

Billboard

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NEWSPAPER

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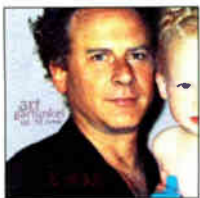
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 30, 1993

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garfunkel
"up 'til now"

His stellar new album features the newly-recorded Crying In The Rain (a duet with James Taylor), the original acoustic version of The Sound Of Silence, and much, much more.



"For a while it looked like 'The Concert Event Of A Lifetime' would turn into a celebration of the art of Art Garfunkel."

NEWSWEEK

COLUMBIA

LATIN MUSIC CROSSES BORDERS

'Baby Face,' Star Voice

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



RIVERA

Rivera turned the salsa world on its ear when his 1992 album "Cuenta Conmigo" ("Count On Me") came out of nowhere and sold nearly 700,000 units worldwide,

making his third record for Sony one of the biggest-selling salsa titles ever. That success paves the way for

(Continued on page 17)

Record Biz Turns Attention To 'Party Rico'

BY JOHN LANNERT

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



RUIZ

"There is a festive mood happening all of the time, and it really helps out record sales," says Rafael Cuevas, Sony Discos' national promotion director, who was a

longtime promotion rep for the label in Puerto Rico.

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

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

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

Puerto Rico's music-conscious environment also is a prime reason why so many Latino record labels value the market, and why a growing num-

(Continued on page 17)

Wholesaler's Open Letter Calls Cutout Bidding Into Question

BY ED CHRISTMAN

PHOENIX—The procedure used by major labels to sell off cutout product is being challenged by a wholesaler who alleges the existence of an anti-trust situation.

Although few in the industry are willing to discuss cutout arrangements, sources say that major record companies usually put out a list of cutout product and solicit bids among a group of wholesalers who specialize in that end of business. But critics wonder why two large wholesalers appear to dominate the bidding process.

HEATSEEKERS

Candlebox Lights Heatseekers Peak

PAGE 22

Smith & Alster, an entertainment liquidator and wholesaler with offices in Farmingdale, N.Y., and Dallas, purchased advertising space in Billboard, Oct. 23, to run an open let-

(Continued on page 89)

German Cos. Take Direct Route Labels Signing More Int'l Acts

BY ELLIE WEINERT

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

With Germany the

largest record market in Europe, it was in some ways inevitable that A&R staff there would demand more of a say about which international acts were best suited to that market.

The recession has forced rosters to be trimmed in the U.S. and U.K., yet

(Continued on page 88)



MOTORHEAD

Toure's Music Journeys From African 'Source'

BY PAUL VERNA

NEW YORK—Malian guitarist



ALI FARKA TOURE

Ali Farka Toure's stewpot of musical styles has captured the hearts of American audiences,

(Continued on page 83)

Radio Likes What It Hears In 'Bohemia'

BY LARRY LeBLANC

TORONTO—In keeping with TriStar



MOORE

Music's philosophy of releasing absorbing music of different genres, it's fitting that the label's premiere release is Canadian Mae Moore's lushly layered alternative folk album

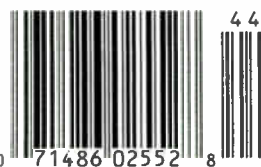
"Bohemia." Produced by Steve Kilbey of the (Continued on page 93)

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THE EARLY CLASSICS
LIVE IN YOUR FACE!
Featuring HALLOWED BE THY NAME
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Recorded during Bruce Dickinson's final tour in 1993.
Capitol

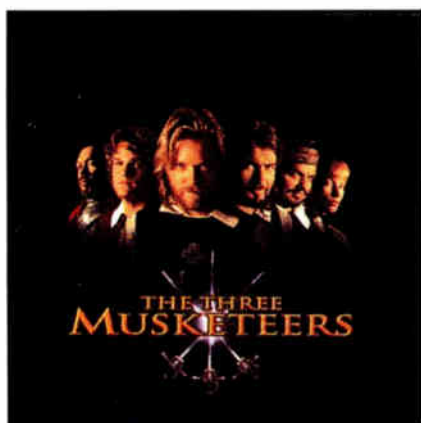
HOME & ABROAD

Al Green's New Album Yet To Find U.S. Deal

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ALL FOR ONE AND ONE FOR ALL

ORIGINAL MOTION PICTURE SOUNDTRACK
THE THREE MUSKETEERS

FEATURING SCORE BY FAMED COMPOSER
MICHAEL KAMEN

COMING SOON

(61581 - 2/4)

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If you love Old School, then you probably know Roger had to be the Principal. But it's a new semester now, and class is *in session!* With early jams like "More Bounce To The Ounce" and "I Heard It Through The Grapevine" through the latest smash, "Mega Medley," this disc is tuff-f.

Featuring:

MORE BOUNCE TO THE OUNCE

BE ALRIGHT

I HEARD IT THROUGH THE GRAPEVINE

SO RUFF, SO TUFF

DO IT ROGER

DANCE FLOOR

DOO WA DITTY (BLOW THAT THING)

I CAN MAKE YOU DANCE

HEARTBREAKER (PART I, PART II)

IN THE MIX

MIDNIGHT HOUR —LIVE '93 (REMIX)

COMPUTER LOVE

NIGHT AND DAY '93 (REMIX)

I WANT TO BE YOUR MAN

CURIOSITY '93 (REMIX)

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Court Closes German Copyright Loophole Artists No Longer Face 'Protection Gap' Bootlegs

BY MIKE HENNESSEY

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

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

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

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

The decision also has strong implications for a case EMI is pursuing against Den-

mark's Patricia imprint over Cliff Richard studio recordings.

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

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

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

The first paragraph of this article prohibits discrimination between nationals of member states and, on this basis, it was argued that the protection Germany gives to

its own nationals must be extended to those of other member states.

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

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

Edward Will, head of legal and business affairs at Warner Music, Germany, has estimated that German record companies have spent more than \$600,000 to date on

(Continued on page 84)

Collins Gets One More Night As Billboard Music Awards Host

LOS ANGELES—Phil Collins will return as host of the fourth annual Billboard Music Awards, a two-hour musical celebration honoring this year's No. 1 hitmakers as determined by Billboard's charts. The 1993 Billboard Music Awards, which will feature a stellar lineup of musical performers and presenters, will be broadcast live from the Universal Amphitheatre in Universal City, Calif., Dec. 8 from 8-10 p.m. ET on the Fox Broadcasting Co. (Viewers in the Pacific time zone will see a taped version, with the same starting time.)

"Phil Collins' unique blend of personality, humor, and extraordinary musical accomplishments brought a new dimension to last year's show, and we are delighted that he has agreed to host again this year," says producer Paul Flattery. Last year, the Billboard Music Awards show achieved its highest ratings to date, up 25% over the previous year, and was rated No. 1 among adults 18-34 in the New York, Los Angeles, Washington, D.C., and Miami markets.

"The 1993 Billboard Music Awards will

be better than ever," says Michael Ellis, Billboard's associate publisher and director of charts. "This was an historic year for the charts. Among the many great achievements was the setting of a new all-time record for most consecutive weeks at No. 1 on the Hot 100 Singles chart. But records were made to be broken."

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

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

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

BY DON JEFFREY

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

For the three months that ended Sept. 30, Time Warner Inc. reports that its music division's revenues totaled \$759 million. During the same period last year, revenues were \$758 million.

Jerry Gold, executive VP and CFO of Warner Music Group, says, "The European economy is not doing well. And the stronger dollar is a double whammy." More than 55% of the music group's revenues come from outside the U.S.

(Continued on page 87)

THIS WEEK IN BILLBOARD

SOFTWARE CHAINS FEEL THREATENED

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

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KACE ACCENTUATES THE POSITIVE

Urban station KACE Los Angeles has drawn a mixed industry response to its decision to stop airing songs that station management views as having "negative" lyrics or themes. KACE PD Rich Guzman says the station wants to "be more responsible" to its community. Carrie Borzillo has the details.

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Commentary

Kid Vid's Future: Plugging Into TV

BY GENE SILVERMAN

It is generally accepted within the home video industry that TV programming released on video will not meet with success. The unspoken assumption has always been that the prior network broadcast of a program brings about a significant decrease in product cache, as perceived by the retailer. Gone would be the all-important air of "exclusivity," the very thing that compels consumers to buy (or even rent) video product.

This notion may hold true when discussing some types of programming, as suppliers go to considerable lengths to disguise releases such as made-for-TV movies. Companies rename, repackage, and reposition programs, all with an eye toward concealing the origin of the product. In the case of kid vid, these assumptions are untrue. In fact, the more closely one studies the transition of "children's television-to-video," the more apparent the advantages of such an enterprise become.

The fact that a children's television series airs on a network guarantees a certain level of consumer recognition. This gives its video release obvious advantages, in terms of awareness, over dozens of other titles on retailers' shelves. Parents associate network programming with positive adjectives like "quality" and "safe," and their doubts or concerns as to whether a video is "age-appropriate" are, for the most part, minimized.

In addition to this, the advertising and licensing efforts that surround most successful television programs, kid vid in particular, only serve to reinforce visibility. Releasing a video version of a successful

television series while it's still on the air allows the retailer to capitalize on a base of loyal fans, as well as advertising and marketing campaigns used to promote the TV show.

Nevertheless, it is essential that TV-based video product be reinvested with the air of exclusivity described earlier. Consumers must sense that in purchasing a TV-based video program they are acquir-



'The TV and video industries have a great deal to offer one another'

Gene Silverman is president and CEO, PolyGram Video.

ing something that was not available during the network broadcast. Collectibility addresses this concern rather neatly. By creating packaging that is dramatic and memorable, a kid-vid series gains conversational value.

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

LETTERS

EDUCATION IS ALIVE AND WELL

In his commentary (Billboard, Sept. 18), Irwin Steinberg suggests there is a notable lack of formal education in the U.S. Bah, humbug! Education of college students who aspire to take a place in the music industry is alive and well and living on college campuses all across the country.

The impression conveyed by Steinberg was that only in Chicago is the education of young men and women proceeding to prepare them for entry into our industry. Yes, he mentions 28 other graduate degrees, but that's all we are told. By this I mean no disrespect to the Columbia curriculum. It's just that there is a life after Chicago and many of us are living and teaching it.

During the past 12 years, our music management and entertainment management programs here at the Univ. Of The Pacific have been able to provide the practical "from the trenches" teaching about the industry for which students come in.

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

I, for one, teach from experience. We use

texts written by Bill Krasilovsky, Sid Shemel, and Don Passman, to name a few. All are distinguished lawyers in the field.

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

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

H. Richard Etlinger
Associate professor
Univ. Of The Pacific
Stockton, Calif.

DCC GROUP SPEAKS OUT

As chairman of the DCC Group of America, I wish to respond to Matthew Hanson's commentary (Billboard, Oct. 2).

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

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

Looking closer, network productions actually benefit from partnerships with the video industry. Acquisition funds provided by video companies allow higher production standards both in the network broadcast and, subsequently, in the rereleased video product. Excitement generated during the video release ultimately helps keep interest in the series itself at a high level through the end of its season, particularly when selected volumes of the videos are released throughout the television run.

Recently, PolyGram Video acquired the home video rights to "Mighty Morphin Power Ranger," a program with all the makings of a phenomenally successful children's television series. Since the show had not yet made its television debut, there was some risk involved in this deal (as there is with any acquisition). But we are, and always have been, committed to the theory that, with certain genres, television translates naturally into video product.

It is clear that the TV and video industries have a great deal to offer one another. An integrated, open-minded approach to planning strategies is all that is required to reap potentially huge rewards. In terms of children's programming, aggressive retailers that recognize the synergies between television and video will be better positioned to meet consumer demand.

hopes of wiping out the analog cassette in the U.S. market. Some of this development money might be better spent by record companies in expanding new and different markets for new artists."

DCC has not been developed "in hopes of wiping out the analog cassette in the U.S. market." DCC was developed as the natural evolution of the analog cassette to the digital format to co-exist with the compact disc. All research concludes that sales of analog cassettes continue to diminish. If in fact Hanson's theory was accurate, we would still be listening to vinyl recordings.

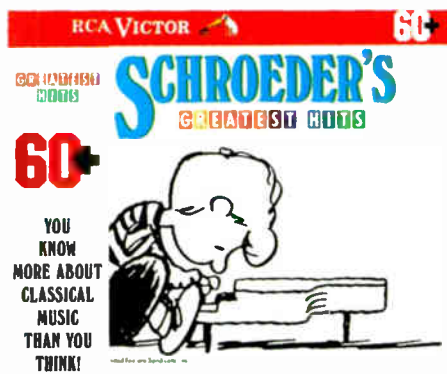
I also take exception to Hanson's statement that development money might be better spent by record companies in expanding new and different markets for new artists. In this regard I believe he is mixing apples and oranges. Technology development is required to move forward in all industries. New-artist budgets have nothing to do with technology research and development.

While I am understanding of the plight of all new artists, I believe his complaints are more a reflection of unfortunate and depressing truths in today's economic reality. It has become more difficult for "new-comers" in all walks of life.

Emiel N. Petrone
Chairman, DCC Group Of America
Los Angeles, Calif.

RCA VICTOR GREATEST HITS

3 Million U.S. SALES

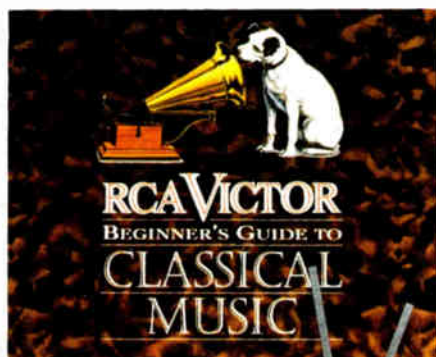


The ideal first step in bringing new consumers to the classics...



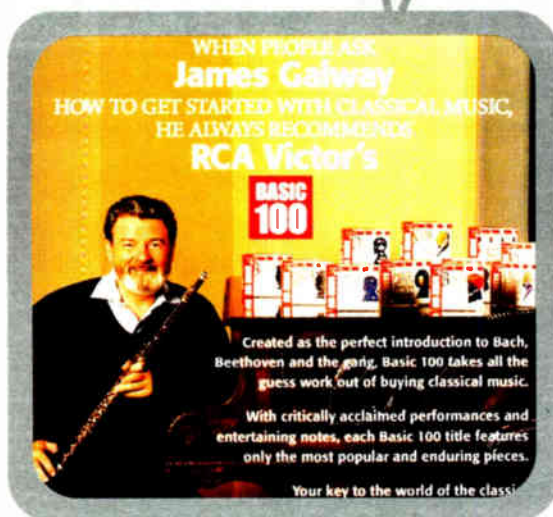
RCA VICTOR BASIC 100

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



RCA VICTOR Beginners Guide to Classical Music

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



Fall 1993 Multimedia Campaign \$100,000 National TV Buy

The flight will include - **Good Morning America, Today, Oprah, CNN, CNN Headline News, The Family Channel, USA, Kathy & Regis and CBS News**

- Promotional push to national lifestyle and parenting magazines. RCA Victor is the only label to create lines of recordings that are specifically geared to the novice collector. We educate and entertain making up for the loss of music education in schools-an issue with all young parents - RCA Victor has the answer!
- Promotions on Greatest Hits and BASIC 100 with retailers nationwide



...**First** in expanding the market

...**First** in comprehensive retail support

...**First** in marketing innovation

RCA VICTOR

You **do** know more about Classical Music than you think!

Artists & Music

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

Capitol Starts Spreading The News *Sinatra Set Billed As 'Event Of Decade'*

BY CRAIG ROSEN

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

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

Sinatra, accompanied by a 53-piece orchestra, cut his vocals in sessions on July 1, 6, and 9 that marked his return to Capitol Records' historic Studio A, where he cut many of his storied recordings of the '50s.

Meanwhile, Capitol's new executive team—including president/CEO Gary Gersh and GM/senior VP of marketing Bruce Kirkland—sprang into action, devising a marketing plan only days after they officially joined the company in early July.

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

The album, Sinatra's first new recordings on Capitol in more than 30 years, features the Chairman Of The Board reprising 13 standards with an



SINATRA

all-star cast, including Luther Vandross, Aretha Franklin, Barbra Streisand, Julio Iglesias, Gloria Estefan, Tony Bennett, Natalie Cole, Charles Aznavour, Carly Simon, Liza Minnelli, Anita Baker, U2's Bono, and Kenny G. The album's array of talent should yield an unusually broad-based appeal.

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

(Continued on page 89)

Weird Al Takes Host Slot At Billboard Vid Awards

LOS ANGELES—"Weird Al" Yankovic will host this year's Billboard Music Video Awards at Hotel Sofitel-Ma Maison here. The latest music video by the Scotti Bros. artist, the animated "Jurassic Park," debuted Oct. 19 on MTV (see story, page 42).

This year's awards show will honor artists and videos in 10 different genres, as well as the top local or regional music video show in each of the genres. There also will be an award for the year's top director and a Maximum Impact award, which will recognize the individual clip that did the most to advance an act's career. (A complete list of nominees appears in the Oct. 16 issue of Billboard.)

The awards ceremony, which runs from 7:30-10 p.m. Nov. 5, is part of the 15th annual Billboard Music Video Conference. The conference kicks off Nov. 3 with an MTV-sponsored opening-night party on the Santa Monica pier. Other highlights include a keynote

speech by Frank J. Biondi Jr., president/CEO of Viacom International Inc., a series of "Future Watch" panels focusing on changes in cable and broadcasting in the U.S. and abroad; and an "evening of virtual reality" hosted by The Box and Paisley Park at the Glam Slam nightclub.

Conference registration is \$395 and includes admission to the awards show; individual tickets to the awards show—which includes a buffet dinner—are available for \$35. For conference information, call Melissa Sublich at 212-526-5018.



YANKOVIC

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

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

Sun International officials say John will perform outdoors, at Sun City's 15,000-capacity Valley Of The Waves venue, on Dec. 6, 7, 9, and 10, accompanied by percussionist Ray Cooper. The booking was confirmed by John's management company in

London. The show is billed as the "Under African Skies" concert, and general-admission tickets are priced at 100 rand (about \$30), with limited grandstand seating at 175 rand (about \$52).

The concerts will be the climax to a year of events that have increased the profile of Sun City. The Gipsy Kings booked the venue's 8,000-seat Superbowl Oct. 23, 24, 30, and 31, and George Benson signed to perform during the Miss World 1993 Pageant



He's A Gem. Columbia artist Neil Diamond is presented with a plaque commemorating worldwide album sales of more than 40 million units. The presentation took place at a gala at Sony Music Studios, celebrating the release of Diamond's new album, "Up On The Roof—Songs From The Brill Building." Shown, from left, are Sony Music Distribution president Paul Smith; Sony Corp. chairman Akio Morita; Diamond; and Sony Music Entertainment chairman Michael P. Schulhof.

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

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

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

Although Eddy was not listed on

this year's ballot, the nominating committee decided to induct him under a rule giving the committee the option to induct any artist who has been nominated for seven years.

"The decision to induct Duane Eddy was made prior to who would get nominated this year," say Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation. "The honor is equal to those elected

at the Superbowl Nov. 27.

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

ARTHUR GOLDSTUCK

Sony Blasted By Attorney As Michael's Trial Opens

BY CHRIS WHITE

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

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

• Sony "has almost no obligation to exploit Michael's records," and is only bound to release three singles from each album in the U.S. and the U.K.;

• The company's U.S. division "was not prepared to" support the singer's change of career direction, embodied by the "Listen Without Prejudice" (Continued on page 87)



MICHAEL

Vee-Jay Records Revisits Catalog For Boxed Set

BY JIM BESSMAN

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

The three-CD "Celebrating 40 Years Of Classic Hits: 1953-1993," released Oct. 7, is "blowing out at Tower Records, right across the board," according to Jim Kelley, buyer for Malverne Distributors, which handles Vee-Jay product in the Northeast. But he notes that while the set is "tailor-made for Tower, it's also scoring at chains like Trans World and Camelot, as well as the mom-and-pops.

"It's a great, great box," adds Kelley. The 75-song, \$39.98 package contains such '50s and '60s classics as Gene Chandler's "Duke Of Earl," the Spaniels' "Goodnite, Sweetheart, Goodnite," Jerry Butler's "He Will Break Your Heart," John Lee Hooker's "Boom Boom," Jimmy Reed's "Honest I Do," Hank Ballard & the Midnighters' "The Twist," Dee Clark's "Raindrops," and Betty Everett's "The Shoop Shoop Song (It's In His Kiss)."

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

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

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

SESAC Plots A Competitive Course Group To Base Payments On BDS Data

■ BY EDWARD MORRIS

NASHVILLE—Performing rights organization SESAC aims to rely on technology and personal attention to songwriters and publishers in order to compete more effectively with ASCAP and BMI. That's the message owners Freddie Gershon, Ira Smith, and Stephen Swid have been spreading in recent meetings at the company's headquarters here.

In January, the SESAC Latina division will begin using information from Broadcast Data Systems' computerized airplay detection service as a basis for paying writer and publisher members who work in this format. And the owners say SESAC hopes to begin monitoring its country airplay through BDS by January 1995.

Since the trio of entrepreneurs purchased SESAC in October 1992, they have enlarged the Nashville staff by 20% and say they have fired no one in any of SESAC's operations.

The owners have taken a 10-year

lease on the building they now occupy at 55 Music Square East, and have secured an option to buy it.

According to Gershon, accurate airplay reports should do away with the traditional adversarial posture between performing rights groups and broadcasters, since it will enable broadcasters to pay only for the music they use. He says he envisions the issuance of "mini-blanket licenses" that would cover only the SESAC-licensed songs that are applicable to a particular radio station's format.

Swid maintains that broadcasters will have a "desire to pay" for music they actually use.

Smith declines to predict whether computer monitoring will mean more income for SESAC's country music writers. "We believe we can pay the country writer exactly what his performances entitle him to," he says. "It's not a question of more—it's a question of being accurate."

Smith believes that pitching SESAC's accuracy will appeal to writ-

ers in the two other performing rights societies, where, he says, there is "significant discontent" about the fairness of payments. "We did not create the discontent," he says.

Swid says that each of BDS' automated monitoring systems costs \$36,000. To extend BDS' services to new markets, he speculates, radio stations in those markets might agree to pay the costs of the systems as an advance against the payments they ultimately would make to SESAC.

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

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



Seeing Double. Mary-Kate and Ashley Olsen sign an agreement in which the ABC TV network will receive fees from sales of their second album, "I Am The Cute One," and music video collection, "Mary-Kate And Ashley Olsen: Our First Video," in exchange for a series of TV spots that will air following selected episodes of the Olsens' ABC series "Full House." The video is No. 1 this week in music video sales, according to SoundScan, and the album is at No. 24 on Billboard's Heatseekers chart. Shown in back row, from left, are Loeb and Loeb law firm partner Robert Thorne and Zoom Express president Bob Hinkle. In front row, from left, are Mary-Kate Olsen, ABC Entertainment president Ted Harbert, and Ashley Olsen.

Fontella Bass Sues AmEx Over Use Of 'Rescue Me'

LOS ANGELES—R&B singer Fontella Bass has sued American Express Corp. and its advertising agency, Ogilvy & Mather, claiming that they violated a guild agreement by using "Rescue Me," her top five 1965 pop hit for Chess Records, without her consent in a TV spot.

The suit, filed Oct. 15 in San Francisco County Superior Court, seeks damages in excess of \$50,000 and punitive damages to be determined at trial.

Bass' action says that MCA, which owns the rights to the Chess catalog, licensed "Rescue Me" for use in a TV campaign that ran in

1990 and 1991, providing that any consents required under guild agreements be obtained. (MCA is not a defendant in the suit, and there are no allegations of wrongdoing on the label's part.)

The suit alleges that American Express and Ogilvy & Mather violated an American Federation of Television & Radio Artists agreement governing the commercial use of music, to which Chess was a signatory. According to the action, the AFTRA contract requires parties licensing a performer's recordings to also obtain the performer's consent.

Bass' attorney, Steven Ames
(Continued on page 21)

Clients Recall Leffler's Selflessness, Tenacity Van Halen, Carpenters Manager, 47, Dies Of Cancer

■ BY CHRIS MORRIS

LOS ANGELES—The late Ed Leffler is remembered by his clients as a tenacious manager who always put his acts' interests before his own.

Leffler died of thyroid cancer Oct. 16 at Cedars Sinai Medical Center here. He was 47.

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

According to publicist Maureen O'Connor, Leffler successfully battled throat cancer a decade ago, but he suffered a recurrence early this

year that required massive chemotherapy. He went on the road with Van Halen this summer, but underwent a relapse that required further treatment and left the tour before it ended in August.

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

Although some observers maintained at the time that Roth's departure spelled commercial disaster for the band, Van Halen continued to

reign as one of metal's preeminent concert draws under Leffler's aegis.

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

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

Highly selective in his choice of clients, he also was managing Jude
(Continued on page 84)

EXECUTIVE TURNTABLE

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

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

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

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



SIMON



BROWN



WELCH



OLESEN



GUYNN



KEMP



FIGUEROA



RODRIGUEZ

Andy Kemp director of national mid-America promotion in Chicago. They were, respectively, director of A&R and marketing at BMG International Asia-Pacific, RCA national director of West Coast promotion/national dance radio promotion, and RCA local promotion representative in Dallas.

Sony 550 Music in New York names Hilary Shaev VP of pop and video promotion, Jeff Appleton VP of rock promotion, Neda Leppard Tobin director of pop promotion, and John Knapp director of alternative promotion. They were, respectively,

senior director of alternative/video promotion for EMI Records Group, senior director of national album promotion at Atlantic, director of video promotion at Epic, and music director of radio station WYYY Baltimore.

Atlantic Records in New York promotes Karen Colamussi to VP of marketing and Vicky Germaise to VP of product development. They were, respectively, senior director of marketing and senior director of product development.

Debbie Schore is promoted to VP of product development for Verve in

New York. She was director of product development.

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

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

Kathie Reed is appointed West

Coast promotions director for Roadrunner Records in Torrance, Calif. She was in the metal radio department at Geffen.

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

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

Rushing Back To The Limelight Power Trio Returns With 'Counterparts'

BY LARRY LeBLANC

TORONTO—With a 19-year career spanning several major music upheavals, Rush has remained regarded as a vital, relevant band.

The Toronto-based power trio is likely to find even more acclaim with its 17th album, "Counterparts," released Oct. 19 by Atlantic Records and co-produced by band members guitarist Alex Lifeson, drummer Neil Peart, and bassist/singer Geddy Lee with British producer Peter Collins.

"The last record was phenomenal—this record is even better," says Jason Sniderman, VP of Roblan Distributors Ltd., which operates Canada's leading retail outlet, the 100-store Sam The Record Man chain.

Though Rush's star status in the States can't be denied, in Canada, as Sniderman's comments attest, the band practically takes on mythic proportions. "Tell me one band that Rush can be compared to. Nobody. There's not another band in the world

that plays like this," Sniderman says. "It's not heavy metal, and they're not a dinosaur band. It's progressive, but it's not progressive like Marillion or Genesis. It's just hard-rockin' music."

Explaining the band's longevity in the rock world, its long-time manager Ray Danniel says, "Rush is like three athletes. Every season they've showed up to play. They've never retired and tried to come back, or re-



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

leased a record and not toured. They haven't released a record in the States that hasn't been [certified gold or] platinum since 1976. They made their first record before they were 20 years old, which puts them 10 years younger than half the icon acts."

"We're not cynical or trying to design anything from a marketing point of view," says Peart. "We truly are bringing that naive teen-ager's response to the music. Do we like it? Let's do it. That's what protects the freshness of our music."

While Rush's sales have been pretty consistent, Val Azzoli, Atlantic
(Continued on page 14)



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

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

BY CHRIS MORRIS

LOS ANGELES—Funk maestro George Clinton, with a good deal of help from his friends, is taking on another Clinton—President Bill—on the leadoff single from his new Paisley Park album, "Hey Man ... Smell My Finger."

Clinton has called in a number of favors and enlisted an all-star cast



GEORGE CLINTON

for "White House" (which spins off a phrase from Clinton's 1975 Parliament opus, "Chocolate City"). Dr. Dre, Ice Cube, Yo-Yo, Chuck D., Flava Flav, and MC Breed are among the hip-hop luminaries who guest on the politically tinged track and video.

"[Co-producer] Kerry Gordy came up with the idea of 'Paint The White House Black,'" Clinton says. "I didn't like the idea, because we had done 'Chocolate City,' and I thought it was a repeat. But he had so much juice that he was beginning to excite other people."

"I called all the people that had sampled [my music] ... Each one of them did their little parts the way they see it."

Other guests on the album include Anthony Kiedis and Flea of the Red Hot Chili Peppers, whose 1985 album "Freaky Styley" was produced by Clinton. "They're homeboys ... They were like part of the family," he says of the funk'n'rollers, who appear on the track "Martial Law."

Clinton's label chief, formerly known as Prince, also contributed.
(Continued on page 28)

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

MOPE MEETS MOD: Leading mope rocker Morrissey has signed with Stiefel/Phillips Entertainment, the management company that guides the careers of Rod Stewart and Patty Smyth, among others. One of the first moves made by management was to push back Morrissey's upcoming Sire/WB release "Vauxhall And I" from November to February 1994. "I said, 'Let's stop everything, take a deep breath, and not come out in the heart of the Christmas rush,'" says Arnold Stiefel. "It's not another *pro forma* album, let's give it the full treatment."

The first single from the album, which was produced by Steve Lillywhite, will be "The More You Ignore Me, The Closer I Get," and compared with past Morrissey offerings, it's downright peppy.

Part of Stiefel and partner Randy Phillips' plan is to expand Morrissey from cult icon to a more mainstream music figure. Step one is to upgrade the visuals surrounding Morrissey. "He hasn't been packaged like this before, in terms of the cover art and the caliber of photography," says Stiefel. "Also, we're working on the kind of video that he's going to do with what kind of budget. His past videos have looked like travelogs—they've been boring—but the songs are great. We're pulling out all the stops."

Stiefel knows that any expansion comes at the risk of losing some of Morrissey's early fans, who may think that even the slightest bit of spicing up means the artist is deserting his following. However, Stiefel hopes Morrissey's core fans "will only feel proud and a sense of ownership that they discovered him so many years ago ... When you look at the success of R.E.M., U2, or Depeche Mode, you see that whatever fans you lose, you gain more when you're that good. The fans who are really smart know that people change and reinvent themselves."

While Morrissey's former band, the Smiths, achieved gold status with several of its releases in the U.S., none of Morrissey's four solo efforts has been certified gold. But Stiefel remains undaunted about his new client's potential. "I have a goal of double platinum in sales on this one in the U.S.," Stiefel says.

