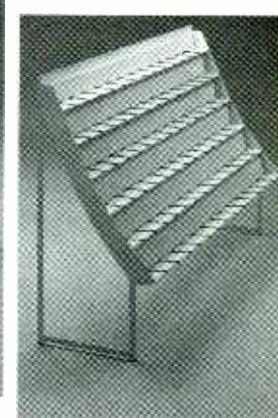
New Market for 360 CD's



New Market for 630 CD's



New Market for 432 CD's



New Market for 756 CD's

LIFT introduces the high density-low cost NEW MARKET line of displays. Now you can merchandise the CD, Cassette, DCC & MiniDisc in one display. These fixtures hold all jewelbox-only keepers and product is easy to stock and re-distribute. Also available for the displays: back panels, shelving, light and signage cards. LIFT also offers 2 additional lines of fixtures: the DISCPLAY & MARKET lines.

LIFT DISCPLAY, INC., 115 RIVER ROAD, EDGEWATER, NJ 07020
PHONE: 201/945-8700, FAX: 201/945-9548

LIFT®
Systems with future

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **MICHAEL NYMAN**
The Piano
PRODUCER: Michael Nyman
Virgin 88274

Featured in *Music To My Ears*, Oct. 23

► **ART GARFUNKEL**
Up 'Til Now
PRODUCERS: Various
Columbia 47113

Veteran crooner returns with an intimate career overview on first album in more than five years. Set runs the gamut from Simon & Garfunkel's original acoustic take of "The Sounds Of Silence" and comedy bit "The Breakup" to newer, previously unreleased material, often written and performed with Garfunkel's two other frequent collaborators, Jimmy Webb and James Taylor. Expect first single, the Taylor-produced duet "Crying In The Rain," to elicit strong interest at AC and album alternative radio in the wake of the recent Simon & Garfunkel tour dates.

► **BOB DYLAN**
World Gone Wrong
PRODUCER: Bob Dylan
Columbia 57590

As on last year's "Good As I Been To You," Dylan returns to his roots with another rough, stirring set of folk and blues material. Selections include classics by Blind Willie McTell, Frank Hutchinson, the Mississippi Sheiks, Doc Watson, Willie Brown, and others; performances are harsh but invariably compelling, and the unadorned, almost primitive production puts them across vigorously. Bonus: Dylan's first self-penned liner notes since the '60s. A tribute to America's native musical genius, and to Dylan's own.

★ **TOM WAITS**
The Black Rider
PRODUCER: Tom Waits
Island 314-518 559

Typically eccentric offering is Waits' groaning, wheezing, pilliated interpretation of music composed for a Robert Wilson production for the Thalia Theatre in Hamburg; William S. Burroughs, who penned the libretto, appears here in a cameo "singing" role. Waits' songs swerve drunkenly among stylistic influences ranging from Weill to sentimental balladry; "The Briar And The Rose" and "Lucky Day" exemplify the sweet'n'sour material. A worthy successor to the singer/songwriter's uncanny "Bone Machine."

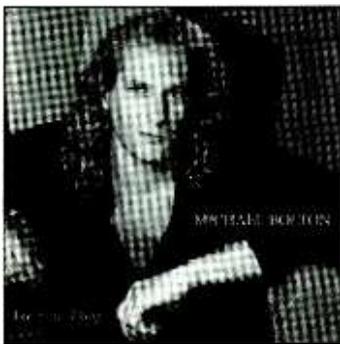
YES
The Symphonic Music Of Yes
PRODUCERS: Steve Howe & David Palmer, Alan Parsons
RCA Victor 61938

Three core members of Yes—vocalist Jon Anderson, guitarist Steve Howe, and drummer Bill Bruford—reprise many of the group's classic numbers with the London Philharmonic, the English Chamber Orchestra, and a London gospel choir. Among the cuts essayed—some vocal, some instrumental—are "Roundabout," selections from "Close To The Edge," "I've Seen All Good People," "Owner Of A Lonely Heart," and the "Soon" suite. The sound quality is peerless, and the music superbly suited for the orchestral treatment.

JUDY COLLINS
Judy Sings Dylan . . . Just Like A Woman
PRODUCERS: Judy Collins & Alan Silverman
Geffen 24612

The title sums it up—the folk singer pays tribute to her friend and contemporary with a collection of covers of some of his finest works. While the sweet-voiced Collins fares less well with rock-oriented

SPOTLIGHT



MICHAEL BOLTON
The One Thing
PRODUCERS: Walter Afanaseff, Michael Bolton, David Foster
Columbia 53567

Just in time for the holidays, blue-eyed soulster unleashes a new collection of fresh material that should grab immediate airplay and out-of-the-box retail action. Songs are tailor-made for Bolton's big pipes: "Said I Loved You . . . But I Lied," title cut, "Soul Of My Soul," and "Completely" are immediate grabbers. And, of course, it wouldn't be a Bolton opus without a classic R&B cover—this time it's Bill Withers' "Lean On Me." In all, a can't-miss proposition for Yuletide gifting.

material such as "Like A Rolling Stone," she excels on tender, melodic numbers like "Dark Eyes," "Just Like A Woman," and the devotional "I Believe In You"; the early '60s-vintage "Bob Dylan's Dream" acquires a moving new resonance in Collins' reading. Largely, it's a worthy salute.

TEENAGE FANCLUB
Thirteen
PRODUCERS: Teenage Fanclub & Andy Macpherson
DGC 24533

Scottish quartet that attracted modern rock attention with its Geffen debut bounces back with a new set that alternates between Big Star-like pop/rock and Neil Young-influenced thumpers. "Radio," "120 Mins," and "Escher," among others, display group's way with well-crafted harmonies and stormy guitar interplay, while "Gene Clark," a homage to the late Byrds member, affords new insight into group's expansive instrumental side.

CONCRETE BLONDE
Mexican Moon
PRODUCERS: Concrete Blonde, Sean Freehill
Capitol 81129

Johnette Napolitano and her band have always played like they have something to prove, which is the blessing and the curse of this L.A.-bred unit. Latest album reflects typical assets and debits: Overreaching production sometimes swamps some strong tracks, but best numbers—title cut (heard in English and Spanish), "(Love Is A) Blind Ambition," and cover of Roxy Music's "End Of The Line"—show potential to join "Joey" in group's chart annals.

POSSUM DIXON
PRODUCERS: Earle Mankey & Possum Dixon
Interscope 92291

L.A. quartet noted for its extremely wired live sets comes up with a major-label debut that offers both dead-on guitar energy and enough quirky fillips to keep things interesting. Singer Robert Zabrecky's offbeat style and slyly biting lyrics may remind some of the pre-funk Talking Heads, but revved-up approach is uniquely the band's own. "Nerves" and "Watch The Girl Destroy Me" sound like best leadoffs for modern rock radio.

RAP

► **MC REN**
Shock Of The Hour
PRODUCERS: Various
Ruthless 88561-5505

Album-length entry by former N.W.A member who busted chart moves with EP "Kizz My Black Azz" is a strange melange of politically tinged numbers and more typical misogyny and gangsta-ism. Rage-filled "Attack On Babylon" and "Mayday On The Front Line" sit uncomfortably next to such by-the-numbers screeds as "You Wanna Fuck Her" and "Fuck What You Heard." As titles indicate, airplay is out of the question in most cases, but Ren's street rep should put this over big-time anyway.

► **A TRIBE CALLED QUEST**
Midnight Marauders
PRODUCERS: A Tribe Called Quest, Large Professor
Jive 41490

On group's third outing, soul grooves, jazz samples, and rugged beats meet and prosper. Also, the very gifted Phife Dog has become a more prominent member of the crew. He drops smooth, nimble rhymes alongside Q-Tip's frosty verses, which spout sweet everything from home-fried love talk to universal shoutouts. The set's first single is "Award Tour," and bouncy tracks like "Electric Relaxation," "Sucka Nigga," "Midnight," and "We Can Get Down" deserve to be along on the trip very shortly.

DANCE

GABRIELLE
Find Your Way
PRODUCERS: Various
Go!/London/FFRR 828443

Import-savvy club DJs have been indulging in the pop charm and groove-ability of the international hit "Dreams" for several months now. On U.K. pixie's impressive full-length debut, she sinks through an array of midtempo funk/disco ditties with a husky, soulful voice that likely will spark comparisons to TLC and Sybil. Although set occasionally suffers from a sameness in production, its bevy of strong, catchy songs is appropriate compensation. "Going Nowhere" and "I Wanna Know" are best bets for future singles—not to mention pop radio crossover.

RED RED GROOVY
25
PRODUCER: Brett Edgar
Continuum 49303

Trio works overtime to fashion itself as the '90s rave equivalent to the B-52's—with fair to good results. Lori Larson fronts the act with a voice that bottles kitsch à la Kate Pierson with

SPOTLIGHT



COLOR ME BADD
Time And Chance
PRODUCERS: Various
Giant 24524

Vocal quartet that debuted big with 1991's triple-platinum "C.M.B." is back with sophomore stanza that emphasizes close harmonies and jacking beats. Titular first single is a spiritually themed track that pays homage to Marvin Gaye's later works; a more likely single candidate is "Groovy Now," a slow burner that heads in lyrical direction of initial "New Jack City" smash "I Wanna Sex You Up." Other highly commercial originals and covers of Gaye-penned "The Bells" and Sly Stone's "Let Me Have It All" round out an attractive follow-up effort.

ethereal breathiness worthy of Julee Cruise. Her tones are an intriguing contrast to the brash instrumentation, which combines jiggly alternative guitars with insistent beats. "View (The Universe)," "Ibiza Bar," and the first single, "Another Kind Of Find," are loads of good fun—but they are lost in an ambitious and ultimately exhausting 17-track set that brims with a little too much filler material.

LATIN

► **ANGEL**
You And I
PRODUCERS: Elvis Cabrera, Angel López
Prime/BMG 16604

And the hit albums keep on coming from streetwise Puerto Rican imprint, this time courtesy of expressive singer/songwriter with a penchant for embraceable narratives of the heart ideal for Latin, power, and progressive R&B stations. There is nary a throwaway on this entertaining, 13-song bilingual set (three tracks are in English), with choppy, floor-shakers ("Tu Y Yo," "Oportunidad") and evocative romantic

VITAL REISSUES™

THE WEAVERS
Wasn't That A Time
PRODUCER: Mary Katherine Aldin
Vanguard 147/50

Quartet of Pete Seeger, Lee Hayes, Fred Hellerman, and Ronnie Gilbert scored a massive hit with pop-style version of Leadbelly's "Goodnight Irene," became the country's top folk act until buried by the '50s blacklist, then made a triumphant comeback. Four-CD set, lovingly compiled and annotated by Aldin, adeptly delineates group's influence in popularizing folk songs for the masses. Early chart entries, landmark Carnegie Hall album, and later works (with Erik Darling, Frank Hamilton, and Bernie Krause filling in for Seeger) lay out the history of this important, ever-entertaining American musical unit.

FUNKADELIC
One Nation Under A Groove
PRODUCER: George Clinton
Priority 53872

Frankly lunatic 1978 album is the magnum opus de funk of Clinton's unstoppable groove army, which at that juncture included such lieutenants as Gary Shider, Bernie Worrell, Junie Morrison, and Bootsy Collins. Hilarious, scatological, and soulful all at once, this is the Clinton Mothership at its farthest-out orbit; memorable numbers include the anthemic title track and self-explanatory "Who Says A Funk Band Can't Play Rock?!" Priority also has reissued three other period classics: "Hardcore Jollies," "Uncle Jam Wants You," and "The Electric Spanking Of War Babies."

odes ("En Mi Mente," "No Me Engañes") holding equal radio appeal.

★ **NG LA BANDA**
Cabaret Panoramico
PRODUCER: José Luis Cortés
Ariola/BMG 16429

First major-label release from touted 14-piece Cuban ensemble is an infectious—though exceedingly commercial—sampling of neo-trad, Afro-Cuban sounds (mambo, danzón, conga) neatly seasoned at times with jazzy improvisational licks as heard on lovely "Danzón Rio Sumida" and sizzling Latin rock number "El Trágico." Single pickings for Latin radio are slim, but edited version of nine-minute shuffler "Como Pantera" and gorgeous, leisurely paced "Bolero Advertido" might pique interest of Latin PDs.

COUNTRY

★ **JOHN MCEUEN**
String Wizards II
PRODUCER: John McEuen
Vanguard 79468

McEuen revels in musical technique the way few other country artists do, and he fuses that passion here with another of his interests, American folk music. Aiding him in his search for the most inventive and alluring sounds are such fellow wizards as Sam Bush, Roy Huskey Jr., Stuart Duncan, David Grier, Jose Feliciano, Josh Graves, Kenny Malone, Tony Rice, David Grisman, Rob Wasserman, and Jerry Douglas. In true McEuen fashion, there's something to dazzle everybody, from "The Bach Duet" for guitar and banjo to "The Ballad Of Jed Clampett."

► **THE STATLER BROTHERS**
Home
PRODUCER: Jerry Kennedy
Mercury 314-514 744

Nostalgic and small-town-oriented, "Home" holds no surprises, but that thematic and sonic sameness has always been the Statlers' forte. Most of the songs here are new ones, but the Statlers do put their own spin on the hoary "Chattanooga Shoe Shine Boy." Best cuts: "The All-Girl-All-Gospel Quartet," a recollection that is clearly more sexual than spiritual; the yearning "He'll Always Have You Again"; and the fondly, backward-looking "I've Never Lived This Long Before."

CHRISTMAS

HARRY CONNICK, JR.
When My Heart Finds Christmas
PRODUCER: Tracey Freeman
Columbia 57550

Connick, backed in most cases by a large orchestra and choir, essays a wide variety of seasonal material here; it's a tribute to his versatility that he can perform a hard-swinging take on "Sleigh Ride," a devout "Ave Maria," a sprightly second-line "(It Must've Been Ol') Santa Claus," and balladry like the title cut without strain. Pianist's smooth vocalizing likely will go down with consumers like hot chocolate on a December night.

CARNIE & WENDY WILSON
Hey Santa!
PRODUCERS: Various
SBK 27113

Although sweetly sung, Christmas package by Brian's kids suffers from the overfamiliarity of the repertoire—most of the numbers here have been around since the first Noël. Most imaginative track here is a slowed-down version of the usually sprightly "Let It Snow, Let It Snow, Let It Snow"; sleepy "Jingle Bell Rock" may indicate that even the sisters weren't up to the challenge of enlivening the material. The warm, listener-friendly voices of Carnie and Wendy are the main recommendation.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► AEROSMITH *Amazing* (4:12)

PRODUCER: Bruce Fairbairn
WRITERS: S. Tyler, R. Supa
PUBLISHERS: Swag Songs/Colgems-EMI/Super Supa Songs, ASCAP
Geffen 4565 (c/o Uni) (cassette single)

Rack up another hit from the venerable hard-rock band's current "Get A Grip" opus. The inimitable Steven Tyler has a field day with this rock ballad, chewing his way through an arrangement highlighted by orchestral strings and Joe Perry's equally notable guitarwork. Will find a deservedly welcome home at pop and album rock formats. Can't wait to see the video clip for this one.

► ROZALLA *I Love Music* (3:50)

PRODUCER: John "Jellybean" Benitez
WRITERS: K. Gamble, L. Huff
PUBLISHER: Warner-Tamerlane, BMI
REMIXERS: John "Jellybean" Benitez, StoneBridge
Epic Soundtrax 77286 (c/o Sony) (cassette single)

Zimbabwean dance diva is on the verge of enjoying her first major pop hit with this spirited reading of the O'Jays classic. Rozalla has developed a smoother, more soulful vocal quality that should make her attractive to top 40 and crossover radio programmers. Added listening (and dancing) pleasure is derived from Jellybean's astute production and Stonebridge's muscular remix. An instant playlist addition from the soundtrack to Al Pacino's new movie, "Carlito's Way."

★ D:REAM *Things Can Only Get Better* (3:57)

PRODUCERS: D:Ream, Tom Frederickse, Danny Rampling
WRITERS: P. Cunnah, J. Petrie
PUBLISHER: PumpHouse Songs, PSI, EMI
REMIXERS: Danny Rampling, Marc "MK" Kinchen
Giant/Sire 18307 (c/o Warner Bros.) (cassette single)

Charming U.K. dance/pop act follows its first Stateside No. 1 club hit, "U R The Best Thing," with a radio-friendly ditty that blends an insinuating groove with rollicking gospel chants and a wildly infectious pop melody. Track builds to a fitting, anthemic musical climax that is complemented by choir vocals and heartfelt lead belting. Fab single is bolstered by seven remixes that could do the trick at top 40, while keeping club fans in tow.

ADAM SANDLER *The Thanksgiving Song* (3:46)

PRODUCER: Brooks Arthur
WRITERS: A. Sandler, R. Smigel, I. Merstone-Graham
PUBLISHER: not listed
Warner Bros. 6641 (CD promo)

"Saturday Night Live" regular offers a look into his comedy album, "They're All Gonna Laugh At You," with this holiday-oriented novelty item. Goofy acoustic ditty performed in front of a live audience is time-sensitive, of course, but it should be a lot of good fun for top 40 programmers to play with while it lasts.

JO-MAR-IA *Side Show* (4:21)

PRODUCERS: Hal Batt, Frank T. Wilson
WRITERS: Eli, Bamett
PUBLISHERS: Wilmot/Friday's Child/Poo-Poo Six Strings, BMI
Street Heat 1729 (c/o SOH) (CD single)

A Chi-Lites evergreen is updated with a familiar power-ballad hand. Male singer delivers a clenching, showy vocal that glides over super-slick, keyboard-heavy instrumentation. Not as soulful as it pretends, but cut has a crisp, youthful tone that renders it well worth a spin.

R & B

★ EARTH, WIND & FIRE *Spend The Night* (4:13)

PRODUCER: Maurice White
WRITER: not listed
PUBLISHER: not listed
Reprise 18324 (c/o Warner Bros.) (cassette single)

Aahhh . . . there's the sound that has fueled more than a couple EWF classics. Soothing, seductive ballad is fleshed out with soft, caressing vocals and pillow instrumentation. A shining moment from the group's fine "Millennium" album has lovely adult appeal, reminding us that it isn't

always about "freakin'" or "knockin' boots" . . . it can be about warmth and romance.

MISFITS IN THE ATTIC *Kick It Anyway* (3:58)

PRODUCER: Suga-Free
WRITERS: D. Baxter, J. Matthews, J. Presley
PUBLISHER: Street Stuff, BMI
REMIXER: Ice Cream Headak
Saturn 2001 (CD single)

Male/female trio kicks amusing rhymes inside a hard and prominent hip-hop beat. Cut has a maddeningly catchy, easy-to-chant chorus that is fun and sticky brain candy—it'll stay with you for more than a hot second. CD single also has the cool, dancehall-inflected "I Ain'tcha Hoe." Contact: No. 4 Dormont Square, Pittsburgh, Pa. 15216.

KIARA *Tell Me* (4:14)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
THG 859972 (c/o PLG) (cassette single)

Male duo returns after a short break from recording with a chugging, midtempo urban ditty. Slick lover-man vocals are woven into an appealing jack-funk sensibility cast in the mold of current radio trends. Could click with the right dose of label promotional energy.

DOMINO *Getto Jam* (no timing listed)

PRODUCER: DJ Battlecatt
WRITERS: Domino, K. Gilliam
PUBLISHER: not listed
Outburst 2461 (CD single)

Domino has an intriguing vocal style that lands somewhere between proper singing and rapping. He often brings to mind early Larry "Comeo" Blackmon on this easy-paced, hip-hop-flavored urban tune. Track also has a pleasing hook and clever lyrics, making it a highly attractive radio contender. It would be nice to hear more from this promising new talent.

KONCRETE LEVEL *Turnin' Me On* (no timing listed)

PRODUCERS: Lamar Mitchell, Debrice King, Pearl's Boy
WRITERS: J. Williams, L. Mitchell, D. King
PUBLISHER: not listed
Pocketown 6801 (cassette single)

Male duo turns on the sexual heat on this hip-grinding pop/urban ballad. The groove is low-down and slinky, while the vocals are a wee bit too flexing and overdone to serve the song as well as it should be. But when you're this turned on, how else can you sound? File this one next to your fave soundtrack for carnal knowledge. Contact: 1173A Second Ave., Suite 141, New York, N.Y. 10021.

BRANDON PARIS *Paradise* (no timing listed)

PRODUCER: Jarrett Michaels
WRITERS: J. Michaels, N. Tootill
PUBLISHER: not listed
Jamm 01 (CD single)

Paris brims over with bravado on this formulaic R&B ballad. To his credit, he gives the song his all, conjuring up an urgent, romantic mood. A more relaxed performance and arrangement would suit the song better. Still, song does have potential at stations at urban and AC levels dominated by slow jams. Contact: 213-933-5083.

COUNTRY

► SHELBY LYNNE *Tell Me I'm Crazy* (3:43)

PRODUCER: Brent Maher
WRITERS: R.M. Bourke, M. Reid
PUBLISHERS: Polygram International/Songs De Burgo/Almo/Brio Blues, ASCAP
Morgan Creek 00412 (cassette single)

Despite the presence of a slinky pedal-steel guitar and a lone fiddle, this second single from Lynne's country-swinging "Temptation" album is more supper club than honky tonk. But with a velvety-smooth voice and a song like this, who cares? Irresistible.

► ALABAMA *Angels Among Us* (3:56)

PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: B. Hobbs, D. Goodman
PUBLISHER: not listed
RCA 62643 (c/o BMG) (7-inch single)

A lovely holiday offering from country

music's supergroup, with a heartfelt vocal from lead singer Randy Owen.

BO "T" *The Cutting Edge Of Love* (3:35)

PRODUCERS: Mike Lawler, Norro Wilson
WRITERS: D. Skaggs, D. Poythress, B. Henderson
PUBLISHERS: G.J.D./Seven Wells/Pler Five, ASCAP/BMI
Mercury 1062 (c/o PolyGram) (CD promo)

A voice reminiscent of Conway Twitty's and a country/pop song that gets better with each listen make this an intriguing major-label debut.

DANCE

PLAN B *Life's A Beat* (7:42)

PRODUCERS: Mark Platt, Gareth Jones
WRITER: J. Haeuser
PUBLISHER: Allegro, PRS
REMIXER: Marc "MK" Kinchen
Imago 25039 (c/o BMG) (12-inch single)

Alternative/dance act undergoes a serious stylistic transformation on this throbbing deep-house, nicely reconstructed by the omnipresent Marc "MK" Kinchen. He wisely retains the quirky vocals and memorable melody, while laying a juicy bassline and a hearty beat. Festive single is a nifty club stomper, while the original album version is fine fodder for modern rock radio formats.

THE PLAYGROUND FEATURING PAUL ALEXANDER *Desire* (6:37)

PRODUCER: Oliver Strumm
WRITER: O. Strumm
PUBLISHERS: Artificial/Cutting, ASCAP
REMIXERS: Stephan Mandrax, Oliver Strumm
Cutting 290 (12-inch single)

The deep and intense voice that fueled the remixes of David Morales hit, "Gimmie Luv," is back in full effect on this similar but utterly seductive house romp. A dark and grinding organ is a cushiony bridge between Alexander's musings and a clicking beat pattern. Should prove of equal good use for dancefloor mating rituals, as well as the strutting children of the runway. Ummmm . . .

INDO *Are U Sleeping* (4:38)

PRODUCERS: Hula, K. Fingers
WRITERS: Silk E., Hula, K. Fingers
PUBLISHERS: Afytrhmic/Zomba/Deshane, ASCAP
REMIXERS: Mike Dunn, Paul Redman
Af-Ryth-Mix 0004 (c/o Clubhouse Entertainment) (12-inch single)

Exalted Chicago production and songwriting team Hula and K. Fingers are the brains behind this smokin', R&B-spiced houser. Indo is a fine vocal presence, throwing an ample dose of withering shade to a tragic lover. Cool for underground clubs in its current state, but track will need a fuller mix to make the desired transition to radio. Contact: 708-239-4200.

DALE *Thank You* (no timing listed)

PRODUCERS: Charles McDougald, Joe Marno
WRITERS: C. McDougald, D. Robinson
PUBLISHER: not listed
REMIXERS: Charles McDougald, Joe Marno, Funky George
JoJo 1009 (12-inch single)

Scott puts out lots of positive energy on this gospel-charged house anthem. The A side mixes of the track could benefit from more dynamic musical variation, while Funky George's fleshier mix on the flip brings the song to a higher level. He spruces up the track with aural goodies like piano lines and a sinewy sax solo that work quite well. It should help generate some action at underground club level. Contact: 212-925-0065.

AC

► FRANK SINATRA WITH BONO *I've Got You Under My Skin* (3:33)

PRODUCER: Phil Ramone
WRITER: C. Porter
PUBLISHER: not listed
Capitol 79305 (c/o CEMA) (cassette single)

Although it appears to be an odd union, Sinatra and Bono's voices actually are a good tonal match. Hearing Bono belting

and whooping in front of a traditional jazz/swing band is jarring at first, but it ultimately works just fine. On the whole, the track is a pleasant surprise that will please longtime Sinatra fans and titillate rockers in an adventurous, quirky mood. From the monumental "Duets" package.

► JACKSON BROWNE *I'm Alive* (4:53)

PRODUCERS: Jackson Browne, Scott Thurston
WRITER: J. Browne
PUBLISHER: Swallow Turn, ASCAP
Elektra 8854 (cassette single)

Title cut from Browne's new album has him back in top form. He has momentarily eschewed his political stomping in favor of the sensitive, introspective prose his longtime fans have come to love. An arrangement of shuffling rhythms, grinding organs, and pop/rock guitars further fuels comparisons to older gems like "Late For The Sky." A nice surprise that is already winning friends at AC and album rock radio.

JEFF ARUNDEL *No Escape* (no timing listed)

PRODUCER: Jeff Victor
WRITER: J. Arundel
PUBLISHER: Compass Music, ASCAP
Gift Horse 00092 (CD single)

Arundel delivers a supple, upfront vocal performance over a delicate tune woven of piano and faintly smoky backing instrumentation. Thoughtfully (and minimally) constructed, this one merits investigation by AC and adult alternative stations.

ROCK TRACKS

► DEPECHE MODE *One Caress* (3:30)

PRODUCERS: Depeche Mode, Flood
WRITER: M.L. Gore
PUBLISHERS: EMI Music Publishing/Grabbing Hands, BMI
Sire/Reprise 6626 (c/o Warner Bros.) (CD promo)

Knowing what works is one of this band's strong points. Here the act turns out an impeccably arranged number based on strings and Dave Gahan's controlled, emotional vocal performance. Specifically for fans at pop and modern rock formats, but sophisticated AC outlets could work in a few rotations.

► BAD COMPANY *Ready For Love* (5:25)

PRODUCER: Simon Kirke
WRITER: M. Ralphie
PUBLISHER: Badco, ASCAP
Atco 5322 (c/o Atlantic) (cassette single)

Classic-rock band offers a peek into its forthcoming "What You Hear Is What You Get" live/greatest-hits collection. Mixdown of a performance taken during band's 1992 "Here Comes Trouble" tour clearly intends to prove band still has its chops; there's nary a sign of studio sweetening. Slow and bluesy jam is a real treat, and likely will find its way onto many an album rock station.

BIG COUNTRY *Alone* (4:06)

PRODUCERS: Big Country
WRITER: S. Adamson
PUBLISHER: EMI/10 Music Ltd., BMI
Fox Records 62713 (7-inch single)

No bagpipe guitars here, folks. Familiar traces of a Scottish accent in lead singer Stuart Adamson's strong, melodic vocal notwithstanding, the band effectively reintroduces itself on this single—and radio should welcome it back. Alternating passages of light and heavy pop are mixed with a crashing beat and blazing lead-guitar lines, suggesting that pop/rock programmers might take interest.

THE BREEDERS *Divine Hammer* (no timing listed)

PRODUCER: Fred Maher
WRITER: K. Deal
PUBLISHER: Period Music
Elektra/4AD 8861 (CD promo)

Another strong shot from the Breeders' "Last Splash" outing, this cut is a fairly straightforward guitar-pop effort spotlighting Kim Deal's breezy vocal. Although a bit offbeat to have much

impact outside the modern rock arena, "Hammer" should do well with fans at that format.

TRIBE AFTER TRIBE *Hold On* (4:48)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Megaforce 1061 (CD promo)

Curious intro of tinny guitars and wiggly bass leads into a rhythm-intensive album rock workout fronted by a simple, strong vocal performance—a necessary ingredient for such a busy tune as this. Second track "Nikita" shows band's energetic work isn't a fluke. Worth investigation.

LUSCIOUS JACKSON *Daughters Of The Kaos* (3:47)

PRODUCERS: Tony Mangurian, Jill Cunniff, Gabrielle Glaser
WRITER: J. Cunniff, G. Glaser
PUBLISHER: Pleather Island/Ooh...Sha Sha/Grand Royal/EMI April, ASCAP
Capitol 79277 (c/o CEMA) (CD promo)

Memorable lead track on this four-song CD showcases a hypnotic form of hip-hop rooted in a sirelike sample and acoustic guitar. Vocals draw strength from subtle rapping style, and actual singing tracks are effectively woven in. However, inclusion of three additional tracks may not have been wise—it becomes apparent there isn't a wide range of ideas here, and lead cuts loses its initial punch.

RAP

► MAIN SOURCE *What You Need* (4:15)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Wild Pitch/ERG 58092 (c/o CEMA) (cassette single)

Durable rap act comes on heavy with this first jam from the new "F**k What You Think," thanks to the rugged wordage of impressive new front man Mikey D. The rhymes are supported by a trumpet-lined chorus and a slow'n'snaky bassline. Head-bobbin' anthem is ready for instant street consumption. Rulin'.

JOINT VENTURES *Itz Da Joint* (4:15)

PRODUCERS: Joint Ventures
WRITERS: M. Tarver, T. Speller, A. Childs, C. Vaughn, J. Brown, F. Wesley, S. Pinkney, S. Robinson, C. Chase, S. Green, R. Stone, K. Smith, K. Caeser, J. Myree
PUBLISHERS: Promise/T To The Y/Dynatone/Unichappell/Sugar Hill, BMI
Profile 7406 (cassette single)

Using bits of James Brown's "People Get Up" and "It's The Joint" by the Funky Four + 1, Boston-based male quartet aims to bring back old-school sensibilities. Track has a memorable chorus and relatively harmless rhymes, though it's the classic funk groove that will probably bring punters to the fold. Check out the call-and-response cut, "Right To Left," on the flipside. Contact: 212-529-2600.

THE FUNKE LEFTOVERS *Quiet Is Kept* (3:59)

PRODUCER: The Rhythm Fanatic
WRITER: not listed
PUBLISHERS: Rare Elements Of Soul/Ultimax, ASCAP
REMIXER: Dalton Francis
Funhouse Street 102 (CD single)

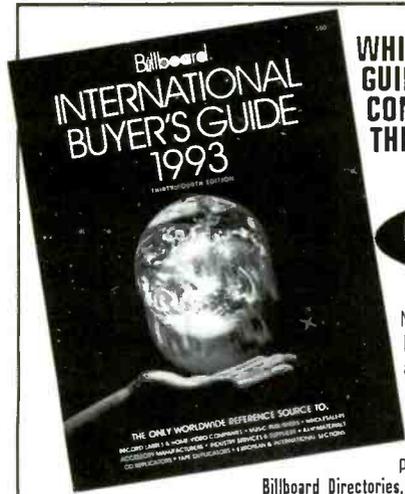
Curious little jam slogs along at a quasi-jazzy pace, with horn and keyboard pads—not to mention nimble scratching—laid into slowly ingratiating groove. Male lyricists use endless media references to describe their sexual prowess—varied positions and all. Contact: 919-230-2390.

ANT-LIVE *We In The House* (no timing listed)

PRODUCERS: R.O.N., Sweets
WRITERS: R.O.N., Sweets, A. Herrero
PUBLISHER: So What, ASCAP
Ready Or Not 00554 (cassette single)

Hand-clapping, butt-wagging jam has a raucous hook that matches the overly jock-holding, macho tone of its rhymes. Not exactly a groundbreaker, but it's a freewheeling call to party that should have little trouble finding an audience. Contact: 212-491-7253.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



WHICH ESSENTIAL REFERENCE GUIDE HAS WORLDWIDE CONTACTS IN EVERY PHASE OF THE MUSIC AND VIDEO INDUSTRY?

Billboard's 1993 International Buyer's Guide!

Now in its 34th year, the IBG gives you over 23,000 listings in more than 60 countries worldwide! You get all the facts on: •music & video companies •distributors & wholesalers •services & suppliers •raw materials •manufacturing plants •equipment manufacturers •european & international! To order send \$80 plus \$3 s&h, (\$8 for international orders) to:

Billboard Directories, Dept. BDBG9380, P.O. BOX 2016, Lakewood, NJ 08701
Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, & DC. For fastest service call toll-free:

1-800-223-7524 (outside NY), in NY 212-536-5174 or
1-800-344-7119 (outside NJ), in NJ 908-363-4156

BDBG3043

Retail

Recoton Reports Third-Quarter Rise Headphone, Speaker Sales Lead Company's Charge

■ BY DON JEFFREY

NEW YORK—Recoton Corp., a major manufacturer of audio and video accessories, reports strong increases in third-quarter revenues and profits, fueled by surging sales of wireless gear and increased space for the company's products at retail stores across the U.S.

For the three months that ended Sept. 30, net profit soared 143% to \$2.08 million, from \$855,000 in the same period a year ago. Sales jumped 83.2%, to \$33.5 million from \$18.3 million.

Among the big sellers in the quarter were three categories of wireless products: stereo headphones, speakers, and a video

broadcasting system.

Robert Borchardt, president, says, "Sales of stereo headphones are going through the roof."

He projects sales from wireless products will easily top \$10 million this year. They were rolled out in last year's fourth quarter and accounted for about \$3 million in sales in 1992.

In addition, Recoton was able to expand into retail chains that it had not been in before, such as Best Buy and Sears. And many chains already carrying the company's accessories increased the amount of floor space devoted to them.

"Many retailers now begin to realize how much profit they can make on this category," says Borchardt. Profit margins on accessories ordinarily exceed 50%, whereas margins on CDs and audio cassettes are in the 30%-40% range.