Should that occur, it may only serve to drive up Morrissey's market value. With the release of "Vauxhall And I," Morrissey will have only one album remaining on his Sire/WB contract, which covers North America. The new album fulfills his contract with EMI Music, to which he is signed for the rest of the world, and concludes his publishing deal with Warner/Chappell.

Stiefel/Phillips also operates the Gasoline Alley imprint, which is a co-venture between the management company and MCA and is home to such artists as Shai and Brotherhood Creed. When asked if Morrissey may end up on that label, which is operated primarily by Phillips, Stie-

fel basically had no comment, other than to say, "Let's take care of this album first."

After the record's release, Morrissey will undertake a 10-week college tour starting in March.

ALL FOR ONE AND ONE FOR ALL: Bryan Adams, Rod Stewart, and Sting are warming up their vocal chords to record the theme song to the upcoming movie, "The Three Musketeers." The track was written by Adams and Michael Kamen, whose last movie collaboration was a little hit from "Robin Hood" called "Everything I Do (I Do It For You)." The soundtrack will be on Hollywood Records in North America, and PolyGram for the rest of the world.



by Melinda Newman

ON THE ROAD AGAIN: Robert Plant has selected many of his favorite up-and-coming bands to open for him on his current tour. Baby Animals served as warm-up act for the first couple of weeks in late Sep-

tember, then Stone Temple Pilots played a few dates. Big Head Todd & the Monsters are at the plate now. On deck are Cry Of Love and Brother Cane. According to Plant's label, Atlantic Records, the artist had a list of bands he wanted to have on the tour, then worked out the schedule according to each group's availability ... Fellow Atlantic act The Fat Lady Sings is taking an interesting approach to touring: The band is spending two weeks each in New York, Boston, Toronto, and Chicago, playing four to eight different clubs in each city. On one of its New York dates, the band will open for Howard Jones.

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

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

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RHINO



MIGUEL BOSE

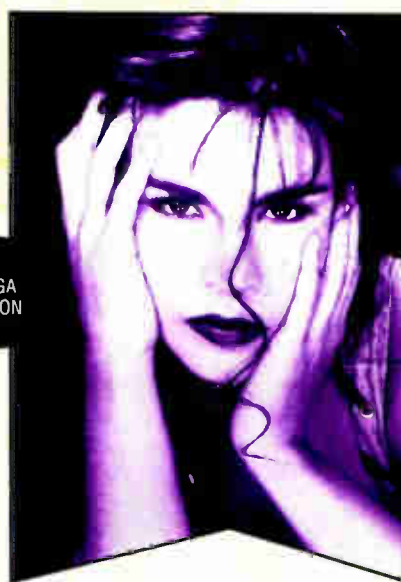


MIKEL ERENTXUN



ALEJANDRO SANZ

PUERTO RICO



OLGA TAÑÓN

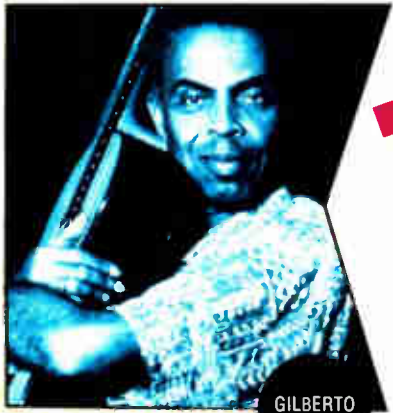
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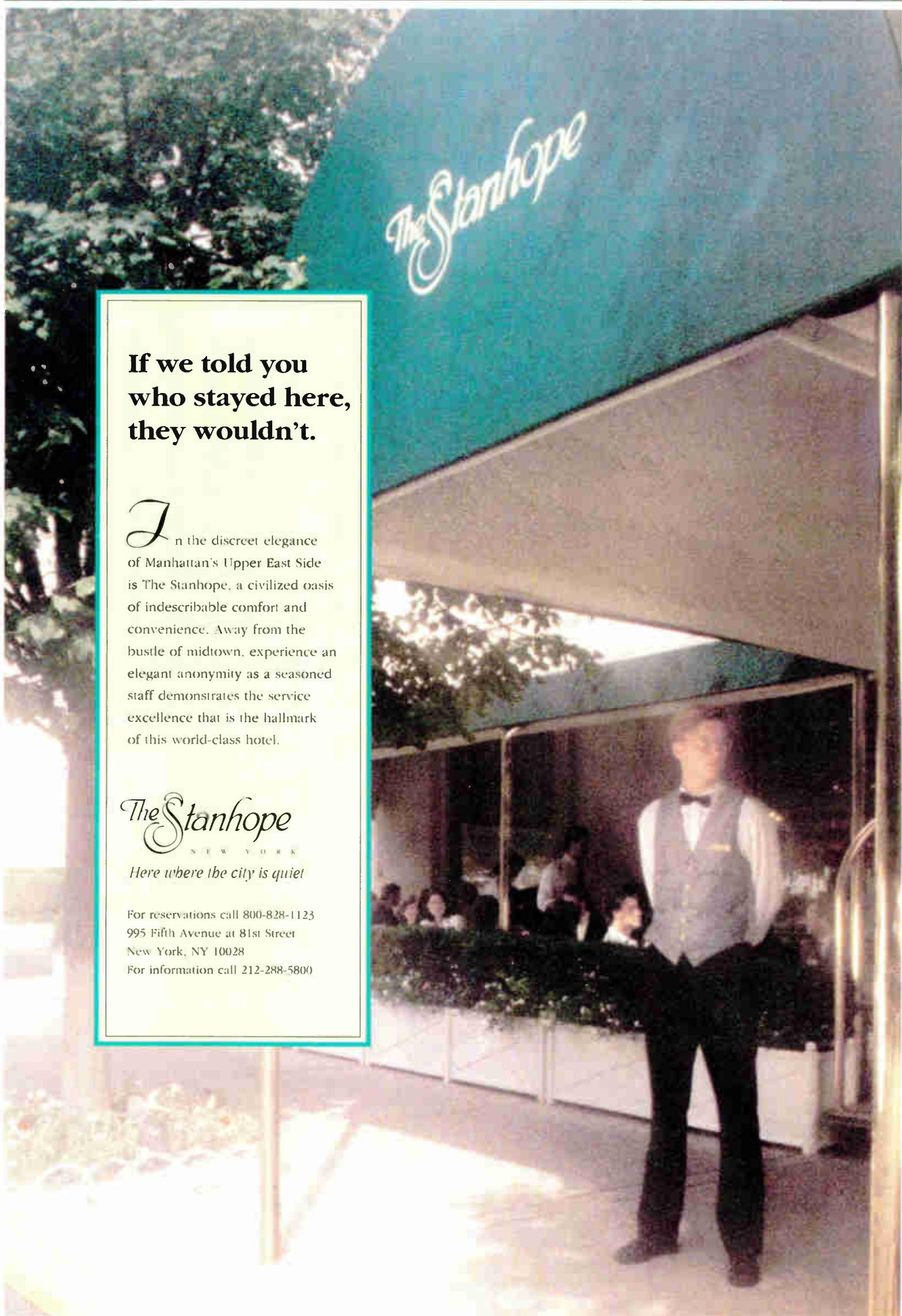
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RUSH RETURNS

(Continued from page 10)

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

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

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

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

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

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

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

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

Next month, Rush starts rehearsals for a North American tour that begins Jan. 22 in Pensacola, Fla.

So far no dates have been slated for Europe, where Rush has sold well over the years. "We'd be much stronger if we got there more often," admits Danniels. "We're trying to address that but we have a big show and a big responsibilities, and it pays for itself by cranking out those 70 or 80 North American dates. If we don't go [to Europe] this time, we'll go for the next album."

Pubbers Open The Books On Berlin, Cahn, & More

PUB SONGBOOKS EXPOSED! Three new, worthy music publisher catalog presentations on CD are available through the publishers that assembled them. Their obvious intention is to expose the songs and generate interest in new recordings. They also happen to entertain the listener in the process.

Up first is a three-CD, 74-song rendezvous with the hits of oldline independent publisher Shapiro-Bernstein, which was formed in 1913 and re-



by Irv Lichtman

mains a family-owned and managed business out of New York. Longboxed with the aplomb of a major-label retrospective—including an informative run-down of each song's origins—it contains full, top-star renditions of a richly varied catalog, ranging from A ("The Anniversary Song") to not quite Z ("You're The Only Star [In My Blue Heaven]"). Says the company's longtime chief executive, Leon Brettler, "We make it easy for anyone who has a sync license from us and a master license from a record company to transfer the entire song from our digital CD to their soundtrack." While the CD goes on and on, with such favorites as "Beer Barrel Polka (Roll Out The Barrel)," "The Glory Of Love," "A Nightingale Sang In Berkeley Square," and "Red Sails In The Sunset," Brettler tells W&M that it recently had a No. 1 Hot Dance Music charter with "Slide On The Rhythm" by Arizona (Virgin). Hey, here's a starter for the next compilation.

SAY IT WITH MUSIC: Mining the recorded songs of a single songwriter of Irving Berlin's genius has to stop somewhere within reason, considering his prodigious list of standards. A new promotional two-CD release stops at 46 selections. Alan Warner prepared the collection for worldwide distribution. In the U.S., the package is available through Irving Berlin Music, which is administered by Williamson Music. In other markets, the Berlin catalog is handled by Warner-Chappell. The full-length recordings in the package are replete with top performers who have cut Berlin songs over the years, from Tommy Dorsey's 1937 hit rendition of "Marie" to Taco's 1983 technological triumph on "Puttin' On The Ritz." Interestingly, several of the songs, such as "Alexander's Ragtime Band" and "Everybody's Doin' It," both 1911 copyrights; "Play A Simple Melody" (1914); and "I Love A Piano" (1915), are in the public domain in the U.S., but not in most foreign markets.

THE MAGIC OF SAMMY: Sammy Cahn is another songwriter (or

wordsmith) with a fertile catalog of standards. Fifty of his songs, wedded to melodies by the likes of Jule Styne, Jimmy Van Heusen, and others, have been assembled in a two-CD package called "Songs With Lyrics By Sammy Cahn" by Frank Military of Warner-Chappell, which publishes or administrates many of the songs. The selections are full-length recordings featuring such artists as Frank Sinatra, Peggy Lee, Vic Damone, Jack

Jones, and Steve Lawrence & Eydie Gorme. And, oh, those songs! "I'll Walk Alone," "Call Me Irresponsible," "All The Way," "Time After Time," "Love And Marriage," "Bei Mir Bist Du Schon," "The Second Time Around," "It's Magic," "The Things We Did Last Summer," and "Guess I'll Hang My Tears Out To Dry."

FOR REAL OLDIES, there is the finality of public domain after 75 years; now there is another PD song reference on the market, in the form of "The Mini-Encyclopedia Of Public Domain Songs" (\$299) by Barbara Zimmerman, who heads BZ/Rights & Permissions, a New York clearance firm that is accepting orders for the tome. It lists 600 songs in the public domain in the U.S., and is arranged in two parts: an alphabetical list of song titles with a notation of previous usage in a musical, play, film, or TV program, and a list of song categories. A preface, "Important Cautions," clarifies the limitations of PD song usage. Each year, owners of the book will receive a notice about new titles entering PD status. In August, a new monthly, Public Domain Report, started publication. It goes beyond music to literature, film, art, and children's works.

GIVING A LISTEN: The 1993 ASCAP East Coast Pop Songwriter's Workshop takes place Nov. 18 at ASCAP's New York HQ, featuring songwriters, publishers, producers, and others who will review preselected, two-song demos. Entries, including tapes and resumes, must be postmarked no later than Nov. 1 to the ASCAP Pop Songwriters' Workshop, 1 Lincoln Plaza, New York, N.Y. 10023. Multiple entries will not be accepted.

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. Sleepless In Seattle, Soundtrack
2. Gloria Estefan, Mi Tierra
3. John Michael Montgomery, Life's A Dance
4. Dire Straits, On The Night
5. Kathie Lee Gifford, Sentimental.

Mercury Bets Touring Can Make James A U.S. Name

BY CRAIG ROSEN

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

"It can be weird," vocalist Tim Booth says of the band's widely varying degrees of popularity in the U.K. and U.S. "We did one gig in England in front of 30,000 people, and then we come out here and it's 'James who?'"

Yet Booth says the band actually prefers the support position when playing live. Just prior to the release of its new album, "Laid," issued Oct. 5, the band concluded a stint on the WOMAD tour, headlined by Peter Gabriel, and last year it toured with Neil Young.

"You're up there for an hour instead of two," he says. "It's kind of more fun playing for an audience that doesn't know you and winning them over, rather than playing for the converted."

Mercury is optimistic that this approach eventually will break the band in the U.S. "We will work 'Laid' like we have been working James for the last two years—by making friends at retail," says Mercury Records senior director of marketing Josh Ziemann.

The label currently is negotiating with a few chains to include "Laid" in their listening booths and "buy it and try it" promotions, and it is anxious to get James back out on the road. "That's the way they broke in the U.K., and that's the way we will continue to work it here," says Ziemann.

"Laid," produced by Brian Eno, finds James taking a slightly more somber approach. According to Booth, the sound of the album was at least partially influenced by the tour with Young, on which the band performed acoustically.

"After we toured with him, we didn't play electric again for three months," Booth says. "Our ears were sort of tuned to that level of subtlety. The way we did the LP was just a gradual continuation of that, and Brian encouraged that. So we ended up with a fairly laid-back record."

Mercury has been working the title track of the album at alternative and college radio, and has long-term plans to take James to album alternative. "Off the bat, we are going back to where we had the most success, and we will build from there," Ziemann says. In its second week on Billboard's Modern Rock Tracks chart, the song leaped to No. 15.

James also will make an appearance on "The Tonight Show," tentatively set for Friday (29). The band hopes to return to the U.S. in early 1994, once again as a support act.

Meanwhile, the sessions with Eno were so fruitful that the band has another album in the can. "[Laid] is the LP we went in to make," Booth



JAMES: David Baynton-Power, Jim Glennie, Larry Gott, Saul Davies, Mark Hunter, and Tim Booth.

says. "It's the song LP, but we also did a double LP of mainly improvised stuff." According to Booth, Eno heard the band jamming and said, "People would like to hear this."

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



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ARTIST DEVELOPMENTS

MAINSTREAM MELVINS

When Pacific Northwest pioneers are recounted in the future, Melvins' frontman Buzz Osbourne should be right up there with Lewis & Clark. Ever since he presaged the Seattle sound with massively amplified slowcore that stood in stark contrast to his band's early '80s punk peers, Osbourne has been hailed as the godfather of grunge. But that only hints at the menace exuded by "Houdini," the trio's first Atlantic album after four indie releases.

"Don't blame me for what's happened [in Seattle]," chuckles Osbourne, who now lives in Los Angeles. "I keep putting more miles between me and that town. I think the bands there in the early to mid-'80s were a lot better than what's going on now, that's for sure."

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



MELVINS: King Buzzo, Dale Crover, and Mark Deutrom.

meisterworks like 1987's "Gluey Porch Treatments." The Sept. 21 release "Houdini"—produced in part by Nirvana's Kurt Cobain, who has cited the Melvins as a heavy influence—doesn't differ appreciably from the band's indie work.

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

Maintaining the Melvins' indie fan base, a 5,000-copy vinyl pressing of "Houdini" will be issued by Amphetamine Reptile, which also released the vinyl version of Helmet's Interscope debut, "Meantime."

The new LP appends a bonus track—a cover of the MC5's "Rocket Reducer #62"—while CD consumers are treated to the epic "Spread Eagle Beagle," perhaps the most experimental piece the band has ever recorded. "It's five people, each playing drums randomly," Osbourne

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

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

"I was very suspect of the majors when they first came around," Osbourne says. "I was like, 'if you think we're going to sell like Nirvana, it's not going to happen.' We're a lot less commercial than the bands that have been selling millions."

"This is a band with a solid 30,000-40,000 sales base, which is great," says Nardachone. "We can slowly go—and I use the term advisedly—'mainstream' from there. A band like this can go just so far, but I can see them doing a couple hundred thousand with this record."

The Melvins began a tour with Primus in early October, during which they will further Osbourne's "domination through amplification" philosophy. "When I go to a show, I want to have my head blown off," Osbourne says. "It's when you feel it in your chest—not when you have to think about it—that counts."

DAVID SPRAGUE

LA BOMBAZINE

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

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

"Though it is accessible music, it appeals to an audience that is hard to reach," he says. "There isn't a [radio] format, a publication, or a TV show [where] you can find that audience."

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

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

"I never thought about what I'd want my first album to be like, it just happened," says Cadell, a former art student, French horn player, and bank teller. "I signed to Intrepid Records, recorded some additional tracks, and then it came out. I was surprised it did so well. What I didn't anticipate, and



MERYN CADELL

didn't put my mind around, was who would it appeal to? With the advent of the second one, I was able to think, 'What should an album be that could play in people's homes?'"

Returning home to Toronto from a North American tour in late 1992, Cadell entertained a number of offers to write for film and TV before deciding to turn her full attention to a follow-up album for Sire. No longer inked to the Intrepid label in Canada, she had discovered that the success of "Angel Food For Thought" was leading to linkups with other top-notch musicians, including a songwriting collaboration with k.d. lang's songwriting partner and violinist, Ben Mink.

"The first record got my name out there, so I was able to work with more musicians and try out a whole lot of things," Cadell says. "Certainly, the thing with Ben Mink wouldn't have come around the first time. [Sire

(Continued on page 18)

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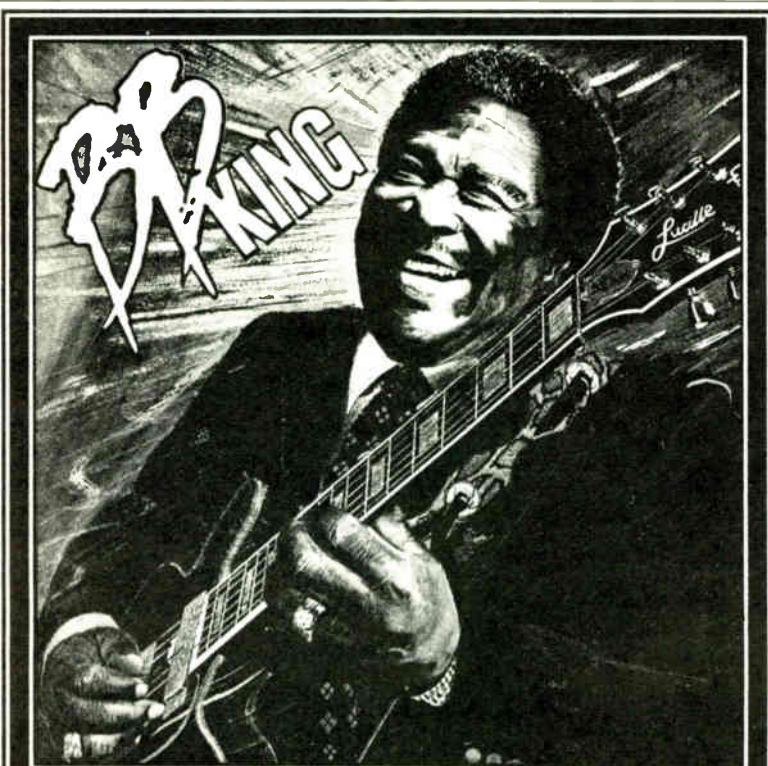
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MADONNA	Madison Square Garden New York	Oct. 14-15,17	\$2,020,475 \$75/ \$35	43,353 three sellouts	Delsener/Slater Enterprises
MADONNA	SkyDome Toronto	Oct. 11-12	\$1,494,532 (\$1,987,279 Canadian) \$55/ \$35	50,880 two sellouts	Concert Prods. International
ELTON JOHN RAY COOPER	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Oct. 8-9	\$641,846 \$50/ \$38.50/ \$28.50	20,477 two sellouts	PACE Concerts
LUTHER VANDROSS EN VOGUE	Rosemont Horizon Rosemont, Ill.	Oct. 11-12	\$619,877 \$28.50	21,722 35,786, two shows	Jam Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Grandstand, Del Mar Fairgrounds Del Mar, Calif.	Oct. 10	\$565,370 \$75/ \$35/ \$22.50	16,694 sellout	Avalon Attractions in-house
DEPECHE MODE THE THE	The Summit Houston	Oct. 10-11	\$509,036 \$35.50/ \$25.50/ \$22.50	21,257 28,843, two shows	PACE Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 8	\$414,968 \$35/ \$27.50/ \$20	15,000 sellout	Avalon Attractions
LUTHER VANDROSS EN VOGUE LEWIS DIX	Charlotte Coliseum Charlotte, N.C.	Oct. 9	\$385,534 \$24.50/ \$19.50	17,083 24,165	Boddie Sims & Associates CD Enterprises
GEORGE STRAIT CLAY WALKER	McNichols Sports Arena Denver	Oct. 15	\$363,685 \$21.45	17,522 sellout	Varnell Enterprises

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THE FACE OF A BABY AND THE VOICE OF A STAR

(Continued from page 1)

the artist's fourth album for Sony, "Cara De Niño" (Baby Face), which hits retail in the U.S., Puerto Rico, and Latin America Tuesday (26).

Rivera's musical career has been described slyly by Sony Discos' VP/director of A&R Angel Carrasco as "unique," but phenomenal would seem a more accurate adjective.

"With 'Cara De Niño,'" says Frank Welzer, Sony Music Intl.'s president for Latin America, "we are getting commitments from other territories, such as Sony Spain, which will help us to reach our global sales goal of 1 million units." So far, he adds, pre-orders in the U.S. alone are nearing 225,000 copies.

Miami-based retailer Spec's Music ordered 10,000 units for its outlets in the U.S. and Puerto Rico, "with the bulk going to the stores in Puerto Rico," says Ritz De León, the company's Latin buyer. "I think it's going to be a pretty big record." De León notes that "Cuenta Conmigo" and Rivera's 1991 album, "Abriendo Puertas" (Opening Doors), continue to sell.

Rivera's recording success already has generated several non-musical projects. He recently filmed a segment in Al Pacino's upcoming movie, "Blackout." Rivera says he also is mulling several offers to appear in a starring role on a Venezuelan *telenovela*, or soap opera.

The lofty sales tally reached by "Cuenta Conmigo" caught everyone—including Sony and Rivera—by complete surprise. "Abriendo Puertas" sold 170,000 copies in the U.S., Puerto Rico, and Latin America—a superb tally for a salsa record that indicated that Rivera was a possible star in waiting. But few industry observers expected the impishly cute, then 19-year-old Puerto Rican singer with a shallow professional background to become an overnight sensation, particularly in a genre that demands that its singers play out life's bittersweet situations through spontaneous, riveting vocal improvisations.

Usually, such song weavers have lived a little, customarily are at least in their late 20s, and have paid thankless dues as a frontperson for somebody else's orchestra. Yet Rivera went on to hit the jackpot by attracting many young Latino music fans ordinarily tuned into urban or power stations.

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

"Jerry will continue to do well because he's sounding better and more mature . . . and as the salsa groove changes, he is going to change and keep up with the street."

Perhaps the most convincing proof of Rivera's magnetic hold on his fans occurs when he performs in concert. Young couples, normally cutting tight, syncopated steps during salsa shows, stand arm-in-arm in rapt attention while wailing along with Rivera on youth-oriented anthems such as "Casi Un Hechizo" (Almost Like A Spell) and "Amores Como El Nuestro" (Loves Like Ours).

Unlike most salsa vocalists, Rivera dances very little, and his facial expression often reflects quiet contentment as opposed to gregarious satis-

faction. As his 14-piece backing band plays with manic precision, Rivera coolly croons in a high-pitched voice that sounds younger than the boyish-looking singer, who is now 20.

"When I'm on stage I want to transmit good musical vibrations to the audience," says Rivera. "I'll get into a song, and when the crowd sings with me there is a great spiritual feeling between myself and the crowd."

In a bid to improve the good vibes previously emitted from cash registers in the U.S. Latin market, Zamora is supporting "Cara De Niño" with extensive print advertising, as well as promotional tours. Rivera also is embarking on an East Coast U.S. swing in mid-November, followed by a series of dates in Puerto Rico and Colombia.

Moreover, early indications at Latino radio suggest "Cara De Niño's" just-released leadoff single "Qué Hay De Malo" (What's So Bad) is poised to reach the upper echelon of Billboard's Hot Latin Tracks chart.

"The listener reaction to the single has been quick and very positive,"

says Angel Rivera, PD of WXYX-FM Santurce, Puerto Rico, one of the top-rated radio stations on the island. "It's been a good while since we've heard something new from Jerry, so there's been quite a build-up for this record."

'JERRY RIVERA IS A TEAM'

Rivera is under no illusion that his native talent has taken him to the peak of the salsa mountain. He is quick to credit Sony; his manager, Héctor Maisonave; and his producer, Carlos "Cuto" Sotto, for his prosperous career.

"People think Jerry Rivera is one person," Rivera says, "but Jerry Rivera is a team: Sony, Héctor, and Cuto. If the team falls apart, it's possible that Jerry Rivera goes down as well."

When Rivera was signed by Carrasco in 1988, he was a 15-year-old high school student who, up to that time, had sung "only in the shower and with my father [Edwin]. [My dad] was listening to me sing songs by Lalo Rodríguez—remember 'Ven Devrame Otra Vez?'—and Frankie

Ruiz, and he told me I sang salsa well.

"I told him I like singing salsa, and since I was a little kid I liked salsa. So I cut a demo and sent it to CBS, now Sony."

"So, we listened to the kid," Carrasco recalls, "and we heard something there—he had a kid's voice, but he had swing. He also was a good-looking kid. The next day I flew down to Puerto Rico and signed him. His father produced the first album."

Unhappily, Rivera's 1990 debut, "Empezando A Vivir" (Beginning To Live), sold poorly, Carrasco says, because there were few songs available for a teen-aged salsa singer, and Rivera could not promote the record because he was in high school.

"We still had faith in him, though," says Carrasco. "He was lucky that he had a company behind him that was going to make him happen sooner or later."

But Carrasco again had difficulty securing appealing tunes for the second album, "Abriendo Puertas" (Opening Doors). Fortunately, he was able to bring in Sotto, who, Car-

rasco points out, was able "to create a young salsa sound which would go with Jerry's age and voice and the youth-oriented songs I picked out. Once Sotto did 'Abriendo Puertas,' he continued on the same musical path with 'Cuenta Conmigo.' I think 'Cara De Niño' is the best album he has done."

What's more, Rivera says, "Cara De Niño" marked the first time that he actively participated in the selection of material, as well as the musical production. "This record is similar to 'Cuenta Conmigo,' but it has more of an edge," says Rivera, adding that he is planning to begin composing soon. "I don't want just to cut records, but I want to establish myself as a self-contained artist."

While Rivera's runaway success has sent other labels scrambling to find like-minded artists, Carrasco opines that the commercial impact enjoyed by a salsa artist such as Rivera comes along only once in a lifetime.

"It's like Elvis," he says. "There weren't any after him, and they all tried to be like him."

JOHN LANNERT

RECORD BIZ TURNS ATTENTION TO 'PARTY RICO'

(Continued from page 1)

ber of American distributors and retailers already on the island are looking to expand their presences there.

"It's a compact, dynamic market, with ample radio, TV, touring, and press availability," says Oscar Llord, GM of Miami's Rodven Records. "It's always had young record consumers, and I think it's a good [springboard] for breaking new acts in the U.S. Latin arena because it's a natural Spanish-speaking market."

Spec's CEO/president, Ann Loeff, notes that the Miami retailer opened its fourth store one month ago in Bayamón and that more outlets will be established there in the future.

"We've found that Puerto Rico is a good market for us, and it's a market that, in our strategic plan, has been targeted as a real growth area for Spec's," says Loeff.

Helping to fuel the musical bonfire in Puerto Rico are 117 radio stations, an astonishing count for an island that is smaller than Connecticut and has a population of only about 3.5 million. Most of the stations offer tropical fare such as salsa and merengue, while adhering to a top 40 format that emphasizes heavy, consistent rotation of hit songs.

Further, there are two daily talk shows and one weekly variety TV show offering musical entertainment as part of their programming. In addition, more than a half-dozen consumer magazines provide lively, often pointed commentary of the music-oriented proceedings on the island.

According to Cuevas, 99% of the island's 1.1 million households own televisions, with 450,000 homes subscribing to cable outlets that offer such music channels as MTV, VH-1 and The Box.

"If radio jumps on a record and you can get good TV and press exposure, you can break an act very quickly in Puerto Rico," says Cuevas.

Visiting artists, both Latino and



Ricardo Montaner is among the pop artists to top sales of 100,000 units in Puerto Rico.

non-Latino, often perform at the gorgeous, 2,000-seat Bellas Artes theater in San Juan or the nearby Roberto Clemente Stadium, capacity 35,000.

Only four radio stations on the island play predominantly English-language music, yet it comprises 30% of the island's overall album sales, generally estimated by Latino executives to hover between \$40 million and \$50 million wholesale. According to Cuevas, the market share of English-language music actually has dropped about 10% in recent years.

"The sales share of English-language records are cyclical," he says. "In the past, English-language albums enjoyed stronger sales when there were live, big-name shows, of which there have not been many lately." He notes that Madonna and Michael Jackson are slated to perform on the island, and adds that the average hit Anglo record realizes sales of 30,000-40,000 units in Puerto Rico.

Rap artists, both non-Puerto Rican and Puerto Rican, do particularly well, selling in stronger numbers among local consumers than among Latino record buyers on the mainland. In fact, most of the non-Latino artists who have performed in Puerto Rico lately are rap acts such as Cypress Hill, Run-DMC, and Naughty By Nature. Prime Records' Puerto

Rican rap veteran Vico-C is nearing 100,000 units with his latest album, "Xplosión."

Salsa and merengue artists routinely ring up sales of 100,000 or more. Jerry Rivera's 1992 smash salsa album "Cuenta Conmigo" sold more than 160,000 units in Puerto Rico, according to Sony (see story, page 1).

In addition, albums from Sony salseros Gilberto Santa Rosa and Luis Enrique, along with Rodven salsa icon Frankie Ruiz and MP Records salsa titans Tito Rojas and Nino Segarra, all have notched 100,000 units in Puerto Rico. Karen Records merengue superstar act Juan Luis Guerra Y 4.40 often sells 100,000



EMI, which has broken pop acts like Las Triplets, seeks to establish a foothold in the tropical market.

units on the island, while pop singers such as WEA Latina's Mexican idol Luis Miguel, Rodven's Ricardo Montaner, and EMI Latin's Ednita Nazario are but a few pop artists who lately have topped 100,000 records in Puerto Rico, according to their respective record companies.

Historically, most of the top merengue groups came from the Dominican Republic, where the genre originated. But even Puerto Rican meren-

gue acts such as MP's Los Sabrosos Del Merengue and Prime Toño Rosario are selling 100,000 units on the island, according to their record labels.

And upstart Puerto Rican merengue artists (produced, ironically, by Dominican producers) are breaking through on the island, led by TTH's Zona Roja, WEA Latina's Olga Tañón, Sony's Grupo Wao, MP's Limite 21 and Fuera De Liga, and Plátano Records' Caña Brava.

The Puerto Rican music market is nearly one-third the size of the U.S. Latino market, even though the island's population is only one-eighth as large as the Stateside Latino population.

"It's the strongest Latin market in per capita sales," says Bassin Distributors Latin product buyer Tony González, "and we certainly are expecting to be a more visual player in Puerto Rico as a distributor to major retailers, because it is such a big market."

Indeed, industry observers assert that U.S. retailers and distributors are attempting to acquire Puerto Rican companies. González would not comment on Bassin's plans on the island, but Loeff says, "The best way for us to grow on the island is by doing our own stores."

Other retailers generally are mum about their plans for Puerto Rico.

But González points out that the American retail chains "are getting more aggressive [in Puerto Rico], and I think they are taking business away from the traditional mom-and-pop stores."

The emergence of the American retail companies has caused concern among independent label heads such as MP's Tony Moreno, who says outlets for his product will disappear with the mom-and-pop stores, which account for 50% of album sales in Puerto Rico.

"Puerto Rico depends on the mom- (Continued on page 20)

Artists & Music

MUSIC PUBLISHING

ARTIST DEVELOPMENTS

(Continued from page 16)

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

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

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

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

SUCCESS IS RELATIVE

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

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

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

(Continued on page 28)



Swingtime. The Swinging Steaks meet with label brass after a New York release party for their new Capricorn Records album, "Southside Of The Sky." From left are producer Gary Katz; Capricorn VP of publicity and media relations Mark Pucci; Capricorn president Phil Walden; band member Paul Kochanski; Capricorn VP of marketing and promotion Jeff Cook; Swinging Steaks' Tim Giovannello; and Capricorn VP/GM Don Schmitzerle.

'THEY'RE PLAYING MY SONG'

"What's Goin' On" was an artistic leap for Marvin Gaye when it peaked at No. 2 on Billboard's Hot 100 in March 1971. It's the kind of song that brings out the philosopher in us all, including Los Lobos guitarist Cesar Rosas. A live cover version of the Gaye classic is the next single from "Just Another Band From East L.A.," the group's new retrospective set.

Edited By Peter Cronin

WHAT'S GOIN' ON
Published by Jobete Music Co. Inc. (ASCAP); Stone Agate Music Division (BMI).

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



LOS LOBOS

ARTISTS IN ACTION

JOHN MARTYN

Beat Kitchen, Chicago

CALLING JOHN MARTYN a folk artist is an oversimplification that borders on criminal. True, the veteran Scottish performer's signature sound is rooted in the acoustic forthrightness of folk. But Martyn blends jazz shadings and phrasings into blues song structures, then wraps the goods in his trademark digital delay, a device that imparts an eerie, trancelike, and indisputably unique effect upon his music.

Martyn was in fine, relaxed form at his Sept. 12 appearance here at the Beat Kitchen, a vintage corner tavern with a snug music room. He was touring on the heels of the release of his 21st album; said disc, "No Little Boy," is his first for

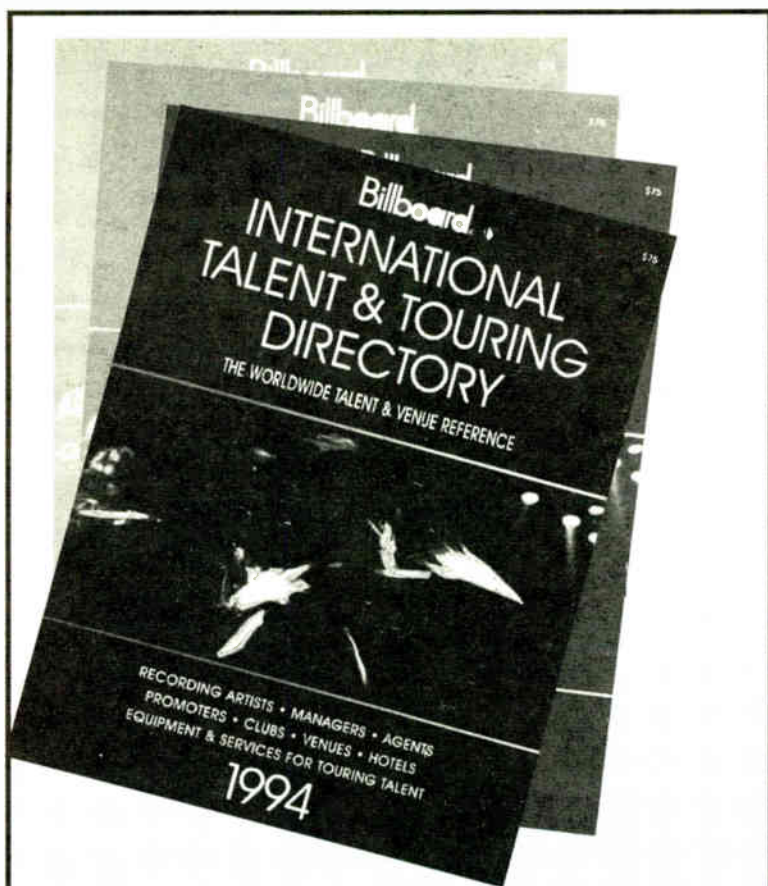
Mesa/BlueMoon, and much of it was cut in Chicago with producer Jim Tullio. A compilation of longtime Martyn favorites, re-cut and jazzed up, it features guest appearances by Eric Clapton, Phil Collins, Roger Waters, and others.

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

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

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

MOIRA McCORMICK



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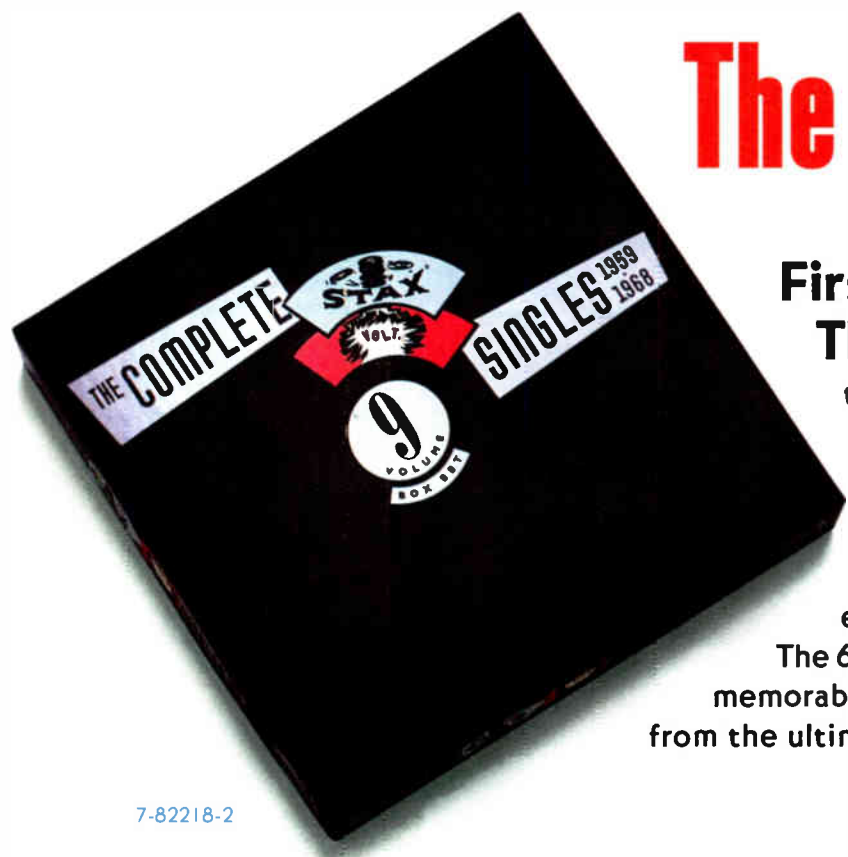
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Co-producer Rob Bowman's 40,000-word essay is the centerpiece of a deluxe 60-page booklet extensively illustrated with photos and archival materials, many in color. The Stax legend is well served by the entire production. . . . *The final chapter of Stax's history (1972-1975) will be addressed in a third Fantasy-distributed box—10 discs containing more than 200 singles—due for release in 1994.*



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'PARTY RICO'

(Continued from page 17)

and-pop stores who know and carry independent product," he says. "The larger retailers and distributors need to be aware that product from the independent labels also sells."

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

PIRACY REMAINS A NEMESIS

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

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

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

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

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

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

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

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

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

Computer Users To Test Online Ticket Buying

BY CARRIE BORZILLO

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

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

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

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

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

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

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

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

AMERICAN EXPRESS

(Continued from page 9)

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

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

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

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



album has built sales markets in the East North Central, South Central, and West North Central regions. The band is among acts tapped to open on Robert Plant's U.S. tour. In August, Cry Of Love appeared on Global Satellite Network's "Rockline."



The song ranks No. 7 on pay-to-see cable channel The Box, and is picking up adds on MTV and Black Entertainment Television. Beyond its radio and video efforts, Capitol also is distributing DRS cassette samplers in a dozen markets.

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

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

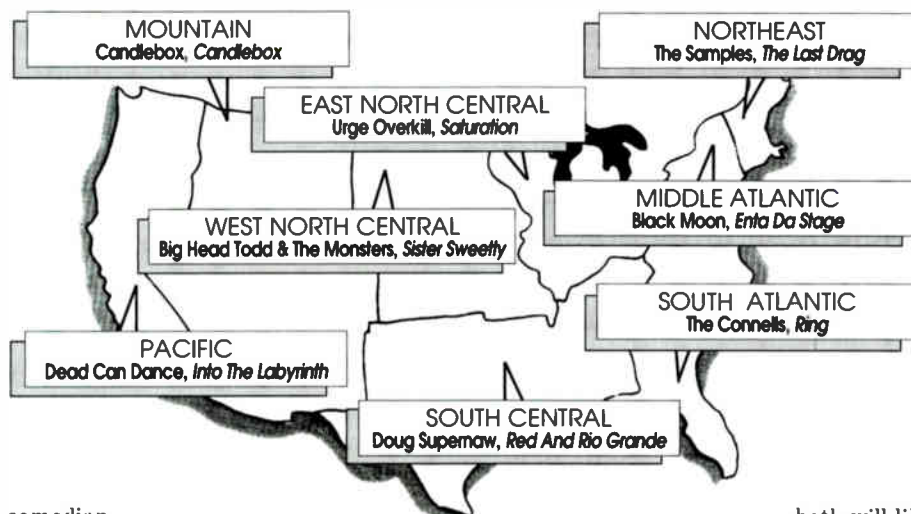
To build awareness, the label is giving away sampler cassettes in 12 key markets. "We'll distribute samplers to the 'hoods—high schools, clubs, even on the street," says director of marketing Keith Thompson.

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

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

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

REGIONAL HEATSEEKERS #1's



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EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Urge Overkill, <i>Saturation</i>	1. The Connells, <i>Ring</i>
2. Cracker, <i>Kerosene Hat</i>	2. Buju Banton, <i>Voice Of Jamaica</i>
3. Candlebox, <i>Candlebox</i>	3. Juliana Hatfield Three, <i>Become What...</i>
4. Big Head Todd/Monsters, <i>Sister Sweetly</i>	4. Robin S., <i>Show Me Love</i>
5. Robin S., <i>Show Me Love</i>	5. Ocean Blue, <i>Beneath The Rhythm And...</i>
6. Gary Hoey, <i>Animal Instinct</i>	6. Doug Supernaw, <i>Red And Rio Grande</i>
7. Juliana Hatfield Three, <i>Become What...</i>	7. Candlebox, <i>Candlebox</i>
8. Revolting Cocks, <i>Linger Ficken' Good</i>	8. Urge Overkill, <i>Saturation</i>
9. Duff McKagan, <i>Believe In Me</i>	9. Eightball & MJG, <i>Comin' Out Hard</i>
10. Doug Supernaw, <i>Red And Rio Grande</i>	10. Jeff Foxworthy, <i>You Might Be A Redneck</i>

The listeners loved it."

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

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

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

On Tuesday (26), Fem sings at the Strawberries retail chain's convention, followed by a talk-circuit swing. The members will tape a "Joan Rivers" segment on Wednesday (27), and do a "Maury Povich" on Thursday (28). Air dates for the two talk shows were not yet set at press time, but the label says

both will likely hit the tube during the first two weeks of November. Also coming that month is the December issue of Playboy, which features a five-page photo layout on Fem II Fem.

Because the hook for lead single "Switch" included the word "bitch," it didn't get far at top 40 radio, but Critique VP of sales Bill Meehan says that in Houston, where KRBE did play the song a bit, the label saw a sales ripple. The next single, "Obsession," hits radio Nov. 15.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING OCTOBER 30, 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
1	1	12	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
2	5	13	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
3	7	34	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	2	11	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
5	8	5	DEAD CAN DANCE 4.A.D. 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
6	3	21	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
7	4	15	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
8	9	8	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
9	10	4	THE CONNELLS TVT 2590 (10.98/15.98)	RING
10	13	3	GARY HOEY REPRISE 45350/WARNER BROS. (9.98/15.98)	ANIMAL INSTINCT
11	6	3	DUFF MCKAGAN GEFEN 24605 (10.98/15.98)	BELIEVE IN ME
12	15	3	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N
13	14	11	BUJU BANTON MERCURY 518013*/PLG (9.98 EQ/13.98)	VOICE OF JAMAICA
14	11	3	REVOLTING COCKS SIRE/REPRISE 45407/WARNER BROS. (10.98/15.98)	LINGER FICKEN' GOOD...
15	21	5	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
16	20	11	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
17	24	9	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
18	22	18	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
19	16	4	THE SAMPLES W.A.R.? 60005 (10.98/16.98)	THE LAST DRAG
20	25	3	BETH NIELSEN CHAPMAN REPRISE 45233/WARNER BROS. (9.98/15.98)	YOU HOLD THE KEY

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	19	11	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II
22	26	3	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE
23	32	7	OCEAN BLUE SIRE/REPRISE 45369/WARNER BROS. (9.98/15.98)	BENEATH THE RHYTHM AND SOUND
24	—	1	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
25	12	2	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
26	23	6	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
27	—	1	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
28	27	24	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
29	29	3	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
30	28	4	BUFFALO TOM BEGGARS BANQUET/EASTWEST 92292/AG (10.98/15.98)	BIG RED LETTER DAY
31	—	1	LEA SALONGA ATLANTIC 82534/AG (10.98/15.98)	LEA SALONGA
32	—	1	COUNTING CROWS GEFEN 24528 (10.98/15.98)	AUGUST & EVERYTHING AFTER
33	31	2	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID
34	33	8	SHAGGY VIRGIN 39016 (9.98/15.98)	PURE PLEASURE
35	35	8	BROTHER PHELPS ASYLUM 61544/ELEKTRA (9.98/15.98)	LET GO
36	17	2	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
37	34	5	THE STORY GREEN LINNET 61471/ELEKTRA (10.98/15.98)	THE ANGEL IN THE HOUSE
38	37	19	RUPAUL TOMMY BOY 1058* (10.98/15.98)	SUPERMODEL OF THE WORLD
39	—	20	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/15.98)	DON'T KNOW HOW TO PARTY
40	—	1	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE



R-E-S-P-E-C-T. Living legend Aretha Franklin took Atlanta by storm as the city declared Oct. 1 and 2 "Aretha Franklin Days." Mayor Maynard Jackson presented Franklin with a proclamation declaring her an honorary citizen of the city. The Queen of Soul, at right, is pictured with Coretta Scott King at a reception held after Franklin's sold-out performance.

'Factory' Sound Is Freshly Minted Act Retains Road Feel On Perspective Set

■ BY DAVID NATHAN

LOS ANGELES—As a prime example of strong label set-up, an exceptionally positive word-of-mouth buzz within the R&B marketplace preceded the Oct. 5 release of "From The Mint Factory," the sophomore album from Perspective Records' six-man group Mint Condition.

The Minneapolis-based band scored a No. 1 hit on Billboard's Top R&B Singles chart and a top 10 hit on Billboard's Hot 100 Singles chart in 1992, with the gold single "Breakin' My Heart (Pretty Brown Eyes)." The new album will benefit from a lengthy and intensive campaign by the label. Released in August, the first single, "Nobody Does It Betta," continues its rise on the Hot R&B Singles chart.



MINT CONDITION

"We spent almost 18 months on the road," says drummer and lead vocalist Stokley Williams, "playing colleges, festivals, clubs, and opening for a lot of different acts, including Bell Biv DeVoe, Johnny Gill, and Keith Sweat. When we started working on the new album in February, we tried to 'bring the stage to the studio,' so to speak, to capture the natural sound and energy from performing and bring it to the record."

Writing and producing the entire project themselves, the members of Mint Condition created an exciting album that fuses R&B, jazz, funk, and pop styles. African and Caribbean flavors are mixed in, and the overall effect is one of balance. The group's strength as balladeers is still evident, but there are also some sizzling, contemporary grooves.

"We have some of the same musical elements that were on 'Meant To Be Mint,' but there's definitely been a lot of growth as a result of our experiences on the road," says Stokley. Session work in Minneapolis with label mates Sounds Of Blackness and Lisa Keith, as well as Virgin's Janet Jackson, helped the act keep its creative juices flowing while it prepared for sessions for "From The Mint Factory."

For Perspective, launched as a joint venture between hit makers Jimmy Jam & Terry Lewis and A&M Records in 1991, Mint Condition's album is part of a second

wave of releases that began with Lisa Keith's debut in August. The project is a major priority for the label, according to Perspective president Sharon Heyward. "This record shows tremendous growth on the group's part. They show their musical maturity, and they have an album that will appeal to an 18-to-34, and above, audience."

The group has begun a tour of black colleges. Each stop will include a three-hour workshop on the music business, followed by an evening show. Heyward says the label plans "an in-depth retail promotional surge through October and November. We will be dealing with BET, other cable television stations, radio time-buys, and a series of consumer ads. It's all part of a heavy artist-development campaign."

The act's experience in having a major hit with the second single from its debut set contributed to its awareness in working on the current album. "After the first single from the first album didn't do as well as we'd hoped, we went out there and did a whole grass-roots promotional tour," says bassist/guitarist Ricky Kinchen. "We went to every radio station we could, and whenever a station would play 'Breakin' My Heart,' the phones would light up. It took a while for the record to develop into a hit, and we definitely paid some dues when we were out on the road."

Acknowledging the album's executive producers, Jam & Lewis, "for their faith and belief in us," Kinchen says, "Jimmy and Terry offered us advice and direction as we would finish tracks. It was fine-tuning, like icing on the cake. Naturally, we listened to what they had to say, but they had a real 'hands-off' approach to what we were doing. We really had total creative freedom in making this record, and we got a chance to express our musical diversity."

Changing Of Conductors At 'Soul Train'; Ohio Players Back On The Rollercoaster

RIDING ON THE GROOVE LINE: It's a momentous occasion, the end of an era. Don Cornelius, the man who, for 22 years, has brought the world "Soul Train," is stepping down as host of the show. The show is getting a new theme and a new set, and from now on, Cornelius will introduce a different guest host each week, and that guest will emcee the show and interview the performers. Cornelius chuckles at "end of an era"-type melodrama. He's pragmatic, resolved, and graceful.

"I don't like to do stuff halfway," Cornelius says from his L.A. office. "To completely redesign the show, we had to change everything." What about the Soul Train Scramble Board? "We'll still have it, but it's redesigned," he says with a little laugh.

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

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

Cornelius says he will still be quite busy. "I'll still be executive-producing, I'll still be writing and doing some of the talent booking," he adds. He's ready, though, to let the hosting duties go. "It's a very heavy responsibility to be all those things and worry about your clothes and your hair and makeup for a

show. I've done it for 22 years, and there's little justification for me continuing to do it. The only thing that would keep me up there would be ego."

Over the years, Cornelius has weathered the many changes in black music. "Things have happened, and things are happening, that most people would have given odds against—like people talking on records and becoming superstars." He says that

in the initial stages of hip-hop, he had reservations about the music. "But I became a believer very early on," he adds. "I think rap goes deeper than just music, partly because of the social commentary, but more importantly because it's the new rainbow. It's the new light that shines over the community and allows

people who may not have been able to be something, to be something. Just as boxing was in the '50s and street-corner singing was in the '60s, and professional sports was in the '70s, there's always been an area that enhances black American survival. Rap has gotten kids through doors, has put them places they otherwise would not have been."

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

SO YOU KNOW: The Ohio Players want to record again, but this time they want to do it with a hip-hop group. Yes. The seminal band has been playing all over the country to rave reviews, and everybody from Bobby Brown on down either has come up on stage to jam or has come backstage to pay homage. The Players are in love with hip-hop and want to collaborate with some creative MCs and producers. Call

(Continued on page 29)



by Danyel Smith

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'JUST KICKIN' IT', 'ANNIVERSARY', 'RIGHT HERE (HUMAN NATURE)/DOWNTOWN', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'METHOD MAN', 'SHU-B', 'IT'S FOR YOU (FROM "THE METEOR MAN")', etc.

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.



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Fantasy Stax Up Another Box Of Soul Hits 9-CD Set Covers Memphis Label's 1968-1971 Singles

BY DAVID NATHAN

BERKELEY, Calif.—Following "The Complete Stax/Volt Singles 1959-1968" boxed set, released by Atlantic Records in April 1991, Fantasy Records has just issued a second nine-CD box covering the Memphis label's hit-filled period from 1968-1971.

Produced by Bill Belmont and Rob Bowman, "The Complete Stax/Volt Soul Singles, Volume 2" contains 216 tracks, including 50 Hot 100 hits, such as Isaac Hayes' "Theme From Shaft," Johnnie Taylor's "Who's Making Love," Booker T. & the MG's "Time Is Tight," "Respect Yourself" by the Staple Singers, and "Do The Funky Chicken" by Rufus Thomas.

Among other major R&B acts represented in the deluxe package are William Bell, Carla Thomas, Albert King, Little Milton, the Emotions, the Dramatics, the Bar-Kays, the Mar-Kays, and Eddie Floyd. In all, more than 50 artists appear on the set, which includes A sides of singles released on the Stax, Volt, Enterprise, and We Produce labels. A lavish 60-page booklet with extensive notes by Bowman, illustrated with rare photos from the Stax photo library, accompanies the box, which shipped Oct. 5.



BOOKER T. & THE MG'S

"When [WEA International executive] Steve Greenberg started talking about doing the Atlantic box, we agreed to wait until at least a year afterwards to put out the second volume," says Fantasy's Belmont. The Fantasy label—which purchased the Stax catalog in 1977—had all the tapes for the 216 tracks in its Berkeley vaults. "I think people will be pretty shocked when they see the number of big hits that Stax released during the period after its distribution pact with Atlantic ended in 1968," Belmont adds.

"Working on the project was a labor of love," says Bowman, who tracked down almost all the artists involved. "The box gives the artists some dignity for what they have contributed to the legacy of Stax—a label

that has never gotten its full due."

While the Atlantic box (which reportedly sold 80,000 units) concentrated on a period when Stax was developing its influential sound via legendary acts like Otis Redding and Sam & Dave, the Fantasy project deals with the label's emergence as a powerhouse in the R&B marketplace. Stax owners Jim Stewart and Estelle Axton sold the label to Gulf + Western in May 1968, after ending their distribution pact with Atlantic; Stewart and executive Al Bell purchased the company in July 1970, and the label continued operations until January 1976.

"The Fantasy box shows the diversification in production that went on after we left Atlantic," says industry vet Bell, now president of Bellmark Records. "[We reached] some specific goals during those years, including the establishment of contemporary soul gospel as a musical form via the Staple Singers, and an alteration in how people perceived black consumers as album buyers as a result of Isaac Hayes' 'Hot Buttered Soul,' which sold a million copies out of the box and became the forerunner of big albums by black artists."

Operating with an "open-door" (Continued on page 28)

ADVERTISEMENT

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NOTICE IS HEREBY GIVEN that on November 8, 1993, at 10:00 a.m. in the offices of Hughes, Hubbard & Reed located at 350 South Grand Ave., Los Angeles, California, the undersigned PolyGram Records, Inc., in its own right as a secured party and on behalf of two affiliates, PolyGram International Publishing, Inc. and Songs of PolyGram International Inc., also secured parties, (collectively "PolyGram"), pursuant to various loan and security documents (the "Loan Documents") executed by one or more of Atlanta Artists Records, Inc., Atlanta Artists Productions, Inc., L.B. Productions, Inc., Samuri Records, Inc., and Larry E. Blackmon, individually (collectively, the "Obligors") in favor of PolyGram, will sell, at a public auction, to the highest bidder for cash or otherwise acceptable terms, all right, title and interest of the Obligors, or any of them, in and to approximately 146 copyrighted compositions or musical works (the "Compositions") authored (fully or partially) by Larry E. Blackmon, co-published by Atlanta Artists Productions, Inc. and/or recorded by "Cameo" or Larry E. Blackmon prior to 1991 (collectively the "Obligors' Interests in the Compositions"). PolyGram reserves the right to postpone and renounce the time and date of the auction.

The Compositions include, without limitation, "Word-Up," "Candy," "She's Strange," "Sparkle," "Single Life," "I Just Want To Be," "Shake Your Pants," "Am I Bad Enough," "Attitude," "Ballin'," "I Want It Now," and "In My Pants."

PolyGram reserves the right to sell the Obligors' Interests in the Compositions in bulk, in designated lots, or by individual item. If competitive offers with different terms and conditions are submitted, PolyGram will determine which offer will be accepted, and its decision in this regard will be final.

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Information now available pertaining to the Obligors' Interests in the Compositions has been assembled and is available for inspection at the offices of Long, Aldridge & Norman, during the hours of 9:00 a.m.—5:00 p.m. (Eastern Time), Monday-Friday, from October 1, 1993 through November 3, 1993. This information includes, but only to the extent available: a complete list of the Compositions; the income attributable to particular Compositions, and to the respective Obligors' Interests in the Compositions, during the period January 1, 1988 through June 30, 1993; copyright mortgages; and Loan Documents and other agreements, instruments and other documents evidencing or relating to the PolyGram Rights and/or the Obligors' Interests in the Compositions. Each interested party must sign a non-disclosure agreement with PolyGram as a pre-condition to reviewing these materials. To schedule an appointment to review these materials, interested parties should contact counsel for PolyGram, Bruce W. Moorhead, Jr., Esq. or Richard T. Hirsch, Esq., Long, Aldridge & Norman, One Peachtree Center, 53rd Floor, 303 Peachtree St., Atlanta, Georgia 30308, teletype no. (404) 527-4198.

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HARVEST OF FALL SOUNDS: R. Kelly (without Public Announcement) makes a superstar debut on the Hot R&B Singles chart at No. 21 with "Sex Me." Airplay results are impressive—it ranks No. 44 on the airplay-only chart—but the excitement stems from sales. It ranks No. 6 on the Hot R&B Singles Sales chart in its first week in stores. "Time And Chance" by Color Me Badd (Giant) debuts at No. 71 from radio exposure only. Chances are Giant's promo staffers aren't timed to "go for adds" until next week.

ABOUT FACE: "Never Keeping Secrets" by Babyface (Epic) converted nicely from album play last week, and entered the singles chart at No. 19. This week, the single rises to No. 12, increasing 30% in total points. It ranks No. 1 in airplay at three stations: WBLX-FM Mobile, Ala., WDZZ Flint, Mich., and WXYV Baltimore. Top five airplay is garnered at 10 other stations. Babyface wrote "Breathe Again" by Toni Braxton (LaFace), which moves to No. 5. (This seems like such a face song, but I guess he knew the syrupy hook would be offset by Braxton's gritty, growling delivery of the verses.) Airplay for "Breathe" ranks No. 1 at five stations, including WWDM Columbia, S.C., WEDR Miami, and WMMJ Washington, D.C. It ranks top five at 22 other stations.

REDEMPTION: That West Coast gangsta/low life thing is really wearing a lot of people out. It isn't as much fun as it used to be. 2Pac's newest single, "Keep Ya Head Up" (Interscope), addresses the need for young men to have respect for young women. Wow, I never thought I'd live to hear that tune. Remixer Norman "Slam" Whitfield Jr. makes good use of the Five Steps' 1970 single, "O-o-h Child" (Buddah), and another Roger Troutman-penned tune, "Be Alright," originally released by Zapp (Warner) in 1980.

HOT ALBUMS: Eight new albums debut on the Top R&B Albums chart. "Hummin' Comin' At 'Cha" by Xscape (So So Def) grabs the Hot Shot Debut at No. 3. (The single's appeal has not diminished: "Just Kickin' It" holds at No. 1 on the Hot R&B Singles Sales chart.) This album most likely will build to No. 1 in weeks to come, as retailers and consumers alike become more aware of the Atlanta-based quartet. "Very Necessary" by Salt-N-Pepa (Next Plateau) enters only at No. 18, despite strong airplay on both "Shoop" and "Whatta Man." Funkmeister George Clinton returns to the charts with "Hey Man... Smell My Finger" (Paisley Park) at No. 31. Two albums, "Swing'n" by Hi-C (Scanless) and "Bad Boys" by Inner Circle (Big Beat), earn sufficient points to retain their bullets, but are pushed back on the chart.