Recoton also has begun to benefit from the move of its administrative and manufacturing facilities from New York City to Lake Mary, Fla., near Orlando. Economies of scale in administration, distribution, and warehousing have reduced selling, general, and administrative expenses as a percentage of sales, which aids profitability.

Another area of growth, according to Borchardt, has been the manufacturing of products for other consumer electronics companies.

The company's stock has been a winner in the past year. After two stock splits, it has soared from a low of about \$8.50 a share to a record high of \$26 at press time.

WINTER CES

A BILLBOARD SPOTLIGHT

This winter the hottest spot for technology will be Billboard's Consumer Electronic Showcase. At the 1994 Winter C.E.S. in Las Vegas, all the future electronic breakthroughs will be unveiled to hundreds of industry leaders. Billboard will be there, covering the event with all the power of the industry's only worldwide publication.

**BONUS DISTRIBUTION AT THE WINTER C.E.S.
TURN THE WINTER CHILL INTO HOT CONTACTS
IN BILLBOARD'S WINTER C.E.S. SPECIAL.**

**ISSUE DATE: JAN. 8
AD CLOSE: DEC. 14**

East & Midwest: Ken Karp (212) 536-5017
Norm Berkowitz (212) 536-5016
West: Gary Nuell (213) 525-2302

Billboard

INDEPENDENTS

(Continued from page 57)

counters with such figures as author William S. Burroughs and radical theoretician-author Eldridge Cleaver.

Dissidenten's experience has been distilled into a series of eclectic albums that mate traditional African and Indian musics with modern electronics and dance-oriented grooves. The first single off "The Jungle Book," "Love Supreme," bows to both the music of the East and the like-titled composition by the late jazz great John Coltrane.

"I didn't take [Coltrane's] notes," Mullrich says of his band's composition, which bears a passing resemblance to Coltrane's theme. "I read [Coltrane's] biography, and he always wanted to go to India." Hence, a double-edged homage.

Dissidenten, which has toured North America twice before (pulling crowds as large as 25,000 in Canada), is set to return here in April.

In the immediate future, Mullrich, who formerly was the president of German indie combine Snowball, will return to his roots as a member of the independent label panel at this weekend's Berlin Independent Days, which runs through Sunday (14).

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Dallas Revives **FUTURE** 64
Laser Scans: Pioneer's LaserActive 65

Sony Gets Into Games 67
Video Previews: Trisha Yearwood 68

PICTURE THIS



By Seth Goldstein

A RETAILER SPEAKS: Mass merchant **Target Stores** has a surfeit of "Aladdin," according to head video buyer **Bob Pollack**. "It's still the biggest title we've ever had," he says. "But it's somewhat of a slow-down versus what we had expected"—though he notes that Target's not at all disappointed.

It's just that "Aladdin" can be found "in every place you walk into," including a local bank offering the title as a new-account premium. Pollack wasn't aware of the **Disney** hold on further shipments because buy-direct Target had no reason to ask for a refill.

The discounter has had a good year in video, and while Pollack says Christmas sales have started slowly, he's happy with the results from "Tom & Jerry" and "Dennis The Menace," and eagerly awaits "Free Willy." Pollack says that title should repeat the success of "Homeward Bound," which he says "was without doubt a surprise."

Target remains very much opposed to the fast-food promotions, this year involving **Paramount** and **McDonald's** as well as **PolyGram** and **Pizza Hut**. "To this day, we do not carry those items," he says. "We're definitely supporting people who support the industry." Pizza Hut has melded two PolyGram "X-Men" cassettes onto a single tape, but Target has eliminated them "title for title." **Best Film & Video's** \$4.99 "X-Men" counter-offer (Billboard, Nov. 6) is getting replacement consideration.

A REMEMBRANCE: **Marc Berman**, who died Nov. 6 of AIDS complications, was about the quickest study I've known in 30 years of trade journalism. Mark moved from New York to L.A. early in 1986 to open the West Coast bureau of **TWICE** magazine, where I was senior editor. His chief responsibility was to report on the home video industry. He started as a stranger to the city and the assignment, but he wasn't when I paid a visit three months later. By then, Mark knew almost everyone and—a miracle to me—how to find them. His fair, concise, accurate coverage and his bearings never faltered over the next four years. The **Video Hall Of Fame** has begun receiving posthumous inductees. Mark Berman deserves to be on the next list.

Viacom Unleashes 'Dracula' CD-ROM Game Features New Live-Action Footage

BY CHRIS MCGOWAN

LOS ANGELES—In the entertainment universe, there is a new territory that lies between the video game and the feature film, and not all of its denizens are wholesome creatures that walk by day. For example, a certain bloodthirsty count from Transylvania is digitized and now is ready to stalk the branching paths of multimedia.

On Oct. 28, Viacom New Media launched "Dracula Unleashed," a CD-ROM title that merges detective game and horror movie, and includes 96 minutes of live-action footage shot on sound stages. The production expands upon what ICOM Simulations undertook in its "Sherlock Holmes Consulting Detective" CD-ROM series, three volumes that also incorporate live-action footage into the game play.

The "Sherlock Holmes" titles collectively have sold more than 375,000 units to date, according to Viacom, which purchased ICOM in May. Many sales have come through "bundling," in which CD-ROM titles are packaged for sale with multimedia hardware.

"Dracula Unleashed" lists for \$59.95 in the DOS format. Macintosh and Sega versions will follow soon. Other "live-action games" or "interactive movies," depending on how you look at them, that recently bowed or are due soon include Philips Electronic Media

Publishing's "Voyeur" and Sega's "Prizefighter," "Double Switch," and "Ground Zero, Texas."

Interactive designer David Marsh produced "Dracula Unleashed" and says, "What we wanted was to create a Dracula game that would elicit those responses from people that a horror movie would, namely fear and suspense and caring about the characters."

Marsh, who worked on the "Sherlock Holmes" series, answered his new challenge by treating "Dracula Unleashed" like a serious Hollywood production. "Dracula" is considerably more ambitious cinematically than "Sherlock," with more live-action scenes, a bigger cast, and higher production values.

"There were 43 actors, over 100 Victorian costumes, and 20 sets—some taking up entire sound stages as we recreated London streets, a cemetery, a mausoleum, and so on. We rented carriages, and even found a 120-pound wolf that we needed for a number of scenes," Marsh says.

The four-week shoot took place at Wilson Video in Eden Prairie, Minn. Then came editing, scoring, and other phases of post-production. It was similar to shooting a linear film, except for what Marsh calls "the massive script," which included an enormous number of game elements and links between scenes and graphics. "I have binder af-

ter binder with sheets trying to figure out the logic," he says. "If you miss something, you're screwed. But we came back from the shoot and everything worked and fit into place." He adds that preproduction is crucial to success in an interactive project.

The 96 minutes of motion video in "Dracula Unleashed" move at 15 frames per second, and fill a fourth of the screen. The footage is broken into 136 separate scenes, many of which average about 30 seconds in length. More than 40 minutes of original music were recorded to play along with the live-action shots. As in "Sherlock," the motion video in "Dracula" is activated by the viewer at different points in the game. Each time the user "travels" by carriage to a different location in London, a video segment can be played.

Between scenes, the viewer examines journals or listens to a narrator read the entries, and studies maps and telegrams as the game unfolds. The story was scripted by Andrew Greenberg and William Bridges of Atlanta-based White Wolf Games, and picks up Dracula's tale 10 years after Bram
(Continued on next page)

Pioneer Gets (Laser)Active On Software Front

BY STEVE McCLURE

TOKYO—What do strip poker and dolphin brains have in common?

They're among the subjects covered—or uncovered—in a series of software releases for Pioneer's new LaserActive format, which went on the market here Aug. 20.

Besides introducing the first batch of LaserActive software titles, Pioneer also announced the establishment of the Multimedia Creators Network, comprising computer graphic artists, musicians, movie directors, and academics to develop LaserActive software (Billboard, Sept. 25).

Members of the group include Hirobumi Itoh, who heads Los Angeles-based computer graphics company Magic Box; video artist Hirokyu Nakano, known for his work with recording group Deelite; and well-known music producer Seigen Ono.

(Continued on page 68)



Dog Day Afternoon. Beethoven and Missy, the canine stars of Universal's upcoming "Beethoven's 2nd," woofed it up with 350 Blockbuster franchisees picnicking on the studio's back lot. It was part of Blockbuster's fifth annual "FAME 5" convention. Present with the pooches, from left, are Louis Feola, MCA Home Video; Andrew Kairey, MCA/Universal Home Video; George Johnson, Blockbuster; and Joe Medjuck, producer of "Beethoven's 2nd."

KODAK TRAVEL VIDEOS SET SALES!



Wood Knapp Presents...
The World's Most Alluring Travel Videos and A Deal that Reaches Global Proportions!

* EACH VIDEO COMES WITH A SPECIAL CAMERA OFFER!

Customers redeem coupon and receive a Kodak FunTime camera compliments of Wood Knapp.*

VideoTrips™ feature:

- * Gorgeous Photography
- * Maps
- * Vital Travel Tips
- * Dining Ideas
- * Lodging Info
- * Local Secrets
- * Colorful stickers feature the camera bonus
- * Each video contains camera coupon

FIRST RELEASE INCLUDES 10 TITLES FROM THE INTERNATIONAL COLLECTION

Wood Knapp

The Special Interest Studio
213-549-3511 800-521-2666

*Plus \$3.95 shipping and handling

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	5	3	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
2	1	10	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
3	4	12	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
4	2	10	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
5	3	5	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
6	7	7	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
7	6	9	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
8	8	14	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
9	NEW ▶		DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
10	9	7	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
11	10	2	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
12	11	8	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
13	NEW ▶		POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
14	18	2	COP AND A HALF	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
15	16	2	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
16	15	6	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
17	12	5	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
18	NEW ▶		BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
19	13	13	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
20	14	12	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
21	17	8	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
22	21	4	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
23	NEW ▶		THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
24	20	4	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
25	22	10	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
26	19	13	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
27	24	17	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
28	23	17	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
29	25	11	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
30	27	12	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
31	38	2	HIGHLANDER: THE GATHERING	Hemdale Pictures Corp. Hemdale Home Video 7183	Christopher Lambert Vanity	1993	PG-13
32	36	2	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 2002	Reese Witherspoon Ethan Randall	1993	PG
33	26	18	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
34	34	3	EXCESSIVE FORCE	New Line Home Video Columbia TriStar Home Video 76053	Thomas Ian Griffith	1993	R
35	NEW ▶		TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G
36	28	13	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
37	32	11	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
38	33	8	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
39	30	10	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
40	31	6	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Private Group Resuscitates Dallas' Movie Ratings Board

THE FUTURE IS NOW: A private citizens group called **Families United Together For Referendums For Excellence (FUTURE)** has succeeded in re-establishing a movie ratings board in Dallas. The city's previous official board was abolished by the city council in August.

The group's new efforts may heat up debates with video dealers and theater operators, who would rather monitor themselves.

Local grassroots groups in the past have attempted to apply their own ratings to movies and videos.

An attempt to establish an official ratings board in Fort Worth, including special ratings for videos, went down to defeat after a heated battle two years ago.

Chris Wilson, president of the **Dallas Assn. for Decency**, spearheaded the drive to re-establish an official board in Dallas.

The original board was the only city agency in the country that imposed mandatory movie ratings that superseded those provided by the **Motion Picture Assn. Of America**.

Under the Dallas system, theatrical movies were rated as "suitable" and "not suitable" for children. The board also assigned letter codes for content, including "L" for foul language, "D" for scenes depicting drug use, "N" for nudity, "S" for sex scenes, and "V" for violence.

Wilson says that DAD initiated a petition to hold a citywide referendum in order to bring back the official ratings board. Those plans were abandoned when the group failed to obtain 50,000 signatures on the petition, and when it discovered that the special referendum vote would cost Dallas taxpayers \$350,000.

The new board will be funded by private donations and is seeking nonprofit tax status, Wilson says.

FUTURE's 32-member board, led by former city film board chairman **Fred Aurbach**, will continue to use the original committee's ratings guidelines while adding three new

letter codes. An "I" code will designate indecency, "A" adult situations, and "H" for homosexuality. The board also will add a "not suitable 13" rating for movies it considers inappropriate for children under 13.

While the old board was often a thorn in the side of the MPAA, retailers, and Hollywood, the group's ratings had little impact on the general public.

Most "not suitable" ratings were quickly changed to "suitable" when challenged by the MPAA or studios.

However, Wilson says that FUTURE and city officials are "in complete agreement" that the new board will have a louder voice.

"Our only goal, as [was] that of the old board, is to provide information for parents to make a choice," says Wilson.

Ratings handed down by FUTURE's board will appear in local newspapers on a weekly (and eventually a daily) basis starting in January, Wilson says. As a nonprofit organization, FUTURE will ask the newspapers to carry its ratings as public service announcements, but the organization is prepared to buy advertising space if necessary.

LAND RUSH. Video City, the Bakersfield, Calif. chain, is expanding far afield. The company, with a dozen or so outlets, has leapfrogged to Iowa and Idaho where it will develop 12 leases during the first quarter of 1994.

According to GM **Craig Kelly**, the move is based on an 18-month study of secondary markets and could put Video City into competition with **Blockbuster** franchisees also scouting small-town America for locations. Video City started expanding last summer, with six new locations opening in July and August, including the first two outlets away from home.

The average store, Kelly says, will carry 10,000 cassettes on 5,000 square feet of floor space, and the

(Continued on page 67)



'DRACULA UNLEASHED'

(Continued from preceding page)

Stoker's original story ended. What the viewer does while playing the game affects the course of the narrative, "which branches off in different directions," Marsh says. "There are four different endings. Our hope is that people will want to go back to see how they can personally alter the outcome of this interactive movie."

He adds, "The software industry is just beginning to understand what can be done by incorporating video content into games. Our goal was to create a game that would combine our [adventure game] experience and effectively ride the wave of the Dracula craze."

320 VIDEOS IN 2 sq. feet!
Full line of counter, wall & floor displays

Write or call for FREE sample!

Video boxes fit flat in Browser Pak 3 different sizes

Browser®
DISPLAY SYSTEMS

CHICAGO ONE STOPPING
101 West Superior St
Chicago, Illinois 60610
312-822-0822
800-822-4410

Pioneer Blazes Trail Toward Compatability With LaserActive

MEGA-COMPATIBLE: The consumer electronics business is suffering from techno-chaos. As a multitude of audio, video, and interactive systems fight it out in the format wars, consumers try to find room for yet another black box, muddle through their newest 50-page instruction booklets, and line up their newest remote controls with 10 others on the shelf. And all the while, wires and cables spread insidiously like kudzu vines through the living room and den.

But out of chaos comes order, as Nietzsche was quoted in "Blazing Saddles." Pioneer Electronics has devised an elegantly simple solution to al-

leviate these concerns: the LaserActive multiplayer, a remarkable unit that combines unprecedented versatility and ease of use.

With the use of "control packs," the LaserActive player allows users to play back audio, video, games, and multimedia with just one single unit. The basic LaserActive machine (model CLD-A100) lists for \$970 and plays back both audio CDs and video laserdiscs, as do other laser combi-players now on the market.

But three different control packs, which insert neatly into the CLD-A100, turn the LaserActive into a true multi-format unit, capable of playing Sega

CDs, Sega game cartridges, Turbo Technologies DuoSoft CDs, Turbo cartridges, karaoke laserdiscs, and CD+G (CD+Graphics) discs. What you have, then, is instant access to a vast and varied software library available right now: 7,500 laserdisc titles, 400 Sega and Turbo games, 1,500 karaoke songs, and tens of thousands of audio CDs.

In addition to this, the LaserActive machine plays a brand-new format that marries the analog laserdisc and the digital CD-ROM: the LaserActive disc. It resembles a normal laserdisc, but carries 60 minutes of laser-quality full-motion video and 540 megabytes of dig-

LASER SCANS™

by Chris McGowan

ital memory.

This means that the LaserActive disc will be a superior format for interactive live-action titles, other than five-inch CD-ROM or CD-I, using the MPEG-1 format. Both the latter discs will be using up almost all of their 650 megabytes just to deliver 74 minutes of VHS-quality video. A LaserActive disc is not as small, light, and cheap to manufacture as five-inch, but it will offer superior audiovisual quality for interactive movies and live-action games.

Sega's version of the LaserActive disc is called Mega-LD, and NEC's is called LD-ROM (NEC co-owns Turbo Technologies). Pioneer is discussing software production with more than 50 leading U.S. game and multimedia developers, and has established a new division devoted to LaserActive software, headed by Steve Kurita, executive VP of Pioneer's home electronics marketing division.

The Sega and NEC "control packs" list for \$600 apiece, while the karaoke control pack retails for \$350. Until Dec. 31, a software package will be bundled free with each purchase of a CLD-A100 and control pack. The LaserActive-NEC combination includes the LD-ROM quiz game "Econosaurus," a four-in-one Turbo game CD, and an Image "Fantasia" laserdisc. A Laser-

Active-Sega combo offers the Mega-LD action game "Pyramid Patrol," a four-in-one Sega game CD, a "Fantasia" laserdisc, and a "Sherlock Holmes Consulting Detective" Sega CD. The LaserActive-karaoke package includes a 53-song karaoke laserdisc.

If purchased separately, LD-ROM and Mega-LD titles will retail for \$120 each. Also available are the Mega-LDs "The Great Pyramid," an interactive tour of Ancient Egypt and the pyramids, and "I Will," a detective game and tour of London. This month and next, the LD-ROM games "Vajra" and "Manhattan Requiem," and Mega-LDs "Hi-Roller Battle" and "Space Berserker" will bow. "3-D Museum" (Mega-LD and LD-ROM) launches in January.

(Continued on page 67)

Billboard®

FOR WEEK ENDING NOVEMBER 20, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
2	7	3	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
3	2	7	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
4	4	7	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
5	3	11	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
6	10	9	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
7	8	19	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
8	6	17	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
9	5	9	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
10	9	11	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
11	NEW ▶		DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	39.98
12	15	7	SNIPER	Columbia TriStar Home Video 70756	Tom Berenger Billy Zane	1993	R	34.95
13	14	5	FIRE IN THE SKY	Paramount Pictures Pioneer LDCA, Inc. 32827	D.B. Sweeney James Garner	1993	PG-13	39.95
14	11	15	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
15	12	7	CHAPLIN	Live Home Video Pioneer LDCA, Inc. LD69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13	34.95
16	NEW ▶		POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R	34.98
17	20	13	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
18	16	13	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
19	13	9	NOWHERE TO RUN	Columbia TriStar Home Video 52376	Jean-Claude van Damme	1993	R	34.95
20	NEW ▶		THE DARK HALF	Orion Pictures Image Entertainment 2391	Timothy Hutton Amy Madigan	1993	R	49.99
21	NEW ▶		COP AND A HALF	Universal City Studios MCA/Universal Home Video 41624	Burt Reynolds Norman D. Golden III	1993	PG	34.98
22	19	33	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
23	NEW ▶		SIDEKICKS	Columbia TriStar Home Video 53606	Chuck Norris Joe Piscopo	1993	PG	34.95
24	18	11	HOMeward BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
25	22	85	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Caroco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Lasers Unlimited Inc.

Laser Discs, CD's, CD-ROM, CD-I, Video's, Accessories at Wholesale Prices

2943 Beach Drive
Merrick, NY 11566
USA

Ph/Fax 516-378-4942
Family Owned and Operated!

WIDE SELECTION



DISTRIBUTION

Your Source for
Laserdiscs • (800) 877-6021

BASSIN DISTRIBUTORS IS YOUR

The Largest
Laser Disc
Selection
Bar None!

We can fill your
special order needs!

bassin
DISTRIBUTORS

LASER DISC HEADQUARTERS



Music Videos
Exercise
Kid's Stuff
Movies &
Much More!

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free
catalog, ask for Dwight

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

Home Video

VIDEO PEOPLE

Betsy Bruce, formerly a VP at Home Box Office, is named president of Time-Life Video & Television, replacing **Candice Carpenter**, who now heads QVC's Q2 shopping channel.

Sergei Kuharsky, formerly of Walt Disney Home Video, is appointed to the newly created post of VP of Warner Home Video's Family Entertainment line.

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



BRUCE



WESTLAKE



LERNER



RELYEA

David Gale joins Media Drop-In Productions in Hartford, Conn., as senior VP. **Heidi Burton** is named purchasing director. MDI supplies entertainment-based promotions, including video, to state lotteries.

Diego Lerner is promoted to senior VP, Latin America and the Caribbean, for Buena Vista International theatrical, home video, and pay-TV.

Craig Relyea is advanced to marketing VP at MCA/Universal Home Video.

Dan Gurlitz is promoted to national sales director, Wood Knapp Video.

Anita Forsman is promoted to marketing director, Academy Entertainment. **Beth Sas** is marketing manager.

Stewart Kleiner is named legal and business affairs VP at LIVE Home Video. **Stephanie Long**, formerly of Ronnie Gunnerson Associates, Media Home Entertainment, and Buena Vista Home Video, joins as PR director.

Jim Davis becomes national accounts manager for Western Publishing's Golden entertainment unit. **Todd Davis** is named director, national sales manager.

Calvin Roberts is appointed VP of West Coast sales for HMG Digital Technologies Group. Duplicator HMG, now publicly held, has restructured. Now reporting to national sales VP **Bob Diamond** are **John Mangini**, entertainment sales director; **Paul Mozian**, special market sales director; and **Mel Mager**.

Michael Gertz is named Midwest regional sales manager, Orion Home Video.

PENTHOUSE

LOVING COUPLES

FORUM LETTERS, VOL. 1: Dear Penthouse — two words that are guaranteed to set you off on a wild ride of sensual experiences. Direct from the pages of *Penthouse* magazine come six erotic tales of men and women whose lives take unexpected and passionate turns. **Cat. #50317-3**

THE ART OF DESIRE: From the award-winning director Andrew Blake comes the story of an alluring museum curator who's searching for the ultimate erotic thrill. **Cat. #50379-3**

PRICED TO SELL
AT \$29.95
FOR THE HOT COUPLES MARKET!

Billboard®

FOR WEEK ENDING NOVEMBER 20, 1993

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	6	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	12	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
3	4	12	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
4	NEW ▶		DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
5	7	4	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
6	3	15	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
7	6	178	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
8	8	8	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
9	9	6	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
10	5	9	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
11	10	54	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
12	11	7	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
13	NEW ▶		TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
14	17	3	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
15	13	25	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
16	22	4	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
17	21	12	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
18	14	10	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
19	12	9	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
20	15	12	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
21	16	9	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
22	20	4	DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
23	31	3	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12420	Wesley Snipes	1992	R	19.98
24	19	2	HAPPILY EVER AFTER	Worldvision Home Video 8045	Animated	1993	G	24.95
25	18	34	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
26	26	2	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
27	33	9	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
28	25	25	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
29	27	4	ALI BABA AND THE FORTY THEIVES	Universal City Studios MCA/Universal Home Video 80641	Jon Hall Turhan Bey	1943	NR	14.98
30	24	2	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
31	RE-ENTRY		ABBOTT & COSTELLO MEET THE MUMMY	Universal City Studios MCA/Universal Home Video 80829	Bud Abbott Lou Costello	1955	NR	14.98
32	28	32	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
33	RE-ENTRY		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
34	37	5	DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98
35	32	16	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
36	40	5	MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99
37	38	2	REBA MCENTIRE: GREATEST HITS	MCA Music Video 10932	Reba McEntire	1993	NR	19.98
38	30	2	THE ARABIAN NIGHTS	Universal City Studios MCA/Universal Home Video 81576	Jon Hall Maria Montez	1942	NR	14.98
39	NEW ▶		SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	Susan Powter	1993	NR	19.95
40	29	27	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Sony Ventures Into The Video Game Biz With A New Integrated Hardware/Software System

BY STEVE McCLURE

TOKYO—Sony has entered the video game fray by establishing Sony Computer Entertainment Inc., a 50-50 venture between Sony Corp. and Sony Music Entertainment (Japan) (Billboard, Nov. 6).

The new company, which will be set up officially Nov. 16, will develop and market hardware and software for a new home-use, 32-bit video game system featuring ultra-high-speed 3D graphics and using CD-ROM software.

SCE hopes to market the new system in Japan by the end of 1994 and overseas in 1995.

"Sony Corporation and SMEJ firmly believe that an integrated hardware and software approach is essential to success in the video game business," says a statement issued by the two companies.

"The new game-system hardware will draw on Sony's many years of experience in digital signal processing, semiconductor, and computer technologies," the statement continues. "Software development and licensing for the new system will benefit from the know-how and experience of SMEJ."

Named as president of SCE is SMEJ chairman Toshio Ozawa. Serving as deputy presidents/representative directors will be Shigeo Maruyama and Teruhisa Tokunaka. The company is capitalized at 480 million yen (\$4.44 million).

The move follows rival Matsushita's October launch of its 3DO Multiplayer home video game machine and puts Sony in direct competition with leading video game firms Sega and Nintendo, which are planning to release 64-bit video game systems by the time SCE's machine hits the market.

One industry source, noting Sega

and Nintendo's decision to go directly from 16-bit machines to 64-bit units, says, "Unless Sony can bring out something in the next six months with 10 software titles with 32 bits, the technology's going to be wasted."

But, adds the source, "They don't have a lot of software to begin with. They would have to go to third-party companies. I find it hard to imagine they could set up a company which produces software at the rate that [it] would need to do to make it feasible."

Marketing game software in Japan also presents problems. Nintendo, for example, allegedly puts pressure on dealers to handle its software exclusively.

That system, however, may be breaking down as the power of independent software makers increases, says Chuck Goto, electronics industry

analyst at securities firm S.G. Warburg (Japan). He thinks Sony may have made the right decision in setting up SCE.

"Given Sony's resources, I don't think it's a bad idea to take a crack at that market," says Goto.

Another analyst, Alexander Wilberforce of Smith New Court, points to SMEJ's large cash reserves as another positive factor.

Says Goto, "One thing you have to expect is that someone is going to come through with a new technology. Nintendo-type graphics are not going to be adequate. Whether 3DO is going to do it, or Sony, or Pioneer, I don't know. Whoever controls that technology in the next generation may not be another Nintendo, but they will definitely have command over that business."

SHELF TALK

(Continued from page 64)

chain is itching to compete directly against any and all comers. "We're looking at secondary markets throughout the U.S., based on our initial experience in the Midwest," he adds.

Stores won't be entirely startups. Video City "is currently negotiating a handful of acquisitions," Kelly says, and hopes to have 100 stores by the end of 1994. Franchising isn't in the picture "at this time."

The study, which focused on populations ranging from 20,000 to 400,000, indicated that there was plenty of room for store growth. Revenue potential is attractive. Kelly maintains that there are numerous stores in the hinterlands with sales of \$500,000-\$1 million a year. Because there is "much less entertainment" in many areas—movies, live the-

ater, concerts, pro sports—small-town VCR owners rent an average of three cassettes a week, about double the usual, he says.

Equally important, Kelly says, "your cost of business is significantly lower, there's much less competition, and it's much less sophisticated." In fact, Kelly says it's as if Video City has entered an early '80s time warp when he compares merchandising strategies.

It's a far cry from California, where Blockbuster, Music Plus, and Wherehouse are thickly clustered. Video City's strength, says Kelly, is a management team recruited from big players.

Assistance in preparing this column was provided by Seth Goldstein.

LASER SCANS

(Continued from page 65)

SONIC-ROM: A new CD-ROM game that will play on both LaserActive and Sega CD players is "Sonic CD" (\$54.99), starring Sega's billion-dollar hedgehog. The disc debuts Nov. 23 and includes 60 levels of adventure, a mini-cartoon opening, and a stereo soundtrack composed by Spencer Nilson. Musical guests include the vocal trio Pastiche, Mr. Big's Eric Martin, keyboardist David Young, and guitarist Erik Frykman.

Sega shipped 350,000 of its Sega CD players in September, according to a company spokesperson, and predicts an installed base of 1 million Sega CD units by year's end. Sega claims that worldwide stand-alone software sales for Sonic the Hedgehog games have now reached \$1 billion.

VOYAGER recently released the original "Lord Of The Flies" (1963, wide, extras, \$49.95), Peter Brook's powerful and unsettling adaptation of the William Golding novel about a group of English schoolboys cast away on a tropical island. Golding reads excerpts from the book on analog track one, while director Brook and other crew members offer a running commentary about the film on analog track

two. The supplementary section includes outtakes, home movies, a production scrapbook, trailers, and more.

Another outstanding new Voyager release is "The Makioka Sisters" (1983, wide, \$69.95), a beautifully etched study of four daughters of an Osaka tycoon, family struggles, and the clash of old and new cultures.

Lumivision just bowed "The Green Man" (side 3 CAV, \$49.95), a marvelous contemporary ghost story with a wry performance by Albert Finney. Also out is "Robot Carnival" (\$39.95), a superb collection of Japanese animation.

MULTIMEDIA NEWS: Interplay has acquired exclusive rights for Macintosh and PC formats to three titles from Philips Media Electronic Publishing that originally were produced for the CD-I format. In the first quarter of '94, Irvine, Calif.-based Interplay will distribute CD-ROM editions of the interactive movie "Voyeur," plus the games "Caesars World Of Gambling" and "Zombie Dinos From The Planet Zeltoid."

Time Warner Interactive Group has just bowed an MPC version of Pepe Moreno's "Hell Cab" (\$99.99), and a dual-format edition of "Word Tales" (\$59.99) that plays on both Mac

and MPC systems.

Microsoft has updated "Encarta," first published in 1992. "Encarta: 1994 Edition" (MPC) will be available at the special price of \$99 until Dec. 31. After that, it will list for \$395. The new version includes the text of all 29 volumes of the Funk & Wagnall's Encyclopedia, plus 1,000 additional articles, nearly 8,000 photos, 800 maps, 100 animations and video clips, and 3,500 audio clips, plus the text of Webster's Electronic Dictionary and Webster's College Thesaurus. This impressive CD-ROM is an outstanding reference tool and a vivid demonstration of the power of multimedia.

Also new is "Cinemanía '94" (MPC, \$79.95), which radically updates the original 1992 release and includes text from film and video books by Leonard Maltin, Roger Ebert, Pauline Kael, and Ephraim Katz, plus full-motion clips from 20 movies and audio clips from 100 films.

FAREWELL, FELLINI: We dedicate this column to the late Italian film director Federico Fellini (1920-93), who made the cinema a much more imaginative experience and inspired a love of film in so many people around the world.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 						
★★ NO. 1 ★★						
1	1	29	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	5	OUR FIRST VIDEO Zoom Express BMG Kidz 30039-3	Mary Kate & Ashley Olsen	SF	12.98
3	5	2	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
4	3	4	GREATEST HITS MCA Music Video 10932	Reba McEntire	LF	19.98
5	4	5	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
6	6	39	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
7	7	73	THIS IS GARTH BROOKS ▲^B Liberty Home Video 40038	Garth Brooks	LF	24.98
8	NEW ▶		ROAD KILL A*Vision Entertainment 50436	Skid Row	LF	19.98
9	10	15	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
10	9	3	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
11	8	8	THE HITS COLLECTION Warner Reprise Video 3-38371	Prince	LF	19.98
12	12	4	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98
13	11	51	LIVE ▲⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
14	13	62	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
15	17	3	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
16	19	32	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
17	21	23	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
18	18	2	NEIL DIAMOND: CHRISTMAS SPECIAL Columbia Music Video 19V-49171	Neil Diamond	LF	19.98
19	15	53	BEYOND THE MIND'S EYE ▲² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
20	14	41	FOR MY BROKEN HEART ▲² MCA Music Video 10528	Reba McEntire	SF	9.98
21	16	5	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
22	27	12	NUMB Island Video PolyGram Video 44008816331	U2	SF	7.95
23	20	2	THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98
24	28	49	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
25	25	11	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
26	23	95	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
27	30	63	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
28	26	20	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
29	29	86	MOONWALKER ▲^B Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
30	39	51	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
31	RE-ENTRY		CONWAY TWITTY #1 HITS Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
32	33	33	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
33	RE-ENTRY		THE 30TH ANNIVERSARY CONCERT CELEBRATION Columbia Music Video 39V49165	Bob Dylan	LF	39.98
34	NEW ▶		SACRED FIRE: LIVE IN MEXICO PolyGram Video 4400882573	Santana	LF	24.95
35	NEW ▶		CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
36	31	53	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
37	RE-ENTRY		A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
38	36	155	CARRERAS - DOMINGO - PAVAROTTI IN CONCERT ▲^B PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
39	34	67	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
40	24	29	GREATEST HITS LIVE ▲² Columbia Music Video 19V-49014	Neil Diamond	C	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for SF or LF videos. ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video Single. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Trisha Yearwood, "The Song Remembers When," MCA Music Video, 60 minutes, \$19.95.



She's come a long way from her formative years in smalltown U.S.A., and Trisha Yearwood pays tribute to her now-realized childhood dreams in this 14-clip compilation. The video follows Yearwood's rising star from her eponymous debut to her new album, "The Song Remembers When." Directed by Steve Purcell, the video also captures the hits from the still-strong "Hearts In Armor" set and shows off Yearwood's own storytelling finesse. A sure-fire seller for the multimedia star's continually growing fan base.

The Velvet Underground, "Velvet Redux: Live MCMXCIII," Warner Reprise Video, 90 minutes, \$29.98.

Longform video component of Warner's five-tiered Velvet Underground rollout is a delight. Billed as the first-ever group-approved recording, the concert was filmed last year in Paris during the temporarily reunited band's European tour. The times certainly have changed since the foursome of Lou Reed, John Cale, Maureen Tucker, and Sterling Morrison made music history more than a quarter of a century ago, but the legendary band is in remarkably fine form and remains true to the good old days. Among a flood of Underground originals, "Femme Fatale," "Heroin," and "Sweet Jane" are standouts. Video also features new song "Coyote."

CHILDREN'S

"The Creation," "Joseph And His Brothers," Rabbit Ears/BMG Kidz, approximately 30 minutes each, \$12.98 each.