CAUGHT IN THE ACT: Most independent retailers work hard at finding ways to get a competitive edge over the chain outlets, and underground music has served that purpose, for the most part. As some chains have relaxed their standards for bringing in this type of product, many retailers feel that their only advantage is early sales. Recently, four artists have had albums chart prior to the official street date: L.L. Cool J, Spice 1, Naughty By Nature, and now, this week, Easy-E. "It's On (Dr. Dre) 187um Killa" (Priority) debuts at No. 82. The current method of tracking sales, scanning at point of purchase, prevents retailers from hiding street-date violations. "It's On" debuts from sales occurring at least three days prior to the street date. OK, all together now, let's predict next week's No. 1 R&B album.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
2	10	2	69	FATHER (UPTOWN/MCA)
3	7	3	BROOKLYN BOUNCE	DADDY-O (ISLAND/PLG)
4	9	6	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
5	11	4	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)
6	—	1	BABY I'M BACK	J.T. TAYLOR (MCA)
7	—	1	JUDY HAD A BOYFRIEND	RIFF (EMI/ERG)
8	18	4	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)
9	6	8	STOP, LOOK & LISTEN	U-MYND (LUKE)
10	—	1	NUTIN' TA LOSE	DRED SCOTT (TUFF BREAK/A&M)
11	—	1	ONE ON ONE	TO BE CONTINUED... (EASTWEST)
12	—	1	PROGRESS OF ELIMINATION	BOSS (RAL/CHAOS/COLUMBIA)
13	12	3	CALL ME	GENERAL GRANT (RARA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	ALL NIGHT	ME-2UJ (RCA)
15	24	7	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
16	—	1	YOU TOLD ME	MOTIF (PAYDAY/LONDON/PLG)
17	21	2	TAKE IT OFF	C.C. LEMONHEAD (ATTITUDE)
18	—	1	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
19	—	1	NOW I REALIZE	MENAGERI (SOUL CONVENTION)
20	15	4	PUT A LITTLE NASTY ON IT	THE BAR-KAYS (ZOO)
21	—	1	DRED LOC	ME'SHELL NDEGEOCELLO (MAVERICK)
22	16	3	HANDLE WITH CARE	1 OF THE GIRLS (EASTWEST)
23	—	1	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
24	13	8	WHERE WILL YOU GO	B.B.O.T.I. (A&M)
25	—	7	PIRU LOVE	BLOODS & CRIPS (WARLOCK)

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 30, 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	2	2	14	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98) 3 weeks at No. 1	TONI BRAXTON	1
2	1	1	4	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	1
				HOT SHOT DEBUT		
3	NEW ▶		1	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
4	3	3	9	BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
				GREATEST GAINER		
5	5	4	7	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
6	6	8	17	TONY! TONI! TONE! ● WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
7	8	10	22	JANET JACKSON ▲ 1 VIRGIN 87825 (10.98/16.98)	JANET.	1
8	4	6	10	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
9	9	7	3	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
10	1	12	4	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10
11	12	11	28	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
12	7	5	3	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
13	10	9	8	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
14	18	25	35	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
15	NEW ▶		1	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	15
16	13	—	2	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
17	14	15	13	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
18	NEW ▶		1	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	18
19	17	16	4	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
20	22	18	5	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8
21	19	22	44	DR. DRE ▲ 2 OATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
22	20	20	51	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
23	16	—	2	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/16.98)	THE BODY-HAT SYNDROME	16
24	21	19	9	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	16
25	23	24	11	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
26	15	13	3	E-40 SIC WIO IT 340 (8.98/11.98)	THE MAIL MAN	13
27	25	21	4	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
28	24	14	4	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
29	27	23	5	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
30	26	17	3	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
31	NEW ▶		1	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
32	28	27	20	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
33	32	31	9	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
34	29	28	50	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
35	34	40	5	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
36	36	32	48	SOUNDTRACK ▲ 2 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
37	33	26	5	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
38	37	35	29	ONYX ● RAU/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCCUP	8
39	31	30	21	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
40	NEW ▶		1	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	40
41	35	33	8	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
42	38	37	48	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
43	30	29	12	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
44	39	36	11	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
45	42	38	67	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
46	41	49	9	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
47	47	44	19	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4

48	44	39	17	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
49	40	34	5	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
				PACESETTER		
50	61	68	32	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
51	57	—	2	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	51
52	46	48	11	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
53	43	42	25	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
54	51	45	48	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
55	53	—	2	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
56	45	41	30	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
57	49	46	17	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
58	59	52	11	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
59	54	51	8	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
60	50	47	8	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	12
61	48	43	16	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
62	NEW ▶		1	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE	62
63	52	53	21	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
64	63	79	3	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N	63
65	58	56	49	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
66	56	55	32	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
67	66	65	24	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
68	73	57	18	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
69	67	73	3	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	67
70	55	50	5	POOR RIGHTEOUS TEACHERS PROFILE 1443* (10.98/15.98)	BLACK BUSINESS	29
71	64	54	16	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
72	60	58	43	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
73	62	59	17	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
74	72	71	48	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
75	65	62	10	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
76	71	66	97	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
77	68	64	13	TAG TEAM LIFE 78000/8ELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
78	75	61	15	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
79	80	67	22	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
80	84	81	8	SMOOTH T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED	77
81	85	80	7	JADE GIANT 24520/REPRISE (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
82	NEW ▶		1	EAZY E RUTHLESS 5503*/RELATIVITY (7.98/12.98)	IT'S ON (DR. DRE 187UM) KILLA	82
83	81	75	54	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
84	69	74	8	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
85	77	69	13	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
86	90	78	35	REGINA BELLE ● COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
87	70	60	28	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
88	89	63	8	THE WINANS QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT	41
89	NEW ▶		1	TOTALLY INSANE IN-A-MINUTE 8500 (9.98/14.98)	GOIN' INSANE	89
90	79	76	17	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
91	88	72	29	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
92	82	77	31	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
93	91	88	35	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
94	86	83	3	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS?	83
95	87	89	53	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
96	93	82	24	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
97	78	70	10	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/15.98)	REPRESENT	46
98	74	84	16	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
99	96	92	18	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
100	RE-ENTRY		17	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8

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

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GEORGE CLINTON REVISITS A PLACE CALLED P-FUNK

(Continued from page 10)

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

"Smell My Finger" also features several of Clinton's longtime P-Funk associates, including bassist Bootsie Collins, guitarists Catfish

Collins and Gary Shider, keyboardist Bernie Worrell, and horn men Maceo Parker and Fred Wesley.

"Some people was off drivin' trucks, and had forgot all about singin'," Clinton says. "I called 'em and said, 'OK, this is the moment we've been waitin' for. You're definitely back in the P-Funk army.'"

Clinton suggests that his forthcoming tour will feature a number of his old comrades, and will be a throwback to the elaborate P-Funk

shows of the late '70s, when the band leader would descend to the stage in a full-size spaceship.

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

According to Paisley Park GM John Dukakis, immediate plans to support the album call for Clinton to

embark on a six-week college tour, beginning Oct. 29 at the Univ. of California at Irvine.

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

Television also will be critical to marketing the album. Dukakis says Clinton's appearance on "The Arsenio Hall Show" on Thursday

(28) will feature Yo-Yo, MC Breed, Flava Flav, Kiedis, and Flea as guests.

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

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

ARTIST DEVELOPMENTS

(Continued from page 18)

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

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

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

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

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

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

CATHERINE APPLEFIELD



UNCLE TUPELO: Jeff Tweedy, Ken Croomer, and Jay Farrar.

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FANTASY STAX UP ANOTHER BOX OF SOUL HITS

(Continued from page 26)

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

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

By sending out a full set of advance discs to specific publications, the label already has generated strong media

interest, notes Terri Hinte, Fantasy's director of press and public information. "We're sending finished boxes to everyone on our Stax mailing list."

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

Other acts on "Volume 2" include John Lee Hooker, David Porter, Mar-

gie Joseph, Jean Knight, the Mad Lads, the Soul Children, Judy Clay, the Newcomers, Jimmy Hughes, Barbara Lewis, and Major Lance.

A third box, containing 10 discs and more than 200 singles, and documenting the final chapter in the Stax legacy (from 1972-75), is due from Fantasy in 1994.

THE RHYTHM AND THE BLUES

(Continued from page 23)

Dayton, Ohio, information and ask for the Ohio Players if you think you can hang with some legendary brothers from the old school... En Vogue's Cindy Herron married Glen Bragg in a private ceremony in June at Bragg's parents' home. Bragg, formerly of the Cincinnati Reds and now playing in Japan, had been engaged to Herron since June 1992. Best wishes to the newlyweds... Dallas Austin's Rowdy Records is relocating its offices to Atlanta from New York City. Rowdy, a joint venture with Arista Records, is home to artists Da King & I, Muzza Chunka, and Cracker Jaxx... Jamie Foxx of "In Living Color," known for his obnoxious "Wanda" character, has an album due from Fox Records in February. But his singing has

nothing to do Wanda or comedy at all—it's by turns soulful, hard-tugging, and pumping. So that potential music fans can get a taste, Foxx will be crooning a little bit at the end of his HBO special, "Straight From The Foxxhole," scheduled to air Nov. 6 and throughout the month. His singing is not funny at all—it's beautiful.

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

It's been a real experience. So now, wish me luck.

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Billboard® FOR WEEK ENDING OCTOBER 30, 1993

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THIS WEEK	LAST WEEK	2 WKS AGO		TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	9	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE 1 week at No. 1
2	5	5	6	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL
3	6	6	7	SHIFFTEE (C) (M) (T) (X) JMJ/RAL 77163/CHAOS	◆ ONYX
4	7	10	4	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
5	8	13	4	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC	◆ DR. DRE
6	1	3	12	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS
7	9	7	8	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE
8	10	16	4	OUTTA HERE (C) (T) (X) JIVE 42147	◆ KRS-ONE
9	3	1	13	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
10	4	2	19	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
11	11	20	4	PAINT THE WHITE HOUSE BLACK (C) PAISLEY PARK 18362/WARNER BROS	◆ GEORGE CLINTON
12	12	19	7	MAKE ROOM (C) (D) (T) LOJ/D 62579/RCA	◆ THA ALKALIKS
13	21	—	2	SHOOP (C) (T) (X) NE KT PLATEAU/LONDON B57 314/PLG	◆ SALT-N-PEPA
14	17	22	5	MASH UP THE MIC (C) VIRGIN 38400	◆ PRIVATE INVESTIGATORS
15	25	30	3	NICKEL BAGS (C) PENDULUM 58072/PERG	◆ DIGABLE PLANETS
16	16	17	5	BREAKADAWN (M) (T) (X) TCMY BOY 586*	◆ DE LA SOUL
17	18	24	5	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470*	◆ POISON CLAN
18	24	26	3	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
19	27	—	2	YOUNG GIRL BLUEZ (C) COLD CHILLIN' 18396/WARNER BROS	◆ BIZ MARKIE
20	26	—	2	WESTSIDE STORY (M) (T) EASTWEST 960C9*	◆ YO-YO
21	30	29	3	NUTIN' TA LOSE (C) (T) TUFF BREAK 37C1/A&M	◆ DRED SCOTT
22	29	—	2	GOT IT LIKE THAT (C) (M) (T) SKANLESS 7125/OJAY BOY	◆ HI-C
23	13	14	14	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
24	20	27	4	FREAK OUT (C) (M) (T) FLAVOR UNIT 77041/EPIC	◆ NIKKI D
25	NEW	1		WILD BROOKLYN BANDITS (C) (T) SELECT 25025	◆ BLACK MADDNESS
26	NEW	1		THAT'S HOW IT IS (C) (T) JIVE 42131	◆ CASUAL
27	23	25	16	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
28	15	8	14	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE
29	14	12	13	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
30	RE-ENTRY	7		METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN

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.

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- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
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'MK' Kinchen Surrenders To His Artistic Side

HOW DOES a busy, well-established remixer prove he has a lot more creative depth than a solid bassline and a couple of cool dubs? If you're Marc "MK" Kinchen, you ignore the "expert" opinions of advisers and record an album like "Surrender," which daringly—and successfully—goes beyond industry expectations.

Teamed with singer Alana Simon, Kinchen weaves his Virgin outing with the predicted house threads, while integrating rugged urban/R&B colors and moody jazz shades. Well-stitched tunes like "Crazy Crazy," "Almost Gave Up," and the new single, "Love Changes," carefully work in both club and mainstream sensibilities with accessible rhythms and smart melodies. Kin-



MK FEATURING ALANA

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

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

Kinchen began writing and recording "Surrender" about two years before landing a deal with Virgin. He met Simon in Detroit in 1991.

"Marc needed someone to perform at a show he had coming up," she remembers. "It all happened very quickly—I was just a fill-in, and I don't think either of us realized that we would be working together in the future."

But their chemistry could not be ignored, and the two eventually wound up on the now-defunct Charisma Records, peaking in the upper regions of Billboard's Club Play Chart with "Burning." After that label folded into Virgin, the duo enjoyed even greater success with the follow-up, "Always," which had a better song context and picked up a bit of deserved mix-show radio play along the way. All the while, Kinchen was blossoming into the role of remixer-of-choice—a role he found somewhat confining.

Now that "Surrender" is circulating, Kinchen's outlook on his career is evolving. He has gone from being



by Larry Flick

an omnipresent remixer to considerably reducing his workload. Instead, he and Alana are focusing on gaining props as a live performing unit. They have formed a full band, and will be hitting the road shortly for a small concert tour.

"It's not enough for people to look at this project as just another producer's record," Kinchen says. "I would never have worked with more than one singer. I wanted this album to introduce me as part of a stable, continually developing act. This is just as much Alana's album as it is mine. We're a completely equal team."

As club citizens become better acquainted with this side of Kinchen, Virgin is about to dive into promoting "Love Changes" at several formats, with a heavy emphasis on breaking at urban radio. Not a bad idea, since the original version of the single sports butt-shagging funk attitude and a poppy hook. Needless to say, the 12-inch pressing has those familiar "MK" house mixes, as well as a nice one from "Little" Louie Vega and Kenny "Dope" Gonzalez.

THE SINGLE LIFE: It is a pleasure to welcome house siren Shay Jones back to the floor with "Inside Out" (Focus, Chicago), a pleasant peak-hour entry ably produced by Dewey B. and Spike. Jones delivers such a strong and accessible performance that we can't believe she has not yet been snagged by a major. The only problem here is that her voice deserves a fleshier song to climb into. However, she and re-

mixer Eric "E-Smoove" Miller do an excellent job with the tools they are handed.

If you're hankering for a cup of Black Box-styled pop/NRG, look no further than "Breakdown" by Netzwerk (DWA, Italy). Produced by hip Italo-trio M-Cube, the record is divided evenly into two distinct moods. Side A is bright, peppy, and perfect for folks in a retro frame of mind. The B side is a trippier experience, framed by swooshing keyboard effects and a hypnotic vocal treatment. After five minutes, you'll feel like you've entered a festive, multi-colored dimension. Jammin'.

Speaking of mind-bending journeys, the Love Tribe will whisk you away on an 11-minute foray into disco bliss on "Together" (Mama, U.K.). Concocted by Philippe Lefevre and the Rhythm Dr.—with ample assistance by guest singer Nyusta—the track is a study in contrasting cultural influences, ranging from Spanish to Middle Eastern, with a pinch of good ol' New York house. A slammin' good time.

On the cover tip, Timbuli boldly gives the Evelyn Thomas evergreen "High Energy" a rave-conscious whirl. Available on Germany's Blow Up Records, this track will leave you believing that this is what the late Patrick Cowley's work would sound like if he were still alive. Kudos to producers Sarat, Sonmez, Nouri, and Brenner for a job well done. Now, if only the vocal were stronger . . .

Respected radio/club personality DJ Disciple makes a solid recording debut with "Street Experience, No. 1," a four-cut EP of deep-house treasures. Definitely for those who readily embrace hard-edged deep-house, each mostly instrumental track blends raw grooves with clicking sound effects and an assortment of vocal loops. Best of the batch is the energetic and highly percussive "Hold Me." The record is available on Musik Pushers, a label started by and for members of the S.U.R.E. Record Pool in the Bronx, N.Y.

TID-BEATS: Charming up-and-coming act Zhane soon will follow its wildly successful debut single, "Hey, Mr. DJ," from Epic's "Flava Unit" compilation, with its first Motown single, "Groove Thing." Hard club remixes are forthcoming, as is an as-yet-untitled album. By the by, Epic will get a wee bit more mileage from its momentary alliance with Zhane by naming its latest compilation "Hey, Mr. DJ." Along with two more remixes of the track, the set has a bunch of juicy nuggets, including "Is This Love" by Jessie Lee Davis, "Movin' Higher" by Dee-Vah, and "I've Had Enough" by Denetra Champ, a Frankie Knuckles production that has been buzzing around the New York circuit for several months now. The label will be going for adds on "Get It Started" by Prince Of House in the coming weeks . . . The ever-cool Tribal America is about to issue the first

full-length album by the Murk Boys, titled "The Singles Collection." The set will balance the Miami-based production/remix team's underground classics with lots of tasty new stuff . . . D:Ream's Al Mackenzie has left the group, citing a desire to focus on his budding career as a producer and DJ. He says the act's Gi-

ant/Reprise debut, "On," was "too poppy" for his tastes, and that he will be working on "more soulful" fare in the future. No word yet on how this will affect the act's status in the States, although the label is going full steam ahead in promoting the act's new single, "Things Can Only Get Better," at clubs and radio.

Hit Machine Wins With NRG Boy Krazy, Rozalla Score Trophies

NEW YORK—Longtime hit machine Stock Aitken Waterman proved its staying power in the clubs by dominating the fifth annual Hi-NRG Music Awards.

The trio took top honors in both the



Pictured at the fifth annual Hi-NRG Awards luncheon, from left, are Johnny "Lauderdale" Danza, owner, DJ Records; Chuck Davis, DJ, the Ice Palace; and Dean Ferguson, columnist, Dance Music Authority.

production and songwriting categories for the fifth year in a row. Also, Boy Krazy, an act the trio masterminded, took home two awards. The female vocal quartet's Next Plateau/London breakthrough record, "That's What Love Can Do," scored awards for best commercial 12-inch single

and best vocal performance by a group, edging out more established acts Erasure, Pet Shop Boys, and Bananarama. The group is currently hard at work on its second album.

The awards were handed out Oct. 15 at Don Ricardo's on Long Island, N.Y., with festivities hosted by Dance Music Authority columnist Dean Ferguson. Winners were chosen from ballots sent to DJs, retailers, and label executives in the U.S.

Epic diva Rozalla also was a multiple award winner, topping the single-of-the-year category with the No. 1 international smash "Are You Ready To Fly," and winning album of the year for "Everybody's Free."

Other honorees included ZYX belter Paul Parker, named male vocalist of the year for "Wicked Game"; Klone U.K. ingenue Abigail, voted best newcomer; and Martha Wash, cited as best live performer.

In the field of nightclubs and DJs, the Ice Palace on Fire Island was best venue, while DJs J.D. Arnold, Chuck Davis, Stephen L. Freeman, and Tom Johnson were honored for their work.

The Hi-NRG Hall of Fame inductee was the late David Diebold, producer, songwriter, and Hi-NRG Awards co-founder. Diebold died this year of complications resulting from AIDS. Ferguson says the trophies are to be redesigned and renamed the David Awards, in Diebold's honor.

Billboard. **HOT Dance Breakouts**
FOR WEEK ENDING OCT. 30, 1993
CLUB PLAY

1. TRADICION GLORIA ESTEFAN EPIC
2. GO WEST PET SHOP BOYS EMI
3. SHOW ME ULTRA NATE WARNER BROS.
4. VIOLENTLY HAPPY BJORK ELEKTRA
5. CONGA TE DOUBLEPLUSGOOD SIRE

MAXI-SINGLES SALES

1. SHOOT TO KILL MAD LION WEEDED
2. CARHOPPERS POSITIVE K ISLAND
3. YOUNG GIRL BLUEZ BIZ MARKIE WARNER BROS.
4. SKINNY DIP ED O.G. & DA BULLDOGS MERCURY
5. OH CAROLINA SHAGGY VIRGIN

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE <small>(LABEL & NUMBER/DISTRIBUTING LABEL)</small>	ARTIST
*** No. 1 *** 1 week at No. 1					
1	2	4	8	MOVE ELEKTRA 61568	◆ MOBY
2	6	7	7	I CAN SEE CLEARLY SIRE 41000/WARNER BROS	◆ DEBORAH HARRY
3	5	6	9	FUK DAT MAXI 2014	SAGAT
4	7	11	5	GIVE IT UP FFRR 350 039	◆ THE GOODMEN
5	1	3	7	DREAMS GO'DISCS/LONDON 857 141/PLG	◆ GABRIELLE
6	8	12	6	HAPPENIN' ALL OVER AGAIN SBR 58010/ERG	◆ LONNIE GORDON
7	9	15	6	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
8	10	13	8	I'M IN LUV MERCURY 862 463	◆ JOE
9	4	1	7	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
10	3	2	9	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
11	13	18	8	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
12	15	20	6	LUV 4-2 EASTWEST 96005/ATLANTIC	MICHAEL WATFORD
13	12	17	8	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
14	20	26	5	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
15	11	5	9	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
16	18	22	7	IN THE RAIN ACTIVE 96044/ATLANTIC	◆ NERISSA
17	17	8	10	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	◆ RUPAUL
18	23	28	5	HEAVEN KNOWS LV 7710/EPIC	◆ LUTHER VANDROSS
19	26	40	4	THROB VIRGIN ALBUM CUT	JANET JACKSON
20	21	25	6	FANTASY COLUMBIA 77291	TEN CITY
*** Power Pick ***					
21	27	35	4	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE BAD YARD CLUB
22	14	10	9	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
23	32	44	3	MR. VAIN EPIC 77214	◆ CULTURE BEAT
24	33	41	3	FIESTA FATAL ATLANTIC 85721	B-TRIBE
25	31	37	4	SPACE TIME DISCO RCA 62488	DEFINITION FX
26	22	9	10	AFFAIR MCA 54648	◆ MAHOGANY BLUE
27	35	42	3	IF I CAN'T HAVE YOU MCA 54737	◆ KIM WILDE
28	24	21	13	WHAT IS LOVE ARISTA 1 2574	◆ HADDAWAY
29	16	14	12	SLIDE ON THE RHYTHM VIRGIN 12682	◆ ARIZONA FEATURING ZEITIA
30	28	31	5	CAN'T GIVE UP ON LOVE NERVOUS 20049	HALONA
31	44	—	2	I WANNA BE FREE BLACK LABEL 91/E LEGAL	THE LUNA PROJECT
32	46	—	2	AIN'T NO MAN A&M 8199	DINA CARROLL
33	42	—	2	TOO MUCH INFORMATION CAPITOL 16489	◆ DURAN DURAN
34	39	43	3	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
35	43	46	3	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
36	37	39	4	RAGGA TRIBAL AMERICA 13910/R.S.	JEEK!
*** Hot Shot Debut ***					
37	NEW ▶	1	1	L'ESPERANZA EYE Q 41054/WARNER BROS.	◆ SVEN VATH
38	34	32	9	RAINCRY HARDKISS 004	GOD WITHIN
39	45	—	2	DANCE E-SA 22027	CLUB CULTURE
40	NEW ▶	1	1	SONG OF LIFE MEDICINE/GIANT PROMOS/WARNER BROS.	LEFTFIELD
41	38	34	10	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
42	25	24	11	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
43	NEW ▶	1	1	RAPTURE INSTINCT 4104	X-STATIK
44	41	36	6	CRAZIASKOWBOI SMASH 880 009/ISLAND	◆ LATOUR
45	NEW ▶	1	1	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
46	19	19	13	JOY WARNER BROS 40955	ULTRA NATE
47	47	38	6	BOOM! SHAKE THE ROOM JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
48	30	29	11	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
49	29	16	11	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	◆ NEW ORDER
50	36	23	11	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.

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 <small>(LABEL & NUMBER/DISTRIBUTING LABEL)</small>	ARTIST
*** No. 1 *** 1 week at No. 1					
1	8	19	3	GANGSTA LEAN (M) (T) CAPITOL 58045	◆ DRS
2	1	1	10	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
3	13	16	5	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1 2616	ACE OF BASE
4	2	39	3	I'M A PLAYER (M) (T) JIVE 42152	◆ TOO SHORT
5	11	11	9	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
6	6	7	17	WHAT IS LOVE (M) (T) (X) ARISTA 1 2574	◆ HADDAWAY
7	3	8	5	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	◆ XSCAPE
8	23	24	4	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
9	12	20	8	PUSH THE FEELING ON (M) (T) GREAT JONES 530 670/ISLAND	NIGHTCRAWLERS
10	19	—	2	MR. VAIN (T) (X) EPIC 77214	◆ CULTURE BEAT
11	5	3	6	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	◆ ERICK SERMON
12	10	40	5	DREAMS (T) GO'DISCS/LONDON 857 141/PLG	◆ GABRIELLE
13	9	5	5	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	◆ NAUGHTY BY NATURE
14	17	31	8	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
15	4	4	10	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
16	15	2	7	BREAKADAWN (M) (T) (X) TOMMY BOY 586	◆ DE LA SOUL
17	7	14	12	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
18	22	6	14	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
19	30	22	3	FOREPLAY (M) (T) (X) RIP IT 1001	◆ RAAB
*** Hot Shot Debut ***					
20	NEW ▶	1	1	I'M REAL (M) (T) (X) RUFFHOUSE 77237/COLUMBIA	◆ KRIS KROSS
21	20	15	8	SHIFFTEE (M) (T) RAL/CHAOS 77142/COLUMBIA	◆ ONYX
22	21	21	17	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
23	18	9	10	INDO SMOKE (FROM "POETIC JUSTICE") (M) (T) EPIC SOUNDTRAX 77026/EPIC	◆ MISTA GRIMM
24	14	28	17	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
25	NEW ▶	1	1	DON'T GO (T) (X) AMERICAN 41040/WB	◆ AWESOME 3
*** Power Pick ***					
26	37	27	4	MANY CLOUDS OF SMOKE (M) (T) (X) PGA 1-2625/ARISTA	◆ TOTAL DEVASTATION
27	29	—	5	WE GETZ BUZY (M) (T) (X) ROWDY 1 35026/ARISTA	◆ ILLEGAL
28	16	18	12	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
29	33	12	6	OUTTA HERE (M) (T) (X) JIVE 42146	◆ KRS-ONE
30	28	—	15	PLASTIC DREAMS (T) (X) EPIC 77097	◆ JAYDEE
31	32	—	2	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
32	NEW ▶	1	1	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO
33	NEW ▶	1	1	TRADICION (T) (X) EPIC 77192	◆ GLORIA ESTEFAN
34	35	25	17	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
35	NEW ▶	1	1	SEX ME (T) (X) JIVE 42185	◆ R. KELLY & PUBLIC ANNOUNCEMENT
36	25	10	4	THE RETURN OF THE CRAZY ONE (M) (T) (X) TOMMY BOY 587	◆ DIGITAL UNDERGROUND
37	NEW ▶	1	1	(I KNOW I GOT) SKILLZ (T) (X) JIVE 42176	◆ SHAQUILLE O'NEAL
38	47	29	17	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
39	43	—	2	YOLANDA (T) (X) STRICTLY RHYTHM 12172	REALITY
40	39	—	6	HAPPENIN' ALL OVER AGAIN (T) (X) SBR 58010/ERG	◆ LONNIE GORDON
41	NEW ▶	1	1	FIESTA FATAL (T) ATLANTIC 85721	B-TRIBE
42	27	32	6	A SHADE SHADEY (NOW PRANCE) (M) (T) (X) TOMMY BOY 578	◆ RUPAUL
43	26	13	8	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
44	31	17	13	MEGA MEDLEY (M) (T) (X) REPRIS 40982/WARNER BROS.	ZAPP & ROGER
45	RE-ENTRY	11	11	ONLY WITH YOU (M) (T) (X) IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
46	40	47	10	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
47	NEW ▶	1	1	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	◆ EVOLUTION
48	48	—	2	STAND BY YOUR MAN (M) (T) (X) DEF JAM 77097/COLUMBIA	◆ L.L. COOL J
49	RE-ENTRY	3	3	SLAUGHTA HOUSE (M) (T) DELICIOUS VINYL 10140/AG	◆ MASTA ACE INCORPORATED
50	42	30	6	93 'TIL INFINITY (T) JIVE 42158	◆ SOULS OF MISCHIEF

○ 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.



He ain't called "MR." for nothing

The unstoppable new dance creation from Epic, featuring the #1 selling smash,

"Hey Mr. D.J." from Zhane. Also includes Rozalla's previously-unreleased remix

of "Don't Play With Me," the 1993 remix of "Dr. Beat" from Gloria Estefan, and much more.

HEY MR. D.J.

— THE FOURTH COMPILATION

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Friends In Radioland. Following her performance at New York's Town Hall, Kathy Mattea, center, winds down with Kira Robbins, left, Unistar Radio Networks' manager of affiliate relations, and Pam Green, Unistar's director of artist relations.

Knight Readies For Rough Going But With New Set, He's On 'Easy Street'

BY PETER CRONIN

NASHVILLE—As Mercury Nashville gets ready to release the second album by Jeff Knight, many country fans may wonder why they never heard the first release by this songwriter-turned-recording-artist. The fact is, unless they were lucky enough to have caught one of his videos on TNN or CMT or stumbled upon his record in their local store, there was nowhere to hear him. Although "Easy Street" is the title of his sophomore effort, Knight, like an increasing number of new country artists, has had a bumpy ride thus far at country radio.

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



KNIGHT

Luckily for Knight, it's also a game with which Mercury Nashville has become very familiar. In 1991, the company was busily trying to break another unknown artist, Billy Ray Cyrus. Faced with the prospect of a similar freezeout at radio, Mercury turned its promotion efforts to the nation's burgeoning country dance clubs. Radio embraced the newcomer only after Cyrus's debut single, "Achy Breaky Heart," became a dancefloor smash, and the multiplatinum-selling Cyrus has since become a country music phenomenon.

While Knight's music bears little resemblance to Cyrus', his dilemma is very similar, and Mercury has once again been forced to come up with some creative alternatives in an effort to break a new artist.

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

Not surprisingly, Mercury's initial push for "Easy Street" involved dance clubs. The singer recently participated in the "New Country Road Show," a three-week bus tour of the clubs featuring three new artists singing to backing tracks.

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

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

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

Just as Mercury tries to design the promotion to fit its artist, Knight's blue-collar country songs reflect the singer's real-life background. His years as a cross-country trucker come through on songs like "The Wheels Just Keep On Turnin'" and "4-Wheel Drive," and his days loading asphalt from a tri-axle dumptruck come out in "Easy Street" and its accompanying video. Knight has already tasted success as a songwriter, scoring cuts with Johnny Cash and Vince Gill, among others. And while he admits moments of frustration over his lack of radio play, he remains determined to show country radio that he's in it for the long haul.

"At first it drives you crazy, but I've learned that all you can do is find the best songs you can, do your best in the studio, and release the best product you can," Knight says. "After a certain point, it's out of the artist's hands. We all pray for that big hit record, but if it comes, it's a bonus."