New additions to the "Greatest Stories" series of age-old biblical tales are a mixed lot. "The Creation," as recited by pop and contemporary Christian powerhouse Amy Grant, doesn't pack the punch a story of its stature should

deliver. Accompanied by ethereal, mood-setting music from Bela Fleck & the Flecktones, Grant's narration is a bit overblown for the young audience for which it is intended. On the other hand, the delightful "Joseph And His Brothers" is as colorful and enchanting as the protagonist's coat. Ruben Blades proves a fabulous storyteller, providing just enough drama to build interest without getting carried away. Strunz & Farah provide accompanying music.

"The Wee Sing Train," Price Stern Sloan (310-477-6100), 60 minutes, \$19.95. Eighth title in book publisher Price Stern Sloan's rapidly growing Wee Sing video library is a fun, lively, live-action adventure.



Tusky the elephant leads two youngsters on an adventure that winds along the tracks of the Wee Sing Train and turns up such colorful characters as Cubby the Caboose and the Old Gray Mare. As with the other videos in the series, the focus here is on learning through song. As such, the video features a whopping 20 new and favorite old tunes. And although many of the kids in the 2- to 8-year-old target group will be too young to read it, each tape comes with a complete songbook that parents can share with their kids.

"X-Men: Slave Island," "X-Men: Unstoppable Juggernaut," PolyGram Video, approximately 25 minutes each, \$9.95 each.

The animated adventures of team X-Men keep rolling via PolyGram Video. "Slave Island" finds the do-gooders being held hostage on the strange island of Genosha, where Mutants are using slave labor to build a dam that will give them enough energy to seize power. After the claustrophobic Storm is thrown into solitary confinement, it's up to Gambit to trick the enemy into trusting him. "Unstoppable Juggernaut" is a lesson in embracing foreign cultures and, more specifically, the end of the

Cold War. When a Slavic stranger is accused of wrongdoing, it's up to the X-Men to set the record straight and bring justice to the real troublemaker. "Capitve Heart" and "Cold Vengeance" episodes hit retail last month.

HEALTH/FITNESS

"Kari Anderson: Fitness Formula Step Aerobic And Abdominal Workout," A*Vision Entertainment (212-275-2900), 65 minutes, \$19.95.

Can a lesser-known aerobicizer break into a market packed with big-name, overexposed fitness heavyweights? The amicable Anderson, who has been recognized by a number of fitness magazines and associations, has a darn good chance with her latest A*Vision release. Three-part video features an intense step class, complete abdominal workout, and one-on-one motivational pep talk about getting and, more importantly, staying in shape. Although her past videos have been aimed at intermediate- to advanced-level students, Anderson is targeting a much broader audience with this workout, which is adaptable for all fitness levels.

INSTRUCTIONAL

"Bad Golf Made Easier," Capital Cities/ABC Video Publishing, 60 minutes, \$19.95.



Funny man Leslie Nielsen wages his own golf war in this unique how-to tape that focuses not on instructing putters on ways to improve their game, but rather how to feel good while playing bad golf. Reprising the tone of "Naked Gun" police detective Frank Drebin, Nielsen accompanies frustrated pal Billy onto the green and proceeds to teach him about the fine art of bending the rules without clearly breaking them. As part of his crash course, Nielsen offers some joke-trivia tidbits, saying the only reason golf got its name was because all the other four-

letter words were taken. He also repeatedly recites the bad golfer's chant: "I don't play golf to feel bad. I play bad golf, but I feel good." Video is well-suited for instructional, comedy, or sports sections, and it should benefit from the additional push of the upcoming third "Naked Gun" flick.

"How To Teach & Learn The Art Of Hitting," Harvey Krupnick's Batting School (508-877-9317), 68 minutes, \$22.95.

Speaking to viewers from his batting school in Framingham, Mass., Harvey Krupnick covers all the bases in this comprehensive, albeit dryly presented video geared toward aspiring athletes of all levels, as well as coaches, teachers, and parents. The students shown mostly are young boys, although there are a few appearances by pros who vouch for Krupnick's methods. His own WRIST training and hitting techniques are demonstrated in sequential order, from correct stance to various types of hits and chops. However, for those who just want to brush up on one area and are anxious to get out into the backyard to practice, video comes with a handy index card that indicates at what points along the way particular subjects are detailed.

TRAVEL

"A Video Travel Guide To Prague," Aja Bufka Productions (310-391-1074), 38 minutes, \$19.95.

Travel guide to hidden treasure-turned-tourist town Prague is timely, if a little outdated in presentation. Sticking to the cut-and-dried formula of straight camera shots accompanied by unadorned voiceover, the video nevertheless packs in a tremendous amount of up-to-date information about the history, noteworthy sites, transportation, shopping, and weather in this beautiful city.



Panoramic camera shots offer a taste of the sweeping gothic and baroque buildings, many of them untouched by World Wars I and II. A useful guide for travelers on any budget.

Home Video

Blockbuster To Offer Stock Proceeds Will Help Pay Down Debt

NEW YORK—Blockbuster Entertainment Corp. has filed for a public offering of 13 million shares of stock, including 12.7 million held by the company and 300,000 from vice chairman Steven Berrard. Based on the current share price of \$29.25, the sale will raise \$380.25 million. Proceeds are being used to pay down debt.

The Fort Lauderdale, Fla.-based music and video retailer recently borrowed \$600 million to invest in Viacom Inc., to help the latter company acquire Paramount Communications Inc. If that acquisition is successful, Blockbuster will have a stake in the new Paramount Viacom, a major entertainment company with a movie studio, home video unit, cable systems, program-

ming entities, and publishing. Home shopping cable channel QVC Network Inc. also is bidding for Paramount.

At the end of the third quarter, Blockbuster's long-term debt stood at \$438 million, and its short-term debt was \$57 million.

As of Sept. 30, the company operated and franchised a system of 3,316 video stores worldwide and 235 music outlets, as well as 16 megastores in a joint venture with Virgin Retail Group.

On Oct. 6, Blockbuster acquired Super Club Retail Entertainment Corp. from Philips Electronics NV for \$150 million in cash and stock. Super Club operates 270 music stores and 160 video outlets.

DON JEFFREY

PIONEER GETS LASER(ACTIVE)

(Continued from page 63)

Pioneer spokesman Kinro Shimizu says the Multimedia Creators Network has been set up to avoid duplication of efforts among software developers working with the new format.

A LaserActive disc can store 108,000 separate analog images and 60 minutes of FM-quality sound, plus 540 megabytes of digital information used exclusively for interactive applications.

The format made its North American debut at the end of September, while the European launch is scheduled for early next year.

Among the initial five software titles (retail price: 9,800 yen, or \$93) are "Pyramid Patrol" from Taito Corp., an arcade-style game in which the player's spacecraft must fend off attacks from enemy craft in a 3D Martian landscape; and "Quiz Econosaurus" from Hudson Soft, which explores environmental problems in a quiz format.

Set for release in October was "Angel Mate From Planet Inc.," which is described as an "interactive strip-poker game" featuring three porno actresses who take on players in either

poker or roulette.

Other LaserActive software releases will include "Melon Brain," an interactive exploration of human-dolphin communication presented by neurobiologist Dr. John Lilly.

In terms of software development, Pioneer says LaserActive's advantages include the ability to use existing image resources without the need for digitization, meaning reduced costs.

Pioneer says LaserActive will change the face of home entertainment, while at least one market observer here says the format's fate could determine the future of laserdisc.

"It's a promising format," says a Tokyo-based technology writer. He adds, however, that LaserActive could face a serious challenge if other companies concentrating on CD-I succeed in developing 5-inch compact discs with image and compressed-sound capacity.

"The future of laserdisc depends on the course that CD-I will take in the future," he says. "Pioneer has been spending too much time on R&D on laserdisc, while other companies have been working on CD-ROM and CD-I."

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Nightmare Before Christmas (Buena Vista)	7,684,284	1,671 4,599	4 26,705,704
2	Flesh and Bone (Paramount)	4,517,066	1,200 3,764	1 4,517,066
3	RoboCop 3 (Orion)	4,304,829	1,796 2,397	1 4,304,829
4	Cool Runnings (Buena Vista)	4,237,160	1,741 2,434	6 43,602,734
5	The Beverly Hillbillies (20th Century Fox)	4,128,037	1,830 2,256	4 30,780,303
6	Look Who's Talking Now (TriStar)	4,022,570	1,858 2,165	1 4,022,570
7	Rudy (TriStar)	3,051,595	1,465 2,083	4 15,409,503
8	Demolition Man (Warner Bros.)	2,994,140	1,601 1,870	5 50,017,151
9	Malice (Columbia)	2,743,372	1,458 1,882	6 40,405,381
10	Fatal Instinct (MGM)	2,198,305	1,886 1,166	2 6,889,568

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Pro Audio

HMG Begins Producing Compact Discs Retooling Costs Temporarily Hurt Profits

■ BY DON JEFFREY

NEW YORK—HMG Digital Technologies Corp., a new public company said to be the largest independent replicator of audio and videocassettes in the U.S., has begun to manufacture compact discs this month.

The company, based in Hauppauge, N.Y., says its plant initially will have the capacity to produce CDs at a rate of 16 million per year. By next spring, capacity will double to 32 million a year.

HMG, which stands for Hauppauge Manufacturing Group, has been gearing up for this change for more than a year, as it tries to position itself as a major independent producer of optical disc products. After production of audio CDs gets under way, the company plans to manufacture other formats such as CD-ROM and CD-I.

But the costs of this change, estimated by a spokesman at \$15 million,

have hurt the bottom line so far. In its first financial statement as a public company, HMG says net profit for the fiscal year ended July 26 fell 36.3%, to \$1.17 million from \$1.84 million in the previous year. The company says that selling, general, and administration expenses rose at a much higher rate than sales, which depressed profits. SG&A increased 31.7%, to \$5.4 million from \$4.1 million in 1992.

Sales were strong, however, growing 11.1% to \$45.2 million, from \$40.7 million a year earlier. A spokesman attributes the improved revenues to expanded orders from two of HMG's principal customers. The company's biggest account is the manufacturing of audiocassettes for PolyGram, one of the six major music companies.

HMG's capacity for audiocassettes is 75 million units per year. For videocassettes, the range of capacity is 12 million-23 million a year, depending on the length of the programs. HMG

is a major producer of music video.

In video, the company also is investing in the marketing of specialty products. Promotional videos have been a big source of business, a spokesman says.

HMG went public in September, when it combined with a shell company in a stock-for-stock merger, a transaction known as a blind pooling of assets. Expenses associated with that merger also reduced profits in the past fiscal year. The new company's stock, which trades on Nasdaq, closed at \$6.75 a share at press time. At that price, the company's market value is \$32 million.

"The real purpose in going public," says the spokesman, "was to be able to move into the digital technology world."



Beach Party. Doug Wimbish of Living Colour, second from right, joined the partner/owners of Manhattan Beach Recording in New York to celebrate the studio's grand opening during this year's AES convention. The party was preceded by a press conference heralding the installation of an Otari Concept 196-input console. Pictured beside the new console, from left, are partner/owners Bob Christianson, Jamie Lawrence, and Danny Lawrence; Wimbish; and Gregory Arnold (also the company's president).

Yamaha's Dreams Become Reality Virtual Acoustic Synthesizer Bows

■ BY MARILYN A. GILLEN

NEW YORK—Yamaha's MI dreams became virtual reality this month with the debut of the VL1 Virtual Acoustic Synthesizer, a keyboard-based "virtual instrument" that has been under development at Yamaha Corp. Japan since 1987.

Applying the science of physical modeling to sound, the VL1 employs real-time, computer-based modeling for sound synthesis. In other words, it uses a computer

'We believe it is the most 'musical' synthesizer ever made'

model to mimic the natural phenomena involved in the creation of acoustic sounds in a real instrument—such as the vibrations, reflections, and resonances—and does so on a real-time basis. Unlike conventional electronic synthesizers, there is no sampling involved in this creation, nor are there any oscillators or preset wave forms used to generate the sounds. The "instrument" is simply created by the computer.

The result, according to Yamaha representatives, is an instrument that is "responsive and alive"—achieving nuances and note-to-note transitions very similar to those of real acoustic instruments.

The "VL" in the name stands for "virtual lead," and Yamaha envisions its new synthesizer being

used as a lead or melodic instrument, and thus has designed it as a duophonic device playing two notes at a time.

The VL1's preprogrammed computer models consist of a variety of instruments from the woodwind, brass, and string families. The virtual instruments created via computer models then can be assigned various "controllers" to determine how the instrument plays; these include a breath controller (see graphic), foot controller, and panel sliders. Control parameters for a woodwind include throat, pressure, growl, and tonguing.

The final stage in the creation of a sound with the VL1 are the "modifiers," which include the harmonic enhancer, dynamic filter, frequency equalizer, and the impulse expander and resonator.

Also included is an effects section containing a selection of traditional digital effects.

If it sounds somewhat complex (certainly more so than a conventional synthesizer), Yamaha agrees. But it is those added complexities, such as the breath controller, that allow for the expressive capabilities that make it lifelike, the company argues.

"We believe that this technology will serve as the reference point from which all other sound-synthesis technologies will be judged," says Yamaha Corp. of America's president, Masahiko Arimoto. "It is the first new instrument to come along in a very long time, and we at Yamaha believe it is the most 'musical' synthesizer ever made."

The VL1 is due out in next year's first quarter next year; pricing has not yet been set.

Holbrook's Studio Offers Southern Comfort Atlanta Producer Humanizes Digital Environment

■ BY RICK CLARK

ATLANTA—During the last few years, Atlanta's music scene has grown by leaps and bounds, adding more fire to the city's boomtown image. Acts such as the Black Crowes, Arrested Development, Drivin' N'

Cryin', La Face, the Dixie Dregs, Bobby Brown, and TLC have provided much fuel for the city's growing recording studio industry.

One of the region's most visible comers is producer/engineer Tim Holbrook, whose mastery of random-access digital audio has made him an in-demand remixer and sound editor. He worked most recently on hit projects like Smashing Pumpkins' "Siamese Dream" (Virgin) and George Clinton's "Hey Man . . . Smell My Finger" (Paisley Park).

Holbrook's success in the digital workstation arena is due in part to his years of background as a musician. That extra creative instinct has enabled him to humanize the results of his work in the digital medium to great effect.

Holbrook also has worked with Col. Bruce Hampton and the Aquarium Rescue Unit, R.E.M., Arrested Development, the Black Crowes, DC Talk, the Dixie Dregs, and Bela Fleck, among others. Of the projects he has worked on, 16 have reached the top 40 on various Billboard charts, and seven of those went to the top.

Holbrook is based at Southern Living At Its Finest, a studio he designed. It has become one of Atlanta's

more active recording studios.

BILLBOARD: What was your involvement in the Smashing Pumpkins project?

TIM HOLBROOK: By the time [producer] Butch Vig called me, they had done quite a bit of recording at Tri-clops Sound Studios in Atlanta. He initially called me to do some digital ed-



Part of Holbrook's success in the digital workstation arena is due to his solid background as a musician. Here, he enjoys a musical interlude in Bosstown Studio A, Atlanta.

iting. They had recorded a lot of orchestral stuff, and the symphony players were unable to play with the same kind of pocket and attitude you find in a rock'n'roll band. It was a little bit too lazy. I went in and repositioned their notes, as well as digitally rearranged some of the bass and guitar parts, which may have had a great attitude and feel, but sometimes lacked the kind of focus that Butch felt served the songs best. In these situations, I work to maintain the feel and integrity of the artist's expression, while hopefully enhancing the

project's chances of becoming a hit record. That is pretty much what Butch called me in for. Through all that, I helped develop the tonality of some of those instruments by altering things a little bit, which was pretty hip. They worked in the studio for four months solid. I guess they knew that the record was going to get a big push, so they allotted enough studio time to make sure that they had a hit.

On this project, I went in every few days, and Butch would give me notes to work on while they were on to something else. I would often work separately. The great thing about this kind of computer setup is that since it is so portable, I can work in and around a session very easily and do any number of things quickly and unobtrusively. Throughout my work on the album, Butch was great to work with, and I believe the project went quite well.

BB: What is your digital workstation setup?

TH: I use [DigiDesigns'] ProTools with a hot-rodded Mac II with an FX mother board upgrade, but I also complement that with a lot of real high-end EQs and compressors, like Massenburg and Neve gear, as well as Lexicon filters, which sonically enhance things pretty drastically from an audiophile perspective.

BB: You just worked on George Clinton's latest solo album, as well as some postproduction modification work with Arrested Development.

TH: Yeah. Those projects were a little different. There are so many things that you can do with this type of computer setup. For instance, on the Arrested Development record, the word "nigger" was in one of the songs, [and] they couldn't use [the word] because MTV wouldn't play it. So we had to go

(Continued on page 70)



Ocean View. Elton John takes a break with some of his guest artists/producers during recording sessions for his upcoming MCA duets album at Ocean Way Recording in Hollywood. Seated in Studio B, from left, are Bonnie Raitt, John, and Leonard Cohen. Standing, from left, are Greg Penny, Steve Lindsey, and Don Was.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

LARS BROGAARD is the first FOH engineer to use **Out Board Electronics'** moving fader automation system in a live context, using it on **Rod Stewart's** "Unplugged" tour. Sixty-four Out Board faders were installed in a 56-channel **Midas XL3** desk.

"This could very well be a thing of the future for a lot of other people," says Brogaard, who sets the faders up as preset mixes that can be recalled for each song during the performance.

"I've been wondering what I'll do next time I go out and don't have the moving faders, because it removes a lot

of the thinking that I have to do," Brogaard adds.

THE U.K.'S FIRST dance **Dolby Surround** project was completed at **BJG Recording Studios** in London on the **Orb's** forthcoming collaboration album with guitarist **Robert Fripp**.

"Surround Sound is an area in which there's a lot of growing interest," says BJB owner **Paul Brewster**. "The Orb were especially excited about trying it, because it reflects the way they play in their live shows."

ERASURE IS CURRENTLY in **Dave Stewart's The Church** studios in London recording an album, with **Phil Legg** engineering and **Martin Ware** producing. The session is mixed digital with a 34-track **DASH** and two **Alesis ADATs** locked together.

EIGHT TANNOY CPA5s and one CPA5 sub bass have been installed in the **Ballroom** of the **Wentworth Golf Club** in **Virginia Water, Surrey**.

JOHN HENRY AUDIO LTD. has bought a 28-box **EAW Forsythe Series** virtual array touring and concert system, in a deal worth 144,000 pounds. The system uses eight **SB850** subwoofers, two **MX800i CCEP** signal processing units, and is the first to use 20 of the upgraded **KF850E** high-output enclosures.

FINLAND

GENELEC SPEAKERS have been bought by **Hungarian Radio** (two pairs of 1034As, four pairs of 1031As), **Radio Slovenia** (1035As and 1034As), **Channel 4** in the U.K. (1022Bs), **RAI** in Italy, **VTM** in Belgium (32 1019As and six 1031As), and Austrian broadcaster **ORF**, which has ordered 140 S30s for the upgrade of its control rooms in Vienna.

CZECH REPUBLIC

EUROPE DEVELOPMENT in Paris chose **Ranson Audio's Cartouche** digital audio storage system for **Fredvence 1**, the national radio service for the Czech Republic in Prague. Three on-air studios were equipped with **Cartouche** cart replacement systems using the **Cartkey DJ** console, and all studios are connected for instant multiple access to one central audio store. The system also has a **Ranson Masterlog** live assist automation system for unattended operation, with daily programs scheduled and managed by **Ranson Masterplay** music scheduling software interfaced to **Fredvence 1's** commercial traffic software.

HOLLAND

AMPCO PRO RENT supplied the sound system for the **Proms 93** shows in Antwerpen. The main PA consisted of 132 **Martin Audio F2** cabs with **MX4** crossovers, and **Crest 7001** amps with delay towers of 24 **Renkus Heinz C2** cabs with **Crest** amps and **TC Electronic** delays. FOH were two **Midas XL3s** and a **Ramsa 40/18** for monitors.

SPAIN

ARTIST MANELO TENO performed to an audience of 30,000 in a bull ring in Madrid recently, using a 100-box **Apogee** system with 60 **Apogee** amps. Speakers included tri-amped **3X3s** plus **AE6** and **AE4M** floor monitors.

ITALY

THE WORLD STUDIO GROUP's European membership has increased with the addition of **Condulmer Recording Studios** in Venice, **Mulinetti Studios** in Genoa, **PUK Studios** in Denmark, and **Red Led Studios** in Madrid, Spain.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV.13, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meatloaf/ J. Steinman (MCA)	GANGSTA LEAN DRS/ C. Jackson (Capitol)	SHE USED TO BE MINE Brooks & Dunn/ D. Cook (Arista)	STICK IT OUT Rush/ Peter Collins (Atlantic)	INTO YOUR ARMS The Lemonheads/ Robb Brothers E. Dando (Atlantic)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Steven Rinkoff	ROLL WIT IT (Fremont,CA) Mike Hersh Steve Young	SOUNDSHOP (Nashville) Mike Bradley	STUDIO MORIN HEIGHTS (Quebec, CANADA) Kevin 'Caveman' Shirley	CHEROKEE (Los Angeles) The Robb Brothers
RECORDING CONSOLE(S)	Neve 8108	Amek Mozart	Trident Vector 432	SSL 4056G Total Recall	Cherokee Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Ampex ATR 124	Otari MTR-100	Sony 3348	Studer A800II Otari MTR-90II	Otari MTR-90
STUDIO MONITOR(S)	Custom Oceanway	Westlake Meyer HD-1	Westlake	Quested 412 II Yamaha NS10	Custom Cherokee
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 499	3M 996
MIXDOWN STUDIO(S) Engineer(s)	RECORD ONE (Los Angeles) David Thoener	ROLL WIT IT (Fremont,CA) Steve Young	THE CASTLE (Nashville) Scott Hendricks	SOUNDS INTERCHANGE (Toronto, CANADA) Michael Letho	CHEROKEE (Los Angeles) The Robb Brothers
CONSOLE(S)	Neve 8078	Amek Mozart	SSL 4056G	SSL 4056	Custom Neve 8108
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Neve 8078	Otari MTR100	Sony 3348	Sony 3348 Studer D820-48	Otari MTR90
STUDIO MONITOR(S)	Studer A80	Westlake Meyer HD-1	UREI 813 B&W	Sota Yamaha NS10	Mastering Lab
MASTER TAPE	Ampex 456	3m 996	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Greg Calbi	FUTURE DISC Tom Baker	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	Uni Manufacturing	Capitol Manufacturing	DMI	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	Sonopress HTM	Hauppauge Tape Manufacturing	WEA Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HOLBROOK OFFERS SOUTHERN COMFORT

(Continued from preceding page)

in and alter that word every time it came up in the song. We would take a section of music and merge it in, to where it would mask that word and sound like something else so we could get by with it on MTV. That is really a postproduction function, since the tune had already been mixed at that point.

The **George Clinton** project was completely different, in that they had done much of the mixing when they realized that what they wanted was something other than what they had on tape. With **ProTools**, I would take a song and do several different versions and merge them together, moving stuff around to places that didn't actually exist before. It was kind of like a very huge sampling system. We finished the tunes six to 10 hours ahead of time. They were expecting this process to be cumbersome, but I've done this stuff for quite a while and it comes pretty naturally. It's actually as comfortable as working with a tape machine.

BB: Do you use **ProTools** pretty extensively on projects you produce?

TH: Yes. For instance, if I am cutting live band tracks and not using a click

track, I might like the first verse off the first take and the rest of the song off the second take. I will try the edit in the computer before I start actually cutting tape. It is really easy to cut tape with a razor blade, if you know you are following a consistent tempo. If you are working with a drummer whose time might fluctuate, you can't pick a random spot in a song and make a razor-blade edit, because you are going to feel it. So I would test those types of things ahead of time. When I produce projects, I always have the computer by my side, even when I am working with a tape machine.

Nevertheless, I try to provide a recording environment for the artist that seems unaltered by all the technical wizardry that I have access to. I always strive to pretty much make the sessions feel more like a relaxed rehearsal and writing environment, rather than a precision technical tracking environment. That is how the name **Southern Living At Its Finest** was brought into our studio. It started as a joke, but many artists and players who have cut here seem to agree. So far, that approach has worked real well for us.

Update

LIFELINES

BIRTHS

Boy, Michael Gabriel, to **Chris and Margie Jasper**, Sept. 19 in New York. He is a solo recording artist, formerly a member of the Isley Brothers and Isley/Jasper/Isley, and president of Gold City Records, a New York-based independent label. She is VP and general counsel of Gold City Records.

Boy, Aaron Eddie, to **Andre and Nicole Young**, Sept. 10 in New York. He is president/CEO of World Art Entertainment. She is in public relations at Continental Records.

Boy, Cassidy Pascal, to **Bob and Tami Fuller**, Oct. 10 in Cleveland. He is GM of Record Revolution. She is a sales representative for PolyGram Group Distribution.

Boy, Andre Vladimir, to **Walter and Corinne Afanasieff**, Oct. 18 in Marin County, Calif. He is a record producer and songwriter for Sony Music.

Boy, Andrew Nicholas, to **Andrew and MaryEllen de Laive**, Oct. 24 in Edison, N.J. She is senior accountant at EMI Music Publishing.

Girl, Madeleine Jewel, to **Chris and Susan Roberts**, Oct. 27 in New York. He is VP of international marketing for PolyGram Holding Inc.

MARRIAGES

Tim Steele to **Patricia Kiel**, Oct. 21 in Kasama, Japan. She is director of corporate communications at PolyGram Holding Inc.

Vincent Longobardo to **Susan Seelandt**, Oct. 21 in Kasama, Japan. He is executive producer of MTV Japan. She is an independent television producer.

Tom Cookman to **Delia Lopez**, Nov. 6 in Los Angeles. He is a manager of Latin music artists whose clients include Sony Music act Los Fabulosos Cadillacs.

DEATHS

Dave Hawkins, 40, of unknown cause, Oct. 30 in Chicago. Known as "Disco Dave," Hawkins was the co-host (with Frankie J) of the popular Saturday

night "Rap Down" show on WGCI Chicago. Hawkins co-hosted the show since its inception five years ago. He and Frankie J also co-hosted a hip-hop television show called "Kickin' It," which aired on the local NBC affiliate. Previously, Hawkins had worked as an assistant to WGCI air personalities Tom Joyner and Shannon Dell. He is survived by his parents, sister, and brother.

Leon Theremin, 97, Nov. 3 in Moscow. He was the inventor of the theremin, considered among the first electronic musical instruments (see story, page 13).

Marc Berman, 39, from complications

of AIDS, Nov. 6 in Los Angeles. After stints with TWICE magazine and Video Business, Berman joined Daily Variety in 1990 as a staff reporter covering home video, the movie industry, and gay/lesbian issues in the entertainment community. In 1992, his responsibilities broadened to include writing a column for weekly Variety, and he freelanced for numerous consumer and trade magazines. Berman was among the founders of the Video Industry AIDS Action Committee. In four years VIAAC has raised \$500,000 for 30 agencies, including AIDS Project Los Angeles, which elected him to its board of governors in October 1992. He is survived by his companion, Brock Klein; his parents, Jerome and Shirley; his

brother, Steve; and his sister, Carol.

Adelaide Hall, 92, after a short illness, Nov. 7 in London. Hall was among the enduring jazz and blues singers of the century, dueting with such artists as Fats Waller and Duke Ellington. (See story, page 13.)

Torsten Fenslau, 29, in a car accident, Nov. 6 in Frankfurt, Germany. Fenslau was the leader of Epic/550 Music act Culture Beat. (See Dance Trax, page 33.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 14-16, **Fifth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 17, **"Women At The Top: The Business Of Music,"** seminar presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

Nov. 17, **Women In Music Acoustic Showcase**, The Bitter End, New York. 212-459-4580.

Nov. 20, **Tenth Annual T.J. Martell Foundation Tennis Party**, National Tennis Center, Flushing, N.Y. 212-245-1818.

Nov. 21, **Second Annual Alternative Music Seminar**, Sunshine City Convention Center, Tokyo. 011-81-3-3988-2717.

Nov. 22, **Assn. For Women In Entertainment Monthly Meeting**, Dino De Laurentiis Building, Los Angeles. Michele Stroman-McGuire, 818-794-2715.

Nov. 29-Dec. 2, **Four Business Of Jazz Seminars** (one per day, covering various topics), presented by ASCAP, ASCAP office, New York. Sharon Saltzman, 212-621-6329.

Nov. 29-Dec. 2, **East Coast Virtual Reality Expo, including Virtual Reality Video Festival**, New York Hilton Hotel, New York. 800-632-5537.

Nov. 30, **"Let's Make A Deal: Publishers Help That Dream Come True,"** panel presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-758-6157.

Nov. 30, **Sixth Annual Silver Clef Award Din-**

ner and Auction, to benefit the Nordoff-Robbins Music Therapy Foundation, honoring Pete Townshend, Roseland, New York. Sunny Raifini, 212-541-7948.

DECEMBER

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

JANUARY

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 29-Feb. 1, **51st Annual National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 703-330-7000.

GOOD WORKS

CELEBRITY AUCTION: More than 35 items of memorabilia will be put up for bids during a celebrity auction Nov. 22 at **Christie's East** in New York to benefit charities supported by the **Music & Performing Arts Unit Of B'nai B'rith**. Items carry such names as **Elvis Presley, the Beatles, Billy Joel, Gloria Estefan, Les Paul, Chet Atkins, Neil Diamond, Patrick Ewing, Mickey Mantle, Laurel & Hardy, and Abbott & Costello**. Also for sale will be a one-year subscription to **Billboard**, sheet music signed by composers, show tickets, and hotel reservations. For info, call 201-767-4533.

UNSIGNED BANDS NIGHT: Twelve unsigned bands will be featured at the "Rock N' Dream Showcase" sponsored by **Guitar Center** and **Glam Slam** nightclub in Los Angeles Nov. 17 from 8 p.m. to 1 a.m., on behalf of the **T.J. Martell Foundation For Leukemia, Cancer And AIDS Research**. For more info, call **Scott Weinstein** at 818-883-5129.

ENTERTAINMENT COMPANIES INCREASE NET PROFITS IN SUMMER QUARTER

(Continued from page 8)

than last year's. And two companies said they had turned last year's losses into profits this year. (See table, this page.)

The company that scored the largest percentage increase in net profit was Westinghouse Electric Corp., up 364%, but that reflected operations the conglomerate has sold. Its New York-based Group W Broadcasting

unit, which owns 16 radio stations, actually reported lower operating profit this year due to weakness in West Coast markets.

For a pure entertainment company, the leading profit-gainer was Republic Pictures Corp., up 345%, which produces and distributes programming for TV, film, and home video. Los Angeles-based Republic

attributes its higher profits to increased sell-through video sales and higher TV revenues.

Posting the next-biggest percentage gain in profit was Infinity Broadcasting Corp., up 304%, the owner of 25 radio stations. New York-based Infinity benefited from higher advertising revenues and from acquisitions undertaken after the Federal Com-

munications Commission changed the rules on how many stations a company may own.

Other radio and TV companies with significantly higher profits were Clear Channel Communications Inc., up 194%; CBS Inc., up 177%; and Multimedia Inc., up 100%.

Ironically, the company whose profit took the biggest percentage decline was a radio firm, Ackerley Communications Inc. Its net income plunged 100%, but that was due to operations that Ackerley has disposed of.

The company that had the biggest dollar profit was General Electric Corp. (\$1.2 billion). The conglomerate owns the NBC television network, which had a "double-digit increase in operating profit," according to G.E.

Booking the biggest net loss for the quarter was Time Warner Inc. (\$136 million). Most of that deficit was due to interest payments and other charges associated with the \$12 billion merger of Time and Warner Communications in 1989. Time Warner operates a major recording company and film studio, home video and TV units, cable systems, and publishing concerns.

Among retailers, the big winner in the quarter was Blockbuster Entertainment, the nation's biggest home video chain, which reported that profits soared 63.6% to \$69.7 million.

THIRD QUARTER ENTERTAINMENT PROFITS

Company	Net Profit 1993 In Millions of Dollars (Loss in Parentheses)	1992	% Change
Ackerley Communications	0.0	0.6	-100.0%
Blockbuster Entertainment	69.7	42.6	+63.6%
Capital Cities/ABC	78.2	62.1	+25.9%
CBS	118.3	42.7	+177.0%
Clear Channel Communications	2.0	0.7	+194.0%
Gaylord Entertainment	7.6	11.5	-33.9%
General Electric	1200.0	1100.0	+9.1%
Heritage Media	(1.4)	(10.7)	—
Home Shopping Network	1.1	7.0	-84.2%
Image Entertainment	1.1	(0.6)	—
Infinity Broadcasting	5.9	1.4	+304.0%
Jacor Communications	0.8	(9.1)	—
Multimedia	30.2	15.1	+100.0%
Musicland Stores	(3.8)	0.1	—
Orion Pictures	(30.2)	(11.4)	—
Recoton	2.1	0.8	+143.0%
Republic Pictures	0.7	0.1	+345.0%
Time Warner	(136.0)	(152.0)	—
Viacom	22.0	45.0	-51.1%
Westinghouse Electric	65.0	14.0	+364.0%
Westwood One	(9.1)	(7.7)	—

Source: Compiled from companies' third quarter earnings reports.

FOR THE RECORD

The director of creative affairs at Sony Music Publishing in Los Angeles is **Jim Vellutato**. His name was misspelled in the Nov. 13 Executive Turntable.

The monthly meeting of the board of directors of "We Care" Global Family Inc. will be held Wednesday (17) at the Hard Rock Cafe in Orlando, Fla. The wrong city was given in a Good Works item in the Oct. 30 issue.