Attention, Holiday Shoppers! (& Listeners) Star-Studded Stocking Stuffers Arrive Early For Xmas

IT'S BEGINNING TO SOUND A Lot Like Christmas: Holiday activities will reach a near-toxic level in the weeks ahead. Here are a few that have been brought to our attention: The fifth annual "Stars For Christmas" album, designed to benefit hospitals associated with the Children's Miracle Network, will go on sale at Taco Bell and other retail locations Nov. 1. Performers on the album include Clint Black, Doc Severinsen, Christine McVie, Willie Nelson, Michael Johnson, Dolly Parton & Kenny Rogers, Steve Wariner, Ricky Van Shelton, Suzy Bogguss & Michael Martin Murphey, Kenny Rankin, Emmylou Harris, Ray Charles, the Bellamy Brothers, the Oak Ridge Boys, Rush Limbaugh, and Kathie Lee Gifford... Ron Huntsman Entertainment Marketing has revised and added to its original "Christmas On Music Row" radio special, first broadcast last year. The new edition is 13 hours long and features songs and comments from nearly 50 country music stars. It is available from the Nashville-based company via a combination license fee and barter arrangement... The indefatigable Elmo—of Elmo & Patsy—will co-host a syndicated radio special built around the duo's novelty hit, "Grandma Got Run Over By A Reindeer." Called "Dr. Elmo's Twisted Christmas Party," the show is 30 minutes long and is available to stations free. Stations may request copies of a demo by writing or phoning B. Sharpe Publicity in San Francisco. Elmo's co-host is KSFO San Francisco DJ Peter B. Collins... The Oak Ridge Boys, Brenda Lee, and the Chipmunks start a 12-city "Magic Of Christmas" tour Dec. 2 in Toledo, Ohio. It will terminate Dec. 19 in LaCrosse, Wis. The performers will use the tour to collect food for local distribution through Feed The Children... PBS will broadcast a Christmas special Dec. 10 emanating from the Andy Williams Moon River Theatre in Branson, Mo., and starring Williams, Lorie Morgan, and the Osmond Brothers... The Dollywood theme park in Pigeon Forge, Tenn., will stage its fourth annual Christmas festival Nov. 11-Dec. 30.

MAKING THE ROUNDS: Fanfest '94, set for May 4-7 in Los Angeles, will donate a portion of its proceeds to the Los Angeles Times Fund. Founders of the event also have also said they will donate a substantial amount to help fund a Country Music Retirement Home, and will give 10% of the event's gross to the Academy Of Country Music (see story, page 37)... It grieves us deeply that we will be unable to catch Connee & the Cowgirls' show Nov. 1 at the Lone Star Roadhouse in New York. We are not familiar

with their sound, but we are fascinated by the titles of some of the songs they promise to sing—notably "Hold Me For Ransom, Handsome Cowboy," "Always Carry Cash," and "I Want To Be Loaded." Attention, Ed Benson! Could you send a rep from the Country Music Assn?... Randy Owen, lead singer for Alabama, is the newest recipient of the Michael F. Tamer Distinguished Service Award from St. Jude Children's Research Hospital and the American Lebanese Syrian Associated Charities. Owen was cited for his longstanding support of St. Jude's... Joseph Aniello, former CMA marketing director, has been appointed account supervisor for Nashville's Ericson Marketing Communications. He will oversee Ericson's connections with such Gaylord Entertainment venues as "Nashville On Stage," the Wildhorse Saloon, and the Ryman Auditorium.

Century Marketing Systems, Nashville, will license and market products inspired by Ricky Van Shelton's series of books for children. Shelton's book company already has published two titles in the "Quacker The Duck" series. Among its other services, Century will develop an education-oriented newsletter and a line of clothing and school accessories. The company also is looking into the possibility of putting the stories on video.

Rounder Records will release the Carter Family's complete RCA recordings in a nine-volume series, beginning this month with "Anchored In Love, 1927-28" and "My Clinch Mountain Home, 1928-29"... Grand Ole Opry member Jimmy C. Newman and his band performed two songs for the CBS-TV movie, "Conviction." It will air Nov. 2... Macmillan has just issued an always charming, occasionally frolicsome book of photographs by Maria von Matthiesen. It's called "Songs From The Hills: An Intimate Look At Country Music." The book contains photographs of more than 100 country acts, new and old, with a bus driver, a costume designer, and assorted other country music allies thrown in. There also are some lyrical sceneries of the rural areas surrounding Nashville. One of the best parts is the photographer's introduction, which explains how some of the photos were inspired and created... A representative of Eggman Publishing informs us, quite correctly, that Carl P. Mayfield helped write the book "The Life & Times Of Bubba Skynyrd," referred to here recently, but that Eggman published it. We stand both repentant and corrected.

SIGNING: Americana Records' Jim Wise to P.L.A. Media for publicity and endorsements.



by Edward Morris



Three Rounder Bluegrass Acts To Tour

NASHVILLE—Three Rounder Records acts have been packaged to appear in the seven-date "Blue Ribbon Bluegrass Tour" that starts Nov. 12 and concludes Jan. 16. The performers are the Del McCoury Band, the Lynn Morris Band, and the Cox Family.

Keith Case & Associates of Nashville will promote the concerts, each of which is expected to run about three hours. For its part, Rounder will handle tour press and buy print ads.

The tour takes its name from "Blue Ribbon Bluegrass," a new Rounder anthology album that features music by the three acts, as well as selections

from Alison Krauss, Luke and Jenny Bulla, the Johnson Mountain Boys, Laurie Lewis, Tony Rice, Hazel Dickens, and others.

McCoury will use the tour to help promote his new album, "A Deeper Shade Of Blue," while the Cox Family will be spotlighting its debut release, "Everybody's Reaching Out For Someone."

Tour stops and dates are Johnson City, Tenn., Nov. 12; Lynchburg, Va., Nov. 13; Fredericksburg, Va., Nov. 14; Knoxville, Tenn., Jan. 8; Asheville, N.C., Jan. 14; Valdese, N.C., Jan. 15; and Winston-Salem, N.C., Jan. 16.

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"Charley Pride still sings his butt off."

- Garth Brooks

"It was an honor to sing with Charley Pride..."

- Joe Diffie

"Charley Pride sings with power and grace... always has, always will."

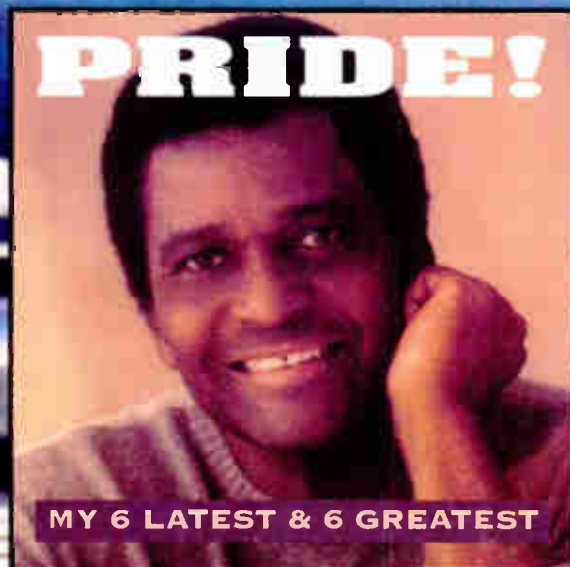
- Hal Ketchum

"I always dreamed about making music with Charley Pride. Thank God, dreams do come true."

- Marty Stuart

"... one of the greatest voices in country music."

- Travis Tritt



Charley Pride's guest star packed collection features 6 of his greatest hits plus 6 new tracks, including his new single, **"Just For The Love of It,"** on CMT, EFN, The Nashville Network and at radio **NOW!**

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	7	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
2	2	3	3	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
3	3	2	3	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
HOT SHOT DEBUT						
4	NEW		1	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	4
5	4	4	54	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
6	5	5	59	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
7	6	6	23	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
8	8	9	17	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
9	7	8	17	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
10	9	12	34	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
11	12	11	77	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
12	10	7	14	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
13	11	10	68	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
14	13	13	49	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
GREATEST GAINER						
15	16	16	30	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
16	14	14	57	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
17	15	15	11	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	15
18	NEW		1	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	18
19	22	26	32	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
20	18	18	162	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
21	19	22	23	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
22	17	20	74	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
23	23	25	114	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
24	24	30	5	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	24
25	21	23	26	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
26	20	17	10	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
27	25	19	44	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
28	26	21	26	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
29	27	24	10	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
PACESETTER						
30	33	34	60	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
31	29	29	54	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
32	28	28	32	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
33	31	27	4	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
34	32	33	233	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
35	40	38	3	EMMYLOU HARRIS ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	35
36	35	37	110	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	36	26	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
38	36	35	56	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
39	42	44	59	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
40	30	32	7	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
41	38	39	81	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
42	37	31	8	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
43	41	41	20	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
44	39	42	88	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
45	43	46	127	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
46	45	43	17	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
47	46	45	55	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
48	48	48	61	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	44	51	136	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
50	49	47	26	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
51	47	40	9	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
52	50	49	62	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
53	57	54	5	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
54	59	63	119	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
55	62	57	98	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
56	58	58	17	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
57	51	50	14	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
58	54	52	25	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
59	55	60	29	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
60	56	56	51	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
61	52	53	146	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
62	60	66	179	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
63	53	69	51	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
64	61	55	84	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
65	63	62	19	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
66	66	—	50	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7
67	70	65	54	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
68	71	72	77	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
69	NEW		1	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	69
70	69	67	107	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
71	65	59	34	DOLLY PARTON ▲ COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
72	64	75	38	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
73	68	68	131	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
74	RE-ENTRY		54	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
75	RE-ENTRY		5	VARIOUS ARTISTS COLUMBIA 57198/SONY (9.98 EQ/13.98)	STEPPIN' COUNTRY	53

○ 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.

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	117
2	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	126
3	3	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	19
4	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	128
5	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	113
6	9	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	128
7	8	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	8
8	5	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	3
9	7	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	126
10	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	126
11	11	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	16
12	12	ALABAMA ▲ ¹ RCA 7170* (9.98/13.98)	GREATEST HITS	127
13	18	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	39

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	11
15	15	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	19
16	17	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	73
17	16	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	85
18	—	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	91
19	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	112
20	20	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	10
21	24	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	94
22	19	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	68
23	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	7
24	—	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	3
25	21	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	115

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

COUNTRY CORNER



by Lynn Shults

MAKE IT TWO CONSECUTIVE weeks at No. 1 for "Easy Come, Easy Go" by George Strait. The album of the same name is No. 3 on the country chart and No. 8 on The Billboard 200. In addition to the Strait title, there are four country titles in the top 20 on The Billboard 200: "In Pieces" by Garth Brooks (1-2); "Greatest Hits Volume Two" (5-7) by Reba McEntire; "A Lot About Livin' (And A Little 'Bout Love)" (13-15) by Alan Jackson; and "Common Thread: The Songs Of The Eagles." The latter album, which features a lineup of country superstars, debuts at No. 10 on The Billboard 200 and No. 4 on the Top Country Albums chart. Four tracks from the album, led by "I Can't Tell You Why" (debut-63) by Vince Gill, debut on the Hot Country Singles & Tracks chart.

THERE IS SOME controversy surrounding the disbursement of monies generated by the "Common Thread" album. Officials at Giant Records say that more than 500,000 units have been shipped in the first week, and are projecting the album to be double platinum by the end of the year. Actual retail sales for the first week were almost 65,000 units. Don Henley, the former Eagle who conceived the project, already has presented the Walden Pond Foundation with a check for \$250,000 and is expected to present another for the same amount.

The rift is among the labels, not the creative community involved in the project. It has been reported that Arista Records/Nashville president Tim Dubois asked Arista artists Alan Jackson and Diamond Rio to refrain from further participation in the project because of his concerns about where the money would go. Henley was quoted in Nashville's Tennessean newspaper as saying, "It looks a little strange when the artists are giving all of their [money] and the record companies are not giving any." No information is available as to what the label arrangements are, but we can only hope the legal language reads as sweet and pure as the sound of this album.

THE MOST ACTIVE TRACK on the singles chart is "Somebody New" (51-36) by Billy Ray Cyrus, followed by "Fast As You" (43-30) by Dwight Yoakam; "She Used To Be Mine" (9-4) by Brooks & Dunn; "American Honky-Tonk Bar Association" (28-16) by Garth Brooks; "I Never Knew Love" (61-50) by Doug Stone; "The Boys & Me" (47-40) by Sawyer Brown; "The Song Remembers When" (44-34) by Trisha Yearwood; "Almost Goodbye" (10-5) by Mark Chesnutt; "Soon" (34-25) by Tanya Tucker; and "The Call Of The Wild" (63-54) by Aaron Tippin.

DEBUT ALBUMS LEAD THE WAY on the Top Country Albums Chart. "Common Thread: The Songs Of The Eagles" debuts at No. 4, followed by "Cheap Seats" (debut-18) by Alabama and "Honky Tonk Christmas" (debut-69) by Alan Jackson. The Greatest Gainer, with the greatest increase in retail sales, is "This Time" (16-15) by Dwight Yoakam. The Pacesetter award for the greatest percentage increase goes to "In This Life" (33-30) by Collin Raye.

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

BY EDWARD MORRIS

NASHVILLE—Sponsors for next year's Fanfest in Los Angeles (Billboard, Sept. 11) say they will use the occasion to help fund the creation of a "Country Music Retirement Home" in or near Nashville. The facility would be similar in function to the existing Motion Picture Retirement Home. Fanfest will be held May 4-7 at the Los Angeles County Fair And Exposition Complex.

According to a Fanfest spokesman, the organization will donate \$10,000 in the name of each major country record label that stages a show at the event. Fanfest also will donate an additional 20% of gross ticket sales to the home.

A survey of the major country labels reveals that most have not yet made a commitment to staging Fanfest shows. However, since the event has the backing of the influential West Coast-based Academy Of Country Music—and since it will occur on the days immediately following the network broadcast of the Academy's awards ceremonies, when many top country artists are still in town—the majors are expected to participate in some way. ACM will receive 10% of the Fanfest gross.

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

If Fanfest '94 reaches its first-year goal of luring 50,000 ticket-buyers, it will become a serious competitor to Nashville's Fan Fair, a country music institution since 1972. Like Fan Fair, Fanfest will be built around a series of live performances and booth displays by artists and commercial vendors. However, Fanfest has just added a midway, a celebrity rodeo, and a "Super Faces Show" to its lineup.

Ticket prices for the four-day event have been raised from \$75, as first announced, to \$99, and will include admission to "Super Faces." Walt Disney Travel will offer special packages, including other events, to Fanfest-goers.

Fanfest will offer booth spaces for 790 artists, fan clubs, and commercial vendors, with rental prices pegged at \$600 each for vendors and \$60 each for the others. Booth renters will be allowed to sell merchandise and will not be required to pay a percentage to Fanfest.

The International Fan Club Organization—an original endorser of the event—will sponsor and produce a mainstage show May 6, as well as a series of showcases on the secondary

stage. No separate or additional tickets will be required for these shows. Acts interested in being considered by IFCO can contact the organization through its Nashville headquarters. The deadline for submitting audition material is Feb. 12.

Fanfest's board is chaired by Zachary Taylor, president of G-Force International Corp. in Los Angeles. Bob Alexander is the organization's president, and Herb Gronauer its talent coordinator.

CMA Honors Talent-Buying, Touring Pros With Awards

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

The CMA held its fourth annual SRO awards banquet Oct. 1, honoring those involved in the talent-buying and touring divisions of the business.

Winners were: Garth Brooks, touring artist of the year; Tracy Lawrence, new touring artist; Bob Romeo of the Don Romeo Agency, talent-buyer/promoter; and Paul Fenn, Asgard, London, international talent-buyer/promoter.

Also, Jack McFadden, McFadden Artists Corp., artist manager; Terry Elam, road manager for Vince Gill, road manager; Jennifer Bohler, Starstruck Entertainment; publicist; Rick Shipp, the William Morris Agency, talent agent; Buddy Lee Attractions, talent agency; Grizzly Rose, Denver, club/theater; Opryland USA, venue; Farm Aid, festival; and Bandit Lites, support services company.

For the first time, radio stations in the three market levels were honored for their work in promoting country concerts and other live events. Honored were WYAY Atlanta, WSIX Nashville, and KTTS Springfield, Mo.

Suzy Bogguss hosted the SRO awards show, which was held at the Nashville Convention Center. Car-

lene Carter and Doug Stone performed.

During the CMA's annual membership meeting Sept. 30, several other honors were conferred.

Fred Rappoport, television producer, received the Connie B. Gay award for outstanding service to the CMA. Jim Foglesong, entertainment consultant and record producer, received the President's award for his "longtime support" of the CMA and country music.

Other honorees included Keith Stegall, for producing the CMA's single of the year, Alan Jackson's "Chattahoochee"; Martin Kahan, for directing the video of the year, also "Chattahoochee"; and Tony Brown, for producing Vince Gill's "I Still Believe In You," the album of the year.

Byworth-Wooten, a London-based publicity and media firm, received the Wesley Rose Foreign Media Achievement prize. Jim Mantel and Lucy Grant of WGAR Cleveland; Gary Lee Love of KYKR Beaumont, Texas; and John Murphy and George House of WAXX Eau Claire, Wis., were named broadcast personalities of the year. Also, WUSN Chicago, KASE Austin, Texas, and KGE E Odessa, Texas, were named stations of the year.

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

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist			
29 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Eob, ASCAP/No Fences, ASCAP) HL/CPP	73 DREAM YOU (WB, ASCAP/Bamatuck, ASCAP/Almo, ASCAP)	33 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM	19 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
5 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	1 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	41 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP	18 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
16 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	55 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM	50 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsongs, BMI)	26 NOTHIN' BUT THE WHEEL (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
71 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	30 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	43 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	3 NO TIME TO KILL (Blackened, BMI) CPP
40 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP)	21 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Mts, ASCAP) CPP	70 IS IT OVER YET (Nocturnal Eclipse, BMI)	7 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
64 BROKEN (EMI Blackwood, BMI/Bethlehem BMI)	44 THE GRANO TOUR (Al Gallico, BMI/Algee, BMI) CPP	53 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL	38 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
20 THE BUG (Chanscourt, ASCAP/Aimo ASCAP) CPP	14 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP	61 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP	22 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
54 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI)	48 HAMMER AND NAILS (Polygram, ASCAP/St Julien, ASCAP/Mommy's Geetar, BMI) HL	6 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutches, ASCAP/Lazy Kato, BMI) HL/CPP	17 PROP ME UP BESIDE THE JUKEBOX (IF I OIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
56 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL	8 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL	51 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP	28 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
59 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Cuits, BMI/Mike Curb, BMI) WBM	65 HEAVEN'S JUST A SIN AWAY (Blue Lake, BMI)	35 LET GO (Dickie Brown, ASCAP)	9 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
66 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP)	69 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)	67 LIVE UNTIL I OIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)	4 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
2 ODES ME LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	27 HOLOIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP	60 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL	49 SMALL PRICE (MCA, ASCAP/Music Corp Of America, BMI) HL
23 OO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	24 HURRY SUNOOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP	58 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM	36 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP)
	63 I CAN'T TELL YOU WHY (Jeddrab, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)	12 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)	7 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI)
	31 I DON'T CALL HIM DADDY (Englishtown, ASCAP)	57 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)	45 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
	15 I FELL IN THE WATER (W B M, SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM		34 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI)
			25 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Hmownself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
			68 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP)
			74 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP)
			32 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
			13 THAT WAS A RIVER (W B M, SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
			42 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
			37 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
			10 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
			62 UNBREAKABLE HEART (Blue Gator, ASCAP)
			11 WHAT'S IT TO YOU (Stroudavanous, ASCAP/JKids, ASCAP/EMI April, ASCAP) CPP/WBM
			39 WHY OUNT I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
			72 WHY OUNT THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI)
			52 WILD ONE (WB, ASCAP/Daniel The Oog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI)
			46 WORKING MAN'S PH.O (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Niter, ASCAP) HL/CPP
			75 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI)

Latin Notas



by John Lannert

GUZMAN REIGNS IN CHICAGO: In the past year, Gloria Trevi has sopped up plenty of ink for her bawdy stageside antics, such as her attempts to disrobe none-too-resistant male admirers from the audience. A few chuckles later, the incident is forgotten, and La Trevi playfully hop-scotches over to another spotlight beaming on the stage.

The same cannot be said for Alejandra Guzmán, the oft-dubbed "Queen Of Rock," who is coming off a two-year layoff and has hit the road in support of her latest BMG album, "Libre." Guzmán's smashing Chicago premiere Oct. 17, before 6,000 or so cheering fans at the Univ. of Illinois-Chicago's Pavilion, contained loads of suggestive postures, gestures, and commentary that demanded undivided attention.

A case in point was Guzmán's gut-wrenching take on "Hacer El Amor Con Otro." Shortly after she began her dramatic recounting of love-making gone bad, a handsome, 20-something man bounded on stage, asking for a twirl.

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

show to demonstrate her sly, femme-fatale whims to anyone willing to risk it.

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

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

For Guzmán, only everything.

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

Not that her whole concert was a dark, soul-searching exercise, carried on before a mostly teen-aged crowd a trifle young for her spiritually propelled carnal sensibilities. Fact is, her crisp set sported a feel-good, '60s rock'n'roll medley that sprang the masses to their stomping feet. But "Hacer El Amor Con Otro" earned Guzmán a standing ovation.

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

(Continued on next page)

THE Billboard Latin 50™

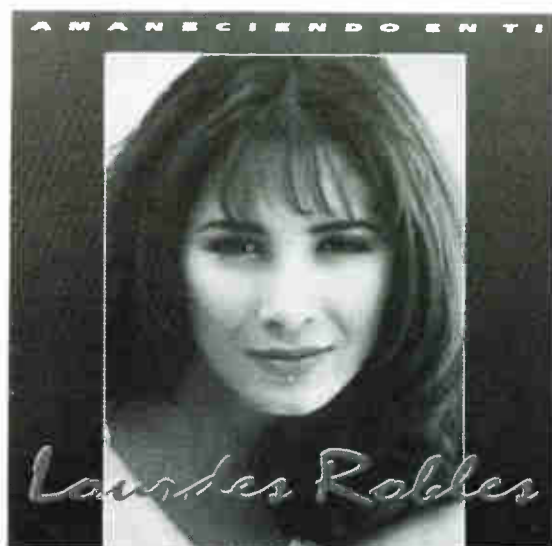
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	1	17	GLORIA ESTEFAN • EPIC 53807/SONY	17 weeks at No. 1 MI TIERRA	
2	2	17	LUIS MIGUEL WEA LATINA 92993	ARIES	
3	3	8	LOS BUKIS FONOVISA 6002	INALCANZABLE	
4	4	17	SELENA EMI LATIN 42770	LIVE!	
5	5	17	LUIS MIGUEL WEA LATINA 75805	ROMANCE	
6	7	17	GIPSY KINGS ELEKTRA 60845	GIPSY KINGS	
7	8	17	SOUNDTRACK ELEKTRA 961240	THE MAMBO KINGS	
8	6	8	EMILIO NAVAIRA EMI LATIN 42838	SOUTHERN EXPOSURE	
9	10	17	MANA WEA LATINA 90818	DONDE JUGARAN LOS NINOS	
10	9	2	FAMA SONY DISCOS 81134/SONY	EN GRANDE	
11	15	17	GIPSY KINGS ELEKTRA 61390	LIVE!	
12	14	17	LINDA RONSTADT ELEKTRA 60765	CANCIONES DE MI PADRE	
13	12	17	SELENA EMI LATIN 42635	ENTRE A MI MUNDO	
14	13	17	JULIO IGLESIAS SONY LATIN 38640/SONY	JULIO	
15	17	17	JON SECADA SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE	
16	18	17	GIPSY KINGS ELEKTRA 60892	MOSAIQUE	
17	11	17	LA MAFIA SONY DISCOS 80925/SONY	AHORA Y SIEMPRE	
18	16	2	VICENTE FERNANDEZ SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA	
19	21	17	GIPSY KINGS ELEKTRA 61179	ESTE MUNDO	
20	20	17	JUAN LUIS GUERRA Y 4.40 KAREN 3456/BMG	AREITO	
21	25	17	BANDA MACHOS FONOVISA 9069	CON SANGRE DE INDIO	
22	27	17	ANA GABRIEL GLOBO 80871/SONY	THE BEST	
23	31	17	JERRY RIVERA SONY TROPICAL 80776/SONY	CUENTA CONMIGO	
24	19	17	CULTURAS MANNY 13022/WEA LATINA	CULTURE SHOCK	
25	24	17	LINDA RONSTADT ELEKTRA 61239	MAS CANCIONES	
26	22	17	BANDA MACHOS FONOVISA 6161	CASIMIRA	
27	29	17	LINDA RONSTADT ELEKTRA 61383	FRENESI	
28	28	17	BRONCO FONOVISA 3032	POR EL MUNDO	
29	23	17	FAMA SONY DISCOS 80835/SONY	COMO NUNCA	
30	30	17	LOS BUKIS • FONOVISA 9040	QUIEREME	
31	32	17	JULIO IGLESIAS SONY LATIN 84304/SONY	HEY!	
32	34	17	JUAN LUIS GUERRA Y 4.40 KAREN 109/BMG	BACHATA ROSA	
33	36	17	MAZZ EMI LATIN 42593	LO HARE POR TI	
34	35	17	JULIO IGLESIAS SONY LATIN 39568/SONY	MOMENTS	
★ ★ ★ PACESETTER ★ ★ ★					
35	48	17	RAUL DI BLASIO ARIOLA 3466/BMG	EN TIEMPO DE AMOR	
36	33	10	LUCERO MELODY 9074/FONOVISA	LUCERO	
37	RE-ENTRY		CELIA CRUZ RMM 80985/SONY	AZUCAR NEGRA	
38	49	3	BANDA G-1 SONY DISCOS 81076/SONY	BANDA BOOM	
39	26	16	JAY PEREZ SONY DISCOS 81046/SONY	TE LLEVO EN MI	
40	40	17	LUIS MIGUEL WEA LATINA 90720	AMERICA Y EN VIVO	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
41	NEW ▶		JOHNNY SIEMPRE SDI 81071/SONY	JOHNNY SIEMPRE JOHNNY	
42	37	17	GIPSY KINGS ELEKTRA 61019	ALLEGRIA	
43	47	7	EROS RAMAZZOTTI ARISTA 14742/BMG	TODO HISTORIAS	
44	RE-ENTRY		GLORIA ESTEFAN SONY LATIN 80432/SONY	EXITOS DE	
45	43	17	LA MAFIA SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO	
46	39	3	GILBERTO SANTA ROSA SONY TROPICAL 81103/SONY	NACE AQUI	
47	NEW ▶		MARC ANTHONY SOHO SOUNDS 80958/SONY	OTRA NOTA	
48	38	9	BANDA MACHOS FONOVISA 9097	PACAS DE A KILO	
49	46	12	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN 42839	SILVER EDITION	
50	45	17	FITO OLIVARES FONOVISA 9068	15 EXITOS	
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	LUIS MIGUEL WEA LATINA	1	GLORIA ESTEFAN EPIC/SONY	1	SELENA EMI LATIN
2	ARIES	2	MI TIERRA	2	LIVE!
3	LOS BUKIS FONOVISA	2	SOUNDTRACK ELEKTRA	2	EMILIO NAVAIRA EMI LATIN
4	INALCANZABLE	2	THE MAMBO KINGS	2	SOUTHERN EXPOSURE
5	LUIS MIGUEL WEA LATINA	3	JUAN LUIS GUERRA Y BMG	3	FAMA SONY DISCOS/SONY
6	ROMANCE	3	AREITO	3	EN GRANDE
7	GIPSY KINGS ELEKTRA	4	JERRY RIVERA SONY	4	LINDA RONSTADT ELEKTRA
8	GIPSY KINGS	4	CONMIGO	4	CANCIONES DE MI PADRE
9	MANA WEA LATINA	5	LINDA RONSTADT ELEKTRA	5	SELENA EMI LATIN
10	DONDE JUGARAN	5	FRENESI	5	ENTRE A MI MUNDO
11	LIVE	6	JUAN LUIS GUERRA Y BMG	6	LA MAFIA SONY DISCOS/SONY
12	JULIO IGLESIAS SONY	7	BACHATA ROSA	7	AHORA Y SIEMPRE
13	JULIO	7	CELIA CRUZ RMM/SONY	7	VICENTE FERNANDEZ SONY
14	JON SECADA SBK/EMI LATIN	8	AZUCAR NEGRA	8	LASTIMA QUE SEAS AJENA
15	OTRO DIA MAS SIN VERTE	8	JOHNNY VENTURA SONY	8	BANDA MACHOS FONOVISA
16	GIPSY KINGS ELEKTRA	9	JOHNNY	9	CON SANGRE DE INDIO
17	MOSAIQUE	9	AQUI	9	THE BEST
18	ESTE MUNDO	10	GILBERTO SANTA ROSA SONY	10	CULTURAS MANNY/WEA
19	LINDA RONSTADT ELEKTRA	10	OTRA NOTA	10	CULTURE SHOCK
20	MAS CANCIONES	11	REY RUIZ SONY	11	LINDA RONSTADT ELEKTRA
21	CASIMIRA	11	REY RUIZ	11	MAS CANCIONES
22	BRONCO FONOVISA	12	JUAN LUIS GUERRA BMG	12	BANDA MACHOS FONOVISA
23	POR EL MUNDO	12	OJALA QUE LLUEVA CAFE	12	CASIMIRA
24	FAMA SONY DISCOS/SONY	13	EL GENERAL RCA/BMG	13	BRONCO FONOVISA
25	COMO NUNCA	13	MUEVELO CON	13	POR EL MUNDO
26	MAZZ EMI LATIN	14	RUBEN BLADES GLOBO/SONY	14	FAMA SONY DISCOS/SONY
27	LO HARE POR TI	14	THE BEST	14	COMO NUNCA
28	BANDA G-1 SONY	15	VARIOUS ARTISTS MADACY	15	MAZZ EMI LATIN
29	BANDA BOOM	15	ALL THE BEST FROM CUBA	15	LO HARE POR TI

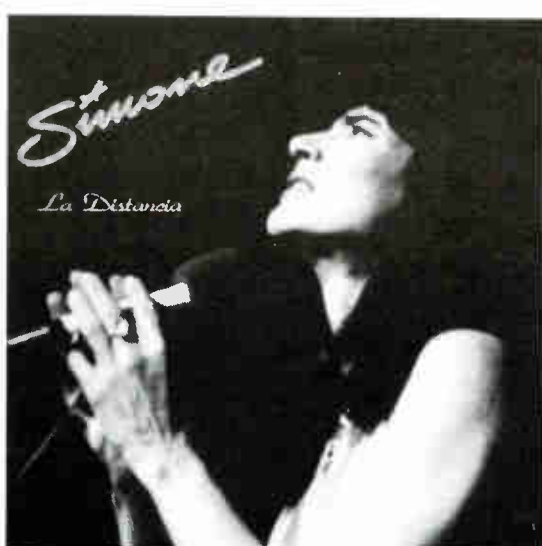
○ Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI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

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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	3	8	LUIS MIGUEL WEA LATINA	*** No. 1 *** HASTA QUE ME OLVIDES 2 weeks at No. 1
2	4	4	7	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS AÑOS QUE ME QUEDAN
3	3	2	12	CRISTIAN MELODY/FONOVISA	◆ NUNCA VOY A OLVIDARTE
4	2	1	10	JOSE Y DURVAL POLYGRAM LATINO/PLG	◆ GUADALUPE
5	5	8	5	SELENA EMI LATIN	LA LLAMADA
6	6	6	8	LOS BUKIS FONOVISA	ACEPTO MI DERROTA
7	7	5	14	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
8	8	10	6	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
9	13	19	4	ROXIE Y LOS FRIJOLITOS RODVEN	◆ NUNCA DEJES DE SONAR
10	9	16	4	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
11	16	23	5	THE BARRIO BOZZ EMI LATIN	CERCA DE TI
12	12	12	5	ALEJANDRA GUZMAN RCA/BMG	◆ MALA HIERBA
13	11	9	7	LOS HERMANOS ROSARIO KAREN/BMG	◆ MORENA VEN
14	14	15	9	LOS BUKIS FONOVISA	MORENITA
15	22	—	2	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
16	15	20	6	GILBERTO SANTA ROSA SONY TROPICAL/SONY	◆ SIN VOLUNTAD
17	18	13	6	MAGNETO SONY LATIN/SONY	◆ MI AMADA
18	19	24	6	MAZZ EMI LATIN	TRAICIONERA
19	10	7	10	EDNITA NAZARIO EMI LATIN	MIRAME
20	20	22	9	OLGA TANON WEA LATINA	CONTIGO O SIN TI
21	33	—	2	LOS AGUIRRE LUNA/FONOVISA	CON LAS MANOS VACIAS
22	17	11	8	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO
23	23	25	7	BACHATA MAGIC RODVEN	LLUVIA DE BESOS
*** POWER TRACK ***					
24	38	—	2	LOURDES ROBLES SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
25	37	38	3	LA MAFIA SONY DISCOS/SONY	GRACIAS
26	34	—	2	EDGAR JOEL RODVEN	SI TUVIERA TUS OJOS
27	28	35	4	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	ROMPIENDO FUENTE
28	21	14	11	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
29	27	21	16	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
30	32	39	3	RICKY MARTIN SONY LATIN/SONY	QUE DIA ES HOY
*** HOT SHOT DEBUT ***					
31	NEW ▶	1	1	PIMPINELA POLYGRAM LATINO/PLG	EL AMOR NO SE PUEDE OLVIDAR
32	25	26	6	PAULINA RUBIO EMI LATIN	SABOR A MIEL
33	35	32	5	BRAULIO SONY LATIN/SONY	UN VIAJE POR TU CUERPO
34	26	33	5	BANDA TORO FONOVISA	LA NOCHE QUE MURIO CHICAGO
35	NEW ▶	1	1	LOS REHENES FONOVISA	VERDAD QUE DUELEN
36	29	17	12	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA
37	31	40	3	MARC ANTHONY SOHO SOUNDS/SONY	SI TU NO TE FUERAS
38	30	29	10	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
39	NEW ▶	1	1	LOS TIRANOS DEL NORTE FONOVISA	HASTA LA MIEL AMAREA
40	36	37	3	DYANGO POLYGRAM LATINO/PLG	MORIR DE AMOR

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

LATIN NOTAS

(Continued from preceding page)

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

TMAs GO GLOBAL: The Armed Forces Radio and Television Service Network will broadcast the 1994 Tejano Music Awards, slated for March 13, 1994, at the Alamodome in San Antonio.

STARS SHINE FOR JOBIM: A



Siesta. Spanish songstress Rocio Durcal takes a break from recording her upcoming BMG album, "Desaires," with producer Joan Sebastian, left, and Javier Rivera, right, Sebastian's manager.

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

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

L&L STILL SELL & SELL: On Oct. 5, Continental shipped the annual self-titled album from sertaneja duo Leandro & Leonardo, with the initial shipment coming in at about 1 million units. Surprisingly, the record's leadoff single, "Mexe Mexe" is a *rote*, a traditional groove from Northeast Brazil, far removed from the pair's pastoral, romantic bent.

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

(Continued on next page)

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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	19	MISSISSIPPI MASS CHOIR MALACO 6013	17 weeks at No. 1 IT REMAINS TO BE SEEN
2	2	15	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	4	17	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
4	3	27	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
5	5	13	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
6	6	21	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
7	7	23	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
8	8	43	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
9	9	9	TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
10	10	29	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
11	11	15	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
12	12	7	RICHARD SMALLWOOD SPARROW 1352	LIVE
13	16	5	JOHN P. KEE/VIP MASS CHOIR STARSONG 8800	LILLY IN THE VALLEY
14	23	17	DOUGLAS MILLER CGI 0091	VICTORY
15	13	17	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
16	15	7	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
17	26	11	WITNESS CGI 0102	STANDARD
18	25	5	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
19	19	31	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
20	18	51	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
21	17	21	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
22	20	37	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
23	14	53	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403/ATLANTA INT'L	WE WALK BY FAITH
24	24	13	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
25	30	5	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
26	22	19	TRINITY TEMPLE GOSPEL CHOIR TYSOT 4037/ATLANTA INT'L	HOLY ONE
27	34	11	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
28	28	9	OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE TYSOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
29	27	35	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
30	21	27	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
31	33	3	ANGIE & DEBBIE CAPITOL 955B2	ANGIE & DEBBIE
32	29	45	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
33	35	3	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
34	31	31	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
35	NEW▶		BETTY GRIFFIN KELLER GOSPO-CENTRIC 72121/SPARROW	BETTY GRIFFIN KELLER
36	NEW▶		REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
37	36	33	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
38	38	29	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
39	NEW▶		TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
40	39	3	COMMITTED CGI 1003	TOTALLY COMMITTED

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LATIN NOTAS

(Continued from preceding page)

BRASILEIRA-NOTAS: Milton Nascimento's label debut for Warner—slated for November release in Brazil—boasts a stellar guest list, including Hancock, James Taylor, and Peter Gabriel. The record is expected to ship Stateside in January... Early-'80s mega-band RPM is launching its Spanish-language career in January, with an eponymous release featuring Spanish lyrics penned by

Argentinian producer Gustavo Santaolalla. The group's new manager, Felipe Rodrigues, is arranging international tour dates... Michael Jackson's two shows, Oct. 16-17 at the 110,000-seat Murumbi Stadium in São Paulo, drew 70,000 and 90,000 fans, respectively. The average ticket price was \$15.

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil.

Artists & Music



by Lisa Collins

DONALD LAWRENCE and his Tri-City Singers topped the list of nominees for the upcoming 9th annual Stellar Awards. The Charlotte, N.C.-based choir, whose debut release, "A Songwriter's Point Of View," is one of gospel's best-sellers, racked up five nominations, including best new artist and album of the year. Two of the Singers' remaining three nominations were in the same category—best urban gospel performance.

Other acts with multiple Stellar nominations include Lawrence's GospoCentric label mate Kirk Franklin, Hezekiah Walker, and the Rev. Clay Evans—all of whom pocketed three nominations each. Elsewhere, the Mississippi Mass Choir, the Wilmington Chester Mass Choir, the Georgia Mass Choir, and Ricky Dillard each received two nominations, as well.

The Stellar Awards cite excellence in gospel during the eligibility period, Sept. 1, 1992-Aug. 1, 1993. For the first time, two of the artists with the most nominations—the Tri-City Singers and Franklin—are newcomers, on a label (GospoCentric) that was launched less than a year ago.

One of the winners already is known: Vickie Winans was the only artist nominated in the best female performance (contemporary) division. You just can't beat that!

Meanwhile, the coveted song-of-the-year nominations

include Walker and the Fellowship Crusade Choir's "Clean Inside," the Wilmington Chester Mass Choir's "Stand Still Until His Will is Clear," Kirk Franklin & the Family's "Why We Sing," and the Cosmopolitan Church Of Prayer Choir's "Step Back, Let God Do It."

Other key nominations:
• Album of the year (traditional)—"I'm Going Through" (the Rev. Clay Evans and the AARC Mass Choir), "It Remains To Be Seen" (Mississippi Mass Choir), "I Sing Because I'm Happy" (Georgia Mass Choir), and "Another Chance" (DFW Mass Choir).

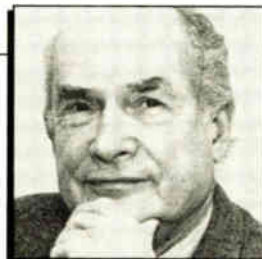
• Album of the year (contemporary)—"A Holy Ghost Takeover" (Dillard's New Generation Chorale), "Live In Toronto" (Walker and the Fellowship Crusade Choir), "Send Your Anointed" (TM Mass Youth Choir), and "A Songwriter's Point Of View" (Tri-City Singers).

• Best new artist—Kirk Franklin, Tri-City Singers, Calvin Bernard Rhone, and the Angelic Voices Of Faith.

The two-hour special, produced by Don Jackson for his Chicago-based Central City Productions, tapes at the Auditorium Theater in Chicago Nov. 27. The show will be broadcast nationally in January.

IN OTHER NEWS, the Rev. Timothy Wright is linking with Walker, Eric McDaniels, Donnie McClurkin, Geoffrey White, and others—a genuine who's who in New York-area gospel circles—to put together a New York Fellowship Mass Choir, complete with live recording and video taping. More than 400 voices will take part in the Nov. 7 taping. A cut from the session will be included on Wright's upcoming release for Savoy.

And Ron Kenoly recorded his third album and video Oct. 16 in Atlanta. Word is that Kenoly is looking to break into the gospel marketplace with this release, which was recorded live for release in February on Hosanna! Music.



by Is Horowitz

GORECKI JUGGERNAUT: Clusters of live performances are drawing even tighter Gorecki's Symphony No. 3's hold on the American public. From mid-September through next May, at least 14 major, regional, and college symphony orchestras across the country will play the work in concert. These are firm bookings. Almost certainly there will be more.

And we have yet to measure the impact of the use of the symphony's first movement in the new Peter Weir film, "Fearless," starring Jeff Bridges.

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

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

GOING ON RECORD: Late September sessions by U.K. label Collins Classics documented Maxwell Davies' Symphony No. 2, with the BBC Philharmonic conducted by the composer. Veronica Slater produced. They were followed almost immediately by a recording of the David Matthews Symphony No. 4. Malcolm Nabarro conducted the East of England Orchestra, and the disc will appear on the label's 20th Century Plus series of CD singles.

• A major late-October Collins project will find con-

ductor Steuart Bedford adding to his Britten edition with a new recording of "The Turn Of The Screw." Among his soloists are Felicity Lott, Philip Langridge, and Phyllis Cannan. John West will produce. Earlier October sessions found pianist Joanna MacGregor taping a solo program of works by Bartok, Debussy, and Ravel, with James Mallinson as producer.

• Neeme Järvi and the Detroit Symphony cut an all-Rachmaninoff album for Chandos Oct. 10-11. All three pieces cut are orchestral transcriptions of works well known in their original treatments. In their new guise, two—the Trio No. 2, and Variations on a Theme of Corelli—will get their initial disc exposure here. The third transcription is of the ubiquitous "Vocalise."

Järvi/DSO sessions next spring will add a Chadwick symphony to the Chandos American composer discography, notes U.S. label manager Ed Bezursik.

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

Up next with the Janacek band and Burkh are the first three Vieuxtemps Violin Concertos, with Misha Keylin as soloist, says Centaur head Victor Sachse. Other futures include a harpsichord set with John Gibbons.

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

COMPOSER/PIANIST Richard Nanes is back from Russia, where he attended an Oct. 2 performance of his "Holocaust" Symphony in Kiev, not far from the scene of the infamous Babı Yar massacre.

Nanes is now working on his Fifth Symphony, Third Piano Concerto, and Violin Rhapsody, which in due course will be recorded on his own label, Delphon Records. There are now eight titles, all from his pen, in its catalog.



by Bob Darden

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

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

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

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

WORD INC. and Reunion Records have announced that Word will continue to sell and distribute one of contemporary Christian music's premier small labels. Reunion's dis-

tribution in the general marketplace will remain with BMG Distribution. The two had worked together for more than a decade, though Reunion President/CEO Terry Hemmings says the new deal gives his label "much more autonomy as a label, and a greater level of flexibility on how our product will be positioned and sold."

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

ROAD WARRIORS THIS fall include Petra, which is pounding the pavement in support of its new Word/Epic release, "Wake-Up Call." The Grammy Award-winning band will shock 21 cities in only 36 days. Opening for the band will be Cindy Morgan and PFR (formerly Pray For Rain).

Also touring for the fourth consecutive year is "The Young Messiah Tour." Artists include Sandi Patti, Carman, Steven Curtis Chapman, BeBe & CeCe Winans, Michael English, Twila Paris, 4Him, Larnelle Harris, Wayne Watson, Steve Green, First Call, and conductor Ralph Carmichael.

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

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

INCIDENTALLY, WITH ALL the recent coverage of the World Youth Day Music Festival in Denver—which attracted more than 250,000 people, including some of Christian music's top bands—it was easy to overlook the brains behind this mammoth operation. Producers of the three-day event, held in honor of Pope John Paul's visit to the U.S., were You magazine publisher Paul Lauer and manager/publicist Bob Angelotti. Angelotti was a popular publicist for several contemporary Christian labels in the '80s.

Z Music, the 24-hour contemporary Christian video channel, has announced that it has been added to New Orleans' Cox Cable, and Rome, Ga.'s Scripps-Howard Cable. Z also has added "Brimstone Chronicles," an alternative/metal show, on Saturday nights.



by Jeff Levenson

SKIRTING THE BOG: Drummer Charlie Watts has little time to mess with gathering moss. Instead, the most metronomic of the Rolling Stones is resurrecting some musical dreams—those of his childhood and adolescence, to be sure.

Watts has just issued "Warm & Tender," his second record for Continuum and the follow-up to his 1992 homage project, "A Tribute To Charlie Parker," and it reflects perfectly the drummer's conception of mood.

Not that his efforts with confreres Keith Richards and Mick Jagger lack ambient authenticity. It's just that "Warm & Tender," with its amber-glow treatment of song standards Watts first heard as a youth, flaunts another kind of attitude altogether. If "Get Yer Ya-Ya's Out" is a slug of Wild Turkey, then "Warm & Tender" is a sip of Courvoisier. It is smoky and smooth, with a heat that burns slow.

"This is a rather mature record, isn't it?" the 52-year-old Watts asks, slyly mocking what some of his Stones' followers will undoubtedly see as a surrender to middle-age. "I wanted a record that had a droning quality, droning in the nicest possible way, a record that feels like the end of the day, with a floating quality to it."

"Warm & Tender" achieves just that, and more. Watts assembled a group composed of noteworthy English players—altoist Peter King (who sounds more Bird-like than any modern sax man), pianist Brian Lemon, bassist Dave Green, and young phenom trumpeter Gerard Presencer. Rounding out the group is New York native, vocalist Bernard Fowler.

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

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

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

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

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				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
★ ★ NO. 1 ★ ★					
1	1	47	D.C. TALK FOREFRONT 3002/STARSONG	33 weeks at No. 1 FREE AT LAST	
2	10	3	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE	
3	17	3	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT	
4	NEW		MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993	
5	NEW		CARMAN SPARROW 1387	THE STANDARD	
6	2	21	SANDI PATTI WORD 53939/EPIC	LEVOYAGE	
7	3	25	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE	
8	4	59	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD	
9	8	9	CINDY MORGAN WORD 9386	A REASON TO LIVE	
10	6	31	CARMAN SPARROW 1339	ABSOLUTE BEST	
11	5	67	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE	
12	7	53	4 HIM BENSON 2960	THE BASICS OF LIFE	
13	12	131	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG	
14	15	5	ANGIE & DEBBIE FRONTLINE 9470/DIAMANTE	ANGIE & DEBBIE	
15	16	9	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE	
16	13	11	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY	
17	NEW		GEOFF MOORE FOREFRONT 3011/STARSONG	EVOLUTION	
18	18	51	NEWSBOYS STARSONG 8251	NOT ASHAMED	
19	9	7	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT	
20	11	21	MARGARET BECKER SPARROW 1343	SOUL	
21	36	3	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH	
22	23	23	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS	
23	NEW		WHITE HEART STARSONG 8277	HIGHLANDS	
24	14	67	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY	
25	19	19	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM	
26	21	45	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU	
27	20	15	WES KING REUNION 0078/WORD	THE ROBE	
28	25	31	PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN	
29	NEW		4 HIM BENSON 2187	SEASON OF LOVE	
30	22	67	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY	
31	29	373	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION	
32	26	27	ACAPPELLA WORD 9393	SET ME FREE	
33	NEW		HELEN BAYLOR WORD 57463/EPIC	START ALL OVER	
34	24	83	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART	
35	NEW		CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP	
36	NEW		DALLAS HOLM BENSON 2867	COMPLETELY TAKEN IN	
37	NEW		RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND	
38	27	47	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST	
39	28	49	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH	
40	31	23	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME	

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

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Music Video

ARTISTS & MUSIC

Weird Al Has His Day In The Park Animated Vid Spoofs Spielberg Smash

BY DEBORAH RUSSELL

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

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

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

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

"It was like boot camp," says Osborne.

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

Tedium is the primary byproduct of an animated production, as some 200 individual camera clicks are required to shoot a mere nine seconds of film. Osborne and Nordlund used a Mitchell-35 camera adapted to shoot one

frame at a time, and the final product includes about 5,400 total frames.

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

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

Osborne and Nordlund lit the clay-model sequences cinematically to add textures, shadows, and depth to the



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

production. "We approached it with a live action style and decided to light it just like a film," Nordlund says.

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

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

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

"This was the biggest pop-culture phenomenon of the year; it would be silly not to have it be the first single," he says. "This video is like a time capsule. And it's a cyclical thing. Richard Harris had a hit with the song in 1968, Donna Summer had a hit in 1978, and I figured it was about that time again."

PRODUCTION NOTES

LOS ANGELES

Oil Factory Films director shot the Bee Gees' new video "For Whom The Bell Tolls" on location in Malibu, Calif. Ruben Mendoza produced the shoot.

Rage Against the Machine's new Epic videos "Freedom" and "Bomb-

track" are Squeak Pictures productions directed by Peter Christopher. Fiz Oliver and Catherine Finkenstaedt produced the shoots. Dick Buckley directed photography.

NEW YORK

Director Frank Sacramento is the eye behind two new Oil Factory Films videos from Tabu/Epic's Alexander O'Neal. "Aphrodesia" and "Since I've Been Loving You" were produced by Ruben Mendoza and Courtney Holt, respectively.

Picture Vision director Richard Reines recently wrapped the Barrio Boyzz Spanish cover of the Bread classic "I Want To Make It With You." Tami Reiker was director of photography on the EMI shoot; Steven Saporta executive-produced.

NASHVILLE

George Jones' new MCA video "High Tech Redneck" is a Scene Three production directed by Marc Ball. Anghel Decca directed photography on the clip; Anne Grace produced.

OTHER CITIES

Heart's new Capitol video "Will You Be There?" is an A+R Group production directed by Bronwen Hughes. Jessica Cooper produced the shoot on location in Seattle.

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

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

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

MTV took action after a Moraine, Ohio, woman claimed the animated B&B characters' pyromania influenced her 5-year-old son to set fire to their home. The boy's 2-year-old sister died in the blaze.

MTV responded to the incident by removing references to fire from future B&B broadcasts, even though it maintained the "cartoon was not responsible" for the Moraine fire. On Oct. 19, the network took another step by moving the half-hour cartoon—its top-rated show—out of its 7 p.m. time slot.

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

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

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

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

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

EVERYBODY NEEDS A HOME: The Music Video Assn. is seeking new quarters. Those who can provide a space should call Jill Karagezian at 212-355-1600, ext. 381.

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

NACB's U Network, which reaches more than 140 college TV stations, recently launched a service called "Cuts," through which MVA members can program seven minutes of music and info on the network's master programming reel. Rates are \$375 for seven minutes, \$1,500 for a half hour.

The NACB is located at Brown Univ. in Providence, R.I., but the U Network is not affiliated with the school. Student-produced music shows currently carried by the network include "Cyberia," generated from George Washington Univ., "New Music '93," which comes from a Washington, D.C.-based student group; and "Video Underground," out of Washington State Univ.

The network programs all types of shows, from student-produced soap operas to documentaries, but NACB development director Gordon Kent says there will always be a place for music video.

"Video is generally very popular with students; we get a lot of response," he says. "The shows are for real, because they're created by students. This is as honest as it gets—there's no corporate imagery at all."

NEW SPIN ON Alternative Tunes: Z Music, the Lake Helen, Fla.-based contemporary Christian music video network has launched "Brimstone Chronicles," a Saturday night show to highlight alternative and hard-rock music videos. Other new programs in development at the network will feature Christian country, Southern gospel, and black gospel formats.

REEL NEWS: Brett Turnbull now is being represented in the U.S. by bi-coastal Chelsea Pictures. He is signed to Medialab in the U.K. ... L.A.'s Maddhatter Films has signed director Chris Hafner ... Modivation Films director Modi won the first place award for best film at the 5th Annual New Orleans Film & Video Festival. Her movie "Rosa Mi Amour" also was awarded second place at the 11th Annual Central Florida Film & Video Festival.

VID SCAN: A*Vision unleashes two Skid Row longforms Nov. 2. The documentary "Road Kill" features behind-the-scenes footage shot by the band itself, as well as an exclusive 3D video for the song "Psycho Love." "No Frills" is a compilation of the band's most recent clips from the album "Slave To The Grind" and the EP "B-Sides Ourselves" ... Virgin's Brother Cane shares the screen with the label's VP of pop promotion Jeffrey Naumann in its new video "That Don't Satisfy Me." Naumann stars in the clip, directed by Squeak Pictures' Carlos Grasso.

THE EYE



by Deborah Russell



Girl Talk. GPA Films director LJ Kruessling recently wrapped "Handle With Care," the new video by Atlantic/EastWest recording artists 1 Of The Girls. Pictured on the Greenwich Village location set, from left, are Le'Shawn Sykes, Ra-Deon Kirkland, Nina Creque, director Kruessling, and Marvelous Ray Miles.

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Congratulations, Mark Romanek
Congratulations, Fred Stuhr
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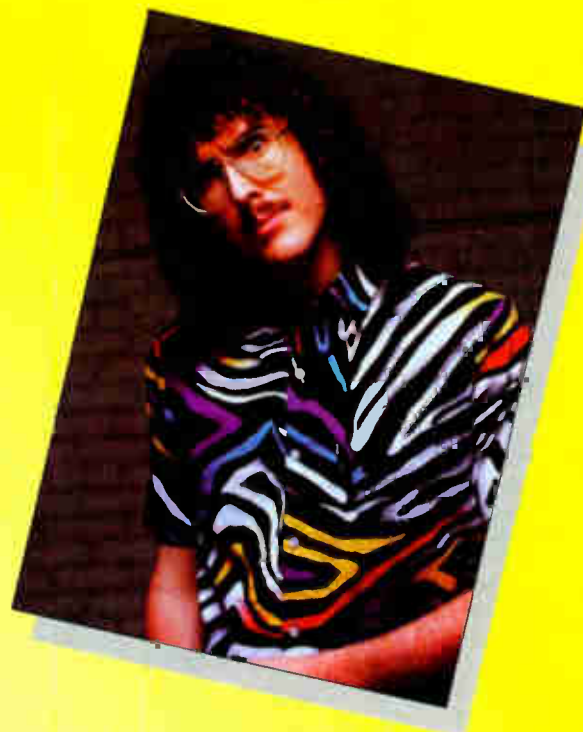
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A Flower Grows. During his recent Asian Tour, Michael Jackson was honored in Singapore with a special orchid bearing his name. Celebrating the occasion with him, from left, are Sony Music Entertainment Singapore managing director Terence Phung, marketing manager Ian Ng and international A&R manager Joseph Loo. The orchid accolade is usually reserved for visiting royalty and dignitaries.

New French Law Will Enable Virgin To Trade On Sundays

■ BY PHILIPPE CROCQ

PARIS—Virgin Retail Europe has won what could be the last round of its crusade to allow its French megastores to trade on Sunday.

The French Parliament has approved a law allowing stores in tourist areas which deal in cultural, leisure, and sporting goods to trade on Sundays, subject to the approval of the prefect or police chief of the zone concerned.

This means that the megastore on the Champs-Élysées and the store to be opened in the new Louvre gallery commercial complex will be trading seven days a week. The 19,000-square-foot Louvre store is due to open Nov. 18.

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

SATELLITE PROJECTS

Says Zelnik, "We have satellite projects which could operate in suburban locations and in small and medium-sized towns. The idea is to achieve a solid bond between culture, commerce, and leisure by, for example, establishing Virgin stores in complexes which house movie houses. We are already in discussions with the Gaumont [cinema] group on this matter."

According to a recent study by the French National Economic Institute, the opening of certain designated stores on Sunday could create more than 200,000 new jobs, but it would also mean the disappearance of a number of small retail outlets.

Aussie Label Exploits Legal Loophole Majors Fuming Over Unauthorized CDs

■ BY GLENN A. BAKER

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

Apple House Music, based in Adelaide, has mailed credit account applications to retailers across the country, and is advertising an initial release of 80 CD albums. Its publicity material makes much of the price of its CDs, some 30% lower than chart discs.

The catalog includes Bon Jovi, Madonna, Michael Jackson, U2, Billy Joel, the Red Hot Chili Peppers, Prince, Pearl Jam, Eric Clapton, Metallica, Elton John, the Cure, R.E.M., and Lenny Kravitz.

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

High sales for the recordings are likely to renew calls for the U.S. to

become a signatory to the Rome Convention, which would offer some reciprocal protection for artists who perform in the U.S.

"They are brazen, aggressive, and self-serving," says Australian Record Industry Assn. executive director Emmanuel Candi about Apple House, which has convinced four Federal Court judges that it has legal rights to sell prominently marked "unauthorized" concert CDs, on which no artist performance royalties are paid. The company does, however, pay mechanical rights.

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

The loophole exists in the wording of a 1989 amendment to the Copyright Act regarding the definition of "performance" and its protection, to enable Australia to sign the Rome Convention. The changes removed protection for performances recorded by Australian artists in Australia before Oct. 1, 1989, and for any artists in the 44 Rome Conven-

tion signatory nations before Jan. 1, 1992. Recordings by performers from those countries that have not signed the Convention, including the United States, are not covered.

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

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

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

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

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

Sony Music and Michael Jackson took the company to the Federal Court Aug. 18, seeking an interlocutory injunction against the releases. (Continued on next page)

Jackson Drops Oz Tour Cites Scheduling, Logistical Snafus

■ BY KATHERINE TULICH

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

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

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

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

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

Jacobsen and Dainty have been as-

sured by Jackson's management that any costs incurred in the preparation of the tour will be reimbursed.

The singer is missing a chance to capitalize on the local popularity of his "Dangerous" album, which has sold more than 500,000 copies here. Sony Music CEO Denis Handlin says, "Record sales for Michael have never been stronger. No doubt the tour would have generated more sales and possibly catapulted the album to 'Thriller' status [750,000 units] in this country." Handlin says, however, that the label will continue to market "Dangerous" aggressively.



Light Of The World. Japan's most successful salsa band Orquesta de la Luz was honored with the United Nations Peace medal in New York recently. The BMG Victor band was given the award, said the U.N., for having "contributed to the peace of the world and the harmony of culture through their musical activities." Among those at the ceremony were, from left, BMG International senior VP A&R Heinz Henn; BMG Ariola senior VP Latin American region Ramon Segura; and BMG International president & CEO Rudi Gassner. Flanking Gassner are lead singer Nora (with award) and front man Carlos.

KlassikKomm To Host Awards Presentation

■ BY WOLFGANG SPAHR

HAMBURG—Preparations for KlassikKomm, the first German trade fair for classical music, are in full swing. The fair takes place in Cologne March 24-26, 1994, and is supervised by the PopKomm organizational team.

Principal financial sponsors are the state of North Rhine-Westphalia and the City of Cologne. The City Senate of Hamburg has promised its support for the 1995 event, set to take place in the northern German city.

KlassikKomm will be ushered in March 24 by a major chamber music concert sponsored by the German Phono Academy; the conference also will mark the initiation of the German record industry's Echo Award for classical music. In 1993, classical awards were presented during the main Echo Awards event in Berlin.

The German Phono Academy (Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: "Tahi" (Southside/Festival), the acclaimed debut album by Moana & the Moa Hunters, has now spent 10 weeks on the chart and has finally spread the group's distinctive blend of indigenous Maori sounds, dance-floor soul, and pop across the airwaves, vindicating four years of work for front woman **Moana Maniapoto-Jackson**. During that time, the band released a string of distinctive singles, including "A.E.I.O.U.," a song which, thanks to a colorful promo video, brought the Maori language (correctly pronounced, in fact) to the nation's TV screens. Getting radio play for songs sung in Maori—an official language here, along with English—proved more of a struggle in a market crammed with classic hits. Yet

the unique sound of "Tahi," with its haunting use of traditional Maori instruments such as the koauau (flute) and purerehua (bull roarer) has hurdled all indifference. Now it can only be a matter of time before the sound of Aotearoa (Maori for New Zealand) is heard in the wider world.

GRAHAM REID

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

KEN STEWART

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

STEVE McCLURE

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

PHILLIPE CROCC

ITALY: A vast catalog of music that has languished for centuries in the archives of the Vatican in Rome, is to be made publicly available for the first time thanks to a deal between the Vatican and Dutch multimedia company Columns. A series of 10 or more CDs will be recorded between January 1994 and 1995 for release on the recently launched Musica Oscura label. They will feature selections from more than 600 pieces, composed between 1400 and 1800. Of particular interest are the many compositions from the 16th century, the Vatican's so-called Golden Age, when Pope Leo X, himself an enthusiastic singer, turned the Capella Ciscina into Europe's leading choir. Top composers of the period, including Jacob Obrecht, Johannus Ockeghem, Joaquin de Prez, Giovanna da Palestrina, and Tomás Luis de Victoria, wrote special pieces for the choir, which only were performed privately for Pope Leo. A number of these will be performed by the internationally acclaimed chamber music ensemble **Consort of Musicke** at the Medici apartments of the papal palace in January next year, resulting in two CDs for release in fall 1994.