**CALL TOLL FREE
1-800-223-7524**

Regular Classified: \$4.50 per word, minimum order: \$90.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$126.00 PER
1" - 4 INSERTIONS 116.00 PER
1" - 12 INSERTIONS 110.00 PER
1" - 26 INSERTIONS 103.00 PER
1" - 52 INSERTIONS 85.00 PER

REVERSE ADVERTISEMENT: \$15.00
POSITION WANTED: \$60.00 PER COLUMN INCH
BOX NUMBER: \$15.00

Billboard Classified Action Mart

Call Jeff Serratte NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Laura Rivchun
1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 - For Classified Advertising ONLY

**FAX YOUR AD
212-536-5055**

Real Estate To The Stars
\$59.00 per inch

SERVICES



**KLARITY
KASSETTE**

COMBINATION SPECIAL !!
500 TAPES AND 500 CD'S
COMPLETE RETAIL READY PACKAGE
Combination Special Price only \$2,355

800-458-6405

If SAS is Not Doing Your Duplication
**They'll Never Know
How Good
You Really Sound**

Digital Bin Cassette Duplication
Hi-Fi Video Duplication
CD's

Call for our complete
Information Package
800-955-7271

**SAS INDUSTRIES
INCORPORATED**

**PROFESSIONAL RECORDING
AND DUPLICATING SUPPLIES**

CUSTOM AUDIO-VIDEO CASSETTE BLANKS
1 MIN. - 126 MIN.

- Ampex & BASF Mastering Tape
- DAT's Reels & Boxes
- Splicing & Leader Tape
- Norelco & Poly Cassette Boxes
- Color Cassette Labels & J-Cards
- TDK Endless Cassettes
- C-0 Cassette Shells
- BASF & Magnetic Media Audio Tape Pancakes
- Duplicating Equipment
- On Cassette Printing
- Printed Labels & J-Cards

764 5th Avenue
Brooklyn, New York 11232
In New York Tel: (718) 369-8273
24 Hour Fax: (718) 369-8275

NRS
National Recording Supplies Inc.
TOLL FREE 1-800-538-2336

**COMPACT DISCS
CASSETTES
RECORDS**

COMPLETE ONE STOP !!

500 CASSETTES \$ 599
500 COMPACT DISCS \$1890
1000 EACH CASS and CD \$2999

FROM YOUR 1630 & FOUR COLOR FILM
MAJOR LABEL QUALITY

PHONE: (800) 423-2936
FAX: (818) 569-3718
BURBANK, CALIFORNIA

ISHIRE

RECORD PROMOTION

EXPERIENCE! EXCELLENCE!
25 + YEARS!

Working All Leading National Charts.
"One Of The Foremost
Names in Music Promotion"

RCI Records Inc., 1-800-737-9752
4721 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

**Detail Disc
Manufacturing**

- CD, Cassette • Video Duplication
- Full Graphics

CALL FOR OUR BROCHURE
1-800-737-7624

**FOR COMPLETE CASSETTE,
C.D., RECORD MANUFACTURING
& PACKAGING SERVICES CALL:**

QCA (800) 859-8401

2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

"Audiophile
QUALITY" ...

EUROPADISK LTD.

US' Most Complete
Audio Manufacturing

**SPECIALS -
"With This Ad Only"**

500 Cassettes - \$595
Complete with COLOR J-Card & Norelco Box!
Everything included - Test, Typesetting
& Layout, Full Color J-Card,
Norelco Box & Shrink-Wrap (to 50 Min.)

500 CasSingles - \$690
Complete with FULL COLOR O-Sleeve
Everything included - Test, Typesetting
& Layout, Full Color O-Sleeve
& Shrink-Wrap (to 29 Min.)

500 CD's - \$1,770

FULL GRAPHICS - FAST DELIVERY!
Everything included - 1630, Glass Master,
B/W Front & Tray Cards, Typesetting, Lay-
out, CD Label, Jewel Case & Shrink-Wrap

500 12" Vinyl - \$995

Complete 12" Single Package
Direct Metal Mastering, Test, Label
Layout & Printing, Plastic Sleeve,
Die-Cut Jacket & Shrink Wrap

Best Values In The Industry!

Call For Our Complete Catalog

EUROPADISK LTD.

75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456

SERVICES

**1 THOUSAND CD'S &
THOUSAND CASSETTES**

**PRICE
COLOR
STOP**

**COMPLETE
PACKAGE
\$2999⁹⁹**

**A
WONDERFUL DEAL**

- REORDER *2599⁹⁹
1000 CD'S & 1000 CASSETTES

CD'S FROM YOUR 1630 - INCLUDING: GLASSMASTER
• 1 COLOR PRINTING ON CD • BOOKLET • TRAY CARD
FROM YOUR FINISHED ART • JEWEL BOX • SHRINK WRAP

CASSETTES FROM YOUR DAT OR TAPE - INCLUDING:
RUNNING MASTER • LABEL PLATE • BLACK IMPRINT
ON CASSETTE • 1000 1 COLOR INSERTCARDS FROM
YOUR FINISHED ART • NORELCO BOX • SHRINK WRAP

**RAINBO RECORDS &
CASSETTES**

1738 BERKELEY STREET • SANTA MONICA, CA 90404
(310) 829-3476 (310) 829-0355 FAX: (310) 828-8765

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!
Call For Free Catalog
(800) 355-4400

A.I. ROSENTHAL
ANNAPOLIS, MD
292 WELSH ROAD HORSHAM, PA 19044

**COMPLETE CD AND CASSETTE
PRODUCTION**

DIGITAL HOUSE

212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

330 WEST 58TH ST. NEW YORK, N.Y. 10019
"FOR THOSE WHO HEAR THE
DIFFERENCE"

DEMO CRITIQUE SERVICE by Industry
Professionals. Send demo and \$30
processing fee to: COBBCOMM, P. O.
Box 1239, Ellicott City, MD 21041

FOR SALE

ALBUMS — CASSETTES — CD'S
At the Best Prices

Major Label overstocks and de-
letes. Send for our free 100 page
catalog.

Dealers Only

Foreign customers and fleamarkets
welcome.

Phone:
314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

FOR SALE: two blisterpack sealing
machines, F1/F2 blisterpacks, assorted
shipping cartons. Priced to sell!
Call for list. Dave McKenzie 612-375-9162

FOR SALE

OPERATING SUPPLIES
Jewel Boxes • CD Blisters • Security
Packaging • Plastic & Paper Sleeves
Folding Longboxes • Divider Cards

WRAPPING & PACKAGING
The Shrinkmaster™ Packaging System
Retail-level shrinkwrapping. Does CD's, Videos
cassettes, LP's, posters & more...\$298.95 complete!
The CD Sealer™
STOP TAPING! STOP STAPLING! Seal CD
blisters cleanly & efficiently \$229.95 complete!
Money-back guarantee!

MUSIC AND MORE...
Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
Novelties • Comics • Books and Magazines

**PERFORMANCE
DISTRIBUTORS**
2 DAK ST. NEW BRUNSWICK, NJ 08901
Tel: 908.545.3004 Fax: 908.545.6054

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B

Campus Records
Wholesale Distributor of
"Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX

For a Unique Blend of Independent and
Major Label Classouts and Overstocks

Psych • Noise • New Age • Pop • Oldies • Folk • 60's

RETAIL-WHOLESALE-EXPORT
LATEST SELECTION ON RECORDS
TAPES AND CD'S, TURNTABLES,
MIXERS, DJ EQUIPMENT

12" - \$3.99 - \$4.44
LPS - TAPES - \$6.99 - \$7.99
CD'S - \$7.99 - \$11.99

MAIL ORDERS \$50.00 MINIMUM

CALL OR FAX
ROCK & SOUL ELECTRONICS, INC.
PH (212) 695-3953-4
FAX (212) 564-5358

Buy direct and save! While other people are
raising their prices, we are slashing ours. Major
label CD's, cassettes and LP's as low as 50¢.
Your choice from the most extensive listings
available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
7925 NW 66th St., DEPT J
MIAMI, FL 33166
Phone: (305) 591-2188
Fax: (305) 591-7210

DEALERS
ONLY

ACCESSORIES

PROSING Karaoke
Free Catalog: World's largest
selection. All Brands of equipment,
CD+G, LD's, Vocal Eliminators,
Players, Speakers, Mics
CSP/P.O. BOX 1106
Bridgeview, IL 60455
1-800-800-8466

WANTED TO BUY

"We are cash buyers of un-
wanted LP's, Cassettes or
CD's." No quantity is too
large or small. We pay the
freight. Call:
(609) 890-6000.

FIXTURES

FACTORY DIRECT

- CD JEWELBOX STORAGE
CABINETS. In Stock Now. No
Waiting. Choice of colors, 2 sizes.
2 drawer, 570 capacity, \$234
3 drawer, 855 Capacity, \$289
Prices INCLUDE locks. Textured
steel construction.
- CD JEWELBOX SHELF, 2-TIER.
Gridwall, Slatwall, Pegboard. 8
facings, capacity 64. 25" long,
double tier. Black, white, grey.
Adjustable dividers. "Flip-thru"
browsing. Use for CD-ROM too.

Architectural Merchandising Floor
Plans at no cost or obligation.

- JEWELBOX OR LONG BOX
COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE
SURVEILLANCE SYSTEMS

Stocked in Chicago, Baltimore,
Los Angeles and London, England

Free 100 Page Color Catalog
1-800-433-3543
Ask for Kirk Wiseman
Fax: 213-624-9022

NOVELTIES

ROCK & ROLL MERCHANDISE
The greatest variety of licensed product around!
Same day shipping! "no-minimums"
POSTERS, T-SHIRTS (over 700 styles), PATCHES,
TATTOOS, JEWELRY - WE HAVE IT ALL!
1-800-248-2238 Dealers Only!
ZMACHARS POSTERS, INC.
7911 N.W. 72 AVE., SUITE 102
MEDLEY, FL 33166
(305) 888-2238 FAX: (305) 888-1924
Service is our #1 Goal!

POSITIONS WANTED

POSITION WANTED
Five years experience in contract
administration, copyright, master
leasing, royalties and accounting for
publisher/record company looking for
a position with a major in Nashville.
Leave message: (615) 385-7803

*** PART TIME ***
Currently employed with Major Artist
Management Firm.
Industry experience — seeking
part time work
(weeknights/weekends)
CALL: 201-224-6003

AVAILABLE

Mailing lists and Data Diskettes
from Billboard Directories.
Most categories available to target
special customers and markets at
reasonable prices.
For complete details and
costs:
**212 536-5055
or write to:
Directories Central
c/o Billboard
P.O. Box 24970
Nashville, TN 37202**

HELP WANTED

NATIONAL SALES MANAGER

INTERNATIONALLY RENOWNED RECORD LABEL AND SUBSIDIARY OF MAJOR MUSIC COMPANY SEEKS TO APPOINT A NATIONAL SALES MANAGER RESPONSIBLE FOR U.S. DOMESTIC SALES.

THE IDEAL CANDIDATE WILL POSSESS LEADERSHIP SKILLS AND EXTENSIVE EXPERIENCE AND KNOWLEDGE IN THE FOLLOWING MUSIC INDUSTRY AREAS:

- Possess experience and knowledge of retail, rack and one-stop accounts.
- Supervising and directing field representatives.
- Interfacing and maintaining working relationship with a major distribution system, its branches and its personnel.
- Working in conjunction with the Marketing Department.
- Developing and meeting sales goals and objectives.
- Budgets and cost controls.
- Creating, developing and supervising sales programs.
- Budgeting, supervising and controlling National Co-op Advertising.
- Possess effective communication skills both verbal and written.

Send resume and compensation requirements to:

Billboard Magazine
P. O. Box 8116
1515 Broadway
New York, NY 10036

ALL INQUIRIES WILL BE HELD IN STRICTEST CONFIDENCE.

GO WEST!

Major label seeks sales and marketing rep to cover the West Coast. Must be a self-starter with significant experience, established relationships, and the ability to handle multiple projects.

Extensive travel required, plus frequent contact with label personnel, distributors, retailers and artists of all formats.

Responsibilities include developing marketing, merchandising, advertising and promotional campaigns in several cities.

Send resume and cover letter to:

Box # 8115
Billboard Classified
1515 Broadway
New York, NY 10036

REAL ESTATE RATES

RATE: \$59

Laura Rivchun (800) 223-7524 / (212) 536-5173 (NYS)

HELP WANTED

ADMINISTRATIVE ASSISTANT

MAJOR RECORD LABEL SEEKS ADMINISTRATIVE ASSISTANT FOR BUSINESS/LEGAL AFFAIRS. STRONG CLERICAL SKILLS REQUIRED (65+ WPM), ORGANIZATIONAL SKILLS A MUST, MUSIC INDUSTRY EXPERIENCE PREFERRED.
\$20,000 - 23,500

Reply to: Box 8114
Billboard Magazine
1515 Broadway
New York, NY 10036

EDITORIAL POSITION AVAILABLE

Nashville based "Data Coordinator", 15-20 hrs. per week for our Directory Department.

Organized - with computer skills. Good communication. Background in Music business a must.

Send resume to:
Box RW-7
Billboard Magazine
1515 Broadway
New York, NY 10036
No calls please — EOE

'ARE YOU AN EXECUTIVE SECRETARY WHO IS TIRED OF DOING YOUR BOSSES' JOB? ALL THE WORK AND RESPONSIBILITY... AND NO GLORY? WE ARE A YOUNG RECORD LABEL ON THE WEST COAST LOOKING FOR SOMEONE TO OVERSEE AND MANAGE ALL DEPARTMENTS. (MARKETING, DISTRIBUTION, PROMOTION AND ARTIST DEVELOPMENT).

SEND RESUME TO:
KID RECORDS
244 SOUTH 'A' ST.
SANTA ROSA, CA. 95401

BILLBOARD MAGAZINE

IS LOOKING FOR AN ADVERTISING SALES PROFESSIONAL FOR ITS LOS ANGELES OFFICE. PREVIOUS SALES EXPERIENCE AND KNOWLEDGE OF THE MUSIC INDUSTRY IS A MUST. PLEASE PROVIDE COVER LETTER, RESUME & SALARY REQUIREMENTS. RESPOND TO:

BILLBOARD
Sales position
5055 WILSHIRE BLVD.
6th FLOOR
LOS ANGELES, CA 90036
No Calls Please
EOE

MERCHANDISE

LICENSED BANDANNAS!

Cypress Hill, Dr. Dre, Onyx, House of Pain, Ice Cube, Phillies Blunt Skeleton & Hip Hop Designs T-Shirts, Hats, Sweatpants 32 Pg. Color Catalog Export Program Available

800-522-7247 312-563-0111
Fax 312-455-0162

FASHION VICTIM
954 W. Washington, Chicago 60607

TAPES

INCREASE PROFITS BY REDUCING THEFT!

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE & CD SECURITY PRODUCTS

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

* TDK VIDEO CASSETTES * DATS * AMPEX MASTERING TAPE * SPLICING TAPE * EMPTY REELS & BOXES * INSERT CARDS * NORELCO & SOFT POLY BOXES * AUDIO/VIDEO ALBUMS * CASSETTE LABELS * ENDLESS CASSETTES * C-O's * BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES) * CELEBRATING OUR 25TH YEAR. DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.

4212 14th AVENUE • BROOKLYN, NY 11219
1-800-221-8578 FAX (718) 853-2589
516-212 CALL 718-435-7322
MON/FRI. 9/5 PM VISA/M.C.



COMPUTERS

MUSICWARE the POSITIVE Choice

Complete POS and Inventory Control Systems for the Record Retailer.

Compatible with all major databases. SoundScan reporting. Electronic Ordering.

MUSICWARE USA
6300 Creedmoor Rd.
Suite 138
Raleigh, NC 27612
(919) 833-5533
Fax (919) 833-1900

MUSICWARE Europe
Saxony House
Essthampton, Chichester
Sussex, England
PO18 0JY
(0243) 775419
Fax (0243) 776327

The Leading

Inventory Management, Return to Vendor & Replenishment System for Packaged Home Entertainment

- Retail Chains
- Service Merchandisers
- Distributors

Call (916) 856-5555
(8am - 6pm PST)

Nordic Information Systems.
9719 Lincoln Village Dr. • OS. Sacramento, CA 95827



NORDIC

RADIO STATION DATABASE DIRECTORY

Easy-to-use program containing 11,500 + U.S. stations. Many searches + prints mailing labels! MAC/IBM, Visa/MC: \$99.95 (+ quarterly updates). (1-800-626-2360 ext. 300/BBH Software.)

COMPUTERS



(818) 999-9888

With over 11 years experience and 3,500 POS systems installed worldwide, count on Bonafide for the best computerized solution for your music, video and book stores.

- ✓ Headquarter Control
- ✓ Automatic Reordering
- ✓ Purchase Forecasting
- ✓ On-Sale & Promotions
- ✓ 24 Hr/365 Day Support



Advanced inventory control systems for record stores.

RecordTrak

800-942-3008

Trak Systems
Wallingford, CT
203-265-3440
Fax 203-269-3930
(Canada) 604-562-7240

Computers & More . . .

POS - Inventory - Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History
Inventory Tracking - Bar Code Printing
Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site -
Call Now & Save! Phone: 305-534-0999
* FREE CONSULTATION *

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477

6185 Buford Hwy Ste C-100, Norcross, Ga. 30071

REAL ESTATE TO THE STARS

OFFICES FOR LEASE

1-4 deluxe NEW executive offices plus secretarial and utility areas. Share floor (includes reception, conference room and pantry) with established entertainment firm. 57th/Broadway.

Call Kelly (212) 765-5038

Baltimore, MD. MT. VERNON

Early 19th-C. Federal Style townhouse in the heart of nationally known cultural arts center. Elegantly restored & modernized with meticulous attention to original detail. Exclusive versatile zoning. Separate sale or with connecting renovated 6 apt. house.

CENTURY 21 SCHWENDER & ASSOC.
John Coleman 1-800-321-2191

Radio Litigation Keeps Attorneys Busy Legal Issues Moving To Industry Forefront

BY ERIC BOEHLERT

NEW YORK—It's safe to say that when Steve Lerman was studying to become a lawyer at George Washington Univ., he never thought he'd be defending a radio jock's right to have an on-air guest who plays the piano with his penis. But that is what Lerman happily finds himself doing today as one of the more successful Washington, D.C., broadcast attorneys.

The radio industry is filled with scores of behind-the-scenes players who don't speak on-air, make programming decisions, or purchase stations, yet wield considerable power. One such group is broadcast lawyers, the ones who help seal station deals, land new call letters, locate financial partners, draft talent contracts, set contest rules—and, with more and more frequency, defend their client stations against indecency charges leveled by the FCC. The lawyers may not be particularly popular (how many times does a call from the station lawyer constitute good news for a GM?), but business would be impossible without them.

Not surprisingly, the fortunes of broadcast attorneys mirror those of the radio business. "The radio industry is turning into one made of haves and have-nots," says Rick Bernthal, a partner in the communications department of the Washington, D.C., firm Latham & Watkins. "My view is that is happening to broadcast lawyers as well."

When the bottom fell out of the radio business in the late '80s, it hit lawyers as well. Some of the hardest hit were firms that did a lot of hearing work before the FCC, pushing for new spectrum space on behalf of their clients. That sort of work dried up with dial saturation, as have some of the firms that specialized in it, says Lerman, who is a partner at Leventhal, Center & Lerman.

Lerman suggests that three types of broadcast firms exist today: pure telecommunication firms (employing a dozen lawyers or so); communication firms that have diversified and taken on other types of clients (50-100 lawyers); and "department store" firms (with several hundred attorneys) that support a communications practice, among others. Lerman, who helps oversee the relatively small Leventhal, Center & Lerman firm, says the number of successful, pure communications firms has shrunk considerably during the last 10 years. (Communications includes television, cellular phone, satellite, and other related businesses.)

THE LEGAL STEPCHILDREN?

Not all radio lawyers work amid the glass and mahogany offices that litter the nation's capital. A few dozen attorneys around the country, like "Doc" Elliot Pollack in Chicago, handle a small circle of radio clients on their own, providing contracts for talent, fighting call letter dis-

putes, and collecting unpaid bills from advertisers. Elliot says there are so few radio lawyers because the industry has always been seen as the entertainment stepchild in the legal world.

For the firms that have healthy clients, however, business in these duopoly and merger-mania days is booming. On the transaction side, Bernthal says his firm, whose broadcast clients include Evergreen Media, Beasley Broadcast Group, and American Media, is doing more business today than during "the hysterical heydays of the mid-'80s."

For Lerman, it doesn't hurt to have Infinity, one of the busiest marketplace buyers, as a client. While at his old firm, McKenn, Wilkinson & Kittner, Lerman worked directly with Infinity's two original investors, and later helped them obtain the license at WBCN Boston, which was being disputed by the station's union. (Lerman's other clients of note include Shamrock and Colfax Communications.)

Along with station purchases, the FCC's new interest in regulating on-air content has lawyers busy as well.

No one need tell that to Lerman. As Infinity's lawyer, he jokes, "We're as expert as anyone in the world [at indecency litigation], I'm ashamed to say."

Jokes one fellow D.C. lawyer, "Steve's out in front of that [indecency] parade. Poor guy."

DEFENDING THE FIRST AMENDMENT

First Amendment cases for broadcast lawyers are not unusual. It's just that, as Bernthal notes, "historically, they've tended to be on issues a little meatier than indecency."

Lerman's unofficial career as an indecency guru began in 1986, when the FCC cited part of Infinity jock Howard Stern's show as indecent. That contested fine has been fol-

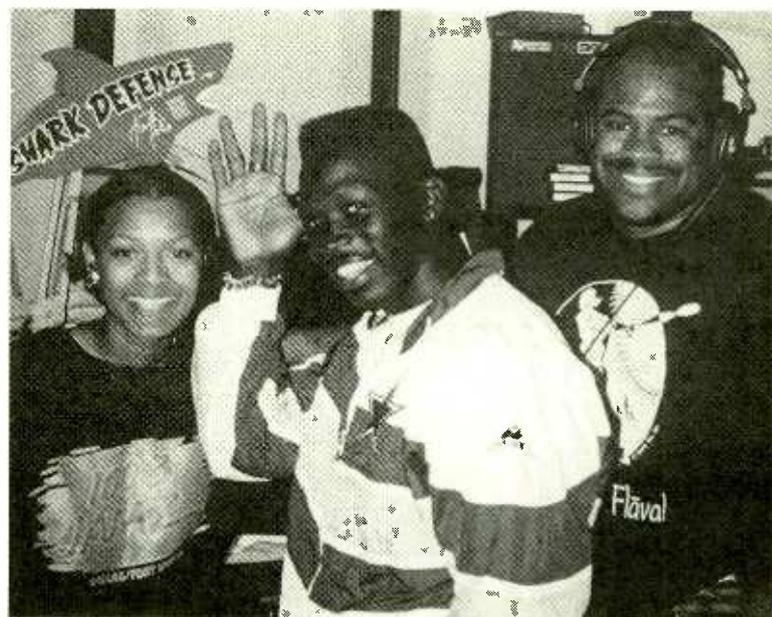
lowed at the commission by more claims of on-air wrongdoing (e.g., the crotch pianist).

Today Lerman is helping shepherd three separate indecency cases in two different courts, and has no idea when the industry can expect a clearer picture of what constitutes indecency. He says that thanks to the triangle formed by Congress, the FCC, and the courts, all of which are interested in defining indecency, nothing on the topic has been accomplished in more than three years, and the answers may not come any time soon.

Bernthal shares that frustration. When Evergreen's WLUP-AM Chicago jocks Steve Dahl and Garry Meier were fined by the FCC for allegedly indecent bits, Bernthal, on behalf of Evergreen, challenged the constitutionality of the fines. That case likely will go to trial in 1994. He complains that the FCC's newly expanded definition of indecency "has caught a lot of broadcasters in a never-never land," trying to determine what is and what is not acceptable.

Outside the indecency realm, lawyers say the FCC is a fair and well-run—if slightly overwhelmed—agency. "By D.C. bureaucratic standards, the FCC is a pretty efficient and effective agency," says Bernthal, who does express frustration with bureaucratic paper logjams. "There are a strong cadre of career officials who really know the industry, and who keep the agency moving even when commissions change."

Those waiting days probably will only get worse, says Lerman. He points out that as the commission, as instructed by Congress, is put in charge of overseeing the increasingly complicated world of cable regulation, its new duties are distracting career staffers and leaving the commission "grossly understaffed."



Shark Attack. Dallas Cowboy Kenny "The Shark" Gant, center, stops by KJMZ Dallas to hang with morning hosts Alfredas, left, and Russ Parr.

Reno Standards Station KSRN Mixes Oldies, Contemporary AC

BY CARRIE BORZILLO

LOS ANGELES—When Bob Carroll debuted KSRN Reno, Nev., Aug. 20, he envisioned it as an outlet for the favorite songs a listener might put on a tape for a long road trip across America. As a result, the station's music includes a mix of adult standards and AC songs from 1938 to the present, with an emphasis on music from 1941-1960.

In addition to a mix of music ranging from George Gershwin to Kenny Rogers to Frank Sinatra to Michael Jackson, the programming includes movie scores, instrumentals, vocal standards, Dixieland, songs from the "Sleepless In Seattle" soundtrack, and even contemporary hits such as Jackson's "Will You Be There" from the movie "Free Willy."

"This is a sampling of the most popular songs in America from day one," says Carroll, a first-time owner/GM/PD and afternoon jock.

The station's slogan is "the music of America," but Carroll says the mix is not restricted to American artists. "We play Luciano Pavarotti, too," he says.

Carroll decided to take the station on this musical route after easy listening KNEV dropped that format in 1991. Another reason for the odd mix is to superserve the 65,000 Reno residents over age 55. KSRN targets a 45-plus audience.

A sample afternoon hour shows KSRN's diversity: Les Brown, "I've Got My Love To Keep Me Warm"; Neil Diamond, "Thank The Lord For The Night Time"; Toni Tennille, "Can't Help Lovin' That Man Of Mine"; Johnny Mercer, "Zip-A-Dee-Doo-Dah"; Sally Harmon, "Unchained Melody"; the Beatles, "Yesterday"; Billie Holiday, "A Fine Romance"; Roy Orbison, "I Can't Stop Loving You"; Glenn Miller, "In The Mood"; Frank Sinatra and Barbra Streisand, "I've Got A Crush On

You"; Gene Autry, "Back In The Saddle Again"; Jimmy Dorsey, "Green Eyes"; Michael Crawford, "The Music Of The Night"; Artie Shaw, "Begin The Beguine"; and Sonny & Cher, "All I Ever Need Is You."

The mix is heavy on adult standards, along with approximately 25% instrumental music and 5% AC hits, Carroll says.

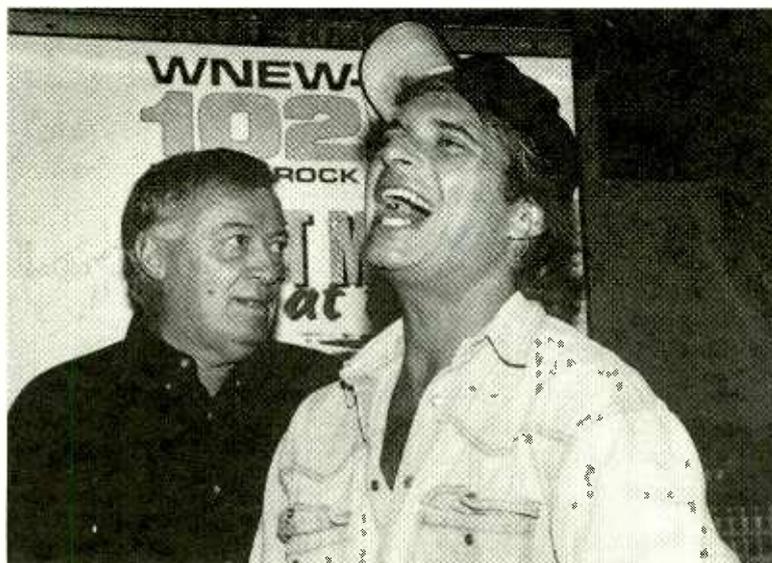


Another interesting aspect of the station is its hosts, who are all in their 60s and 70s. "These guys know the music," says Carroll. "They've been in it for 20 or 25 years."

Lou Gutenberger, 62, handles morning drive. Jack Slothower, 61, handles middays, and Lee Peer, 72, hosts nights. The station is off the air from midnight to 5 a.m. because, Carroll says with a laugh, KSRN's listeners usually are sleeping at that time.

Carroll's broadcasting background is with crosstown outlets KOLO and KOH, where he did traffic reports from a plane he piloted. He also worked as news director for Reno's CBS and ABC television affiliates, and ran an advertising agency.

Carroll says KSRN has two advantages over his competition, adult standards KCBN: the fact that his station is live, and the fact that his jocks know the music better than
(Continued on page 76)



Quarter Century, No. 2. Celebrating its 26th anniversary, WNEW New York invited listeners to the Hard Rock Cafe to hear some of the station's friends perform. David Lee Roth, right, made the party, as did WNEW's venerable Scott Muni. (Photo: Chuck Pulin)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	17	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 11 weeks at No. 1
2	3	3	14	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
3	2	2	15	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
4	6	23	3	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
5	4	4	12	HOPELESSLY RCA 62597	◆ RICK ASTLEY
6	10	15	4	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
7	5	5	25	FIELDS OF GOLD A&M 0258	◆ STING
8	8	9	12	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
9	9	7	8	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
10	7	6	28	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
11	16	25	4	HERO COLUMBIA 77224	◆ MARIAH CAREY
12	14	21	3	BOTH SIDES OF THE STORY ATLANTIC B7299	◆ PHIL COLLINS
13	12	17	6	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
14	11	8	23	I'M FREE SBK 50434/ERG	◆ JON SECADA
15	13	14	11	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	23	31	3	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
17	17	18	8	NOTHING 'BOUT ME A&M 0350	◆ STING
18	25	29	4	AGAIN VIRGIN 38404	◆ JANET JACKSON
19	22	24	7	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
20	15	11	17	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
21	18	13	19	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
22	20	12	19	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
★★★ AIRPOWER ★★★					
23	27	26	5	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
24	24	22	17	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
25	28	28	17	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
26	26	20	13	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
27	21	10	17	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
28	29	27	5	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
29	31	34	21	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
30	30	37	16	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
31	32	33	4	THIS IS IT COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
32	37	—	2	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
33	34	30	20	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
34	35	36	10	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
35	38	—	2	PAYING THE PRICE OF LOVE POLYDOR 859 164/PLG	◆ BEE GEES
★★★ HOT SHOT DEBUT ★★★					
36	NEW ▶	1	1	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
37	33	38	13	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
38	39	—	2	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
39	40	40	23	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
40	36	35	14	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
2	1	—	2	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
3	2	1	3	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
4	3	4	19	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	4	3	5	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	5	2	3	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
7	8	7	10	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
8	7	6	19	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	6	5	5	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
10	9	9	19	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

PD

of the week™

Jay Taylor
KEDG Las Vegas

KEDG LAS VEGAS PD Jay Taylor has just two words to explain the modern rock station's 3.5-5.6 12-plus jump in the summer Arbitron book: music and imaging.

Musically, "the Edge" is a bit more mainstream than others in the format. That was a change Taylor implemented when he came aboard last March, a process he calls "focusing" the station.

"I felt that the music needed to be a little more towards the center for the mainstream," he says. "I tightened the list a little and increased the rotations."

Prior to his joining the station, Taylor says KEDG had begun to resemble a jukebox and had lost its focus during a period when the market had become much more competitive, with crosstown top 40 KLUC maintaining a solid presence and classic rocker KFBI bringing syndicated morning man Howard Stern to the market. "I thought it would be strategic to move [KEDG] more toward the mainstream alternative," he explains.

The second part of the change implemented by Taylor was imaging, which included new sweepers and increased community involvement. "You have to image yourselves in people's minds," says Taylor, who tries to send the message to his audience that "as well as being the cutting edge of rock, we're a fun radio station."

The result was the station's rise to No. 5 in the market, and gains not only in ratings but in cume and time spent listening as well. In the summer book, KEDG was one of only two modern rock stations in the top 100 markets that made the top five in their respective markets. (The other was KROQ Los Angeles, which scored a 3.9.)

One of Taylor's more surprising moves was hiring syndicated album rock jocks Mark Thompson and Brian Phelps from KLOS Los Angeles as the station's new morning team. Almost immediately, the move sparked controversy when Las Vegas' professional indecency complainer, Al Westcott, who is best known for his numerous complaints to the FCC against Stern, named KEDG in a complaint against Mark and Brian (Billboard, Nov. 13). Taylor, who by press time had not seen the complaint, prefers not to discuss it on the record.

Explaining the decision to pick up an out-of-town and out-of-format morning show, Taylor says, "We wanted a strong morning show, and I think Mark and Brian really fit that. We have to think of the future of this radio station. We wanted a morning show that fits the format, that is fun."

Taylor claims the duo's status as an L.A. radio team actually has been an advantage, since Vegas is in the midst of a population boom that includes many newly transplanted Los Angelinos who already are familiar with the show.

KEDG's deal with KLOS allows the Vegas outlet

to pick and choose what they want of the show, so Taylor is still able to work in approximately five records an hour and insert local news and promos. But five songs an hour is still enough of a change from the previous music-intensive morning show that Taylor is expecting a bit of a ratings wobble in the fall book, as disgruntled former listeners tune out.

In the meantime, the station is marketing the new morning team with a massive billboard showing and a television campaign. Typical station promotions include concerts and flyaways, including a summer trip giveaway to London to see Depeche Mode. For the fall, APD/MD/night jock John Griffin will live in a truck until listeners fill it with food donations for the homeless.

Until arriving at KEDG, Taylor's entire radio career was spent in top 40. He landed his first MD job in 1980 at KQKQ Omaha, Neb., where he worked for five years before joining KLUC as APD/MD. In 1990, he left to program then-top 40 WRBQ (Q105) Tampa, Fla.

Despite his lack of experience in modern rock, Taylor says he was familiar with the music because he programmed a highly rated alternative show at Q105 and because he preferred modern rock, even while he was working in top 40.

His effort to take KEDG in a more mainstream direction includes mixing in a lot more "classic" modern rock from the early '80s than other similarly formatted outlets mix in. Taylor says the music is now approximately 55% current during the day and a bit higher at night.

A recent afternoon hour begins with a double-play "Edgeset": R.E.M., "Radio Free Europe"; R.E.M., "Photograph"; Q-Feel, "Dancing In Heaven"; the Breeders, "Cannonball"; the Cure, "Lullaby"; Blind Melon, "No Rain"; Depeche Mode, "Strangelove"; Cracker, "Teen Angst"; U2, "Stay (Faraway So Close)"; Berlin, "Sex"; Soul Asylum, "Sexual Healing"; Sarah McLachlan, "Into The Fire"; and Spin Doctors, "Little Miss Can't Be Wrong."

Because Las Vegas is what Taylor calls "a very rock-prevalent market," KEDG has quite a bit of competition, including KLUC (8.4-8.6), classic rock KKLZ (4.8-4.0), album rock KOMP (5.0-3.5), and KFBI (5.0-2.9).

Although fellow Jacobs Media-consulted "Edge" client KKDJ Fresno, Calif., is set to flip out of the format shortly, Taylor says the time has never been better for modern rock due, in part, to the success of Nirvana, Pearl Jam, and Smashing Pumpkins, which he says are becoming household names.

As for KKDJ, Taylor says "It's a big disappointment to see a station go off. [PD] Don Parker did an excellent job with that station, but I think it was beyond his control."

PHYLLIS STARK

ABC Sails Into Asia-Pacific Region

NEW YORK—ABC Radio Networks will be expanding into China and the Asia-Pacific region through a joint venture between its ABC Radio International division and two partners: Bozell, Jacobs, Kenyon & Eckhardt Inc., and CAL International, which has been distributing ABC programming in that region since 1988.

The three companies will form a new entity, ABC Radio Partners International, which will produce and syndicate radio programming in that part of the world beginning Jan. 1, 1994. The new company will be head-

quartered in Hong Kong.

ABC Radio Partners International will develop original programming on a country-by-country basis and form new creative alliances with broadcast stations and advertising agencies in each territory, according to an ABC statement.

ABC and CAL currently produce and distribute two programs for the Chinese audience: "The American Music Hour" and "Pop Train." Among the Chinese stations already carrying ABC programming are Shanghai Radio, Shanghai Calling,

Fujian Radio, Guangdong Radio, and Szechwan Radio, which reach a combined audience of nearly 150 million listeners.

Bozell, Jacobs, Kenyon & Eckhardt is a communications holding company with interests in advertising, direct mail, and public relations, among other businesses. CAL is the parent company of a group of diversified Hong Kong-based service companies. The two firms already are partnered in CAL/Bozell Strategic Communications, which has offices in Beijing and Hong Kong.

PHYLLIS STARK

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

I. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	8	3	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS GREATEST HITS	TOM PETTY/HEARTBREAKERS MCA
2	1	1	5	STICK IT OUT COUNTERPARTS	◆ RUSH ATLANTIC
3	3	14	4	AMAZING GET A GRIP	◆ AEROSMITH Geffen
4	7	15	4	DAUGHTER VS.	PEARL JAM EPIC
5	4	6	4	BLACK ON BLACK II DESIRE WALKS ON	HEART CAPITOL
6	9	—	2	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
7	5	4	10	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/Geffen
8	6	7	9	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
9	15	19	4	BAD THING BROTHER	CRY OF LOVE COLUMBIA
10	13	11	10	I'M THE ONLY ONE YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
11	25	—	2	AIN'T IT FUN THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
12	8	3	16	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
13	12	10	7	I BELIEVE FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
14	20	20	5	THAT DON'T SATISFY ME BROTHER CANE	◆ BROTHER CANE VIRGIN
15	11	5	6	GO VS.	PEARL JAM EPIC
16	16	17	8	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
17	14	12	5	DESERT SONG RETRO ACTIVE	DEF LEPPARD MERCURY
18	19	23	5	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
19	10	2	10	HUMAN WHEELS HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
★★★ AIRPOWER ★★★					
20	26	27	7	SOBER UNDERTOW	◆ TOOL ZOO
21	17	13	20	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
22	23	21	7	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
23	21	9	13	HOCUS POCUS ANIMAL INSTINCT	◆ GARY HOEY REPRISE
24	29	29	3	BOTH SIDES OF THE STORY BOTH SIDES	◆ PHIL COLLINS ATLANTIC
25	18	16	8	HOWLIN' FOR MY BABY GEORGE THOROGOOD/DESTROYERS	HAIRCUT EM/VERG
26	31	30	4	I'M ALIVE I'M ALIVE	◆ JACKSON BROWNE ELEKTRA
27	22	24	17	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
28	27	28	8	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	◆ WHITE ZOMBIE Geffen
29	28	26	20	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
30	34	39	3	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
31	30	22	14	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
32	40	—	2	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
33	38	—	2	ALL ALONE TIME MACHINE	JOE SATRIANI RELATIVITY
★★★ HOT SHOT DEBUT ★★★					
34	NEW ▶	1	1	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
35	NEW ▶	1	1	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
36	24	18	9	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
37	NEW ▶	1	1	MOTHER DANZIG	◆ DANZIG AMERICAN/REPRISE
38	37	32	15	CHANGE CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
39	32	25	11	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
40	35	40	3	THAT'S LOVE ATTITUDE	◆ APRIL WINE F.R.E.

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	2	5	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	1	3	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
3	4	4	8	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
4	3	3	5	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
5	5	5	13	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
6	7	6	5	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
7	6	7	4	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
8	10	—	28	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
9	—	8	34	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EM/VERG
10	8	—	21	DREAM ON AEROSMITH	AEROSMITH COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

House Pushes Through Campaign Reform Bill Broadcaster Concerns Must Wait Another Session

■ BY BILL HOLLAND

WASHINGTON, D.C.—To the chagrin of broadcast industry lobbyists, House leaders will not be putting the campaign reform bill on the back burner until next year and have carved out a compromise agreement to pass at least the provisions section of the legislation before the Thanksgiving break.

The compromise will allow members to return home over the break and tell constituents they passed the much-beleaguered bill. What they won't say is that the hands-on details and last-minute changes—to placate broadcasters' concerns, for example—won't occur until the next session, which begins in January.

According to the agreement put together by Thomas S. Foley (D-Wash.), there will be a full House vote on the provisions of the bill before Thanksgiving, following a markup of the bill in the House Administration Subcommittee.

Left for next year will be further deliberations and final wording of the financing sections of the bill, which would include the controversial "pay vouchers" that candidates could use for commercial time at broadcast stations, as well as sections providing for free ad time or below-lowest ad rates.

Fairness doctrine sections also would put off until 1994. The Senate has passed a compromise bill.

FCC BROADCAST FINE LIST: \$135,000

When a senior FCC staffer told broadcasters attending the National Assn. Of Broadcasters Radio Show in Dallas in September that while deregulation had resulted in fewer rules, the current commission "is going to regulate the dickens out of the remaining ones," he wasn't joking, judging from the latest announcement of minor violation fines released Nov. 9.

PROGRAMMERS TALK TIE-IN STRATEGIES

(Continued from page 40)

our name out there.

Country programmer Rob Smith, of Auburn, Calif.'s "America's New Country," has gotten his name out to about 95 markets through an aggressive syndication plan. Now he is exploring the direct-marketing business in order to generate more income and advertising revenue.

He linked with a firm that produces infomercials to create a segment titled "America's New Country Store," in which he plans to market

KSRN MIXES OLDIES, CONTEMPORARY AC

(Continued from page 74)

anyone in the market.

"I'm not reinventing the wheel here," says Carroll. "But, to me, this format makes a lot of sense. If you like good music, you'll like the station."

To let residents know about the new station, Carroll used outdoor, newspaper, and television advertising. In addition, the station is giving

So numerous were the fines issued by the FCC Field Offices that the commission is now announcing them by way of multiple-page lists.

A total of 36 radio stations (along with several TV stations) were fined a total of \$135,000, each between \$250 and \$12,000, for violations including power limits, Emergency Broadcast System malfunctions or

WASHINGTON ROUNDUP™

no record of EBS tests in logs, inspection files not made available or documents missing, and no licensed operators on duty.

KCST Inc.'s KDEF/KUCU Albuquerque, N.M., had the unenviable distinction of being tagged for the \$12,000 fine. An official said they would appeal the liability citation. Others hit with \$5,000-and-above fines included KBNO Denver, KPBA Pine Bluff, Ark., KQMT Breckenridge, Colo., KRZA Alamosa, Colo., KWOG-AM-FM Douglas, Wyo., and WJIL/WJVO Jacksonville, Ill.

FINE, SHORT-TERM RENEWAL FOR WHYN

Equal Employment Opportunity programs at New England Radio Corp.'s WHYN-AM-FM, Springfield, Mass., have had shortcomings, the FCC has announced, fining the combo \$12,500 and renewing its licenses on a short-term basis, with improvement-reporting requirements attached.

In its review, the commission found that "the licensee failed to engage in adequate efforts to recruit and attract minorities of its vacancies."

Interim FCC Chairman James Quello dissented in the case, saying the "extreme sanction" was not

warranted.

TOP NPR PROGRAMS HIT EUROPE

National Public Radio's popular programs such as "Morning Edition" and "All Things Considered," plus music programs such as "Afropop Worldwide" and the widely respected "Marian McPartland's Piano Jazz" are now being distributed throughout Europe on the ASTRA satellite as part of a new International Service.

The NPR programs, available in conjunction with World Radio Network of London, have a potential audience base of an estimated 15 million homes throughout Europe, NPR said in its Nov. 8 announcement. The programs can be picked up in a radius extending from Ireland to Turkey.

NAB HALL OF FAME

The NAB Radio Executive Committee is accepting nominations through Nov. 30 for the 1994 inductee into the group's Broadcasting Hall Of Fame.

Recent inductees with a radio background have included Paul Harvey, Larry King, and Casey Kasem.

Serina Samplers Ride Radio's Breaking Wave

NEW YORK—Now that more unsigned and independent label artists are being discovered and broken at radio (Billboard, Aug. 28), independent promoter Gene Serina says the time is right for a new product that would benefit both indie labels and radio.

His new Brooklyn, N.Y.-based company, Serina Promotions, is now providing stations in several formats that report to Billboard and other trade publications with a CD sampler featuring artists that are either unsigned or on independent labels. The first CD shipped Nov. 3. After skipping the holiday season, the samplers will be mailed monthly beginning Jan. 7.

Artists, labels, managers, and production companies can place two songs on a sampler disc for \$650. Artists in all formats are included on the same disc, which is sent to programmers at urban, country, top 40, album rock, and adult alternative stations, according to Serina.

The first sampler was shipped with a second disc featuring a compilation of artists signed to the Canadian independent label Isba Music, which is distributed by Sony Music in Canada. Serina says the Isba deal may be ongoing, depending on interest from the label.

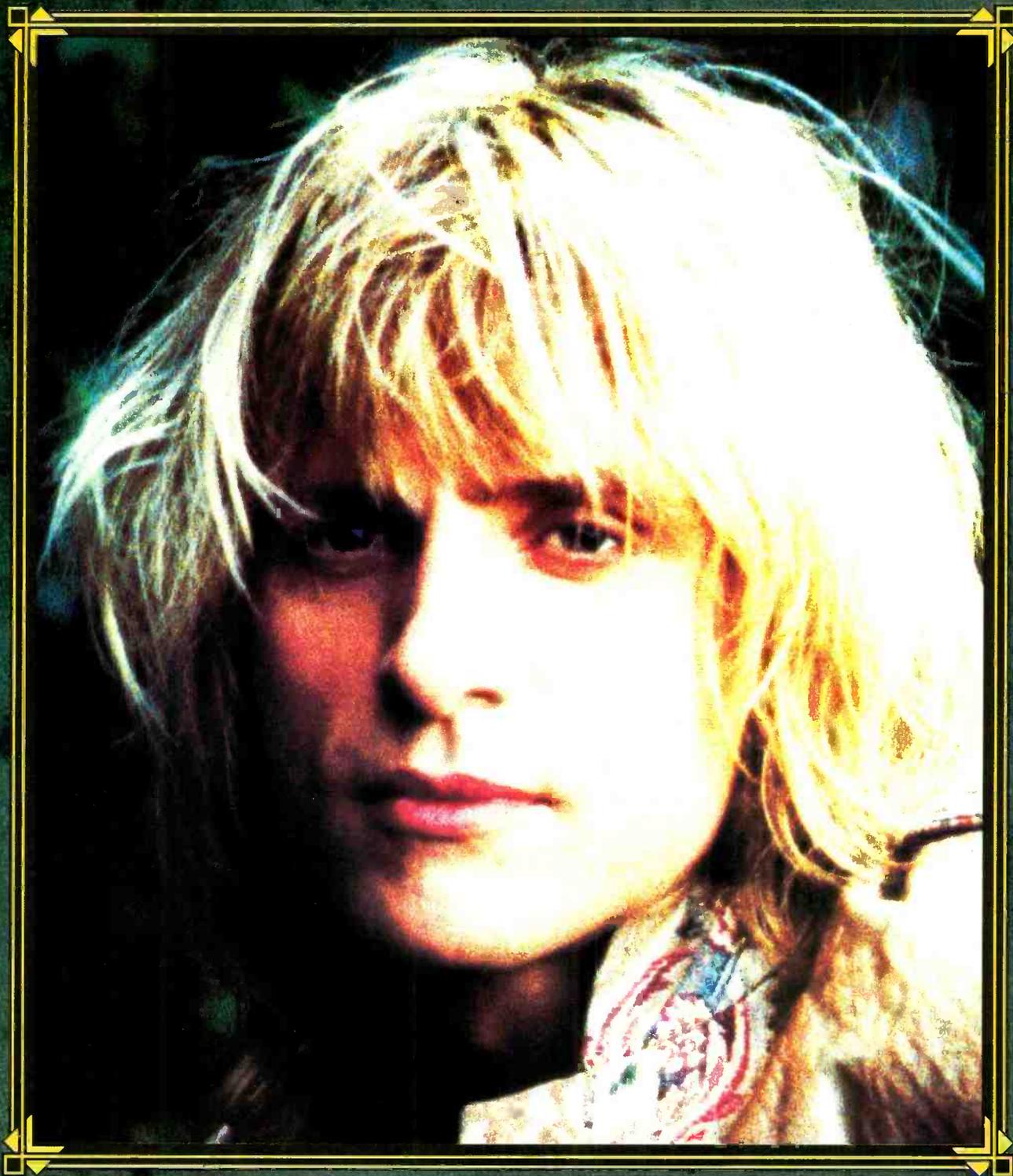
PHYLLIS STARK

Michael Aston's

Triumphant return

From Gene Loves Jezebel circa 1988 to Michael's 1993 debut

Edith Grove



is a tale worth hearing

Produced by Brian Foraker and Richard Baker

Street Date November 23 On Tour early 1994

Album already at radio... Video serviced to MTV

On Avalanche CD's and Tapes

DISTRIBUTED BY

NAVARRA

1-800-728-4000



Member of
NAIRID

Sally Comes To Bury Rush, Not Praise Him; Community Pacific, Silverado Plan Merger

TELEVISION TALK show host Sally Jesse Raphael displayed what the Chicago Sun-Times called "an utter lack of class" when she inducted syndicated talk host Rush Limbaugh into the Radio Hall Of Fame during a Nov. 7 ceremony in Chicago.

During the ceremony, which was broadcast nationally on more than 200 radio stations, Raphael attacked Limbaugh, noting that he would not have been her choice for induction. She also described herself as a "feminazi," a Limbaugh-ism for radical feminist.

The paper reports that Limbaugh "looked perturbed, but otherwise ignored Raphael's shot" during the ceremony.

In other news, Community Pacific Broadcasting and Silverado Broadcasting are merging operations and will be called Silverado Pacific Broadcasting. Community Pacific is selling a 50% interest in its existing limited partnership to Silverado. Community Pacific president and CEO David J. Benjamin will become chairman/CEO of the new company, and Silverado president John A. Winkel will serve as president/COO.

The Interep Radio Store has entered the fight for legalized casino gambling advertising in Nevada by filing a friend-of-the-court brief challenging a federal statute barring lottery and gaming ads.

Look for a decision Monday (15) on Arbitron's proposal to increase survey sample size (Billboard, Nov. 6) . . . The 25-member National Assn. Of State Radio Networks has joined the Radio Advertising Bureau.

Two former VP/GMs of WBBM-AM

Chicago, Wayne Jefferson and Gregg Peterson, have teamed to form a new company, Jefferson Peterson Communications, and plan to acquire stations in medium markets, according to the Sun-Times. The new group is headquartered in Chicago and Santa Barbara, Calif.

The first-phase fall Arbitrends showed little movement among stations in the nation's top three markets. In New York, N/T WABC posted the best gain (4.5-4.9 from the summer book), while the market's three contemporary



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

stations all had minor setbacks. WHTZ was off 4.7-4.6, WPLJ dipped 4.0-3.7, and WQHT (Hot 97) was off 3.6-3.5. Ditto in L.A., where country KZLA (2.1-2.5) had the only growth of note.

In Chicago, WLUP-AM (now WMVP)'s switch from talk to sports is off to a disappointing start, with a 1.9-1.4 dip in the trend. Also in Chicago, N/T WMAQ was up 2.4-2.9 from the book, and adult standards WJJD was off 3.0-2.6.

PROGRAMMING: KLAC OFF COUNTRY

KLAC Los Angeles drops its country format for Unistar Radio Network's "AM Only" adult standards format. The entire staff is out, including PD Gene Bridges. At sister KZLA, midday jock Barbara Barri also exits.

If all goes as planned, Dallas will get its first all-sports station Dec. 15. Cardinal Communications is in the process of purchasing adult standards KAAM from Bonneville. Cardinal's president, Spence Kendrick, will serve as GM, with Mike Rhyner from crosstown KZPS as PD. Also hired: former Dallas Times-Herald sports columnist and crosstown KLIF host Skip Bayless, who will host mornings, and WIP Philadelphia late-morning host Chuck Cooperstein, who will do afternoons.

KEGL Dallas PD Brian Krysz exits. APD Duane Doherty is acting PD . . . Mike Elder has been named PD at KCMO-AM/KMBZ Kansas City, Mo. He previously was PD at KTOK Oklahoma City.

KRZN Denver flips from adult standards to talk Monday (15), under new owner Jacor Communications. Former crosstown KYBG morning man Peter Boyles joins KRZN for that shift.

When Nationwide takes over its new property, WCOL-AM-FM Columbus, Ohio, Dave Van Stone will become GM, replacing Bill Cusack. Van Stone arrives from the PD job at sister KHMZ Houston. Filling his slot there will be Pat Paxton from WOMX Orlando, Fla. Paxton, who's helping WOMX GM Rick Weinkauff select his successor, also becomes a group PD for Nationwide.

Former CJBK/CJBX London, Ontario, VP/GM Warren Cosford joins the CHUM Group as OM of its four Windsor, Ontario, stations: CKLW-AM-FM, CKWW, and CIMX (89X) . . . Following the sale of the station from Hispanic Radio Broadcasters to Harte-Hanks, owner of crosstown KENS-TV, KVAR San Antonio, flips from Spanish to a mix of news and Texas rock, with the new calls KENS.

KSMJ Sacramento, Calif., flips from Satellite Music Networks' "Urban AC" format to SMN's "Urban Gold" . . . KFGI-AM Austin, Texas, which had been simulcasting oldies KFGI-FM, flips to "Urban Gold" with the new calls KJCE.

WQOK Raleigh, N.C., MD/afternoon host Chris Connors joins crosstown WFXC/WFXK as PD, replacing OM Jay DuBard, who remains on board doing mornings for now. Look for a change in direction at SMN "The Touch" affiliates WFXC/WFXK by Jan. 1.

Former KKDJ Fresno, Calif., PD Dean Opperman returns to the station as PD, replacing Don Parker. He most recently was GM at KISL Catalina Island. Former KCQR Santa Barbara, Calif., PD Rick Williams joins as MD, replacing Sat Bisla.

KQLL-AM Tulsa, Okla., flips from talk to sports . . . KSSS Colorado Springs, Colo., flips from an AC simulcast to N/T as KTWK.

WIOV Lancaster, Pa., APD/afternoon host Mark Daniels joins WRKZ Harrisburg, Pa., as PD/morning man.

newslines...

MULTIMEDIA, INC. ups Robert Hamby Jr. from CFO/treasurer to CFO/senior VP, finance and administration. Thomas Magaha is upped from controller to VP finance and development/controller. Alan Austin is upped from assistant treasurer to treasurer.

GEORGE PINE has been named president of Interep East. Previously, he was executive VP of McGavren Guild Radio and regional executive of the Interep Radio Store.

WLZR-AM-FM Milwaukee has been sold from Great American Broadcasting to Saga Communications, owners of crosstown WKLH, for \$7 million. WKLH president/GM Tom Joerres will add those duties at WKLH, replacing Dave Pugh. Joerres says the stations will maintain separate PDs.

SIDNEY MENDELSON is upped from GSM to GM at WMC-AM-FM Memphis, replacing Don Meyers.

RENNOLD MADRAZO joins WKIX/WYLT Raleigh, N.C., as GM, replacing Mark Warlaumont. Madrazo was GSM at WXKB/WRXK Fort Myers, Fla.

RAYMOND CAL has been named VP/GM of WORD-AM/WFBC-AM-FM Greenville, S.C. Previously, he was VP/GM of WEZW Milwaukee.

STATION SALES: KXOK-AM St. Louis from Saul Frischling's WPNT Inc., to Crawford Broadcasting for an undisclosed price. The station will flip from urban AC to religious; KOQL Oklahoma City from Entercom to NewMarket Media Corp., owner of crosstown KXXY-AM-FM, for \$3.5 million (NewMarket has begun operating the station under a local marketing agreement); WVLR Lynchburg, Va., from L-R Radio Group to Virginia Network Inc., which is already operating the station under an LMA (Billboard, Oct. 30), for \$1.060 million; KYKZ Lake Charles, La., from Southwest TV and Radio to Louisiana Media Interests for an undisclosed price.

Dean Connors joins as programming/promotions assistant and air personality. He previously hosted overnights at WXR Pittsburgh.

Former WQBK-FM Albany, N.Y., PD Mike Wolf joins KAMZ El Paso, Texas, as PD/MD, replacing Cat Simon, and is named corporate director of programming for Pinnacle Broadcasting.

NETWORK NEWS

Ron Cutler Productions has signed KJMZ Dallas morning man Russ Parr to host "On The Move," which previously was hosted by Tom Joyner. The show will debut Jan. 1 on 83 stations, and will feature a new social issue segment called "On The Street."

Westwood One will debut a new 9 a.m.-noon talk show Feb. 7. The hosts are current WKXW Trenton, N.J., afternoon hosts Brooke Daniels and Roberta Gale . . . Tom Bodett's "Bodett & Company," syndicated by SJS Entertainment, will air its final episode the week of Dec. 31, following Bodett's decision to cease production.

Mount Wilson FM Broadcasters, operator of KJQI/KKGO Los Angeles, will launch KJQI's adult standards format nationally. The new network, which will be known as The Digital Pop Standards Network, will be programmed by Chuck Southcott.

Beginning Jan. 1, Jones Satellite Networks will run national commercials as part of the network programming on its six 24-hour formats.

Jones also will launch its seventh format, "FM Lite," Dec. 1 on current affiliates in Dayton, Ohio, Green Bay, Wis., and Nashville. The format will feature live jocks and an adult alternative/standards music mix that will be 75% instrumental. The company also is moving forward with plans to acquire or develop a sports talk format.

PEOPLE: SABATINI TO KCBS-FM

Former WCBS-FM New York assistant MD Billy Sabatini joins sister KCBS-FM Los Angeles as APD/MD . . . After accepting the APD gig at crosstown KMEL last week, KSOL (Wild 107) San Francisco APD/MD Michael Martin has decided to stay put.

KJMZ MD Helen Little adds APD stripes . . . Big John Mond's exits afternoons at KKBT Los Angeles to host mornings at WVAZ Chicago. He replaces Richard Steele, who exits.

Jeff Henschel is upped from assistant morning producer to overnight host at WUSN (US99) Chicago, replacing Ron Rodgers. Mick Naylor from crosstown WKQX takes over as morning producer . . . Former Chicago Bull Norm Van Lier joins WMVP Chicago for the 11 p.m.-2 a.m. shift.

WXYZ Detroit night talk host Ronna Romney resigns to make a run at becoming the Michigan Republican Party's nominee for the U.S. Senate. As a replacement, the station has picked up Michael Reagan's syndicated program.

New KKXX-FM Bakersfield, Calif., APD/MD Kevin Kozman also will host nights, replacing Marky Mark Adams, now at XHTZ (Z90) San Diego . . . WOGL-AM Philadelphia sportscaster Don Henderson is out, according to the Philadelphia Inquirer.

Cleveland Wheeler returns to Tampa, Fla., as morning man at WQYK-FM. Wheeler spent years at crosstown WRBQ-FM (Q105), and later helped launch the Chicago-based radio consultancy Air Support. At WQYK, Wheeler replaces Dan Stevens, who moves to 9 a.m.-noon, while other jocks shorten their shifts . . . WFLZ Tampa night host Bubba The Love Sponge adds weekend talk-show host duties at sister WFLA on a new Saturday afternoon show called "Bubba Unplugged."

Radio & Records Publisher Hopes To Purchase Paper

NEW YORK—Radio & Records publisher Bob Wilson hopes to proceed with plans to purchase the trade newspaper, despite the fact that it was taken from parent company Westwood One by the company's creditor, Westinghouse Credit Corp.

Westinghouse, which had been the noteholder on the debt for Westwood One's radio properties and R&R, settled WW1's outstanding \$20 million debt Nov. 5 by acquiring R&R in an amicable settlement. The paper was the only remaining piece of the Westwood stations group, since the last of its stations, WYNY New York and KQLZ Los Angeles, were sold off earlier this year. R&R was the last of Westwood's non-network businesses to be spun off.

In an internal memo circulated to his staff and obtained by Billboard, Wilson said Westinghouse management has "stated [its] desire to quickly help find the financing to allow the current management team to stay together and be a part of any future ownership situation." For

several years, Wilson has been rumored to be trying to finance a buyout from Westwood One of the paper he founded in 1973.

Westwood One formally put the paper on the block last April, after years of speculation that it was for sale (Billboard, April 24). Although no price was announced, industry analysts estimated at the time that the paper was being shopped for \$50 million, and that bids would be closer to \$35 million—well above the \$20 million Westinghouse acquired it for.

Westwood One chairman Norm Patiz bought R&R in 1986 for approximately \$18.5 million.

In related news, Westwood One and Infinity Broadcasting Corp. have signed a definitive stock purchase agreement for WW1's \$101.3 million purchase of Unistar Radio Networks, which is managed by Infinity (Billboard, Oct. 23). In addition to the promotions already announced, Infinity CFO Farid Suleman adds those duties at WW1.

PHYLLIS STARK

Are 'Programercials' The Next Wave In Radio?

LOS ANGELES—Following the success of KTWV (The Wave) Los Angeles' 30-minute television infomercial in September, consultant **Walter Sabo**, who created the concept, is looking to produce similar "programercials" for stations around the country. He says this kind of marketing tool is the wave of the future.

Sabo, president of the New York-based **Sabo Media**, produced the show, called "The Wave Onstage." Unlike other infomercials, it doesn't give a hard-sell pitch for the station (Billboard, Sept. 25). Instead, it is presented as a 30-minute concert show, promoting the acts heard on the station and the station itself.

"Through my experiences in TV and radio, I've learned how to do these things right," says Sabo, who has a long history of consulting television as well as radio stations. "The

language and the nature of the pitch has to be very customized to the market and the station," he adds. "A station in another market can't look at what we did with The Wave and copy it. It won't work. I bake only from scratch."

"The Wave Onstage" aired 25 times on seven different stations during a two-week period. KTWV director of marketing and promotion **Bonnie Chick** says the show will air again this month and in December.

The program features concert footage from core KTWV artists, and gives a toll-free number viewers can call to learn more about the station's music and register to win cash and a subscription to The Wave MusicLetter.

"In the first two days we got 25,000 calls," says Chick. "The response has been phenomenal."



by Carrie Borzillo

Sabo says the show has more of a long-term effect on the station than a "quick hit" promotion has.

The "programercial" concept is suited for any format, Sabo says, but is intended only for stations that are not, as he puts it, "boring."

Adds Sabo, "This is just the beginning of creative, interactive marketing for stations."

IDEA MILL: MASSIVE FEAST

WQSR Baltimore teamed up with Roy Rogers restaurants, Perdue Poultry, and Bea Gaddy to conduct a massive food drive called Thanksgiving, in which approximately 27,000 homeless, needy, elderly, and hungry people in the Baltimore area will be served hot Thanksgiving dinners (from 900 turkeys) and given bags of groceries by more than 2,000 volunteers. Baltimore Colts football legend **Johnny Unitas**, who volunteered with his family last year, is this year's honorary chairman.

In response to the devastating Los Angeles-area fires (Billboard, Nov. 13), **KIIS** Los Angeles and **KNBC-TV** joined forces for a live broadcast to benefit the victims. **KIIS** afternoon host **Whitney Allen** and **KNBC** news anchors accepted donations of food, money, and personal hygiene items during the seven-hour broadcast. Contributions will be distributed by the Salvation Army. Across town, **KYSR** (Star 98.7) Los Angeles morning team **Melissa** and **Jim Sharpe** are airing a montage of news reports on the fires mixed into **R.E.M.**'s single, "Everybody Hurts."

Real life "Sleepless In Seattle"? You bet. **Palisades Park, N.J.**, resident **Lila Wassenaar** credits adult standards **WQEW** New York with reuniting her with her old beau.



Nose For News. **Morris The Cat** recently helped **CJEZ** Toronto morning man **Tom Rivers** predict the winner of that country's federal election. **Morris** accurately selected the bowl of cat food that was printed with the name of the eventual winner, Liberal Party leader **Jean Chretien**.

WQEW teamed with similarly formatted **KIXI** Seattle for a promotion in which listeners were asked to write in and explain how they met their special someone. **Wassenaar** wrote that her ex-boyfriend contacted her after he happened to hear her name mentioned on the air when she won a morning-show contest on **WQEW**. The winning tale won the couple a romantic weekend in Seattle.

In honor of the Oct. 31 change-over to Standard Time, **WGCI-AM** Chicago spruced up its "Dustyradio 1390" watch giveaway by going back in time each hour, starting Friday, with music from 1979 and working back to 1963... **Children's Satellite Network** is giving away limousine rides to school, plus "Radio AAHS" balloons, sweatshirts, mugs, stickers, and magnets, to listeners who register their names on the listener line.

Despite the fact that the Ohio State Board of Cosmetology has threatened to charge **WMJI** Cleveland and the **Seductive Cuts** hair salon (whose employees cut hair dressed in lingerie) with violations, the station is inviting listeners to come to its studios for a free cut by **Seductive Cuts** employees. Speaking of haircuts, **KSHE** St. Louis is registering listeners to win a haircut and a real job as GM of the station for a day. A grand-prize winner will receive \$1,000 and an autographed **Gibson** guitar from **George Thorogood**, whose recent single was "Get A Haircut."

Bailey Broadcasting's "RadioScope" and **Giant Records** are registering listeners to be guests of **Color Me Badd** on an upcoming video shoot. Among the first, second, and third prizes available are airfare and hotel accommodations for the video shoot, \$250 spending money, **Sega Genesis** game boards and cartridges, **Sony Walkman** stereos, and **Color Me Badd** gift packs.

KROQ Los Angeles' suspended "Loveline" host, **Jim "Poorman" Trenton**, is up to his old tricks again. He arranged to have the unsigned act **Mercury Tilt Switch** perform in the bedroom of **EMI Records** senior director of AOR promotion **Jeff Laufer**, and aired the performance on his television show "Good Day L.A." on the local Fox affiliate. **Laufer** promised to send the tape to his A&R department.

KKBT (the Beat) Los Angeles is conducting a \$25,000 House Party Scavenger Hunt. Jocks will give clues each day until Dec. 3, when the participant with the most items collected wins the jackpot.

PRO-MOTIONS

KRRX Seattle director of promotions **Ken Cardwell** is upped to director of marketing and promotions... **Vicky Thompson** joins **WESC** Greenville, S.C., as promotion director. She was a broadcast specialist in the engineering department of the Univ. of Central Florida... **Danita Davis** joins **Children's Media Network** as director of promotions. She was an AE at **Elgin Syferd/DDB** Needham.