WILLEM HOOS

AUSSIE EXPLOITS

(Continued from page 46)

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

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

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

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

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

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

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

KLASSIKKOMM

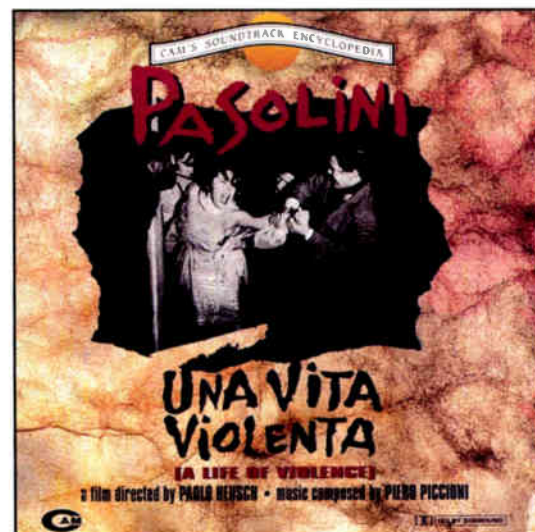
(Continued from preceding page)

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

The supporting program for KlassikKomm, with concerts and seminars, is to be devoted to crossover product in the jazz and pop sectors as well as classical music.

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Sony Rebuilding European Team, Names Woolcott Senior VP

■ BY DOMINIC PRIDE

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

Woolcott has relinquished his post as deputy chairman of Sony Music U.K., joining Sony Music Europe president Paul Russell. The widely expected move sees the

transfer of Sony's long-time U.K. top execs to a re-formed European division.

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

Between the resignation of Sony's former European president Jorgen

Larsen in May 1991 and Russell's appointment in January this year, major European companies, including those in the U.K., France, and Germany, reported



WOOLLCOTT

directly to New York, with smaller territories reporting to senior VP Richard Denekamp.

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

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

Woolcott's immediate responsibility will be to set up a European strategic marketing division (SMD), with a view to boosting catalog marketing, special marketing, budget lines, clubs, direct mail, and Sony Music Video. Woolcott will appoint a manager to oversee the SMD. Comments Russell: "There are certain territories, especially Holland and Germany, where the strategic marketing function is absolutely excellent. But I think there's a need for more coordinated effort throughout the region."

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

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

Woolcott joined CBS in 1969 as an assistant in the art department, rising through the ranks of product manager and senior marketing manager. After a brief spell as marketing director of Chrysalis, he returned to CBS in the same position in 1976. In 1979, he became deputy managing director and VP of CBS International, and he became deputy chairman of Sony Music U.K. in 1989.

Certain divisions of Sony Music are due to move in December to a new corporate headquarters in cen-

(Continued on page 52)

A BILLBOARD SPOTLIGHT

THE ABC'S

OF SOUTH AMERICA

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

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ISSUE DATE: DECEMBER 11
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Anne Sofie von Otter scooped two of this year's prestigious Gramophone Awards, walking off with laureates for solo vocal performances and record of the year. Von Otter is seen here at the presentation at London's Dorchester Hotel, with David Mellor MP, former Minister of National Heritage and a classical music fan.

Rereleases Recall 2-Tone's Special Legacy British Label's Trend-Setting Music Is Remembered

■ BY DOMINIC PRIDE

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

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

2-Tone was an imprint of Chrysalis Records, which this month is re-releasing the label's material. A 2-Tone EP featuring four of the label's biggest hits peaked at No. 30 on the U.K.'s singles charts, while a compilation, "The Best Of 2-Tone," was released in the U.K. Oct. 11. Nov. 8 will see the U.K. release of a four-CD set featuring the A- and B-sides of all 29 singles, plus outtakes. A book, "The Two-Tone Story" by George Marshall, has been re-published to coincide with the launch.

The Special AKA, as the band was originally known, formed around Jerry Dammers, who also was founder of the 2-Tone label. The label's first release, in March 1979, was "Gangsters," a reworking of the 1964 Prince Buster classic "Al Capone." The Specials split in 1981, but not before recording and releasing the haunting "Ghost Town," a million-selling No. 1 U.K. single that chillingly foreshadowed the riots and racial violence that erupted that summer in British cities.

SONY EUROPE

(Continued from page 50)

travel London. Sony Music U.K. will move there from its 20-year home in Soho Square, the name adopted by its third label, now shortened to S2. The building will also house Sony Music Europe, the Licensed Repertoire Division, merchandiser Sony Signatures, the electronic publishing and games divisions, music video and sound technology marketing, including MiniDisc and digital delivery (see story P.80).

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

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

Specials member Terry Hall left in 1981 to form Fun Boy Three. By that time, Madness had left for greater success with Stiff Records, but the emergence of the 2-Tone la-

bel in 1979 spawned a host of imitators, and the interest in ska and reggae that the label started arguably played a part in elevating the Police to their early-'80s fame, and certainly boosted the popularity of other mod bands such as the Jam.

Dammers ended up with no band and a huge debt to Chrysalis, by all accounts due to an over-ambitious A&R policy.

But the music left behind by 2-Tone changed the style and attitude of a generation of British kids, and preached a message that is just as relevant 14 years later, as racial violence hits the headlines on a daily basis.



Melodic Meeting. Karl Wallinger, during a recent Australian tour promoting current World Party album "Bang!," greets Queensland singer/songwriter Margot Smity, whose EMI Records debut "Sleeping With The Lion" was co-written, in part, with Steve Kilbey of the Church.

newsline...

JAPAN'S MUSIC shipments in the first seven months of 1993 were up 16% over the same period last year, totaling 211.86 million units. Value of shipments was 255.07 billion yen (\$2.3 billion), up 9%, according to the Recording Industry Assn. of Japan's 27 member companies. Shipments of CD singles in the month of July rose 77% over July 1992, to 16.4 million, with a wholesale value of 10.75 billion yen (\$97 million), up 81%.

SCANDINAVIAN RECORD store chain Skivakademien, put up for sale by owners Sony Music, could be bought by Holland's Free Record Shop. The chain includes the Mega and Skivakademien stores in Sweden and CD-Akademiet in Norway. Free runs 99 stores in Holland and 14 in Belgium.

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

MCA INTERNATIONAL will launch its second Streetbeat black music campaign Nov. 1. Involving a TV ad spot, video, branded merchandise, a fan club, and a magazine, the campaign will run in 29 countries, excluding the U.S. The initial campaign generated 150,000 sales of the sampler album, says MCA.

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

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

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

Surprisingly, however, the album is not yet set for American release.

"Don't Look Back" from Al Green is the singer's first new album in some 13 years not exclusively devoted to gospel material—although it would be a mistake to say there's nothing spiritual in the performances on this disc. Producer and artist Arthur Baker has been working with Green for more than two years, previously featuring Green's vocals on his own albums. Sessions for "Don't Look Back" took place, on and off, over 18 months as David Steele and Andy Cox of Britain's Fine Young Cannibals joined the team to produce and arrange seven of the album's 13 tracks, the majority written by Green. Two songs, "You Are My Everything" and "Fountain Of Love" were produced by Terry Manning, who worked in the studio with Green on his first pop hit, "Tired Of Being Alone" in 1971.

"There was not too much deviating from his original sound," says Allan Fried, director of international A&R for BMG International, describing such familiar production touches as the punch of the Memphis Horns. The production style, in fact, is both contemporary but understated, allowing Green's sweet, soaring, soulful voice to take center stage. "It's an amazing album, and there are hits on it," enthuses Fried. Baker's relationship as an artist with BMG International led the company's senior VP of A&R and marketing, Heinz Henn, to sign Green and give his support to the album. In the U.S., however, Arista, RCA, and other BMG affiliated labels have thus far passed on picking it up.

With the European release last month of Green's album and the single "Love Is A Beautiful Thing," those involved with the project hope their U.S. colleagues will be swayed by chart action abroad.

ON THE EVE of her U.K. tour, Mary-Chapin Carpenter showed up at London's Cafe Royal to serenade outgoing BBC Radio 1 controller Johnny Beerling with a couple of songs; he's a major country music fan. The audience at the Oct. 18 toast—which came as a surprise to Beerling—was a virtual who's who of the British record and radio industries. Other highlights included a performance by Brit guitar legend Hank Marvin of the Shadows' "Wonderful Land," a U.K. smash in 1962—the year that Beerling be-

came a producer in the BBC's "gramophone department." The event raised \$7,500 for the Nordoff-Robbins Music Therapy Centre.

SOUNDS-VISION MUSIC of La Mesa, Calif., bills itself as one of the most active supporters of flamenco music outside Spain as a record label, publisher, and independent distributor. Company founder R.L. Hollman has embraced the genre and given a U.S. home to recording artists such as the guitarist Rodrigo, the Andalusian gypsy music ensemble La Familia Flores, gypsy vocalist Remedios Flores, the late guitarist Carlos Montoya, and others. Hollman says he has made a priority

of working with other labels, such as Lyricord Discs of New York and Everest Records of Beverly Hills, in assembling compilation albums like the recently released "Flamenco Dances." The company also has branched into more pop-oriented Latin music via a distribution deal with Menuendo, handling the group's own independent label.

DEALS: WEA U.K., which revamped its A&R department ear-

lier this year, has signed three cutting-edge dance acts represented by Stevo of Some Bizarre management. The addition of Messiah, Bizarre Inc., and Vertigo "collectively add a new dimension to our domestic roster," says Moira Bellas, managing director of WEA U.K. "Each already has generated tremendous excitement in their own unique way" . . . Linda McCartney has a new deal for representation of her photo catalog, including vintage pix of Jimi Hendrix, Cream, Janis Joplin, and the Beatles, with the Star File photo agency in New York. Aptly, Star File also represents Bob Gruen, known for his extensive catalog of John Lennon photos.

BORDER CROSSINGS: Abba may not have any reunion planned in the wake of massive sales for "Abba Gold," but the Abba tribute band Bjorn Again carries on. In the act's first Canadian concerts, Bjorn Again is booked at Toronto's Hart House Theater for two weeks through Oct. 30. The group then tours through Belgium, Holland, Finland, Sweden, Norway, and Denmark before playing London's Royal Albert Hall Dec. 9.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E 7AH or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

Norwegian Talent Benefits From Halting Of Parallel Imports

■ BY KAI ROGER OTTESEN

OSLO—More energy is being put into signing and working Norway's national talent now that the music business has obtained legal protection from parallel imports.

After seeing the market undermined by cheaper imports from wholesalers, the music industry here succeeded June 11 in outlawing parallels (Billboard, June 26).

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

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

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

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

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



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

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

BMG Ariola's only release this year is an album from Oslo Gospel Choir

member Grethe Svendsen. The label also has signed Dag Kolsrud, who had been with the now-terminated independent label MD Records, and he is now in the studio, with a release probable before Christmas. Other artists on the roster are country act Toro Andersen, rock group the CC Cowboys, singer/songwriter Anja Garbarek, and a cappella group Bjelleklang.

Sony Music continues its hard work with country singer Stephen Ackles,

whose album "Let's Keep The Night" was just released. Also scheduled are Terje Tysland's November release, "Fullere Enn Fullmanen," and a new single ("All Jeg Vil Ha") and album by La Verdi.

EMI Norsk is also on the run after recruiting local A&R manager Per Ostmark from Sony Music last year. Ostmark is responsible for launching the career of the Dum Dum Boys, among others. Most EMI releases are

in the pop/rock vein, with albums due from Trine Rein, Jahn Teigen, Jorn Hoel, Yellow Pages, Vagabond, and the Rangelins. EMI is also to appoint a local A&R assistant, who will be responsible for new signings.

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



A BILLBOARD SPOTLIGHT

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

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Celine Dion, left, took home two Félix Awards, while Marie Carmen won three trophies. (Photos: Charles Richer)

Carmen Reigns At 15th Félix Awards

■ BY LARRY LeBLANC

QUEBEC CITY, Quebec—With three awards each, Marie Carmen and les Colocs were the big winners at the 15th annual Félix Awards. The awards ceremony—presented Oct. 17 at Théâtre Capitol by the Assn. Québécoise de L'Industrie du Spectacle (ADISQ), the predominantly French-speaking provincial association of independent producers and labels—is the key event of the French-Canadian pop industry,

and was one of the most-watched TV shows of the year. The ceremony, televised by Radio Canada, was held outside Montreal for the first time in its history.

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

Carmen won three Félixes; she repeated last year's win as top female artist, and the top album prize went to her "Miel et Venin," which has been on

the Quebec music trade RadioActivité's chart for 77 weeks and spent a record 36 weeks at No. 1. She also won for outstanding concert performance.

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

The five-man rock group, les Colocs, won for top group, discovery of the year, and best video for "Julie." Meeting the press later, ecstatic band members kept breaking into a cappella snatches of pop songs, including Steam's 1969 "Na Na Hey Hey (Kiss Him Goodbye)."

With no awards presented during the first half hour, the three-hour show started slowly. However, a hilarious performance by its host, comedian Yvon Deschamps—coupled with strong performances by such top-notch Quebec talent as les Colocs, Francine Raymond, and Daniel Bélanger—kept the event lively and entertaining.

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

Despite being given two Félix Awards for her success outside Quebec—her 20 Félix Awards are a record—Dion was told she couldn't sing a song in English from her upcoming English album, "The Color Of Love." She then refused to perform. Voisine, however, relented, and sang a French version of the title track of his just-released English-language album, "I'll Always Be There."

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

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

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

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

(Continued on page 75)

GERMANY SWITZERLAND AUSTRIA

A Billboard Spotlight

The GSA territories have had an exceptional display of domestic talent, successfully marketed to the rest of the world. Billboard shines its spotlight on these remarkable accomplishments, overviewing each region and their strategies to adapt to changing market conditions.

This year, the overall theme will be the endeavours made by German, Swiss and Austrian industries to develop national repertoire and achieve a fairer share for domestic productions.

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Retail

PC Software Chains Hear Footsteps Discounters, Others Grab For Market Share

■ BY ANNA ROBATON

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

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

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

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

Last year, application software sales in North America reached \$5.75 billion, which represents a 14% increase over sales of \$5.04 billion the previous year, according to the Software Publishers Assn., a Washington-based trade group.

Rapid growth in sales of entertainment software has been especially responsible for turning heads. Sales of PC-based entertainment software were \$342 million in 1992, up 29% from \$265 million the year before, according to the Software Publishers Assn. Home-education software was the fastest-growing software category in the second quarter, with sales up 55% to \$36 million.

The total number of doors through which Nintendo and Sega products are sold increased about 26% last year, from 27,000 to 34,000, according to Alex Brown & Sons Inc., a Baltimore-based investment banking firm. The videogame market is a \$6 billion-a-year industry, says a spokeswoman for Sega.

Software sales volume market share by retail sector was unavailable, but Sega says discount department stores

are the top movers of game software, with about a 35%-38% market share. Toy stores ranked second, with about 22%-25%; software specialty chains generate 8%-9%; department stores sell 4%-6%; stores on military bases, 4%-5%; and the remainder is sold by such formats as home electronics chains, music and video stores, and catalog merchants.

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

Computer superstore chains, for example, are expanding at a steady rate of 10 to 25 new stores per year, according to George J. Gillen, the Dallas-based executive VP of Management Horizons, a retail consulting firm that is a division of New York-based Price Waterhouse.

CompUSA Inc., which bills itself as America's largest computer superstore retailer, opened 20 new stores in fiscal 1993. The Dallas-based public company, founded in 1982, currently operates 54 free-standing superstores in 31 metropolitan areas around the country.

Each store measures about 25,000 square feet and carries more than 5,000 products, including hardware, software, and accessories. Hardware accounts for about 50% of sales, and software generates about 30% of sales.

In the fourth quarter of fiscal 1993, CompUSA's net sales jumped 63.5%, to \$387.5 million from \$237 million in the fourth quarter of fiscal 1992, according to the company. Same-store sales rose 24.7% in the fourth quarter.

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

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

"[Specialty retailers] focus more intensely on a narrow product category, and there are customers who want that

assortment and greater focus," says Vroom. "That's really their principal advantage."

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

Founded in 1983, Egghead, which has been plagued by management shakeups and soft sales, operates 202 stores that are predominantly located in strip malls and that average 2,000

(Continued on page 57)

Dance Music Fans Get Behind EightBall

■ BY LARRY FLICK

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

And while you can certainly hear and purchase anything brand new on the EightBall label at the 9-month-old store way before it reaches other outlets, it also has become a primary stop on the weekly shopping tour of local club DJs in



Virgin Records artist Frankie Knuckles, left, is pictured with The EightBall Record Shoppe Manager John Kramer at the downtown Manhattan dance music store.



Lots Of Hoey. Guitarist Gary Hoey played tunes from his debut album on Reprise Records, "Animal Instinct," at rackjobber Handleman Co.'s fall sales conference in Los Angeles. Pictured, from left, are Chuck Williams, WEA branch, Los Angeles; Gary Van Valkenburgh, Handleman branch manager, L.A.; Greg Glass, Handleman buyer, L.A.; Hoey; and Chuck Blacksmith, WEA sales manager, L.A.



search of cutting-edge domestic and import 12-inch singles—not to mention vinyl- and CD-format albums.

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

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

Located in the heart of New York's trendy East Village on 105 E. 9th St., EightBall Records has become a social watering hole for some of the club community's leading artists, producers, and remixer. On any given afternoon, consumers can find themselves flipping through the bins alongside such dance music heavyweights as Frankie Knuckles, Junior Vasquez, or David Morales.

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

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

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

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

ESSENTIAL ATMOSPHERE

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

Adding to the store's ambience is

(Continued on page 57)

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PGD	SOUND SAVERS	\$4.49	\$4.59	\$7.19	\$7.29
	GREAT SOUNDS	\$2.49	\$2.59	\$6.39	\$6.49
SONY	NICE PRICE	\$2.39	\$2.49	\$5.99	\$6.29
	BEST VALUE	\$3.99	\$5.15	\$7.99	\$8.40
	ODYSSEY	\$5.04	\$2.40	\$2.28	\$5.30
UNI	BUDGET	\$2.39	\$2.59	\$6.39	\$6.59
	MIDLINE	\$4.89	\$5.15	\$7.69	\$8.50
WEA	SUPER SAVERS	\$4.79	\$5.15	\$7.69	\$8.50

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Personnel Shifts At PGD; An Acquisitive Alliance

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

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

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

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

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

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

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

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

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

should do business tomorrow.

AS PART OF M.S. Distributing's move to form a national alliance with Memphis-based Select-O-Hits (Billboard, Oct. 23), the Oak Grove, Ill.-based company is planning to open a stocking branch in Reno, Nev., and sales offices in Los Angeles, San Francisco, and Seattle.

THE BIG GET RICHER: Alliance Entertainment Corp., the New York-based company that owns Bassin Distributors and Encore Distributors, has finally completed its acquisition of Titus Oak Cos., which consists of CD One Stop, Titus Oak Distributing, and Hardcore Marketing. In addition, Alliance has completed negotiations with Chase Manhattan Bank for a \$70 million revolving credit facility.

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

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

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

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

ON THE MOVE: Joe Kulesa, formerly with Southwest Wholesale, has joined Select-O-Hits as its Southwest sales representative, overseeing Oklahoma, Texas, and some of Louisiana for the indie distributor... Alan Marker has been named VP of sales and marketing at New York-based Twinbrook Music.

RETAIL TRACK

by Ed Christman



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MMC's Happening

TWO WEEKS AFTER street date, MMC hit *Billboard's* Heatseeker's Chart at #37.

And that was before MMC's first single, "Real Talk," hit radio. The single goes to CHR stations this week.



Entertainment Tonight requested a full day of hanging with MMC for a massive TV segment to be aired this month.

And that was before any major publicity. *E! Entertainment*, *CNN*, and *PBS* (304 U.S. markets, 137 countries) are just a few of the shows that will feature segments on MMC.



MMC has released 200,000 units to retail.

And that was before MMC's national advertising campaign hit consumers across America. The group will be exposed to over 10 million targeted music lovers in the prime buying months of November and December.



MMC has performed before 12,000 fans in just three cities.

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PC SOFTWARE CHAINS FIGHT TO PROTECT THEIR MARKET SHARE

(Continued from page 55)

square feet each, according to Tobias.

Egghead has a product line consisting of about 4,000 programs. Sales to corporate and government clients account for 45%-60% of total sales, depending on the quarter, Tobias says.

Egghead's net sales for fiscal 1993 were \$725 million, up from \$665 million for fiscal 1992. Net income was \$6.9 million in fiscal 1993, down from \$15.7 million last year.

For the first quarter of fiscal 1994, Egghead reported a loss of \$2 million, compared with a net income of \$1.7 million a year ago. Egghead officials say the loss resulted from a \$4.4 million restructuring charge. Same-store sales increased 3% in first-quarter 1994.

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

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

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

Founded in 1983, Dallas-based Babbage's Inc. operates about 280 stores that average 1,500 square feet each and are located mostly in regional malls. Each store offers a product line of 1,500 items, including entertainment, productivity, and education software, videogame systems, and computer supplies and accessories.

During Babbage's 1992 fiscal year, entertainment software for personal computers, combined with videogame

systems and software for these systems, generated about 70% of total sales, according to the company.

Education and productivity software generated about 16% of total sales, and an additional 14% of gross sales came from sales of supplies and accessories.

Babbage's net sales for fiscal 1993 were \$209 million, up 24% from sales of \$168 million last year. Net income grew 21% to \$6.8 million. Same-store sales increased 8%, compared with increases of 15% and 21% the previous two years.

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

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

The Electronics Boutique, a private company headquartered in West Chester, Pa., operates about 235 stores in regional malls nationwide, according to published reports. Company officials did not return phone calls.

The retailer, founded in 1976, generated sales of \$90 million in 1990, according to a company estimate appearing in the 1993 Directory of Computer and Software Retailers, published by CSG Information Services, Tampa, Fla. Software sales account for 80% of the chain's total sales, according to CSG.

Software Etc., headquartered in Minneapolis, operates about 295 stores in regional malls and strip centers nationwide. Founded in 1984, Software Etc. supplies software for the other subsidiaries of its parent company, New York-based Barnes & Noble; these subsidiaries include B. Dalton

and Doubleday Books.

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

In second-quarter 1993, the chain's revenues were \$43.5 million, up 20% from \$36 million the previous year. The company lost \$1.3 million during the second quarter, compared with a loss of \$624,000 in the same period last year. Same-store sales increased 6% during

the first half of 1993, compared with a 12% increase a year ago.

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

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

Experts say specialty chains may

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

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

DANCE MUSIC FANS GET BEHIND EIGHTBALL

(Continued from page 55)

a cappuccino/espresso bar and a clothing counter. The bar is meant to encourage consumers to "spend time in the store and check out music. It makes the store feel more like a community of familiar faces hanging and jammin' to records."

The clothing counter mostly peddles promotional T-shirts, sweatshirts, and hats from dance-oriented record companies like Nervous, Emotive, and, of course, EightBall. In fact, the counter could exist solely on EightBall merchandise, since the label regularly churns out an assortment of shirts and hats that boast the work of a number of local up-and-coming designers.

As The EightBall Record Shoppe closes in on its first year, coming up with creative ways of sustaining its consumer base is key, although Kramer says, "Ultimately, I think this is a store about music, not gimmicks. People come here because we've got what they're looking for."



Checking out the latest releases at The EightBall Record Shoppe, from left, are dance music producers Jon Ciafone, Mood II Swing; Lem Springsteen, Mood II Swing; "Little" Louie Vega; and Junior Vasquez.

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B.B. King, Johnny Cash Make Tracks In Kid Biz

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

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

According to Herbst, the Celebrity Series is designed to introduce kids to a variety of musical styles, as well as enhance reading skills. King's "The Rainy Day Blues" is about a rained-out baseball game and the Better Place Gang's resulting adventurous mishaps. Cash's "The Good, The Bad, And The Two Cookie Kid" details the

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

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

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



by Moira McCormick

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

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

FUN WITH FRED: The children's music industry is full of aspiring artists, moonlighting celebs, and one-time hit makers. Rarely, though, do you come across a performer who left behind a lucrative advertising career to become a children's artist, but that's what Fred Miller has done. Miller, whose tuneful and witty "What's Wrong With This Picture?" is one of 1993's brighter lights, has a mile-long music resume, including Grammy nominations for his producing and engineering, an Emmy award for his TV concert sound design, and a current associate professorship of music production at Boston's Berklee College Of Music. Through the '80s, Miller wrote and produced jingles for the likes of Wendy's, Xerox, and M&M's. As music director for Ted Bates Advertising, he helped create and produce more than 200 commercials. "It was nice to move on to something that I can give back to the world," says Miller of his decision to become a full-time entertainer, "instead of writing jingles and waiting for the check to arrive."

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970 2 weeks at No. 1	2
2	3	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	128
3	2	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	2
4	4	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	117
5	5	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	128
6	6	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	105
7	7	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	128
8	8	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	128
9	9	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	128
10	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	128
11	16	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	128
12	15	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	126
13	11	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	128
14	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	128
15	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	128
16	31	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	126
17	17	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	87
18	12	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	16
19	19	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	128
20	18	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	5
21	20	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	119
22	21	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	40
23	30	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	96
24	23	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	113
25	25	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	117
26	26	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	66
27	22	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	9
28	27	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	122
29	24	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	114
30	33	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	119
31	38	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	23
32	34	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	128
33	37	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	40
34	29	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	107
35	32	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/16.98)	GRACELAND	29
36	35	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	12
37	40	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	83
38	28	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	9
39	46	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	30
40	39	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	124
41	36	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	118
42	—	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	21
43	43	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	60
44	—	THE JIMI HENDRIX EXPERIENCE ▲ ² MCA 10893 (10.98/17.98)	ARE YOU EXPERIENCED?	2
45	41	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	36
46	47	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/15.98)	ABBAY ROAD	39
47	—	THE BLACK CROWES ▲ ¹ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	10
48	50	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	46
49	48	MICHAEL JACKSON ▲ ²⁷ EPIC 38112 (9.98 EQ/15.98)	THRILLER	40
50	45	THE POLICE ▲ ¹ A&M 3902 (10.98/16.98)	EVERY BREATH YOU TAKE - THE SINGLES	107

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.

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	7	HOURS BETWEEN NIGHT + DAY EPIC 53804 5 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	3	15	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
3	2	27	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
4	4	5	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
5	NEW▶		NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 93-16	RAY LYNCH
6	5	99	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
7	6	17	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
8	7	23	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
9	8	31	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
10	20	3	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
11	11	9	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
12	9	17	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
13	12	11	THE WORLD'S GETTING LOUD WINDHAM HILL 11131	ALEX DE GRASSI
14	10	230	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
15	16	5	THE GRAND SCHEME OF THINGS RELATIVITY 1163	STEVE HOWE
16	14	21	MONTEREY NIGHTS GTS 4570	JOHN TESH
17	15	7	WORLDWIDE INNOVATIVE COMMUNICATIONS 5202	DANCING FANTASY
18	NEW▶		JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI
19	13	183	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
20	17	11	COUNT ME IN HEARTS OF SPACE 11036	JOHN BOSWELL
21	23	105	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
22	24	3	EARTH SONGS NARADA 63913	VARIOUS ARTISTS
23	RE-ENTRY		DECEMBER ▲ WINDHAM HILL 1025*	GEORGE WINSTON
24	RE-ENTRY		AUTUMN ▲ WINDHAM HILL 1012*	GEORGE WINSTON
25	NEW▶		IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	15	THE SOURCE HANNIBAL 1375/RYKO 9 weeks at No. 1	ALI FARKA TOURE
2	2	17	BANBA ATLANTIC 82503	CLANNAD
3	5	11	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
4	3	11	GLOBAL CELEBRATIONS ELLIPSIS 63230	VARIOUS ARTISTS
5	4	5	A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
6	6	29	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
7	7	13	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
8	9	31	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
9	12	5	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
10	8	29	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
11	10	15	VICTIMS SHANACHIE 45008	LUCKY DUBE
12	11	29	ANAM ATLANTIC 82409/AG	CLANNAD
13	14	3	MELODY RHYTHM & HARMONY MESA 79058/RHINO	LE MYSTERE DES VOIX BULGARES
14	13	23	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
15	NEW▶		PLUS FROM US REAL WORLD 2327/CAROLINE	VARIOUS ARTISTS

● 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.

Rap-A-Lot Keeps Its Priority Straight

L.A. Hears The Call Of Wrecking Ball Compilation

LOTS O' RAP: L.A.-based Priority Records has extended its exclusive distribution of Houston's Rap-A-Lot Records for another two years. The relationship between the labels, which dates back to 1991, has produced platinum and gold successes by the Houston-based rap act the Geto Boys and its members Scarface (whose current album, "The World Is Yours," entered The Billboard 200 at No. 7), Bushwick Bill, and Willie D.

The extension of the deal is something of a coup for Priority, since word has it that Giant Records was heavily wooing the Texas label, and that INDI and Relativity also threw in bids.

Priority, meanwhile, continues to shop itself around to majors, either looking to sell a stake or the whole company, sources say.

MAMMOTH RENEWAL: Relativity Entertainment Distribution (RED) and Mammoth agreed to extend their exclusive independent distribution relationship for another three years. The deal, which takes effect in April 1994 and lasts through March 1997, gives RED exclusive distribution of the majority of Mammoth's releases. The Chapel Hill, N.C.-based Mammoth began its relationship with Torrance, Calif.-based RED five years ago. Upcoming Mammoth/RED releases include Joe Henry, the Blake Babies, and the Chainsaw Kittens.

SMELLS LIKE BMI: The good folks at BMI opened their swank Sunset Strip offices in L.A. to the multitude of musicians of Alternative Power Source Oct. 7, to celebrate the release of Wrecking Ball Records' APS album "Smells Like L.A." A swarm of L.A. musicians featured on the record, previewed July 17 by DJ, swilled beer and noshed on tiny hot dogs in the time-honored album-release-party manner. BMI represents most of the 16 bands on the compilation.

The release festivities for the do-it-yourself album project had gotten



Ichiban Pact. Surfside Records of Charlotte, N.C., has signed a worldwide distribution agreement with independent Ichiban Records of Atlanta. The first release is "What Goes Around Comes Around" by General Johnson & the Chairmen Of The Board. From left are John Abbey, CEO of Ichiban, and General Johnson, who is president of Surfside Records.



by Chris Morris

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

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

SUGAR HILL'S SWEET: We would be remiss, after trumpeting Rounder Records' honors at this year's International Bluegrass Music Assn. Awards two weeks ago, if we failed to mention that Durham, N.C.-based Sugar Hill Records also hauled home a semi-load of honors at the same show.

Among the Hill-toppers: the Nashville Bluegrass Band (entertainer of the year and vocal group of the year); NBB's Stuart Duncan (fiddle instrumentalist of the year);

Tim O'Brien (male vocalist of the year); Larry Cordle (song of the year, for his "Lonesome Standard Time"); California (instrumental group of the year); and (no surprise here) Jerry Douglas (dobro instrumentalist of the year).

Congrats to Sugar Hill and maestro Barry Poss.

FLAG WAVING: The Gun Club, the ongoing, 13-year-old punk rock carnival fronted by vocalist Jeffrey Lee Pierce, has gone through many a personnel change over the years. And now, on the new Triple X album "Lucky Jim," Pierce shoulders the lead guitar chores for the first time.