Billboard® FOR WEEK ENDING NOVEMBER 20, 1993

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	5	INTO YOUR ARMS COME ON FEEL	THE LEMONHEADS ATLANTIC
2	2	2	10	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEFFEN
3	4	4	11	CANNONBALL LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
4	3	3	11	LOW KEROSENE HAT	CRACKER VIRGIN
5	5	6	12	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
6	7	15	4	DAUGHTER VS.	PEARL JAM EPIC
7	8	10	6	LAI D LAI D	JAMES MERCURY
8	11	21	4	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
9	16	17	4	GEPETTO STAR	BELLY SIRE/REPRISE
10	14	19	5	BECAUSE THE NIGHT MTV UNPLUGGED	10,000 MANIACS ELEKTRA
11	15	28	3	TUESDAY MORNING WAITING FOR HERB	THE POGUES CHAMELEON/ELEKTRA
12	6	7	6	THE GIFT FULL MOON, DIRTY HEARTS	INXS ATLANTIC
13	12	14	4	TODAY SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
14	9	9	8	SLACKJAWED RING	THE CONNELLS TVT
15	20	13	7	BUTTERFLY WINGS CONCENTRATION	MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
16	18	18	4	HEAL IT UP MEXICAN MOON	CONCRETE BLONDE CAPITOL
17	NEW	1	1	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM ARISTA
18	24	—	2	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
19	21	12	6	GO VS.	PEARL JAM EPIC
20	22	23	5	CAN'T STOP KILLING YOU TITANIC DAYS	KIRSTY MACCOLL I.R.S.
21	NEW	1	1	RUBBERBAND GIRL THE RED SHOES	KATE BUSH COLUMBIA
22	23	25	3	DEBONAIR GENTLEMEN	THE AFGHAN WIGS ELEKTRA
23	17	20	7	ON THE ROPES CONSTRUCTION FOR THE MODERN IDIOT	WONDER STUFF POLYDOR/PLG
24	10	5	8	LEMON ZOROPA	U2 ISLAND/PLG
25	25	29	3	MISS TEEN U.S.A. BEEN THERE	BEST KISSERS IN THE WORLD MCA
26	26	—	2	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D./WARNER BROS.
27	19	16	7	SCREAMAGER HATS OFF TO THE INSANE	THERAPY? A&M
28	13	8	10	SODAJERK BIG RED LETTER DAY	BUFFALO TOM BEGGARS BANQUET/EASTWEST
29	29	—	2	CANTALOOP HAND ON THE TORCH	US3 BLUE NOTE/CAPITOL
30	28	30	3	WILD WILD LIFE "COOL RUNNINGS" SOUNDTRACK	WAILING SOULS CHAOS

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

Hits! in Tokio

- Week of October 31, 1993
- 1 Dreamlover Mariah Carey
 - 2 Go West Pet Shop Boys
 - 3 Come With Me Ronny Jordan
 - 4 More Fire Than Flame Basia
 - 5 Take 5 XL
 - 6 Once Upon A Time Bobby Caldwell
 - 7 Dur Love Matt Bianco
 - 8 Sunday Morning Earth Wind & Fire
 - 9 Wild World Mr. Big
 - 10 I'm In A Philly Mood Daryl Hall
 - 11 Boom! Shake The Room Jazzy Jeff & Fresh Prince
 - 12 Your Love Keeps Working On Me Jody Watley
 - 13 Still A Friend Of Mine Incognito
 - 14 Someone To Watch Over Me Sheena Easton
 - 15 When I'm Good And Ready Sybil
 - 16 Get A Little Freaky With Me Aaron Hall
 - 17 When You Look In My Eyes Jay Graydon
 - 18 Dreamer Coldcut
 - 19 Another Sad Love Song Toni Braxton
 - 20 Right Here/Human Nature SWV
 - 21 Rivers Run Dry Heaven West XI
 - 22 Coming To Life Michael Franks
 - 23 Koi Wo Shite Chera
 - 24 Stay In My Corner Keith Washington
 - 25 Pink Cashmere Prince
 - 26 Rubberband Girl Kate Bush
 - 27 Without You Mariah Carey
 - 28 That's The Way Love Goes Janet Jackson
 - 29 Hopelessly Rick Astley
 - 30 (I Can't Help) Falling In Love With You UB40
 - 31 Sunflower Paul Weller
 - 32 Let It Snow Boyz II Men
 - 33 Runaway Love En Vogue
 - 34 Freefloating Gary Clark
 - 35 Lemon U2
 - 36 Yume With You Toshinobu Kubota
 - 37 When I Fall In Love Celine Dion & Clive Griffin
 - 38 It's Too Real Belinda Carlisle
 - 39 Peach Prince
 - 40 Jungle Swing Tatsuuro Yamashita
 - 41 Moonlight Montreal Peter White
 - 42 The River Of Dreams Billy Joel
 - 43 Songbird Kenny G
 - 44 You & I Matt Bianco
 - 45 More And More Captain Hollywood Project
 - 46 Going Nowhere Gabrielle
 - 47 For The Cool In You Babyface
 - 48 Emergency On Planet Earth Jamiroquai
 - 49 I Don't Wanna Fight Tina Turner
 - 50 We Know The Way By Heart Keyvyn Lettau

J-WAVE 81.3FM

ROOTS ROCKERS SET TO THRIVE

(Continued from page 1)

balls in town. It was like, I listen to the Louvin Brothers, wow I'm a rebel." The Jayhawks' 1992 album "Hollywood Town Hall" released on Def American (now American Records) has sold approximately 100,000 units, according to SoundScan data. (The band's follow-up is due out next spring.) It cracked The Billboard 200 at No. 192. Its first single reached No.

29 on the Modern Rock Tracks chart. That the Jayhawks' heartland rock charted with alternative-leaning stations should not come as a surprise: The band's early albums were with Twin/Tone Records, a label that for many is still synonymous with the Replacements. In fact, the indie rock roots run surprisingly deep among these back-

to-basics bands. St. Louis-based Uncle Tupelo made its first three records, which paired frenzied Appalachian rock with collegiate campfire songs, on Rockville Records, an offshoot of Homestead, once the home of Sonic Youth and Dinosaur Jr. Also, an Uncle Tupelo cut appears on the current "No Alternative" benefit album, which boasts a roster of high-profile college radio graduates. The trio's October release, "Anodyne," is its first for Sire.

The Palace Brothers of Louisville, Ky., just released an album of bleak, country-influenced musings on Drag City Records, once home to guitar heroes Pavement, perhaps today's most influential college band.

And James Mastro, lead singer of Hoboken, N.J.'s fiddle-heavy Health & Happiness Show, once played with the Bongos. That act's early '80s release "Numbers With Wings" sat atop some college radio charts for weeks. Health & Happiness recorded its September debut, "Tonic," on Bar/None Records, which has promoted college favorites They Might Be Giants and Yo La Tengo.

TIRED OF MUSIC BUSINESS RULES

For some, the decision to make more rural music was a conscious one. Walker of Swinging Steaks, whose Allman Brothers-tinged debut, "Southside Of The Sky," is out on Capricorn, recalls that when his old Boston rock-soul band the Drive disintegrated, he and a band mate decided to take a step back. Tired of being told by A&R reps that the band needed a marketable image, Walker says, "We were not fulfilled at all and thought, 'What's the complete opposite of that?'" The an-

swer came from listening to a weekly radio show on the nearby Boston College station that played a mix of bluegrass and country.

Mastro was tired too, tired of the Bongos "playing the game by music business rules" and then being dumped by his label halfway through making its third record. So he turned to old Hank Williams records and country instruments and invited friends over to his kitchen to play, never expecting the gatherings to coalesce into a formal band. "It was playing just for the fun of it," he says.



THE JAYHAWKS

Not surprisingly, members of all these bands point to both rock and country performers as influences. To honor Neil Young's birthday, New York City's country-rock band Five Chinese Brothers, whose new record is due on hometown label 1-800-Prime CD, hosted "Neilstock" at a local bar. It featured the Brothers playing two sets of all Young: one country, one grunge. On the country side, Ernest Tubb, Lefty Frizzell, and Buck Owens are common favorites. As is, without exception, Williams. (For its name, Health & Happiness borrowed the title of an oldtime Williams radio program.)

That reverence for Williams is matched only by the collective distaste for contemporary country radio. Dismissing what he sees as country's music-by-the-numbers approach, Walker says, "Nine out of 10 of those songs [on country radio] are out of the Nashville mill." Today's acts "all sound like the same band, with clever, stupid wordplay," says the Jayhawks' Louris.

The wordplay may be silly, but at least those acts get airplay. What about bands that weave electric guitar solos with mandolin breaks? Jeff Cook, VP of promotion and marketing at Capricorn, says when he heard about the Swinging Steaks signing, "I knew they'd deliver a strong debut record. But I had no illusions about the road at rock radio." The band's dirt-kicking single, "Beg, Steal Or Borrow," has managed some album rock airplay despite programmers' complaints that it's "too country."

Dave Rossi at WAVF Charleston, S.C., is one of the few mainstream rock programmers to take chances on new cuts by the Jayhawks, Swinging Steaks, and Uncle Tupelo. "There are three country stations with 20% of this market. It doesn't hurt to have that [country-rock] flavor" on WAVF, he says.

According to Rossi, "[That sound] appeals to a 35-year-old in a pick-up truck. When he hears one of those songs, he thinks, that's not so bad. I follow that up with Led Zeppelin, and suddenly it's a comfortable station for him. I couldn't do that with Radiohead."

Cook remains hopeful about rock radio, insisting, "There is a place for these kind of bands."

Monitor™

NOV. 1—NOV. 7, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 73 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	8	ALL THAT SHE WANTS ACE OF BASE (ARISTA) 4 wks at No. 1	1	1	9	JUST KICKIN' IT XSCAPE (SO SO DEF) 4 wks at No. 1
2	3	8	AGAIN JANET JACKSON (VIRGIN)	2	2	10	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
3	2	8	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	3	7	5	SHOOP SALT-N-PEPA (NEXT PLATEAU/PLG)
4	7	4	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	4	4	7	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
5	4	11	WHAT IS LOVE HADDAWAY (ARISTA)	5	10	5	GANGSTA LEAN DRS (CAPITOL)
6	5	10	NO RAIN BLIND MELON (CAPITOL)	6	3	16	AGAIN JANET JACKSON (VIRGIN)
7	6	15	DREAMLOVER MARIAH CAREY (COLUMBIA)	7	8	6	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	17	4	HERO MARIAH CAREY (COLUMBIA)	8	9	10	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
9	9	16	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	9	6	11	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)
10	8	13	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	10	5	15	DREAMLOVER MARIAH CAREY (COLUMBIA)
11	10	13	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	11	13	4	KEEP YA HEAD UP 2PAC (INTERSCOPE)
12	18	7	WILD WORLD MR. BIG (ATLANTIC)	12	11	3	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
13	15	8	EVERYBODY HURTS R.E.M. (WARNER BROS.)	13	25	3	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
14	11	15	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	14	17	4	HERO MARIAH CAREY (COLUMBIA)
15	21	3	BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)	15	19	6	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
16	12	11	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	16	12	25	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
17	13	14	CRYIN' AEROSMITH (GEPFEN)	17	14	17	I GET AROUND 2PAC (INTERSCOPE)
18	14	17	IF JANET JACKSON (VIRGIN)	18	24	7	COME BABY COME K7 (TOMMY BOY)
19	19	22	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	19	27	3	SLOW & EASY ZAPP & ROGER (REPRISE)
20	20	5	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)	20	15	18	IF JANET JACKSON (VIRGIN)
21	16	15	RIGHT HERE/HUMAN NATURE SWV (RCA)	21	16	19	RIGHT HERE/HUMAN NATURE SWV (RCA)
22	31	2	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	22	35	2	MR. VAIN CULTURE BEAT (550 MUSIC)
23	27	3	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	23	29	5	NEVER KEEPING SECRETS BABYFACE (EPIC)
24	29	3	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	24	33	3	TIME AND CHANCE COLOR ME BADD (GIANT)
25	22	12	HEY JEALOUSY GIN BLOSSOMS (A&M)	25	21	19	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
26	24	21	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	26	18	20	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
27	25	25	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	27	26	3	YOLANDA REALITY (STRICTLY RHYTHM)
28	23	19	OOH CHILD DINO (EASTWEST)	28	22	15	COME INSIDE INTRO (ATLANTIC)
29	38	2	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	29	20	10	WHAT IS LOVE HADDAWAY (ARISTA)
30	36	2	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	30	32	13	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
31	28	5	HUMAN WHEELS JOHN MELLENCAMP (MERCURY)	31	28	25	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
32	34	3	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	32	23	10	DOWNTOWN SWV (RCA)
33	NEW		BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	33	30	6	WHATTA MAN SALT-N-PEPA/EN VOUE (NEXT PLATEAU)
34	NEW		LINGER THE CRANBERRIES (ISLAND/PLG)	34	34	22	ONE WOMAN JADE (GIANT)
35	NEW		SOMETHING IN COMMON BOBBY BROWN (MCA)	35	39	2	I'LL BE LOVING YOU COLLAGE (VIPER 7/METROPOLITAN)
36	40	2	MR. VAIN CULTURE BEAT (550 MUSIC)	36	40	2	SEX ME (PARTS I & II) R. KELLY (JIVE)
37	26	22	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	37	31	24	LATELY JODECI (UPTOWN/MCA)
38	NEW		BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	38	NEW		DREAMS GABRIELLE (GODISCS/LONDON/PLG)
39	30	18	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	39	36	14	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
40	32	13	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	40	NEW		SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

HAPPY HOLIDAYS IN STORE FOR RETAILERS

(Continued from page 10)

up for the holiday." Harmony House reported a 15% increase in October sales over last year's same-month figures.

The four-store Independent Records & Video in the military town of Colorado Springs caters primarily to urban music. "We've had a very good year, and as we go into the holiday season, we expect more of the same," says Judith Negley, merchandising VP/head buyer.

Negley says that unlike many outlets, Independent Records & Video's sales don't experience a significant boom during the holidays but remain steady throughout the year. "We don't deal so much in the hit product as we do with the breaking artists," she says. "A few of the acts we expect to do well for us includes Shaquille O'Neal, Too Short, Eazy-E, and the Boyz II Men Christmas CD. There's also interest in the Led Zeppelin boxed set, as well as Metallica."

Best Buy Co. Inc. of Bloomington, Minn., has grown from 74 stores in early 1991 to a current 144. Merchandise manager Jeff Abrams says, "We've been doing quite well lately and expect a strong final quarter. The product is there. Pearl Jam, INXS, and Tom Petty are a just a few we see contributing to a successful holiday season."

Abrams is also high on the prospect of moving boxed sets and has adjusted his marketing strategies accordingly. "It's been a good year for boxed sets, and we'll do better than we have recently because of the prominent placement of displays in our stores. The Beatles package and

the Police should sell well through the holidays."

But Abrams is less certain about the Metallica box, since it includes both audio and video product. "That may not endear buyers interested in just the audio or just the visual."

Brett Ortone, director of retail operations for the 17-store, Chatsworth, Calif.-based Tempo Music and Video, also views this year's holiday product as a welcome shot in the arm. Ortone says the wealth of product, combined with consumer confidence, is a bright scenario for the end of the year.

"People are a lot less tense this holiday season than they have been in the past. With the economy in a much better position than last year, people appear more willing to spend money. Plus, people are more comfortable when you have good titles on hand

when they walk into the stores."

Randy Morris, director of purchasing for Miami's Spec's Music, is looking for the holiday shopping season to begin a lot earlier due to the hot product in company's 59 stores. "I think the two days before Thanksgiving are going to be phenomenal days, with the Metallica box, Guns N' Roses, and Beavis And Butt-head all on the shelves."

As with other retail buyers, Morris is impressed with the broad scope of product available and reports customers relaxing their grip on the purse strings. "I've been in record retail for 13 years and don't remember this much variety. There's so many titles that are potential No. 1 sellers. Consumer confidence is higher, and we're seeing a turnaround this year and projecting a successful season."

MANAGER DETAILS SONY/MICHAEL DISPUTES

(Continued from page 10)

ever agreed to such a transfer, Pollock said. "It would have had a devastating effect on the Columbia staff if Mr. Michael had changed labels."

Kahane claimed that Sony mounted only an MTV campaign and one national TV ad spot for "Prejudice"; that the label failed to promote Michael's records to black stations, which had contributed to the success of "Faith"; that a promised billboard promoting the album on Sunset Boulevard in Los Angeles never materialized; and that there was a lack of retail advertising and point-of-sale materials.

Kahane also said that, during a meeting to discuss renegotiating Michael's contract, Mottola had offered Kahane a consultancy with a retainer. There had been "undercurrents" during the meeting to the effect that Kahane was either with Mottola or against him, the manager testified. Mottola had asked him if wanted to be part of "the family," but Kahane had considered it a conflict of interest if he was also representing Michael.

"Because I had rejected Mr. Mottola's advances, I knew that there were going to be problems with the next album," Kahane said.

BRITISH INDUSTRY LOOKS TO DANCE MUSIC FOR INTERNATIONAL RESURGENCE

(Continued from page 1)

has launched Gabrielle and One Dove (Billboard, Oct. 16) in the wake of the successes those U.K. artists have achieved on the pop and dance charts at home. Sire Records has signed Aphex Twin, and it plans a February release for the sophomore album by Primal Scream, one of the most promising proponents of Britain's new dance-rooted music.

The Stereo MC's, who have broken through on The Billboard 200 and the Hot 100 Singles chart this year, have been outspoken about bringing their dance-rooted style to a rock audience (Billboard, March 6).

And dance culture is even colliding with its rock'n'roll predecessors. Consider the techno-act Leftfield, which teamed with former Sex Pistols frontman Johnny Lydon on the single "Open Up," which debuted at No. 13 on the U.K. singles chart.

DANCE'S UNDERGROUND BLESSING

It is not news to British executives that young acts signed in the U.K. have not been achieving the international multiplatinum sales levels they saw just five years ago. In 1988, George Michael's "Faith" was No. 1 on Billboard's year-end chart of best-selling albums, closing out a hit streak in the '80s that included the rise of U2, Depeche Mode, Dire Straits, and others. Since then, although British veterans like Eric Clapton and Genesis still reliably top the charts, few U.K. newcomers have done so.

What is news to these executives is the willingness, amid the current resurgence of American rock'n'

that the likes of Nirvana, Pearl Jam, and Smashing Pumpkins, each from an American indie-rock base, now have a lock on the U.S. market at the expense of new British bands. "Over the last seven or eight years, the whole way that independent-type rock acts have been A&R'ed and developed in Britain has been copied by American A&R," says Nigel Grainge, co-director with Hill of Dizzy Heights Music Publishing and also formerly of Ensign Records. "They've adapted the English mode of signing and developing these acts—and now they do it better."

What's more, the American version of grass-roots artist develop-



THE ORB

ment has made it that much more difficult for British bands to break through in the U.S. "What has happened in the American business is that a variety of factors have removed the power of the gatekeepers," says Davitt Sigerson, president of Polydor Records in the U.S., pointing to the growing influence of American fanzines and local press in starting a buzz on new acts, compared to national media. "What may be a consequence of that is that the ability to hype new bands has decreased."

In the U.S., Elektra Records has been working to raise awareness of British alternative band the Levellers with a showcase, a five-track sampler, and a video press kit. The band, signed to China Records in the U.K., is prepared for more work when its second album hits the U.S. in early '94. U.S. sales of the band's 1991 debut album were about 36,000 units, according to SoundScan data, compared with U.K. sales of 180,000. According to China Records, the Levellers' sophomore album has sold about 120,000 units in the U.K. since its August debut (Billboard, Nov. 6).

No one is more keenly aware of the difficulty that new British rock bands face in the U.S. lately than the members of Suede. Amid cheers and champagne at the Savoy Hotel in London Sept. 8, the band's self-titled debut release won the Mercury Music Prize as the best U.K. album of the year. The following day, the Nude/Sony group embarked on its first extended U.S. tour—which failed to break its album onto The Billboard 200.

"Listening to Suede on alternative radio in America is a strange experience, because there's a musical grammar that has built up in the States, post-Nirvana, that we don't fit into at all, really," says bassist Mat Osman. "And I think it's going to be a real hard slog. But fair enough. People sort of paint us as desperate to break in America, and people who try to break America [fast] get broken by it."

While British executives confidently predict a rebound of U.K. talent, at gatherings like the In The City International Music Conven-

tion in Manchester Sept. 11-15, they also have looked hard at the changes needed in the British industry.

Among those evaluating the industry is Muff Winwood, who oversaw A&R for CBS U.K. (now Sony U.K.) during one of its strongest eras, and is now managing director of the Sony Soho Square label. "The fact of life with the major record companies was that they made so much money between 1981 and 1985 that they either sent it all back to their parent companies, so it went out of Great Britain, or they signed more acts," Winwood told an audience at In The City.

He acknowledged that most U.K. labels went on a signing spree in the '80s. "Now, funnily enough, it turned out not to be a very good idea, because we actually signed quite a lot of crap... We all lost a lot of money on all that crap we signed, so now we've got to be very careful about what we sign, which is what we should be doing."

Even when the U.K. business tapped into the strength of its dance scene in the '80s, record labels did not demand the quality material from bands that would assure longlasting, international success.

Steven Howard, managing director of Zomba Music Publishing, says, "The Americans have been led to expect that we'd produce the next big thing, but in the '80s the next big thing here was the Manchester scene, with the Happy Mondays, the Charlatans, and the Inspiral Carpets. They didn't connect in the U.S. So why should [U.S. labels] get excited about mediocrities?"

GET RID OF THE CYNICISM

Tom Zutaut, A&R executive with Geffen Records in Los Angeles, observes that the volatility of the U.K. singles chart, and the excessive focus by labels on singles marketing rather than talent development, "in itself leads the A&R community to sign the wrong things. I think you'll find a lot of them talking about this problem, but they go back to their marketing meetings and strategize about how to spend the money to get their three weeks on BBC [Radio] One.

"I also think that the Brits have got to get rid of some of their cynicism about it all," Zutaut adds, "and get back into the purity of why we love the music; get rid of these things that just give you three weeks on the charts."

I.R.S. Records president Miles Copeland, whose recent U.K. signings including the Point and Ozric Tentacles, traces the British music industry's pervasive, self-defeating cynicism to the punk scene of the late '70s. The U.S. labels also got caught up in signing too many U.K. acts in recent years, says Mike Mena, VP of A&R at SBK Records, who helped break Jesus Jones in the U.S. "The change needed is fairly obvious," he adds. "It's not banking on six new British acts, it's banking on one. We do have to be more selective."

Mena adds that the label had "tremendous success with Jesus Jones, but we had them out for two tours on their last album, and letting them tour forever does a lot for a band."



GABRIELLE

For young British bands, however, rigorous touring may take a change of attitude, Winwood told his colleagues at In The City. "American bands have no fears about 15 people in a bus and 45 nights straight across the continent. You ask a British band to do a 15-day English tour with one day on and one day off, and they complain if they have to double-up in a room with their mate. Certainly, we've got to [make] our own bands a little more conscientious, if you like, about their own work ethic."

Regardless of any mistakes made by the British music industry in recent years, and the current dominance of American rock'n'roll in the U.K., many remain convinced that the British music scene is on the cusp of its own resurgence.

"In the next two or three years, there's going to be some exciting backlash from England" to the American rock wave, says Denis McNamara, senior director of international A&R at Polydor, who closely followed the rise of the U.K. alternative scene during his days as a radio programmer at WLIR-FM near New York City. "The influence of this scene on the British scene is going to stir up some exciting forces."

"It's always cyclical," adds Zutaut. "I think the creativity will shift back over."

UP FROM THE CLUBS

The British dance and soul scene continues to have the most vital influence on current American music outside the rock realm, producer and artist Arthur Baker noted during a recent U.K. visit. "They have more live funk bands coming out of here than in America, really," he said. "You talk about Guru, and how he's using live musicians [on his "Jazzmatazz" album]. He got into it because he came over and heard Massive Attack and Brand New Heavies."

While a few major-label imprints, such as Phonogram's Talkin' Loud, have shown savvy in nurturing the new sounds, the strongest U.K.

dance acts have emerged, as expected, from the indie record companies, with labels like deConstruction, Pulse 8, and Network leading the way.

Neil Rushton, director of Network, judges the strength of the independent dance scene through the activity of his company's small distribution service. "Every Monday morning, we get in, say, 15 or 20 records from small labels," he says. "First releases. White labels. And the stuff is really good. It's really energetic, and it works."

The key to a new talent wave from the British club scene, observers agree, will be the rise of touring artists and bands from what has often been a singles-oriented genre.

"Let the dance scene do its own thing," says Rushton, "and you do get groups out of it. You get 808 State, the Utah Saints, M-People, and that does work. We get 12-year-old kids sending in 100 letters a week, desperate for merchandise and information" on these groups.

At Island Records office in London, A&R VP Nick Angel acknowl-



OZRIC TENTACLES

edges that few veteran record executives may fathom why Island is signing the Orb to a worldwide deal. "Those guys who work in the record companies would not be going to the same places [as the Orb's fans]," he says. "But without going through the standard route of releasing singles, the Orb have quietly become a headlining band by tapping into a new generation."

For this new generation of British fans and music executives, the U.K. dance culture has thrived largely without the attention of the major labels—just as U.S. grunge rock did.

"It's not entirely satisfactory to people to have these seemingly endless 12-inchers," says Angel. "Now [dance artists] are marrying songs and crafts onto backbeats and soundscapes which are part of their history. Now you've got the intelligence or anger of an Andrew Weatherall or an Underworld. Club culture has been around long enough to have roots." And from those roots, many say, will grow the freshest new sounds of British pop.

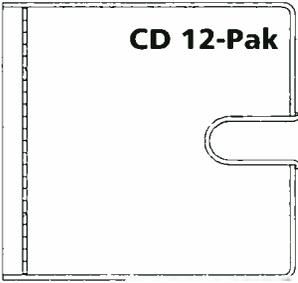


STEREO MC'S

roll, of the British industry to address the reasons for its current lull. And what is exciting is the expectation of many, in both the American and British record businesses, that this lull may well be a blessing, allowing new British talent to develop—particularly from the dance underground—without the A&R rush that has crippled the British scene in recent years.

"The Seattle scene happened because everyone ignored it for years," says Chris Hill, co-director of Dizzy Heights Music Publishing and formerly of Ensign Records, which signed Sinead O'Connor and World Party. "The reason the dance market is so healthy here is that nobody has understood it. The kids got on with it, learned it themselves—how to make records for punters, and how to promote their own records. They're the only people who understand [that] the most important person in the record business is the kid with a pound note in his pocket."

Some note that it is a bit ironic



CD 12-Pak

This holiday season, give the gift that will be used (& seen) the rest of the year...

CD 12-Pak

- Great for promotional compilations
- Guaranteed 2 week turnaround with single color screen of your logo



UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	40	9	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
1	1	20	AGAIN	JANET JACKSON (VIRGIN) 2 weeks at No. 1	39	46	4	LINGER	THE CRANBERRIES (ISLAND/PLG)
2	3	10	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	40	33	13	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
3	2	16	DREAMLOVER	MARIAH CAREY (COLUMBIA)	41	35	12	HOPELESSLY	RICK ASTLEY (RCA)
4	4	9	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	42	43	19	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
5	5	9	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	43	51	3	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
6	8	5	HERO	MARIAH CAREY (COLUMBIA)	44	58	4	TIME AND CHANCE	COLOR ME BADD (GIANT)
7	7	12	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	45	47	7	WILD WORLD	MR. BIG (ATLANTIC)
8	9	11	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	46	63	2	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
9	6	17	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	47	60	3	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
10	14	5	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	48	55	7	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
11	18	6	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	49	—	1	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
12	11	13	WHAT IS LOVE	HADDAWAY (ARISTA)	50	38	21	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
13	15	5	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	51	42	20	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
14	12	10	ANNIVERSARY	TONI! TONI! TONE! (WING/MERCURY)	52	61	5	NEVER KEEPING SECRETS	BABYFACE (EPIC)
15	13	21	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	53	57	6	DREAMS	GABRIELLE (LONDON/PLG)
16	22	6	GANGSTA LEAN	DRS (CAPITOL)	54	32	25	LATELY	JOCELI (UPTOWN/MCA)
17	19	14	NO RAIN	BLIND MELON (CAPITOL)	55	45	4	YOLANDA	REALITY (STRICTLY RHYTHM)
18	21	3	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	56	52	4	SLOW & EASY	ZAPP & ROGER (REPRISE)
19	10	19	IF	JANET JACKSON (VIRGIN)	57	44	21	OOH CHILD	DINO (EASTWEST)
20	24	3	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	58	69	2	HIGHER GROUND	UB40 (VIRGIN)
21	27	4	KEEP YA HEAD UP	2PAC (INTERSCOPE)	59	62	4	FIELDS OF GRAY	BRUCE HORNSBY (RCA)
22	16	15	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	60	50	6	WHATTA MAN	SALT-N-PEPA/EN VOUE (NEXT PLATEAU)
23	23	16	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	61	53	7	NOTHING 'BOUT ME	STING (A&M)
24	26	24	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	62	—	1	DAUGHTER	PEARL JAM (EPIC)
25	28	4	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)	63	48	11	DOWNTOWN	SWV (RCA)
26	17	24	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	64	54	26	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
27	25	13	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	65	65	5	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
28	20	20	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	66	70	2	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
29	30	14	CRYIN'	AEROSMITH (GEFFEN)	67	68	15	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
30	36	10	COME BABY COME	K7 (TOMMY BOY)	68	73	2	JESSIE	JOSHUA KADISON (SBK/ERG)
31	49	3	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	69	72	6	HUMAN WHEELS	JOHN MELLENCAMP (MERCURY)
32	31	28	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	70	64	14	COME INSIDE	INTRO (ATLANTIC)
33	41	3	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	71	66	19	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
34	39	3	MR. VAIN	CULTURE BEAT (550 MUSIC)	72	59	19	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)
35	29	18	I GET AROUND	2PAC (INTERSCOPE)	73	—	1	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
36	34	25	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	74	71	7	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
37	37	14	HEY JEALOUSY	GIN BLOSSOMS (A&M)	75	—	1	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)

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

HOT 100 RECURRENT AIRPLAY

1	2	14	TWO PRINCES	SPIN DOCTORS (EPIC)	14	20	10	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
2	1	2	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	15	16	46	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
3	5	5	FIELDS OF GOLD	STING (A&M)	16	19	5	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
4	4	7	COME UNDONE	DURAN DURAN (CAPITOL)	17	18	5	WEAK	SWV (RCA)
5	3	6	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	18	14	27	ORDINARY WORLD	DURAN DURAN (CAPITOL)
6	6	7	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	19	17	9	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
7	7	16	I'M SO INTO YOU	SWV (RCA)	20	21	34	RHYTHM IS A DANCER	SNAP (ARISTA)
8	9	3	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	21	15	67	MY LOVIN' (YOU'RE NEVER...)	EN VOUE (EASTWEST)
9	8	14	DON'T WALK AWAY	JADE (GIANT)	22	25	19	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
10	12	2	I'M FREE	JON SECADA (SBK/ERG)	23	23	15	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
11	11	31	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	24	—	46	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
12	13	6	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	25	—	31	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
13	10	2	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 93 'TIL INFINITY (Souls Of Mischief, BMI)
- AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
- ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
- ALRIGHT (EMI April, ASCAP/So So Def, ASCAP/Wild Apache, ASCAP/Zomba, ASCAP) WBM
- ANNIVERSARY (Polygram Int'l, ASCAP/Toni Toni Tone, ASCAP/Rev, ASCAP) HL
- ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- AS LONG AS I CAN DREAM (Realsongs, ASCAP/Orbisongs, BMI) WBM
- AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
- BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramones, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL
- BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
- BETTER THAN YOU (New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL
- BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
- BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM
- BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL
- BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
- CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Gladys, ASCAP/Williamson, ASCAP) HL
- CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
- CHATTAAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
- CHECK YO SELF (WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
- CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
- COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
- COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
- COMMITMENT OF THE HEART (Realsongs, ASCAP)
- CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
- DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
- DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
- EASY COME, EASY GO (O-TeX, BMI/Acuff-Rose, BMI) CPP/HL
- EVERYBODY HURTS (Night Garden, BMI/Unichappell, BMI) HL
- FIELDS OF GRAY (WB, ASCAP/Basically Zappo, ASCAP) WBM
- FOREPLAY (Drop Science, ASCAP)
- FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
- FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP)
- GANGSTA LEAN (Rap & More, BMI)
- GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
- HAPPENIN' ALL OVER AGAIN (All Boys, BMI)
- HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
- HEY JEALOUSY (WB, ASCAP/East Jesus, ASCAP) WBM
- HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
- HIGHER GROUND (Fernscan, BMI/New Claims, BMI)
- HOPELESSLY (BMG, ASCAP) HL
- HUMAN WHEELS (Windswept Pacific, ASCAP/Full Keel, ASCAP/Katsback, ASCAP/WB, ASCAP) WBM
- I CAN SEE CLEARLY NOW (Dovan, ASCAP)
- I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL
- IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
- I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
- I'M IN LUV (J.Dibbs, BMI/Abunitt And Fifth Street, BMI/Teddy Denlow, BMI/Zomba, BMI) CPP
- I'M REAL (So So Def, ASCAP/EMI April, ASCAP)
- INDO SMOKE (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP
- INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
- INTO YOUR ARMS (Polygram, BMI/Moo, BMI) HL
- JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
- JIMMY OLSEN'S BLUES (Sony Songs, BMI/Mow B'low, BMI) HL
- JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
- KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM
- LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- LET ME RIDE (Sony Tunes, ASCAP) HL
- LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
- LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
- LOVE FOR LOVE (Sang-A-Tron, BMI/EMI Blackwood, BMI) WBM
- METHOD MAN (Wu-Tang, BMI)
- MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
- NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
- NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP
- NO RAIN (Heavy Melon, ASCAP)
- NOTHING 'BOUT ME (Blue Turtle, ASCAP) HL
- OH CAROLINA (Livingston, ASCAP)
- OOH CHILD (EMI Unart, BMI/Sleeping Sun, BMI) CPP
- PAYING THE PRICE OF LOVE (Gibb Brothers,

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	32	46	DAZZEY DUKS	DUJICE (TMR/BELLMARK)
1	1	10	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA) 4 weeks at No. 1	39	31	17	IF	JANET JACKSON (VIRGIN)
2	2	5	GANGSTA LEAN	DRS (CAPITOL)	40	46	4	WILD WORLD	MR. BIG (ATLANTIC)
3	3	9	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	41	29	17	RIGHT HERE/DOWNTOWN	SWV (RCA)
4	6	7	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	42	33	3	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
5	4	8	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	43	34	20	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
6	7	3	AGAIN	JANET JACKSON (VIRGIN)	44	35	15	HEY JEALOUSY	GIN BLOSSOMS (A&M)
7	5	27	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	45	45	7	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
8	—	1	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	46	40	24	LATELY	JOCELI (UPTOWN/MCA)
9	8	13	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	47	36	20	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
10	28	2	KEEP YA HEAD UP	2PAC (INTERSCOPE)	48	37	9	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
11	9	4	SEX ME (PARTS I & II)	R. KELLY (JIVE)	49	41	7	EASY COME, EASY GO	GEORGE STRAIT (MCA)
12	17	3	HERO	MARIAH CAREY (COLUMBIA)	50	61	2	LINGER	THE CRANBERRIES (ISLAND/PLG)
13	13	5	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	51	51	18	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
14	11	4	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	52	47	30	WHOOT, THERE IT IS	95 SOUTH (WRAP/CHIBAN)
15	10	8	ANNIVERSARY	TONI! TONI! TONE! (WING/MERCURY)	53	49	20	CHATTAAHOOCHEE	ALAN JACKSON (ARISTA)
16	15	5	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	54	48	17	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	14	10	WHAT IS LOVE	HADDAWAY (ARISTA)	55	54	4	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
18	16	21	I GET AROUND	2PAC (INTERSCOPE)	56	69	4	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
19	22	10	COME BABY COME	K7 (TOMMY BOY)	57	57	3	RUNAWAY LOVE	EN VOUE (EASTWEST)
20	42	2	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	58	53	21	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
21	12	15	DREAMLOVER	MARIAH CAREY (COLUMBIA)	59	72	2	SLOW & EASY	ZAPP & ROGER (REPRISE)
22	39	2	FREAKIT	DAS EFX (EASTWEST)	60	52	16	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
23	21	9	COME INSIDE	INTRO (ATLANTIC)	61	68	4	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
24	19	15	CRYIN'	AEROSMITH (GEFFEN)	62	63	6	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
25	50	2	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)	63	—	1	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
26	20	14	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	64	64	4	FOREPLAY	RAAB (RIP-IT/ILC)
27	25	12	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)	65	59	22	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
28	27	20	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	66	62	4	STAY REAL	ERICK SERMON (DEF JAM/RAL/CHAOS)
29	24	16	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	67	60	26	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
30	23	9	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	68	75	2	SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
31	26	8	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	69	73	7	HOPELESSLY	RICK ASTLEY (RCA)
32	18	16	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)	70	56	12	I'M IN LUV	JOE (MERCURY)
33	44	3	NEVER KEEPING SECRETS	BABYFACE (EPIC)	71	58	7	THE GRAND TOUR	AARON NEVILLE (A&M)
34	30	12	SOMETHING IN YOUR EYES	CELINE DION/CLIVE GRIFFIN (EPIC)	72	74	17	WHEN I FALL IN LOVE	CELINE DION/CLIVE GRIFFIN (EPIC)
35	55	2	TIME AND CHANCE	COLOR ME BADD (GIANT)	73	65	17	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
36	43	4	NEVER SHOULD'VE LET YOU GO						

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

ALL HITS: This week's Hot 100 sees an extraordinarily competitive top 10, with the top eight titles all receiving bullets due to big increases in sales and monitored airplay. In fact, the competition is so tough that two of the eight records, "All That She Wants" by **Ace Of Base** (Arista) and "Just Kickin' It" by **Xscape** (So So Def/Columbia), are pushed backward one place despite earning bullets. "I'd Do Anything For Love (But I Won't Do That)" by **Meat Loaf** (MCA) widens its lead at No. 1, but **Janet Jackson's** "Again" (Virgin) surges to No. 2 overall on an outstanding sales increase and continued No. 1 airplay. "Please Forgive Me" by **Bryan Adams** (A&M) makes an enormous leap from No. 24 to No. 7, fueled by its No. 8 debut in sales. Meat Loaf's single is likely to hold at No. 1 again next week, but then it will be a virtual free-for-all among the bulletted challengers pushing toward the top.

TRAFFIC JAMS: "Hey Mr. D.J." by **Zhane** (Flavor Unit/Epic) and "Anniversary" by **Tony Toni Toné** (Wing/Mercury) are pushed back in the chart jam despite gaining points. "D.J." holds at No. 7 on the Hot 100 Airplay chart but slips to No. 9 overall, and "Anniversary" is up 5% in total points but falls to No. 14. And two of the biggest gainers approaching the top 10 move up only two places each. "Breathe Again" by **Toni Braxton** (LaFace/Arista) is up 21% in overall points, moving 14-12; and "Can We Talk" by **Tevin Campbell** (Qwest/Warner Bros.) is up 22%, moving to No. 13.

CROSSOVER CLUB: The three biggest gainers outside the top 20 are breaking from the top 40/rhythm-crossover outlets included in the monitored radio panel. "Freakit" by **Das Efx** (EastWest) is the biggest gainer, and scores the Power Pick/Sales at No. 43. It leaps 39-22 on the sales chart. Early top 25 airplay includes Hot 97 New York, Q102 Philadelphia, and Kix 106 (WWKX) Providence, R.I. The second-biggest gainer is "Sex Me (Parts I & II)" by **R. Kelly** (Jive). "Sex Me" gains 24% in sales, earning a bullet, but slips two places on the sales chart, to No. 11. It's No. 3 in airplay at Hot 102 Milwaukee, No. 11 at The Box (KBXX) Houston, and No. 12 at WPGC Washington, D.C. **Color Me Badd's** "Time And Chance" (Giant) is the third-biggest gainer outside the top 20 and leaps 51-36. Top 15 airplay includes Power 106 Los Angeles, KLUC Las Vegas, and KKMZ Colorado Springs, Colo.

QUICK CUTS: "Commitment Of The Heart" by London's **Clive Griffin** (550 Music) bows at No. 99. It's breaking from early top 40/adult airplay. It's No. 3 at KMXV Kansas City, Mo., and No. 11 at WKDD Akron, Ohio. "All About Soul" by **Billy Joel** (Columbia) wins the Power Pick/Airplay at No. 41. "Soul" is already a hit in Joel's home state of New York, where it's No. 9 at Fly 92 (WFLY) Albany and No. 11 at WNTQ Syracuse. Three additional titles gain points but slip back in chart jams: "Whoomp! (There It Is)" by **Tag Team** (Life/Bellmark) rebounds 10% in sales points but continues its decline, moving 9-11; "Break It Down Again" by **Tears For Fears** (Mercury) slips 64-66; and "Indo Smoke" by **Mista Grimm** (Epic Soundtrax/Epic) falls 65-70.

'VOICES OF FORGOTTEN WORLDS' SPEAKS VOLUMES

(Continued from page 10)

"I had always wanted to do a boxed set of music from indigenous people," says label president Jeffrey Charno. "At MIDEM I met a man from Greenland who was working with the U.N. on the Year Of Indigenous People, and he was excited to hear about our project. So I went to Geneva to meet with Julian Burger [of the U.N. Center For Human Rights]. The U.N. helped us locate a lot of sources to do our interviews and gather our information." The label is donating approximately 3% of sales to the United Nations Center For Human Rights.

The release represents 28 indigenous cultures, including Mongolian Tuvans, Ba-Benielle pygmies of Central Africa, Native Americans, Kanaks from New Caledonia, the Saami of Norway, and Australian aborigines. Artists include Azerbaijani folk musician Zevulun Avshalmov, the Tuva Folk Ensemble, and Saami artist Elen Inga Eira Sara.

There was, however, a bit of "political intrigue," says Charno. The set includes the work of such indigenous people as the Bunun from Taiwan and the Tibetans, who consider their country occupied by China. "There was a political problem because the Chinese would not endorse a project which portrayed them as being oppressive," says Charno. "So the U.N. in New York had to keep themselves somewhat distanced from the project because it might cause political prob-

lems with the Chinese."

The political sensitivities have prevented the U.N. from participating in any further marketing tie-ins.

Each of Ellipsis Arts' releases focuses on a theme, with samplings of music from around the world, and is packaged with an informative booklet. "Voices" is the label's most lavish project to date, with two CDs or cassettes packaged with a 96-page book with a foreword by Burger.

"We like to do things which we feel are important," says Charno. "Most people who have done recordings of traditional music have taken an academic approach, like doing a whole recording of pygmy music. We had the luxury of going to each culture and picking one track from each that sounded best to us. People who are teetering on whether or not to explore world music can buy these, knowing they will get a carefully hand-picked collection."

The projects take about four months to complete. "The music comes from many, many sources—other record labels, out-of-print or unreleased material, archives, private collections, embassies," says Charno. "We do a whole lot of research, listen to a lot of music, pick what we want, then get the licenses and put it out." Charno notes that this exhaustive work was done by producer Brooke Wentz. "For 'Voices,' we had an in-house staff writer do about 75 interviews with producers and musicians

from those indigenous cultures, and academics from different institutions. We had to track down a lot of photography for that—we went to embassies, to the U.N., and a lot of unusual sources."

"Voices," which Charno says shipped 15,000-20,000 copies in the U.S., retails for \$34.95 for CD, \$29.95 for cassette. Since much of the material was acquired from other record companies, Charno notes, "a lot of money goes to royalties."

Ellipsis Arts projects are distributed to record stores through REP (the independent distribution company formed by Rounder, East Side and Precision), Encore, and Bassin. The releases are also found in bookstores through distributor Publishers Group West, as well as museum stores, specialty gift shops, embassies and universities.

Ellipsis Arts' "Global Meditation" has to date sold 35,000 units in the U.S., says Charno. The label's next project will be a three-CD set of music from Africa due in January.

Ellipsis' parent label, Relaxation, was founded in 1985 in Roslyn, N.Y., and has about 100 new age releases, including titles by Jim Oliver and David Darling. Relaxation sells a total of about 500,000 units a year, says Charno. Among its most popular titles is the "Musical Massage" series. Relaxation's biggest market is bookstores; its titles also are carried in new age stores and gift catalogs.

RIAA REJECTS STANDARD FOR EAS TECHNOLOGY

(Continued from page 1)

unacceptable degree." Source tagging is the embedding of an anti-theft target at the point of manufacture.

The statement listed other criteria the technology failed to meet, but concluded that music manufacturers remain committed to working with NARM to develop an acceptable solution to the problems. Specifically, the RIAA proposed that NARM either revise the criteria or suggest alternate electronic article-surveillance (EAS) technologies.

Some suggest that the announcement will throw the source-tagging project into serious turmoil. But most say the RIAA statement is a reprieve for the initiative. Opinion is divided as to when the issue will be resolved; some observers expect EAS to be back on track as early as next year, while others see it being delayed several more years.

The decision is being watched closely by Sensormatic and Checkpoint, which have fought an intense battle to have their respective anti-theft products adopted as the standard.

Commenting on the decision, RIAA executive VP Hilary Rosen says, "Since the NARM criteria require that a system work on all configurations and not diminish audio quality, we essentially rejected [the recommendation] based on that criteria. We told NARM we wanted to be positive and productive and cooperative so that they could either consider revisions to their criteria or suggest that the companies test alternate technologies."

WEA president Henry Droz says, "Source tagging is very much alive. It is our genuine intention to meet the needs of the customer [account base]."

NARM executive VP Pam Horowitz says she will "take the RIAA re-

quest for review back to the [NARM] board," which likely will want some analysis of these options by the loss-prevention committee before it responds.

It has been clear since the October NARM Wholesalers conference in Phoenix that standardized source tagging was in serious trouble (Billboard, Nov. 20).

Proponents of the project quickly began lobbying label and distribution executives about the importance of universal source tagging. Two days before the RIAA meeting, Jack Eugster, chairman/CEO of Minneapolis-based The Musicland Group, sent a letter to senior label and distribution executives reiterating his support for acousto-magnetic technology.

But artist managers like Ron Stone, Frank DiLeo, and Jerry Jaffe urged the major labels to oppose it based on the threat of sound degra-

dation of tapes (Billboard, Nov. 13; Aug. 28).

In listing its objections to acousto-magnetic technology, the RIAA statement noted that activator and deactivator devices were found to erase audio signals from certain types of tapes.

The RIAA also expressed concern that acousto-magnetics may not meet [NARM's] third and fourth criteria: that the tag adhere to the product in a hidden location, and that it be applicable on-line by manufacturers for all configurations.

As the problems with acousto-magnetic technology surfaced, some merchants began floating the idea of excluding cassettes from the source-tagging standard.

Previously, manufacturers have said that eliminating source tagging for cassettes could affect the format's sales.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	16	2	GETTO JAM	DOMINO (RAL/CHAOS/COLUMBIA)
2	10	2	I'LL BE LOVING YOU	COLLAGE (VIPER 7/METROPOLITAN)
3	4	12	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (PGA/ARISTA)
4	15	2	TRUE LOVE	ELTON JOHN & KIKI DEE (MCA)
5	1	7	COMING HOME TO LOVE	COMING OF AGE (ZOO)
6	5	3	SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
7	2	7	STRAIGHT FROM MY HEART	UNV (MAVERICK/SIRE/WARNER BROS.)
8	—	1	GIVE IT UP	THE GOODMEN (FFRR)
9	18	5	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
10	3	2	LEMON	U2 (ISLAND/PLG)
11	—	1	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
12	—	1	CANTALOOP	US3 (CAPITOL)
13	25	2	FAST AS YOU	DWIGHT YOAKAM (REPRISE/WB)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	2	ENDLESSLY	DINO (EASTWEST)
15	9	5	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
16	13	2	DON'T GO AWESOME 3	(AMERICAN)
17	—	1	GEPETTO	BELLY (SIRE/REPRISE)
18	8	6	MAKE ROOM	THA ALKAHOLIKS (LOUD/RCA)
19	—	1	THE POWER OF LOVE	CELINE DION (550 MUSIC)
20	—	1	HEAT IT UP	RAKIM (MCA)
21	—	1	GO WEST	PET SHOP BOYS (EMI/ERG)
22	21	3	LET IT SNOW	BOYZ II MEN (MOTOWN)
23	19	3	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
24	—	1	SENTIMENTAL	KENNY G (ARISTA)
25	17	7	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)

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

NEW HITS OF THE WORLD CHARTS

(Continued from page 8)

IFPI affiliates fund the charts wholly or in part.

"American music has made a strong impression worldwide this year," says Adam White, Billboard's international editor in chief, "and it's important to reflect that activity by expanding the number of international charts we publish. At the same time, artists from many other countries are finding success abroad. Music has never before crossed as many borders, and this expansion of Hits Of The World is intended as proof."

Billboard associate publisher Michael Ellis adds, "The international segment of the music business is growing at a fast pace, and as the only international music newsweekly, Billboard is committed to publishing

sales charts from all over the world as they become available."

Here is a complete list of charts being added to Hits Of The World and their compilers: Argentina (CAPIF); Belgium (IFPI/Sabam); Chile (APF); Denmark (IFPI/Nielsen Marketing Research); Finland (Seura/IFPI); Hong Kong (IFPI); New Zealand (RIANZ); Norway (Verdens Gang); Portugal (AFP); and Switzerland (Media Control). Chart information from Ireland (IFPI/Gallup) was added in September.

Missing at present from Hits Of The World are charts from France. They have been temporarily suspended due to a dispute between French chart compilers, but are expected to return soon.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
NOVEMBER 20, 1993

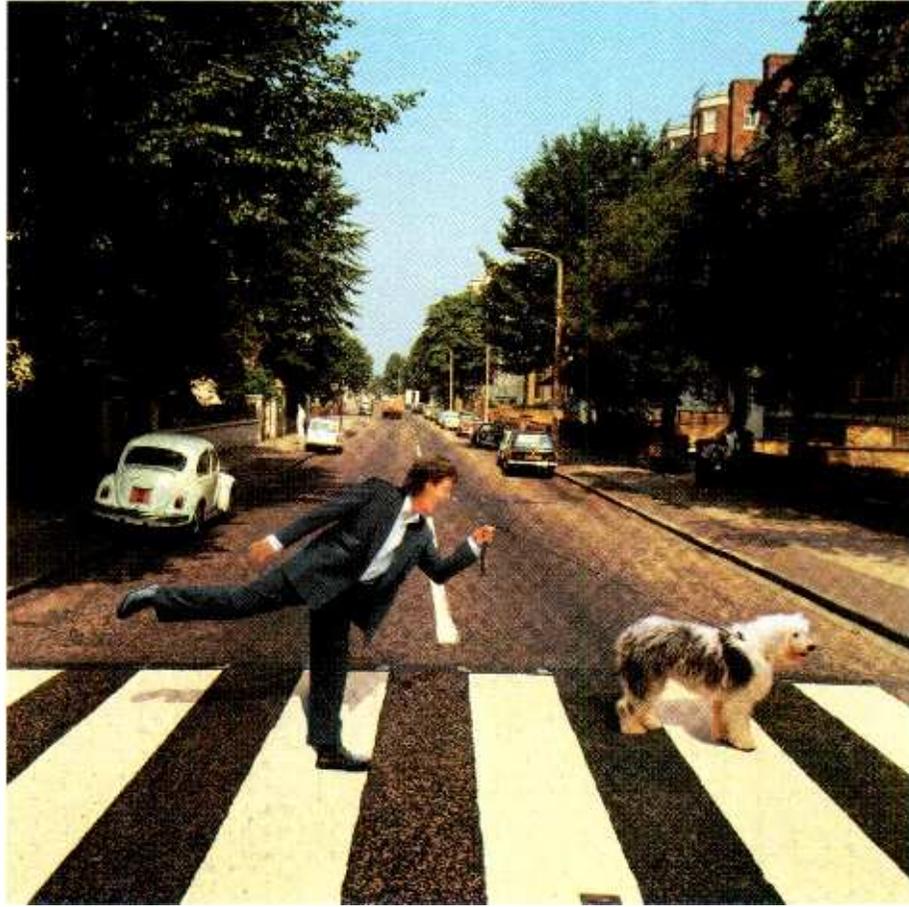


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	VS. *** No. 1 ***	1
2	NEW		1	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	*** HOT SHOT DEBUT *** DUETS	2
3	2	3	8	MEAT LOAF MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
4	3	6	4	VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
5	5	7	10	MARIAH CAREY ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2
6	8	10	25	JANET JACKSON ³ VIRGIN 87825 (10.98/16.98)	JANET.	1
7	6	8	13	BILLY JOEL ² COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
8	7	5	3	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
9	4	—	2	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
10	12	12	17	TONI BRAXTON [▲] LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
11	10	4	7	NIRVANA DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
12	9	11	6	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
13	11	9	10	GARTH BROOKS [▲] LIBERTY 80857 (10.98/16.98)	IN PIECES	1
14	13	—	2	10,000 MANIACS ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
15	20	22	15	SMASHING PUMPKINS [●] VIRGIN 88267 (9.98/15.98)	*** GREATEST GAINER *** SIAMESE DREAM	10
16	16	13	18	BLIND MELON [▲] CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
17	23	26	4	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
18	25	28	19	THE CRANBERRIES [●] ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
19	17	18	24	ROD STEWART ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
20	18	—	2	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
21	15	14	6	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
22	19	20	57	ALAN JACKSON ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
23	14	2	3	RUSH ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
24	22	19	16	CYPRESS HILL [▲] RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
25	30	—	2	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
26	26	23	20	SOUNDTRACK [▲] EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
27	27	29	51	SOUNDTRACK [▲] ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
28	NEW		1	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28
29	32	30	19	WHITE ZOMBIE [●] GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
30	24	21	46	STONE TEMPLE PILOTS [▲] ATLANTIC 82418/AG (9.98/15.98)	CORE	3
31	29	24	29	AEROSMITH [▲] GEFEN 24455 (10.98/16.98)	GET A GRIP	1
32	21	15	5	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
33	28	25	99	PEARL JAM [▲] EPIC 47857 (10.98 EQ/16.98)	TEN	2
34	NEW		1	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
35	36	36	51	KENNY G [▲] ARISTA 18646 (10.98/15.98)	BREATHLESS	2
36	35	33	12	BABYFACE [●] EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
37	38	43	4	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	37
38	31	27	9	JOHN MELLENCAMP [▲] MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
39	33	17	8	SOUNDTRACK IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
40	37	38	10	BARNEY [▲] SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
41	41	45	38	2PAC [●] INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
42	NEW		1	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
43	42	39	20	TONY! TONI! TONE! [▲] WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
44	51	—	2	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	44
45	39	—	2	ZAPP & ROGER REPRIZE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
46	34	16	3	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	16
47	56	52	10	THE BREEDERS 4.A.D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
48	50	44	47	DR. DRE [▲] DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
49	43	35	44	SWV [▲] RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
50	40	—	2	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
51	44	31	6	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	10
52	46	34	7	MELISSA ETHERIDGE ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
53	NEW		1	INXS ATLANTIC 82541/AG (10.98/15.98)	FULL MOON, DIRTY HEARTS	53
54	45	37	62	VINCE GILL [▲] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
55	49	41	53	SOUL ASYLUM [▲] COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	47	40	15	UB40 [▲] VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
57	48	46	5	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
58	53	48	26	WYONNNA [▲] CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
59	59	54	30	GIN BLOSSOMS [●] A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
60	67	78	33	DWIGHT YOAKAM [▲] REPRIZE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
61	60	58	35	STING [▲] 2 A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
62	52	42	18	U2 [▲] 2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
63	54	49	20	MARK CHESNUTT [●] MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
64	55	55	29	AARON NEVILLE [●] A&M 0086 (10.98/16.98)	GRAND TOUR	37
65	58	61	16	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	39
66	71	68	19	BARBRA STREISAND [▲] COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
67	88	105	7	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	67
68	57	57	37	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
69	65	50	19	TOOL 200 11052 (9.98/15.98)	UNDERTOW	50
70	93	102	5	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	70
71	61	56	51	CONFEDERATE RAILROAD [▲] ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
72	62	51	34	4 NON BLONDES [▲] INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
73	64	47	5	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
74	63	60	20	BILLY RAY CYRUS [▲] MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
75	69	66	52	SOUNDTRACK [▲] 2 WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
76	66	53	35	LENNY KRAVITZ [▲] VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
77	146	—	2	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	*** PACESETTER *** WHEN MY HEART FINDS CHRISTMAS	77
78	NEW		1	COCTEAU TWINS CAPITOL 99375 (10.98/15.98)	FOUR-CALENDAR CAFE	78
79	74	59	6	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39
80	68	73	12	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	68
81	75	75	117	METALLICA [▲] 7 ELEKTRA 61113* (10.98/15.98)	METALLICA	1
82	NEW		1	K.D. LANG SIRE 45433/WARNER BROS. (10.98/16.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
83	84	85	55	R.E.M. [▲] 2 WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
84	77	65	31	INTRO [●] ATLANTIC 82463/AG (9.98/15.98)	INTRO	65
85	87	79	7	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
86	85	70	12	SCARFACE [●] RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	7
87	72	63	14	KRIS KROSS [●] RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
88	90	83	60	GEORGE STRAIT [▲] 2 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
89	80	74	73	SPIN DOCTORS [▲] 3 EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
90	86	82	63	ERIC CLAPTON [▲] 7 DUCK/REPRIZE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
91	108	71	4	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
92	73	69	17	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
93	89	108	3	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	89
94	106	154	3	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	94
95	107	104	25	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
96	78	64	4	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	64
97	83	81	6	NEIL DIAMOND COLUMBIA 57529 (10.98 EQ/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
98	102	194	3	SOUNDTRACK WALT DISNEY 60855 (10.98/16.98)	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	98
99	92	90	53	SADE [▲] 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
100	109	113	194	ORIGINAL LONDON CAST [▲] 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
101	100	99	34	SAMMY KERSHAW [●] MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
102	91	76	8	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
103	112	97	102	MICHAEL JACKSON [▲] 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
104	76	87	4	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
105	98	98	11	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
106	95	—	2	JOE SATRIANI RELATIVITY 1177 (17.98/25.98)	TIME MACHINE	95
107	81	62	7	EN VOGUE EASTWEST 92296/AG (8.98/12.98)	RUNAWAY LOVE	49
108	99	89	32	ONYX [▲] RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
109	119	114	103	ENYA [▲] 2 REPRIZE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17

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

Paul is Live



DRIVE MY CAR • LET ME ROLL IT • LOOKING FOR CHANGES • PEACE IN THE NEIGHBOURHOOD • ALL MY LOVING
ROBBIE'S BIT (THANKS CHET) • GOOD ROCKING TONIGHT • WE CAN WORK IT OUT • HOPE OF DELIVERANCE
MICHELLE • BIKER LIKE AN ICON • HERE THERE AND EVERYWHERE • MY LOVE • MAGICAL MYSTERY TOUR
C'MON PEOPLE • LADY MADONNA • PAPERBACK WRITER • PENNY LANE • LIVE AND LET DIE • KANSAS CITY
WELCOME TO SOUNDCHECK • HOTEL IN BENIDORM • I WANNA BE YOUR MAN • A FINE DAY

THE LIVE ALBUM FROM PAUL McCARTNEY'S NEW WORLD TOUR 1993



©1993 MPL Communications Inc. Under Exclusive License To Capitol Records, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	96	88	71	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
111	82	77	6	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	47
112	97	92	7	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	76
113	79	32	3	SEPULTURA ROADRUNNER 57458/EPIC (9.98 EQ/15.98)	CHAOS A.D.	32
114	103	95	27	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
115	94	86	44	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
116	122	120	39	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
117	105	—	2	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	105
118	123	109	58	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
119	70	—	2	BOB DYLAN COLUMBIA 57590 (10.98 EQ/16.98)	WORLD GONE WRONG	70
120	116	112	23	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
121	113	96	13	JAMES TAYLOR ● COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
122	125	—	2	ALAN PARSONS ARISTA 18741 (10.98/15.98)	TRY ANYTHING ONCE	122
123	114	107	102	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
124	149	184	4	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	124
125	115	94	20	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
126	117	106	166	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	3
127	111	67	3	CONCRETE BLONDE CAPITOL 81129 (10.98/15.98)	MEXICAN MOON	67
128	110	93	8	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
129	121	111	77	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
130	NEW	▶	1	TOM WAITS ISLAND 518 559/PLG (10.98/15.98)	THE BLACK RIDER	130
131	104	84	6	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	37
132	157	151	29	PRIMUS ● INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
133	128	116	77	JON SECADA ▲ 2 SBK 98845/ERG (9.98/15.98)	JON SECADA	15
134	124	118	13	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
135	126	91	20	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
136	101	80	7	SCORPIONS MERCURY 518258 (10.98 EQ/15.98)	FACE THE HEAT	24
137	120	72	8	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19
138	135	127	143	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
139	130	125	60	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
140	NEW	▶	1	IRON MAIDEN CAPITOL 89248 (10.98/15.98)	A REAL DEAD ONE	140
141	148	129	17	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
142	136	140	56	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
143	133	119	46	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
144	134	138	12	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
145	138	122	26	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
146	140	117	37	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
147	151	133	13	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
148	147	123	5	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	92
149	131	121	28	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99
150	163	137	25	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
151	137	144	17	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
152	141	124	59	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76
153	NEW	▶	1	BEE GEES POLYDOR 521055/PLG (10.98/16.98)	SIZE ISN'T EVERYTHING	153
154	132	115	47	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
155	129	126	9	JOHN HIATT A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR	47

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	127	101	8	EARTH, WIND & FIRE REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	39
157	118	—	2	THE CURE FICTION 61552/ELEKTRA (10.98/16.98)	PARIS	118
158	162	141	28	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
159	NEW	▶	1	ASLEEP AT THE WHEEL LIBERTY 81470 (10.98/16.98)	A TRIBUTE TO THE MUSIC OF BOB WILLS	159
160	143	146	50	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
161	160	142	31	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
162	152	136	21	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
163	153	171	67	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
164	156	139	6	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	85
165	158	134	51	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
166	NEW	▶	1	THE BAND PYRAMID 71564/RHINO (10.98/15.98)	JERICHO	166
167	167	162	53	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
168	186	182	10	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIO!	156
169	165	157	185	GARTH BROOKS ▲ 8 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
170	NEW	▶	1	ANDREW LLOYD WEBBER POLYDOR 519767/PLG (21.98/32.98)	SUNSET BOULEVARD	170
171	170	173	182	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
172	142	131	20	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
173	145	132	26	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
174	161	149	35	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
175	NEW	▶	1	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	175
176	150	150	20	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
177	139	103	4	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	66
178	171	148	7	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	100
179	179	172	31	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
180	175	178	35	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
181	NEW	▶	1	SANTANA POLYDOR 521082/PLG (10.98/16.98)	SACRED FIRE	181
182	155	130	11	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	105
183	RE-ENTRY	5	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	131	
184	NEW	▶	1	BOY GEORGE AND CULTURE CLUB SBK 39014/ERG (10.98/15.98)	AT WORST...THE BEST OF	184
185	RE-ENTRY	4	TONY BENNETT COLUMBIA 57424 (10.98 EQ/16.98)	STEPPIN' OUT	156	
186	154	135	12	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60
187	183	145	12	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
188	191	187	8	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH	122
189	174	175	24	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
190	172	165	46	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
191	144	110	7	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHOONE MINDSTATE	40
192	173	153	7	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX	150
193	176	143	26	RADIOHEAD ● CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
194	189	177	105	NIRVANA ▲ 5 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
195	184	193	16	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
196	190	166	17	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
197	182	160	36	THE PROCLAIMERS ● CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
198	193	186	11	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
199	181	176	113	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
200	168	164	20	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 41	Candlebox 192	Earth, Wind & Fire 156	Alan Jackson 22, 94	Bette Midler 135	Collin Raye 116	The Last Of The Mohicans 160	Luther Vandross 120
4 Non Blondes 72	Mariah Carey 5	Eazy-E 8	Jackyl 152	John Michael Montgomery 115	The Ren & Stimpy Show 168	Singles 163	VARIOUS ARTISTS
Abba 85	Mary-Chapin Carpenter 110	En Vogue 107	Jazzy Jeff & Fresh Prince 96	Lorrie Morgan 142	Rush 23	Sleepless In Seattle 26	Common Thread: The Songs Of The Eagles 4
Aerosmith 31	Mark Chesnut 63	Enigma 138	The Jerky Boys 161	Van Morrison 171	Sade 99	Tim Burton's The Nightmare Before Christmas 98	MTV Party To Go Volume 3 176
Alabama 104	Eric Clapton 90	Enya 109	Joe 182	Aaron Neville 64	Salt-N-Pepa 37	Spice 1 51	MTV Party To Go Volume 4 200
Alice In Chains 118	Cocoteau Twins 78	Erick Sermon 46	Billy Joel 7	Nirvana 11, 194	Santana 181	Spin Doctors 89	
Asleep At The Wheel 159	Concrete Blonde 127	Gloria Estefan 125, 167, 175		Onyx 108	Joe Satriani 106	Rod Stewart 19	Tom Waits 130
Babyface 36	Confederate Railroad 71	Melissa Etheridge 52		ORIGINAL LONDON CAST	Sawyer Brown 147	Sting 61	Clay Walker 80
The Band 166	Harry Connick, Jr. 77	Fourplay 144	Toby Keith 149	Phantom Of The Opera	Scarface 86	Stone Temple Pilots 30	Keith Washington 178
Barney 40	The Cranberries 18	Kenny G 35	Sammy Kershaw 101	Highlights 100	Scorpions 136	George Strait 21, 88	Andrew Lloyd Webber 170
Bee Gees 153	Michael Crawford 79	Kris Kross 87	Lenny Kravitz 76	Alan Parsons 122	Jon Secada 133	Barbra Streisand 66	White Zombie 29
Tony Bennett 185	The Cure 157	KRS-One 131	Kris Kross 87	Dolly Parton, Loretta Lynn, Tammy Wynette 42	Sepultura 113	Doug Supernaw 195	Wynonna 58
Big Head Todd & The Monsters 180	Cypress Hill 24	k.d. lang 82	Martin Lawrence 112	Pearl Jam 1, 33	Shai 143	SWV 49	Xscape 17
Bjork 196	Billy Ray Cyrus 74, 129	Martín Lawrence 112	Tracy Lawrence 174	Frank Sinatra 2	Shaqille O'Neal 25	Tag Team 65	"Weird Al" Yankovic 57
Clint Black 92	Taylor Dayne 151	Leaders Of The New School 177	Edwards 177	Smashing Pumpkins 15	Silk 190	James Taylor 121	Yanni 179
Blind Melon 16	De La Soul 191	Teddy Pendergrass 148	OTM + Luna Negra 187	Soul Asylum 55	Frank Sinatra 2	Tears For Fears 172	Trisha Yearwood 44
Boy George And Culture Club 184	Dead Can Dance 188	Pet Shop Boys 73	Little Texas 95	Souls Of Mischief 164	Smashing Pumpkins 15	10,000 Maniacs 14	Dwight Yoakam 60
Boyz II Men 70	Def Leppard 32	Robert Plant 189	Kenny Loggins 186	SOUNDTRACK	Soul Asylum 55	Aaron Tippin 134	Zapp & Roger 45
Toni Braxton 10	Neil Diamond 97	Primus 132	Maze Featuring Frankie Beverly 105	Aladdin 75	Souls Of Mischief 164	Tony! Toni! Tone! 43	
The Breeders 47	Joe Diffie 145	Prince 102, 128, 137	Reba McEntire 12, 154	The Bodyguard 27	THE PROCLAIMERS	Too Short 9	
Brooks & Dunn 68, 123	Dr. Dre 48	The Proclaimers 197	Brian McKnight 173	Cool Runnings 124	Queen 139	Tanya Tucker 93	
Garth Brooks 13, 126, 169, 199	DRS 34	R.E.M. 83	Meat Loaf 3	Free Willy 141	R.E.M. 83	Tina Turner 162	
Jackson Browne 50	Duran Duran 146	Radiohead 193	John Mellencamp 38	Judgment Night 39	Rage Against The Machine 150	U2 62	
Kate Bush 28	Bob Dylan 119, 198	Radiohead 193	Michael Jackson 103			UB40 56	
Tevin Campbell 20	E-40 183						

HUT RECORDS LAYS A STRONG FOUNDATION

(Continued from page 1)

ain's strongest indie-oriented operations.

Hut Records has generated widespread enthusiasm for its roster of fresh U.K. talent, including the Auteurs, Verve, and Thieves, as well as U.S. guitar kings Smashing Pumpkins and new Dutch discovery Daryll-Ann. With the additions of some American acts from Virgin's Vernon Yard and Caroline labels to its own lineup, the label looks set for sizable success at home and abroad in 1994.

Hut operates with a full-time staff of two, in a top-floor office at Virgin's west London headquarters that resembles nothing so much as a teenager's bedroom, crammed with vinyl, cassettes, and CDs. Here, Hut general manager and A&R chief David Boyd works closely with product manager Ken Marshall, directing a label that appears to have mastered the "indie within a major" principle. Eschewing Virgin's distribution

through EMI, it instead uses independent RTM for distribution and independent press, radio, and TV promotion companies.

The Auteurs' "New Wave" album, released by Hut last February, saw the group—and, in particular, leader Luke Haines—welcomed as one of the most significant new British talents of the '90s. Nominated for the Mercury Music Prize, the album has now sold some 18,000 copies in the U.K., with a worldwide total of 80,000, according to Boyd.

Smashing Pumpkins' current "Siamese Dream" album, meanwhile, has moved past 70,000 units in Britain after Boyd licensed it to Hut from Virgin in the U.S.

Hut has a unique reciprocal A&R deal with Vernon Yard, the indie-oriented subsidiary of Virgin in the U.S., which was launched earlier this year. "It's very much a no-bullshit relationship," says Keith Wood, the English-

born president of Vernon Yard. "Dave's not duty-bound to put out everything that I sign, and I'm not obliged to put out everything he signs. But luckily, our tastes are very similar. The majority of my records go through Hut in the U.K."



HAINES

The mutual benefits of this transatlantic understanding can be seen in two current releases. Vernon Yard released "A Storm In Heaven" by Hut band Verve in the U.S. in June, and SoundScan reports U.S. sales of some 12,000 copies. Vernon Yard's other current release is "Cindy," the debut album by Los Angeles trio Acetone; it has been released in the U.K. on Hut. The label also has released "National Coma," the second album by young Boston band Drop Nineteens, which Wood signed while he was president of Caroline Records.

Hut's logo appears throughout Europe via Virgin's licensees, notably

Delabel in France, where the Auteurs album has sold 14,000 copies, says Boyd. A new Auteurs single, "Lenny Valentino," is set for commercial U.K. release Monday (15) and already has gained extensive national airplay, heightening anticipation of the band's sophomore album, due early next year.

INDIE CREDIBILITY

Ray Cooper, deputy managing director of Virgin U.K., recalls that the initial aims for Hut did not call for a strong British A&R involvement. "The label was started primarily to develop American acts," he says. "We said we'd like to make an investment in the indie marketplace, and asked [Boyd] if he fancied a crack at it."

With prior experience at Virgin Retail and Rough Trade independent distribution, Boyd was ideal for the job. "They told me the plot—there wasn't one, basically," he says. "No other company in England had tried to have an indie [fully] funded by a major, so I had reservations, being from that indie ethic. But the more I thought about it, the more I thought I'd like to

give it a go.

"At the time, there were certain people at Virgin who are no longer here, who had this plan that Hut was going to be a vehicle to build up talent. And soon as they had any success, [they'd go] straight onto Virgin," Boyd adds. "But I put my foot down, and told them that wasn't going to work. If we did that with the label, it was going to have no credibility."

Boyd notes that Paul Conroy, Virgin U.K.'s MD, slowly but surely started to see that Hut was attracting bands that Virgin couldn't attract. "[I could] sign them for small, sensible amounts of money, work it slowly, and bring it up through the live work, something that major record companies hadn't really been doing in England for years," he says. "They all wanted this quick return. I let them see that you could do things economically, but still have a bit of a dent on the indie chart and get a press profile."

Boyd has high hopes of international success for several of his newest acts. Thieves, the duo of David McAlmont and Saul Freeman, signed to Hut last February after a label bidding battle, and already has released one stylish pop/soul single, "Unworthy." The duo is completing its debut album in a West End studio in London for first-quarter 1994 release. Among the tracks is a duet between McAlmont and Canadian star Jane Siberry on Joni Mitchell's "Conversation."

Singer/songwriter David Gray is currently touring the U.S. with Kirsty MacColl, after completing a recent concert swing with Maria McKee. Like the Auteurs, he put out his first album on Caroline Records in the U.S., but both acts have been picked up by Vernon Yard for their 1994 releases. Due for a Hut debut in January is Amsterdam four-piece band Daryll-Ann, with the highly melodic track "I Could Never Love You."

"[Virgin hopes] the bands I'm working now will be their bread and butter for the next five, 10 years," says Boyd. "Things have to be done slowly. I don't expect Verve to happen until maybe their third, fourth album; and again with the Auteurs, it's a steady build. If you're selective and you set off on the right foot, and everybody watches what they spend, and you do 10,000-pound [\$15,000] videos instead of 50,000-pound videos, when the time comes to pick the option up on a band, you're looking at [the decision] on an artistic level rather than a financial level."

BETWEEN THE BULLETS



by Geoff Mayfield

OL' BLUES EYES IS BACK: Pearl Jam holds the top spot on The Billboard 200, but the big news at the top of the chart is the eye-popping debut by a guy who has been around the block a few times. First-week numbers on the much-ballyhooed Frank Sinatra set, "Duets," are more than respectable, thank you. At 173,500 units, the tally would have been large enough to top the list in exactly half of 1993's 46 chart weeks. In fact, three of the acts that debuted at No. 1 this year—Depeche Mode, Aerosmith, and Barbra Streisand—did so with smaller first-week totals . . . Industry scuttlebutt suggests Capitol shipped 2 million copies of "Duets," but informed sources put the initial shipment more in the neighborhood of 1.3 million units. A shipment of 2 million units would have tempted overexposure problems, but the actual figure is manageable, and industryites figure this one is going to sell well through the gift-shopping season.

WHAT YEAR IS THIS ANYWAY? Evidence that you should not be stunned by Sinatra's big splash comes from MTV. It seems that in a week during which a Tony Bennett clip of an Irving Berlin song from Fred Astaire's repertoire gets added to Buzz Bin, anything can happen . . . "Duets" was the No. 1 seller for several key accounts, including The Musicland Group, Spec's Music & Video, Rose Records, The Wiz, Tempo Records, the retail division of The Handleman Co., 18 Tower Records stores, and the flagship Virgin Megastore location. It was also top gun for CD One Stop and Tempo's sister company, Pacific Coast One-Stop. But at Trans World Music Corp., Camelot Music, and at the racks, Pearl Jam prevailed. Despite a 31% decline in sales, the band leads Sinatra on The Billboard 200 by a 55% margin.

STILL INFLUENTIAL: NBC's "Saturday Night Live" may not have the week-in, week-out impact on sales that it did in its early seasons, but for the right kind of act, "SNL" still packs a wallop. That happened twice for Nirvana, with "Nevermind" and again with "In Utero," and it rings true this week for Smashing Pumpkins, as the Chicago band's Oct. 30 stop on the show prompts a 22% increase and the chart's largest unit gain . . . Meanwhile, from Nov. 1-5, "Late Show With David Letterman" and "The Tonight Show With Jay Leno" were the weeknight shows affecting the most sway on album sales. 10,000 Maniacs bullet at No. 14 following former singer Natalie Merchant's "Late Show" stop, while Letterman guest act the Breeders also benefits (56-47 on a 19% gain). The Lemonheads, who played "Tonight" the same night the Breeders hit "Late Show," jump 108-91 on an 18% increase.

JINGLE BELLS: It's beginning to look a lot like Christmas, as the seasonal release by Harry Connick Jr. wins the Pacesetter award on a 99% gain (146-77). Also bulleting on The Billboard 200 are Christmas releases by Vince Gill (88-67), Boyz II Men (93-70), and Alan Jackson (106-94), while a 57% sales jump prompts Gloria Estefan's debut at No. 175. And, Top Pop Catalog Albums sees Christmas entries by Mannheim Steamroller (Nos. 19 and 25), Garth Brooks (No. 34), George Winston (No. 39), and Sinatra/Bing Crosby/Nat King Cole (No. 49) . . . Remember last year, when four Christmas albums reached the top 10 on The Billboard 200? This quarter is already shaping up as a hot one for seasonal sets. A quick buyer survey suggests that this year's most promising new Christmas titles are those by Boyz II Men, Gill, Estefan, and Jackson . . . As a reminder, Billboard's policy regarding Christmas titles is that any seasonal album released prior to the current year is designated as catalog.

SBK SIGNS LATIN STAR SELENA TO WORLDWIDE DEAL

(Continued from page 1)

was signed by SBK sister label EMI Latin, where she has become a top-selling artist in the Hispanic market over the past five years.

Now Daniel Glass, president/CEO of EMI Records Group, expects the 22-year-old Corpus Christi, Texas, native to repeat her Latino success in the English-language market.

"I don't like to compare artists, but Selena is the closest artist I've got to Madonna," says Glass. "She has that same control, and I love artists that know where they want to go and how to get there. She's definitely a pop star."

"What's more," he adds, "it's rare to find an artist so self-contained and well-organized. She has been touring for 10 years with her own sponsor [Coca-Cola], entourage, bus, and eight trucks carrying her sound and light equipment."

Selena adds, "I hope we're able to expand in a different [musical direction]. This market is a whole new ballpark for us."

Selena was signed by SBK A&R VP Nancy Brennan, who recounts first seeing Selena and her backing band, Los Dinos, last year at a showcase during Billboard's International Latin Music Conference in Las Vegas.

"I had never even heard of Tejano music before," says Brennan, "but I was just so impressed seeing this girl up there on stage. I think she has every element for international success: an amazing voice, a phenomenal stage presence, gorgeous looks, and a great personality."

Curiously, recalls EMI Latin president José Béhar, Selena was signed to EMI Latin in 1989—but for the English-language arena. "I never in my wildest dreams thought that she would be such a big Latin act," he says. "If I had been looking for a Latin act, I don't know if I would have signed Selena."

According to Béhar, Selena's four albums for EMI Latin have sold nearly 1 million units in the U.S., an impressive sales tally for a Tejano act who lately has been penetrating the Latin pop market. Selena's fifth Spanish-language album is due in February.

Béhar credits Abraham Quintanilla, Selena's father and manager, for her prosperous career, as well as Quintanilla's son, A.B., who has produced and written many of Selena's hits.

A.B. is slated to begin preproduction for Selena's English-language debut in the next few weeks, says Brennan, who adds that she is close to finding a writing and producing partner for him. Brennan already has chosen three songs for the pop/dance and ballad record. Prominent songwriter Diane Warren, along with noted songwriting teams Franne Golde & Allie Willis and Kit Hain & Mark Goldenberg each contributed one song.

Eventually, Selena says she would like to cut a Tejano-slanted album in English, "but that's way in the future." What is certain, she adds, is that she will not abandon the Spanish-language market.

"Just because we signed a contract with a worldwide English company, that doesn't mean we're going to leave our base," she says. "I think a lot of people that have supported us would be very disappointed if we were just to turn our backs and go on to something else."

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought."

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated."



Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

VSDA, CABLE BUSINESS DEBATE PPV SURVEY RESULTS

(Continued from page 8)

who need the protection of longer home video windows for major titles. Cablers argue vehemently that VSDA has cooked the survey numbers to prove its case and to stamper the studios into pushing back the dates of PPV debuts to the point of financial harm.

The study is part of a broad-gauge look at PPV based on data collected by Stamford, Conn.-based Cambridge Associates from 1,000 consumers and 140 retailers. Using information Cambridge received from 773 respondents, VSDA estimates there are 1.86 million illegal decoders, or "black boxes," in use, constituting about 10% of the 20.2 million homes equipped to receive PPV telecasts. VSDA says the National Cable Television Assn. put the figure at 1.74 million in 1992.

The VSDA numbers drew heavy fire from PPV suppliers Viewer's Choice and Request Television, which earlier had questioned the survey's methodology and interpretation (Billboard, Nov. 13). By press time, NCTA had gotten into the act with a two-page critique of the "flawed" VSDA paper.

With the cable industry up in arms, VSDA issued a statement defending the Cambridge report from what it called an "attack" by PPV interests, although the association acknowledges that its analysis may not be perfect. "What if we're 10%-20% wrong?" asks VSDA spokesman Bob Finlayson. "It doesn't matter, because [theft] is a huge problem. It's unbelievable that the cable industry is not addressing it."

The issue central to cable and home video is the availability of hit movies, which drive both home video and PPV demand. Viewer's Choice and Request TV claim that VSDA issued the report solely to convince

the studios to extend PPV windows to 60-90 days after features debut on cassette. "It's clearly propaganda to substantiate efforts to get a competitive advantage" for video retailers, says Request president/CEO Hugh Panero.

It is assumed that retailers will buy more copies of "A" movies if they know they will have more time to exploit them. Paramount Home Video has committed its three biggest fall titles—"Indecent Proposal," "Sliver," and "The Firm"—to 80-day windows in a test that could become policy; Columbia TriStar is taking a similar route with "Sleepless In Seattle" and "Last Action Hero."

"The issue is, when do we get the movies?" says Viewer's Choice president/CEO Jim Heyworth. Studio-wide endorsement of longer windows, Heyworth adds, "would have a very injurious effect... It really diminishes the performance of PPV."

Viewer's Choice said as much in a letter sent by outside counsel Stanley Gorenson to VSDA president Dawn Wiener a week before the report's official release. The letter was based on a report draft that Viewer's Choice received from the NCTA, which had been presented with copies of the study that VSDA thought would be kept confidential. "We felt the allegations were unsubstantiated by the data in the Cambridge survey," says Heyworth. "Ninety days would be very injurious to us. It was appropriate for us to notify VSDA that inaccurate information could have negative effects on Viewer's Choice."

Heyworth and Panero note that cable operators already are cutting the prices of the Paramount titles by 50%, to \$2, in response to the longer

windows, and likely will renegotiate payment terms with the studio. And the longer windows have forced Viewer's Choice to cancel a marketing campaign designed to attract new PPV buyers.

Gorenson, a former Justice Department antitrust lawyer now with the Washington, D.C., office of Preston Gates Ellis & Rouvelas Meeds, would not comment.

Panero says the pre-emptive strike at least "sensitized" the studios to the issues, which are now "in the area of public debate." The program suppliers are doing their best to distance themselves from the furor. Disney likes VSDA's approach, and thinks the report contains "some very interesting information," says spokeswoman Tania Steele. Still, the studio has two internal groups rechecking the piracy data. "We have some concerns," she notes. "I don't think we can make a blanket comment" about the validity of the study. Disney has not extended its windows.

Paramount executive Bob Kling-

ensmith, always vocal on the subject, was unavailable for comment. A studio spokesperson says that Klingensmith's next comments will come on a Nov. 30 PPV panel during a Cable TV Administration & Marketing Assn. meeting in Anaheim, Calif. Paramount may be having second thoughts about formalizing extended windows, a cable source maintains.

"I just don't see why the VSDA is so obsessed about PPV," says a home video executive. "It's just another competitor." Noting VSDA's prediction that 60- to 90-day windows will prompt increased cassette purchases and greater rental turns, he warns that the uptick in business will vanish if everyone follows the same strategy. "The industry has got to be careful," he adds. "We're sitting back and watching."

Bill Sondheim, senior sales and marketing VP for PolyGram Video, which has gone to 90 days on three titles, has the same concern. "How much can retailers absorb if everyone does it?" he asks. Right

now, though, Sondheim is looking for a 15% bump on orders for "California," due Jan. 26, based on a survey of retailers representing "a very significant portion" of all rental outlets.

The argument over theft and windows might dissipate if PPV signals were protected from off-the-air copying. Bill Krepick, senior VP of California-based Macrovision, a sponsor of the VSDA study, says the company has developed a mechanism that can be installed at the cable head-end to protect PPV signals. However, the cost is \$2,000 per PPV channel, plus studio fees. "So far, neither the cable operators nor the studios want to pay for its installation," he adds. Macrovision currently encodes millions of cassettes available at retail.

The VSDA study on PPV is not limited to the issue of theft, but also provides other statistics such as buy rates and home-taping habits of legit PPV users.

CMJ EXAMINES EFFECTS OF SUCCESS

(Continued from page 13)

change our superiors' point of view," said Sherri Trahan, national director of alternative promotion at MCA, who noted that the chart mentality comes from the top.

Independent promoter Wendy Naylor, formerly PD at KEDGE Dallas, said one problem with the new label intensity is that while there are only 50 modern rock stations of significance, they have proven capable of selling lots of records. As a result, "they're expected to break every new band" that comes along.

MTV's power also was addressed at the panel. "What major breakthrough artist has done it without MTV?" asked Cristiano. "I can't think of any. All it takes is for MTV to sneeze in your direction and six months of frustration [working an artist at radio] are suddenly erased. Beavis and Butt-head say your video is cool and it's like being blessed by the gods. It's scary."

The college radio panel was a typically raucous affair, and even boasted the appearance of Binkie The Clown, who entered throwing toys to the crowd and was accompanied by a confetti-tossing friend clad in a T-shirt that read "Buy Me A Drink."

The panel pitted PDs against record label promotion staffers to determine which group should control programming. Hoping to make this debate the last in the never-ending battle, audience members volun-

teered to act as an impartial jury. Unfortunately, the impromptu jury did not return a definitive verdict, ensuring more promotion/programming panels in years to come.

WHO'S MORE ALTERNATIVE?

A standing-room only "college day" session included a keynote speech from former Dead Kennedys member and Alternative Tentacles label founder Jello Biafra, who called for the decriminalization of drugs and suggested that marijuana production could "save the family farm." He also ribbed his nemesis, Parents Music Resource Center founder Tipper Gore, recommending she spend her time volunteering at a battered women's shelter rather than "trying to batter innocent poets and musicians."

On a less political front, Biafra encouraged the college programmers to fill what he sees as a void left by the mainstream media. "Tell people what's really going on," he said. "It's a golden opportunity to offer a different point of view than Rush Limbaugh or 'This Week With David Brinkley,'" he said.

In a session that dealt with the nuts and bolts of college radio programming, moderator Tim Cook of Seattle-based C/Z Records was challenged by several attendees when he suggested that college stations are "wasting their signal" if they aren't playing alternative music. That topic,

which dominated the panel, finally led one audience member to thank the panelists for playing "Who's More Alternative."

Although there was no vote taken, the unofficial winner was Matt Johnston of KAOS Olympia, Wash., who uses red duct tape to identify major label releases and green duct tape to mark indie releases. "Our jocks are like Pavlov's frothing dog," Johnston explained. "They're trained [that] green [means] go and red [means] stop."

A panel on African-American imagery in pop music, moderated by Beverly Jenkins, president of the Black Rock Coalition, spawned a debate about the proliferation of ghetto-centric and gangsta images in black popular culture. Bart Phillips of Entertainment Resources said, "Blacks are being portrayed as caricatures and not real people" while Armond White, entertainment editor of the City Sun newspaper, added, "A lot of artists are angry without being critical and rebellious. They fake consciousness."

Jenkins said she felt these developments are about commercialism and money making, echoing the sentiments of other panel members. Along with Delicious Vinyl's Masta Ace, Jenkins urged black artists to take a stand against negative stereotyping and expressions of self-destruction.

SYNTHESIZER PIONEER LEON THEREMIN DIES

(Continued from page 13)

"All the electronic synthesizers used in today's popular music are derived from Theremin's invention," film maker Steven M. Martin told Billboard's Timothy White in the June 6, 1992, edition of White's "Music To My Ears" column. "Robert Moog began his own career by constructing a theremin in high school from a diagram in a hobbyist magazine." Martin, along with Moog and record producer Hal Wilner, completed a documentary, shown recently on English TV, called "Good Vibrations: The Electronic Odyssey Of Leon Theremin."

The documentary's title plays on the most famous integration of the theremin into rock music, the 1966 recording by the Beach Boys of "Good Vibrations." The group also used the instrument in 1968 for its "Wild Honey" album. Also in the late '60s, several theremin-inspired albums were made by the rock group Lothar & the Hand People. More recently, it was used by Jimmy Page on Led Zeppelin's "Whole Lotta Love." From the concert stage, another notable recording is that of a 1989 Delos album, "The Art Of The Theremin," featuring Clara Rockmore, a onetime violinist of Theremin's acquaintance, who was considered the master of the instrument. Both RCA Victor and Capitol made specialized theremin albums.

In the Billboard piece, Martin is quoted as saying that the theremin

first hit "high culture" through a performance of the work, "A Symphonic Mystery," by the Leningrad Philharmonic in 1924, several years after Theremin developed the device. In 1927, Theremin held salon exhibitions for, among others, Arturo Toscanini and Serge Rachmaninoff in New York. A year later, RCA, holding a manufacturing license, sold about 1,000 sets under the nameplate of "theremin-vox."

Hollywood took to the theremin early on, enhancing the drama of such features as "The Bride Of Frankenstein" (1935), "Spellbound" (1945), "The Lost Weekend" (1945), and "The Day The Earth Stood Still" (1951).

Theremin, who was born in St. Petersburg, studied physics as well as music theory and the cello. After continuing to develop the instrument while a resident of New York, Theremin returned to the Soviet Union in 1938, with some reports saying he was abducted by the KGB. He was convicted of anti-Soviet propaganda and sentenced to prison in Siberia. During World War II, he applied his electronic skills to the Soviet war effort.

In the fall of 1991, Theremin returned to the U.S. for the first time since 1938, in part to receive Stanford Univ.'s Centennial Medal for his contribution to electronic music.

Theremin is survived by twin daughters and two granddaughters.

IRV LICHTMAN

ADELAIDE HALL DIES AT AGE 92

(Continued from page 13)

bel—released in the U.S. through Koch International—produced an album, "Hall Of Fame," containing 22 recordings Hall made between 1931 and 1941. The tracks are a model of vocal versatility.

The disc features Hall on such numbers as the original recording of "Creole Love Song"; another Ellington number, "Drop Me Off In Harlem"; Irving Berlin's rarely heard "I Poured My Heart Into A Song"; Hoagy Carmichael's "I Get Along Without You Very Well"; and an adaptation, "Moon Love," from a principal theme from Tchaikovsky's 5th Sym-

phony. Backing Hall are settings that range from swing band to organ arrangements featuring Fats Waller and Fela Sowande.

"Although Adelaide Hall gets little or no mention in most jazz books, and was certainly never to be considered in the category of a blues singer," says Peter Gammond in notes that accompany the album, "she nevertheless maintained a strong jazz flavor in her work as a cabaret artist, stemming back to her recordings with Ellington and other jazz musicians."

Born in Brooklyn, N.Y., where she studied at the Pratt Institute, Hall

achieved her greatest fame in Europe. She settled in London in the late '30s. Playing in several musicals there after World War II, Hall returned to Broadway in 1957 to star with Lena Horne in "Jamaica," with a score by Harold Arlen and E.Y. Harburg. The cast album was released by RCA Victor and is among the label's recent CD reissues.

Hall and her husband, Bert Hicks, who died in 1963, opened several night clubs in Europe in the '30s.

A memorial service will be held in London. At her request, Hall is to be buried in New York.

UPCOMING IN Billboard

A glance ahead at Billboard Specials

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4
CLOSED

MAMA CONCERTS

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 22

ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 22

YEAR IN MUSIC

ISSUE DATE: DECEMBER 25
AD CLOSE: NOVEMBER 30

YEAR IN VIDEO

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

WINTER CES

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

DANCE

ISSUE DATE: JANUARY 22
AD CLOSE: DECEMBER 28

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 4

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

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

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SUPERHIGHWAY MERGER WARINESS

Top federal law makers are casting a wary eye on recent media merger developments, and have warned that Congress will unleash antitrust regulators to make sure the giants don't force smaller players off the future information superhighway. Sen. Daniel Inouye (D-Hawaii) and Rep. Jack Brooks (D-Texas), chairmen of the Senate and House Judiciary committees, expressed their worries about competition and consumer safeguards. "I've about reached my limit" with the rose-colored views painted by proponents, Brooks said.

ABBEY ROAD SETS NOVA BUY

Abbey Road, the Santa Ana, Calif.-based one-stop, has signed a letter of intent to buy Nova Distributing in Atlanta. At press time, Abbey Road was performing due diligence, with a definitive agreement expected to be signed Nov. 12.

SINATRA STARTS SON OF 'DUETS'

With Frank Sinatra's "Duets" (Capitol) album hitting No. 2 in its first chart week, the Chairman Of The Board apparently is readying "Duets 2." He's recorded a number of vocals for the new disc, one of which was with Frank Sinatra Jr. No other partners have been confirmed, but a few of the prospects include Stevie Wonder, Paul McCartney, and Luciano Pavarotti. The way the "Duets" album is selling worldwide, expect a release well into 1994.

BARBRA: THE VEGAS SHOW IS ON

Barbra Streisand has been criticized by a national group of women labor leaders for her decision to play the non-unionized MGM Grand in Las Vegas. She is slated to perform there on New Year's Eve and New Year's Day for a reported \$20 million. Streisand responded by saying she is pro-union, but "it would be patronizing and improper for me to dictate to the employees of the MGM Grand what these specific workers should do."

DAILY NEWS' 'HUMAN ERROR'

The Nov. 8 edition of the New York Daily News contained an article headlined "Not All Rockers Are Solid," asserting that "few stars sustain platinum sales for more than a half-decade." John Mellencamp's "Human



MELLENCCAMP

Wheels" was offered as a case in point, though it was noted that "Mellencamp's album should eventually go gold." Trouble is, the story ran the same week that "Human Wheels" had been certified platinum by the Recording Industry Assn. of America. It was Mellencamp's fastest (eight weeks) platinum certification since his 1989 "Big Daddy" album, which also took eight weeks to hit the mark. The album in between, 1991's "Whenever We Wanted," took 12

weeks for platinum status. Lastly, according to RIAA, every Mellencamp album since 1982's "American Fool" is platinum or better. Thus, the Indiana rocker has sustained solid platinum sales for more than a decade.

YES DECRIES 'SYMPHONIC' DISC

Yes lead singer Jon Anderson and bassist Chris Squire have said "no" to RCA Victor's new album, "Symphonic Music Of Yes." Anderson, quoted via the PolyGram Label Group, which handles the group's new Victory Music/PLG logo, said he and Squire are miffed that they weren't, as originally intended, a part of the creative process. Anderson declared that "this album has turned out to be a travesty of some music of which I'm proud." RCA Victor had no comment at press time.

LACOURSIERE TO RETIRE

Bulletin hears that PolyGram Group Canada chairman Gerry Lacoursiere is retiring in early 1994. Lacoursiere, who opened A&M Records' Canadian office in 1970, was the subsidiary's president/GM until PolyGram purchased A&M three years ago. Lacoursiere had no comment... Chrysalis Music Publishing has axed two senior execs, president Stuart Slater and GM Roger Watson. CEO Steve Lewis took control of the group, which includes the Echo label and two studios, a year ago.

Chairman Boards Top 200 At No. 2

FRANK SINATRA signed with Capitol Records 40 years ago. His nine-year tenure with the label ended in 1962; a year earlier, he had recorded his first album for Reprise, a company he founded in 1961. But the Capitol Years are far from over, as the Chairman Of The Board debuts at No. 2 on The Billboard 200 with "Duets," the album that marks his return to the Capitol fold. It is Sinatra's first album of new material since "L.A. Is My Lady" peaked at No. 58 in 1984.

"Duets," which features Sinatra teamed with the likes of Bono, Aretha Franklin, Barbra Streisand, Luther Vandross, and other icons of pop music, is the highest-charting album for the 20th-century legend since "Strangers In The Night" spent one week at the top of the chart in July 1966. Sinatra's last album to hit the top 10 was "That's Life" in 1967. Both of those albums were fueled by top five singles; "Duets" makes its impressive debut without the benefit of a Hot 100 hit.

The success of "Duets" puts Sinatra in the record books once more: His recording career, which began when he recorded "From The Bottom Of My Heart" on July 13, 1939, stretches over seven decades. At 77, he is the oldest artist to have an album reach the top two. By comparison, Louis Armstrong was a mere 62 when his "Hello, Dolly!" album topped the chart in 1964.

RUNNING UP THAT CHART: The second-highest debut on The Billboard 200 belongs to Kate Bush, who enters at No. 28 with her eighth album, "The Red Shoes." It's her highest-charting album ever in America; in its first week, it places two notches higher than the peak position of "Hounds Of Love" in 1985. Bush's

first two releases, "The Kick Inside" and "Lionheart," never even charted in the U.S., although she was an instant success in her native England. She was 18 years old when her first single, "Wuthering Heights," went to No. 1 there; "The Kick Inside" was the first album by a British female solo artist to reach No. 1 in the U.K. All of her albums have made the top six in Great Britain, where "The Red Shoes" debuts at No. 2. That puts Bush in a three-way tie with Diana Ross and Madonna as the most successful female artist in the history of the U.K. album chart, according to Alan Jones of Music Week.



by Fred Bronson

RIVER RECORD: Billy Joel's "The River Of Dreams" chalks up an 11th week at No. 1 on the Hot Adult Contemporary chart, tying Paul Mauriat's "Love Is Blue" and Jimmy Dean's "Big Bad John" as the longest-running No. 1 AC single of all time. If the

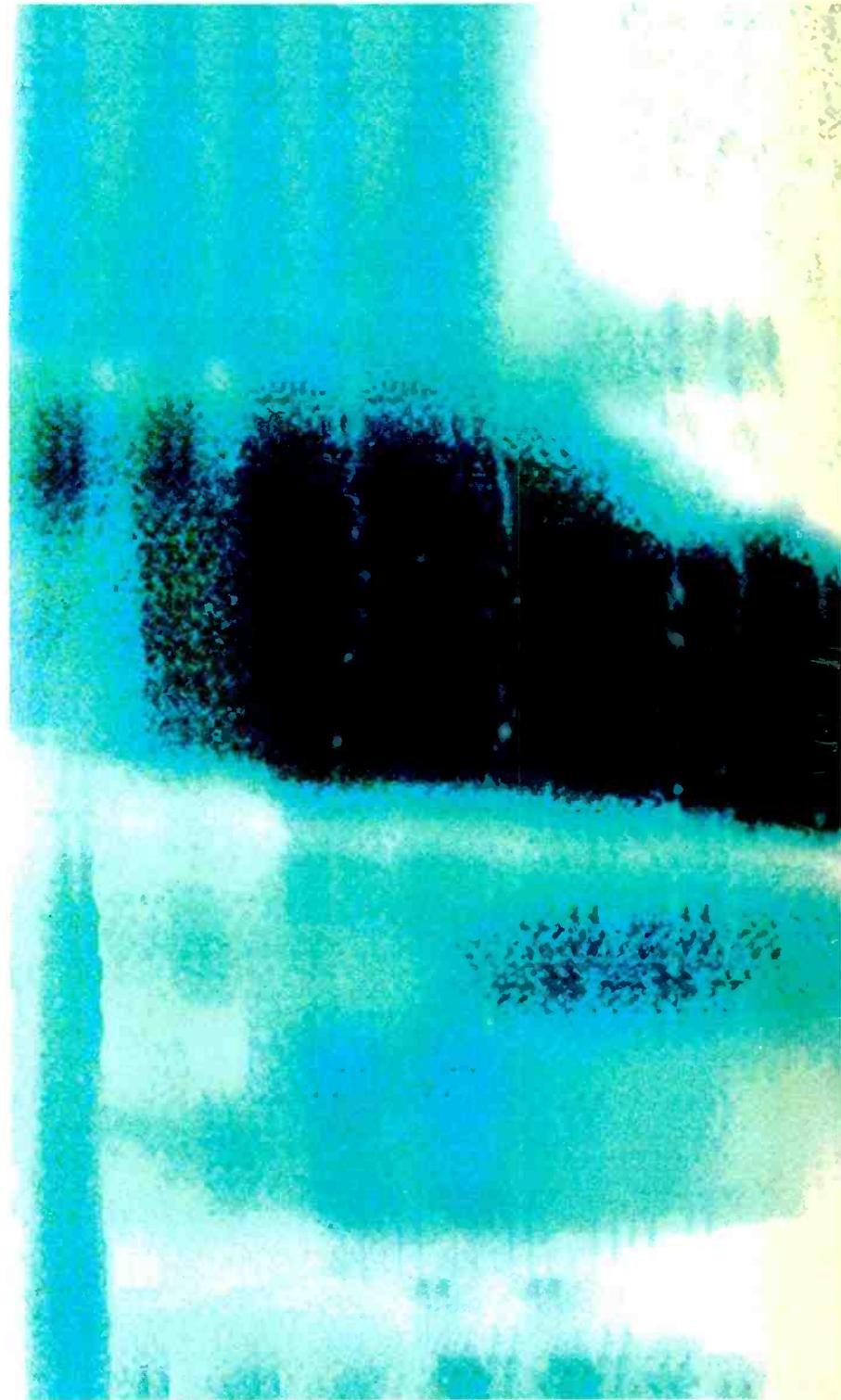
"River" holds one more week, Joel will have the honor all to himself.

ROCKET TO STARDOM: It's been 17 years since Elton John & Kiki Dee teamed up for a No. 1 single, "Don't Go Breaking My Heart." A follow-up seemed inevitable, but the two artists have not made a habit of recording with each other. Their third cooperative effort, a new version of Bing Crosby & Grace Kelly's "True Love" from the film "High Society," debuts at No. 36 on the AC chart. It's a preview of Elton's "Duets" album, which should join Sinatra's "Duets" on The Billboard 200 this month.

Third effort? That's right. Elton & Kiki recorded a cover of the Four Tops' "Loving You Is Sweeter Than Ever" that was not released in the U.S.

L I N D A R

ON HER FIRST pop album since 1989's 3 million-selling CRY LIKE A RAINSTORM - HOWL LIKE THE WIND, Linda Ronstadt illuminates the work of some of her favorite composers including Jimmy Webb, Burt Bacharach and Hal David, Brian Wilson and Emmylou Harris. WINTER LIGHT'S premiere single and video is Anna McGarrigle's "Heartbeats Accelerating." Tish Hinojosa's gorgeous ballad "Adonde Voy" will be released to Latin radio.



RONSTADT

NO MATTER WHAT kind of song
Linda Ronstadt chooses to sing, the
light she shines on each is always
the most brilliant and beautiful.
Her WINTER LIGHT is the brightest yet.

PRODUCED BY GEORGE MASSENBURG
AND LINDA RONSTADT

MANAGEMENT: IRA KOSLOW FOR PETER ASHER MANAGEMENT INC.

Street Date: NOVEMBER 23
Catalog Number: 61545-2/4

On Elektra Compact Discs and **digalog**[™] Cassettes

©1993 ELEKTRA ENTERTAINMENT, a division Of Warner Communications Inc. A Time Warner Company.



WINTER LIGHT



Elektra

Their quadruple-platinum debut was just the first chapter. Now, Color Me Badd returns to the streets where the saga was born.

Color Me Badd

I returned and saw under the sun that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but

time and chance

happeneth to them all. ECCLESIASTES 9:11

The new album (4/2-24524)

Featuring the first single "Time And Chance" (7/4/2-18339)

Produced by DJ Pooh for DJ Pooh Productions, Inc.

Watch for the video playing everywhere—directed by Ice Cube.

Additional production by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc. • David Foster for Chartmakers, Inc.
Hamza Lee for Waveform 7 Productions, Inc. • Mark Murray and Howie Tee for Howie Tee Productions, Inc.
and Color Me Badd for Take One Productions, Inc. • Co-Produced by Geoffrey Williams

The epic continues on Giant cassettes and compact discs.
Management and Direction: Adil Bayyan in association with Ron Sweeney

Giant
© 1993 Giant Records