Although Pierce began his career playing mutant versions of Son House and Tommy Johnson blues, here he sounds uncannily like... Jimi Hendrix.

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

Pierce says that in London, where he currently makes his home, he

(Continued on page 72)



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LARGEST DISTRIBUTOR

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

ALAN PARSONS

Try Anything Once
PRODUCER: Alan Parsons
Arista 18744

Celebrated producer and former leader of his eponymous Project takes off on a solo career, still producing a team of studio musicians and co-writing much of the material. Parsons' cast now includes familiar vocalists like Chris Thompson of Manfred Mann's Earth Band and Eric Stewart of 10cc, as well as newcomer Jacqui Copland, known for her work with Duran Duran. All hands combine for a record of superlative technical mettle and plenty of airplay potential. Most promising cuts for rock, top 40, and album-adult-alternative outlets are lead single "Turn It Up," "Mr. Time," "Siren Song," and "Back Against The Wall."

TAD

Inhale
PRODUCER: J Mascis
Giant/Mechanic 24525

Monster of the Seattle midway and former Sub Pop-ster hits the majors via Mechanic's new deal with Giant, with production courtesy of Dinosaur Jr.'s Mascis. A formidable work it is—intense, fierce songs driven by demonic guitars and singer Tad Doyle's appalling howl are complemented by more pop-skewed (but still loud and heavy) tracks that show the growing maturity of the "Puget Sound." Jolting "Grease Box," "Luminol," "Lycanthrope," and compelling "Gouge" rank as top tracks on this superior record that cuts across hard-rock and modern rock frontiers.

BIG COUNTRY

The Buffalo Skinners
PRODUCERS: Big Country
Fox/RCA 66294

Scottish alternative rockers land on a new label, the third in their 10-year career, with an album that harkens back to their breakthrough sound. Songs like "Alone," "Seven Waves," and "All Go Together" sport the kind of bagpipe-like guitar riffs that made the group a novelty a decade ago. Unfortunately, many of the other cuts here bog down in self-righteous lyrics and sorely dated arrangements, even as they straddle modern rock, album rock, and pop formats.

BODEANS

Go Slow Down
PRODUCERS: "He & He"
Slash/Reprise 45455

Waukesha, Wis.-based quartet brings on its most tuneful and focused album since '86 debut. Creative forces Sammy Llanas and Kurt Neumann split affecting vocals on a well-crafted collection of roots-oriented songs; segues to numbers off the current Uncle Tupelo album seem inevitable. "Closer To Free," title cut, and "Feed The Fire" are most immediately compelling cuts on consistent package for modern rockers.

LAURA NYRO

Walk The Dog & Light The Light
PRODUCERS: Gary Katz & Laura Nyro
Columbia 52411

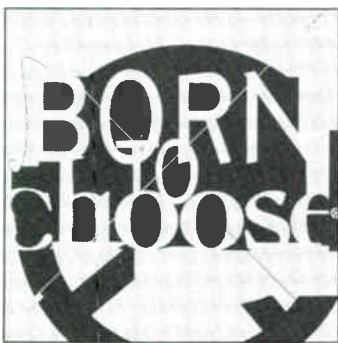
First album of new original material in a long time finds Nyro in assured voice, but without a full brace of top-shelf material at her disposal. Former Steely Dan producer Katz lends a high-quality sheen to the proceedings, and certain tracks—"Oh Yeah Maybe Baby (The Heebie Jeebies)," "Broken Rainbow," "To A Child," and cover medley "I'm So Proud/Dedicated To The One I Love"—show AC potential. But compared to her earliest works, this is slight.

DIDJITS

Que Sirhan Sirhan
PRODUCER: Reggie Stiggs
Touch And Go 107

Latest offering from the Chicago

SPOTLIGHT



VARIOUS ARTISTS

Born To Choose
PRODUCERS: Various
Rykodisc 10256

Folks like R.E.M. (with friend Natalie Merchant), the Mekons, Sugar, Tom Waits, Lucinda Williams, Pavement, Soundgarden, and Helmet turn up for an alternative-rock summit to benefit three women's groups. The material is predictably top-flight, highlights being R.E.M.'s "Photograph," the Mekons' title track, and Williams' dainty "Pancakes." While some of the tracks manifest the record's pro-choice intent (expressed unequivocally in the liner notes and artwork), others are simply great rock tunes. Guests also include Matthew Sweet (who faithfully redoes the Beatles' "She Said She Said"), John Trudell, NRBQ, and Cowboy Junkies.

hardcore indie is label mainstay Didjits, who unfurl 11 tight originals that bring to mind L.A. punk icons like Black Flag as much as new-school grunge disciples. Most robust cuts here are title track, with affecting chord changes and tempo shifts; fast'n'furious "Sister Sin"; "Fire In The Hole," which could be a Southern rock barn-burner if somebody wanted it to be; and slow churner "Sick Of My Fix." Group also does an excellent cover of Plasmatics' "Monkey Suit."

GRETA

No Biting
PRODUCERS: Sylvia Massy, John Easdale
Stardog/Mercury 314 518 135

Much-sought-after L.A. band makes its debut in the capable production hands of Green Jelly hit maker Massy. Group has synthesized an astonishing range of styles; sound is hard rock-based, but shows the influence of pop songsmiths like the Beatles. Attitude-packed "School On Fire" sounds like an instant delinquency-inducing modern rock hit; "Jesus Crux" and "Nature" rate high among other tracks. A notable bow.

BARBARA COOK

Close As Pages In A Book
PRODUCER: Hugh Fordin
DRG 91412

Dorothy Fields wrote lyrics for the best of composers, who, in turn, were collaborating with the best of lyricists. Barbara Cook—yes, the best of pop singers—offers 14 numbers with Jimmy McHugh, Jerome Kern, Arthur Schwartz, Sigmund Romberg, and Cy Coleman as the distinguished melody writers. Among the treats is a light and breezy rendition of "The Way You Look Tonight," with Tommy Tune on hand (he also taps on "Bojangles Of Harlem"). The Wally Harper-led orchestra is an ever-inventive presence.

XSCAPE

Hummin' Comin' At 'Cha
PRODUCERS: Jermaine Dupri, Organized Noize
So So Def Recordings/Columbia 57107

Currently a sensation on the Hot 100 and

Hot R&B Singles charts with its funky, affecting "Just Kickin' It," all-female quartet promises to make a splashy debut with this collection of hip-hop-flavored tunes. Top 40, R&B, and AC programmers have a feast of hits at their disposal here, as much of the material is cut with their tastes in mind. Other tracks that will perpetuate this success story are "Pumpin'," "Let Me Know," and vocal workout "Tonight."

GEORGE CLINTON

Hey Man... Smell My Finger
PRODUCERS: Various
Paisley Park/Warner Bros. 25518

It's not just jam-down ringmaster Clinton's digits that are funky; the president of Groove Nation has signed on some heavy-duty talent for the Mothership's latest voyage. Dr. Dre, Ice Cube, Yo-Yo, Chuck D., and Flavor Flav offer their own perspectives on the bust-out single "Paint The White House Black," while the Red Hot Chili Peppers' Anthony Kiedis and Flea guest on "Martial Law." Add to this a bunch of Parliament and Funkadelic veterans and some loopy songs, and you have a package that's anything but devoid of funk.

RAP

ERICK SERMON

No Pressure
PRODUCER: Erick Sermon
Def Jam/RAL/Chaos 57460

The same elements (whomping bass notes and heavy percussion atop funk samples) that made Sermon's former group, EPMD, so consistently appealing are here. But the parts don't always add up to a whole lot of excitement. Many times, the tracks supporting the rapper's lisp rhymes bob and weave like champs, but refuse fire-knockout punches. "Imma Gitz Mine," his statement of purpose; "All In The Mind," with its snaking keyboards; "The Hype," a cut injected with soul vocals; "Lil Crazy," a pairing with Shadz Of Lingo; and "The Ill Shit," featuring Ice Cube and Kam, are the cuts that do more than merely threaten to crash domes: they throw down.

BLACK MOON

Enta Da Stage
PRODUCERS: Da Beatminerz
Wreck/Nervous 202

Brooklyn crew has a buck-wild lyrical style that represents the reality portrayed in flicks like "Juice." They spit words "like an automatic weapon," and value cash and respect above all else. They use tracks that can be described as hardcore jazz, shaking melodic flavor

VITAL REISSUES

FRANK SINATRA

The Columbia Years (1943-1952) The Complete Recordings
PRODUCER: Didier C. Deutsch
Columbia/Legacy 48673

Sinatra undoubtedly went on to bigger and better things after he finished a 10-year stint as a Columbia recording artist in 1952. But Columbia was the home of the first phase of his solo career, and it is clear that this historic association eventually provided the groundwork for everything that followed. This lavish, 12-CD package with scholarly annotation encompasses all of the artist's Columbia sides, many of which were researched with archaeological perseverance for re-release. The set is no mere pop music textbook, either, for it is loaded with living presentations of Sinatra's superior ear and talent as a storyteller. Among the boxed sets that make one bless the CD era.

SPOTLIGHT



EAZY-E

It's On 187um Killa
PRODUCERS: Various
Ruthless 5503

From its black sleeve photo (of Dr. Dre wearing eyeliner, lipstick, and sequins) to tracks like "Real Muthafuckin' G's" and "It's On," this short album is the next round in the battle between the artist and his former partner in N.W.A. A few months ago, Dre fired off "Dre Day," which threw sharp barbs at E. Here, E (who says he receives a percentage of sales from Dre's "The Chronic") comes back with "'Dre Day' only meant Eazy play day." His other lyrics range from provocative and evocative to sophomoric (rhymes flushed with the artist's loc'ed notions of gangsterology). He wants to reveal Dre as a studio gangster, put Compton back on the hip-hop map, fortify his slacking image as the "hip-hop thugster," and cause some heads to nod. With shimmering tracks that come close to sounding like those on "The Chronic," he will easily accomplish the former and probably also stir some controversy. Distributed by Relativity.

over tough breaks via mind-spinning samples. Earlier this year they asked, "Who Got The Props?" This consistently satisfying set proves they do.

LATIN

JERRY RIVERA

Cara De Niño
PRODUCER: Cuto Sotto
Sony Tropical/Sony

Sony executives are enthusiastic that latest outing from 20-year-old salsa phenom from Puerto Rico will top the 700,000 units reached by previous album "Cuenta Conmigo," and they may well be

right. Sotto tinkers only slightly with tight arrangements via atmospheric synth fills, and Rivera shows signs of developing vocal personality, as evidenced on standouts like the title cut, "No Hieras Mi Vida," "Deseo Loco," and the first single "Qué Hay De Malo."

MIKI GONZALEZ

Akundún
PRODUCER: Miki González
Polydor 519539

Musical voyeur could be Peru's Johnny Clegg, as he comes up with a wonderful sampling of folkloric paeans documenting everyday life in an Afro-Peruvian barrio. Contagious melodies are propelled by spry guitar lines and turbulent percussive licks from the Ballumbrosio family, who also provide rich vocal harmonies on bubbly entries ("Me Fui Pal Huayabo," "La Pequeña"), as well as slower-paced, reggae-styled numbers ("Cortando Caña," "Huanchihualito").

COUNTRY

VARIOUS ARTISTS

The Beverly Hillbillies: Original Motion Picture Soundtrack
PRODUCERS: Various
Fox 66313

The songs here are mostly covers of old country hits by recent country artists. Dolly Parton's "If You Ain't Got Love" is the only new piece. Among the best cuts: Aaron Tippin's version of "I'm So Lonesome I Could Cry," the Oak Ridge Boys' "I Ain't Never," and Jerry Scoggin and Bela Fleck's update of "The Ballad Of Jed Clampett." Distributed by RCA.

ILLRD TYME OUT

Grandpa's Mandolin
PRODUCERS: Illrd Tyme Out, Bil Vorndick
Rebel 1713

This band has the warm, mellow, earthy tones associated with Flatt & Scruggs. And it also has a firm grasp of revered bluegrass themes, as evidenced by its deft choice of songs—ranging from the old and ominous "Little Black Train" to such newer, but still traditional, music as the title cut. Of particular delight are the close gospel harmonies on "Walkin', Runnin', Flyin'" and the rarely heard lyrics the band provides for "Steel Guitar Rag."

CLASSICAL

SIBELIUS: VIOLIN CONCERTO

CHAUSSON: POEME
Nadja Salerno-Sonnenberg, Violin, London Symphony Orchestra, Tilson Thomas
EMI Classics CDC 54855

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

SYMPHONIC BOLEROS

Ettore Stratta
Teldec 4509-91180

Crossover charters with "Symphonic Tango," conductor Stratta and the Royal Philharmonic Orchestra are likely to find new success with this languid orchestral romanticism, with some welcome jazzy musings. Among the familiar melodies are "Perfidia," "Yesterday I Heard The Rain," "It's Impossible," "What A Difference A Day Made," and "You Belong To My Heart."

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.

Newsmakers



Into The Woods. Director Tarsem and production designer Fatima confer before traveling to eight countries to film the video for "Sweet Lullaby," a track from Deep Forest's eponymous album on Sony 550 Music. Shown, from left, are Dan Beck, Epic VP of artist development; John Doelp, Epic senior VP of marketing; Fatima; Tarsem; Scott Spanjich, Epic senior director of video production; and Brenda Hazell, Epic product manager.



Girls Night Out. Female artists and songwriters discuss career challenges and successes at the recent "Girls Night Out" symposium presented by the Los Angeles Chapter of NARAS. Shown, from left, are songwriter Holly Knight; recording artist Rita Coolidge; percussionist Bobby Hall; EMI artist Brenda Russell; Bob-A-Lew Music president Ronda Espy, who moderated the panel; and Geffen artist Fiona.



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



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



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



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



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



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



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

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Courtship Of VSDA 64 European Videos Get A Lift 69
Home Shoppers Tempt Suppliers 66 Video Previews: Motor City Karaoke 70

PICTURE THIS™



By Seth Goldstein

NO WAL-FLOWER: Cassette rentals are being drawn into designs for Wal-Mart Supercenters. A floor plan we've seen for one location has C&M Video, which runs several Wal-Mart concessions, in a line of separate retail venues directly to the right of the main entrance and in back of the cash registers. On what could be thought of as a retail shopping street within the Supercenter are S'Mart Cleaners, Fantastic Sam's, One Hour Photo Center, and a portrait studio; some are open 24 hours.

Effingham, Ill.-based C&M Video, which shares rental locations with Cevaxs in Dallas (Billboard, Oct. 9), figures to ride a rapid Wal-Mart growth after a slow start, says president Terry Monroe. C&M is a small but aggressive entrepreneurial business that has established 13 franchisees and 13 owned stores during the past decade. Monroe estimates 1993 sales at roughly \$3 million. So how does a small fry enter mighty Wal-Mart? Simple: "We went to them and gave a presentation. A lot of this is timing, and we're not newcomers... Wal-Mart realized it was a great concept to have in Supercenters."

Wal-Mart has taken C&M from its Illinois home to Missouri, Oklahoma, Massachusetts, and Tennessee. "It appears we'll be going into several more states in the near future," Monroe predicts. "We'll go wherever they send us." He doesn't know, and wouldn't say if he did, the number and location of the next string of concessions. At present, the Supercomm revenue-sharing system is employed in two locations. Cevaxs, owned by the management team that created Supercomm, also uses it. "We talk," says Monroe.

C&M's Supercenter rental mix is 50% new releases, 30% catalog, and 20% video games at prices considered competitive in the marketplace. "Business has been great" and profitable, he claims, in part due to cross-promotions with Supercenter electronic departments. Customers who buy a VCR, for example, get two free rentals. More important

(Continued on page 72)

Retailers Put Eggs In Rental Basket Sell-Thru Takes 2nd Place In 4th Quarter

■ BY TRUDI MILLER ROSENBLUM

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

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

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

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

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

Donald Bohatka, owner of Video Adventures in Milwaukee, agrees. "There's just kiddie stuff this year [on

sell-through]. I wish 'Jurassic Park' or 'Sleepless In Seattle' would come out. Our store is in a more yuppie neighborhood, with not many kids. With something like 'Once Upon A Forest,' I'll just buy one or two copies for rental and two for sell-through. From me, that's a gift."

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

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

Instead, retailers say they plan to put more money into rental product, noting that such box-office heavy-hitters as Paramount Home Video's "The Firm," "Sliver," and "Indecent Proposal" are due out as rentals in October and November. "The Firm" will probably do 50% more than a usual rental," predicts Video Adventures' Bohatka. "We usually bring in 10 to 12 copies of rental titles, but for 'The Firm' we'll get 20 or more."

Paramount helped its cause by extending the pay-per-view windows of

all three titles to 80 days, and claims the move contributed to preorders of some 527,000 units of "The Firm."

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

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

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

"You bring in a \$14 movie, rent it for
(Continued on page 65)

Sega, Warehouse Hail Genesis Of Retail Partnership

■ BY DON JEFFREY

LOS ANGELES—After Warehouse Entertainment Inc. gave its special-products supplier of the year award to videogame maker Sega of America, it became clear that the admiration was mutual.

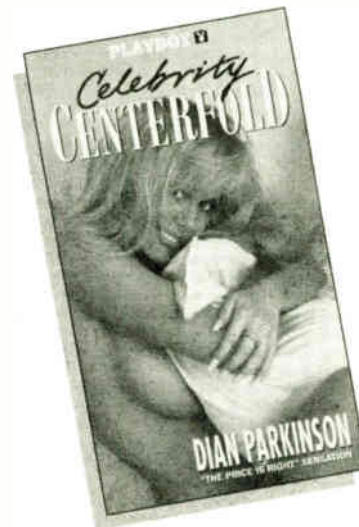
In the past year, the music and video retailer has seen its videogame business grow from zero—it was rolled out just last October—to roughly \$1 million in monthly sales, according to the company. Warehouse's total product sales amount to more than \$35 million a month.

Scott Young, Warehouse's chief executive, said the chain steadily has been building market share in videogames—a business that may surpass music in sales this year or next. "The game business is a target worth shooting for," he said.

"Toys 'R' Us and Kmart have dominated the business," he added. "But we're working on it."

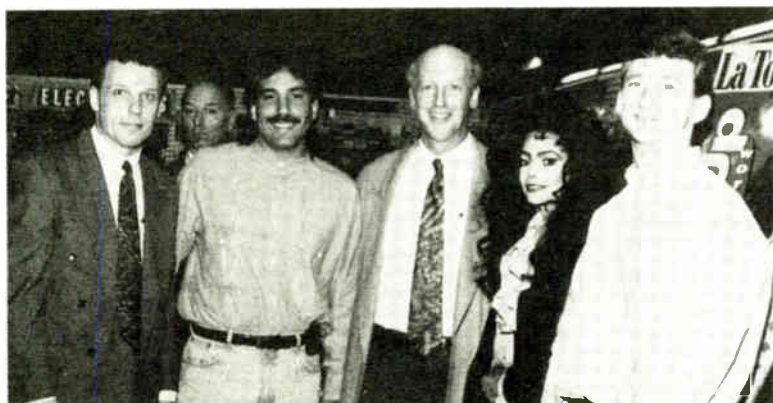
(Continued on page 72)

DIAN PARKINSON, COME ON DOWN!



THE PRICE IS RIGHT's most sought-after blonde steps off the stage and into a starring role in her very own *Playboy Celebrity Centerfold*. Dian's always been the show's hottest number, and now she'll bring you red-hot sales figures that speak for themselves.

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Who's That Lady They're With? LaToya Jackson, that's who. She visited the Sam Goody's outlet in New York recently to promote "Step Up With LaToya Jackson," her fitness video. With LaToya, from left, are Jim Kuether, Musicland Group district manager; producer Frank Florio, Florio Entertainment International; Donald Kasen, president of distributor PPI Entertainment; and Kent Rippey, Musicland Group divisional marketing coordinator.

Game Makers Court VSDA; Stores Give Pennies For AIDS

GAME MANUFACTURERS Seek VSDA Partnership: An ad hoc meeting earlier this month between the VSDA's newly formed videogame committee and representatives from **Sega Of America, Electronic Arts, Konami America Inc., Virgin Games, Inc., Capcom, and Acclaim** appears to have solidified a once distant relationship.

With the exception of Nintendo, videogame manufacturers have been courting video dealers for two reasons: to obtain distribution outside traditional toy stores, and to enable consumers to rent and test-drive new games. As retailers such as **Wherehouse Entertainment** fully embrace the format, game manufacturers are opening their arms to VSDA members.

The first step was taken in September, when the VSDA board formed a game committee headed by **Craig Odanovich**, COO of recently merged **H.E.B. Video Central and Hollywood Video**. Seven committee members, including VSDA president **Dawn Wiener** and West Coast Video VP **Steve Apple**, attended the Burlingame, Calif., meeting called by Sega.

"This was a stepping stone. There were no real specifics discussed at the meeting," says Wiener. "We just wanted to find out if we are all in this together. We are."

Although dealers continue to beef up their game departments, information about new releases is hard to come by, says Wiener.

As a result of the meeting, Sega will begin sending "Sega Visions," the company's new-release guide, to VSDA members.

Other issues discussed were the need for videogame prebook and street dates, game screeners, and ratings.

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

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

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

Suncoast Motion Picture Co.,

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

The all-volunteer organization also has received more than \$100,000 in pledges from more than 60 video companies, including Buena Vista, Paramount, MCA/Universal, and most independents. Distributors **Ingram Entertainment, Sight & Sound, and Baker**, as well as Taylor Video also have provided cash donations and donated advertising space

in their mailers to promote the program.

Rentrak, the pay-per-transaction distributor, recently has come aboard and is pledging to

match contributions from its customers up to \$10,000.

The VSDA also has endorsed the fundraising effort.

"We would like to see 50% of the industry participate," says Larry Klingman, co-chair of the campaign. "If that happens, we would raise in excess of \$1 million."

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

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

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

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

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

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

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

Reuters met with studio publicity heads last summer to hype the importance of the show. Expocon's main

(Continued on page 72)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	7	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
2	2	7	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
3	7	2	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
4	3	9	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
5	4	6	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
6	6	4	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
7	5	11	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
8	8	5	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
9	12	4	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
10	9	10	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
11	10	9	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
12	11	14	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
13	20	2	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
14	17	3	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
15	13	14	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
16	15	10	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
17	14	15	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
18	16	9	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
19	21	5	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
20	19	7	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
21	18	8	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
22	24	7	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
23	NEW ▶		JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
24	22	10	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
25	23	8	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
26	25	14	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
27	27	9	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
28	28	11	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
29	29	5	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
30	32	3	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G
31	26	11	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
32	NEW ▶		THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
33	30	6	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
34	34	2	THE OPPOSITE SEX...AND HOW TO LIVE WITH THEM	Miramax Films HBO Video	Arye Gross Courtney Cox	1993	R
35	36	4	EL MARIACHI	Columbia TriStar Home Video 53613	Carlos Gallardo Consuelo Gomez	1993	R
36	31	5	MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
37	33	18	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
38	37	16	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
39	35	3	THE LIAR'S CLUB	New Horizons Picture Corp. New Horizons Home Video NH00463	Wil Wheaton Brian Krause	1993	R
40	39	10	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

RENTAL BASKET

(Continued from page 63)

a month, then sell it as previously viewed," agrees Tim Pulley, owner of Best Video in Anderson, S.C.. He adds, "Personally, I'd like to see one legitimate, strong sell-through title a month." Pulley also notes that, while there isn't much demand for new sell-through titles in his store, "I'm always surprised at how many people buy the previously viewed videos at \$9.95. They come in and look for '\$9.95'—that's the magic number."

Some of the stores let people reserve used copies before they're even released. The owner puts out a sign-up sheet, letting customers know when the cassette is coming out and inviting them to pay the lower price in advance, with the promise that they will get the movie after 30 or 60 days.

"It's for tapes that are right on the line—people might not want it for \$20, but for \$8 they say, 'why not?' It gets them to buy tapes they wouldn't normally buy," says Red Giraffe's Lancaster.

"Previously viewed" shelves also are a good way to move titles that are "two to three years old and seemingly stagnant. You put 'em out for sale, and suddenly there's interest," says Movie Shack's Streb. "I'm pulling product off the rental shelf all the time—I sell 15 to 30 videos a month at \$9.99 that way."

Although sell-through is not big business for most of the stores, a few of them are getting more into sell-through, often by carving out a particular niche not serviced by mass merchants. Best Video in Anderson, S.C., displays a catalog on the counter from which customers can order less-mainstream titles, such as "Streets of Fire," "Where The Red Fern Grows," and the television series "North And South," as well as older titles like "The Blues Brothers" and Cheech and Chong movies.

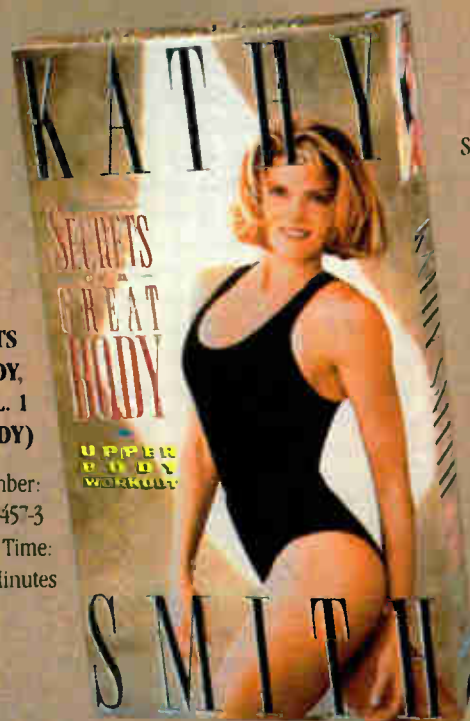
Lancaster notes, "We're in an affluent area, so we sell a lot of classics, dramas, and travel videos. We've had a definite percentage rise, selling considerably more sell-through over the past couple of years." He adds that he plans to bring 1,000 sell-through pieces to his two stores for the holiday season.

Greeder says 10% of his business is sales. Of that, half is in current sell-through and half is used. "We've gotten into sell-through more and more over the last two or three years," he says. "The demand is going up. People are building home libraries." He carries 300-400 titles for sale, old and new.

Kirk Kirkpatrick, VP of sales at Waxworks, believes video stores should get more into sell-through. "Rental will not grow any more, and if they want to be profitable, they have to find a new revenue generator. This area has the most potential for growth," he says. Video stores can compete with mass merchants by offering a wider selection, Kirkpatrick adds, noting that mass merchants carry hit titles, "but won't stockpile a lot of titles people would be willing to buy, like 'The Big Chill.'"

Although retailers predict that sell-through business will be lackluster in the near future, they do note that box-office business at movie theaters boomed this summer, which means there is hope on the horizon for 1994. High on everyone's list are Warner's "The Fugitive" and MCA/Universal's "Jurassic Park."

The Secret To Great Profits... ...Kathy Smith's Secrets of a Great Body

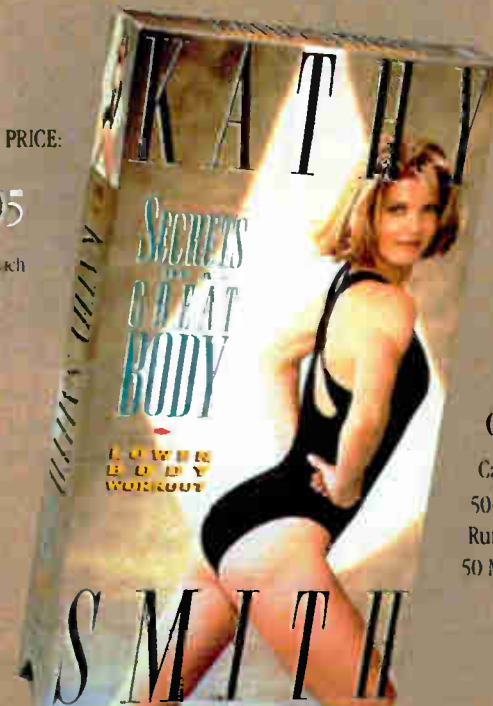


SECRETS OF A GREAT BODY, VOL. 1 (UPPER BODY)

Catalog Number: 50457-3
Running Time: 60 Minutes

SUGGESTED LIST PRICE:

\$19.⁹⁵ Each



SECRETS OF A GREAT BODY, VOL. 2 (LOWER BODY)

Catalog Number: 50456-3
Running Time: 50 Minutes

GET IN ON THE SECRET

Kathy Smith, the number-one fitness expert in America, unveils a two volume series of body sculpting videos which introduce Kathy's exclusive gym-quality strength training.

24-COUNT FLOOR/COUNTER DISPLAY

AVAILABLE (includes 8 each of "Great Buns & Thighs," "Secrets Vol. 1" & "Secrets Vol. 2")
Catalog Number: 50541-3 Price: \$478.95

AS ASSEMBLED
24 count (floor)
Height: 48 1/2" w/sign
Width: 38 1/2"
Front to Back: 12"
Weight: Display & Carton—10 lbs.

AS ASSEMBLED
24 count (counter)
Height: 25 1/2" w/sign
Width: 18 1/2"
Front to Back: 7 1/2"
Weight: 15 lbs.

48-COUNT FLOOR DISPLAY (includes 16 each of "Great Buns & Thighs," "Secrets Vol. 1 & Vol. 2")
Catalog Number: 50542-3 Price: \$957.95

AS ASSEMBLED
48 count
Height: 59 1/2" w/sign
Width: 38 1/2"
Front to Back: 15 1/2"
Weight: Display & Carton—10 lbs. (tapes 96 oz)

SHIPPING DIMENSION: FOR ALL DISPLAYS: 18 1/2" x 15 1/2" x 9 1/2"



Special Offers
Includes coupon for \$10 off weights

COLLECTOR'S EDITION
"SECRETS" GIFT PACK
(includes Vol. 1 & Vol. 2)
2 VHS, 1 Laser Disc
Catalog Number: 50538-3/6

\$39.⁹⁵ VHS / \$34.⁹⁵ Laser Disc

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Watch for full-scale national advertising & public relations campaign in all major women's & lifestyle publications, including:

HEALTH Cosmopolitan WORKING WOMAN Fitness Mirabella ELLE

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

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



Catalog Number: 50517-3
Running Time: 40 Minutes

Special introductory price
\$14.⁹⁵!
means runaway sales

BODYVISION

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

For more information, contact your local WEA representative. Approved by the BodyVision Advisory Board

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Video Distributors Seek Added Sales Via Home Shopping

BY EILEEN FITZPATRICK

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

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

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

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

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

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

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

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

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

CELEBRITIES SELL

Highly prized items sold on the channel include jewelry, clothes, and just about anything with a celebrity attached to it. Sales skyrocket when the celebrity appears on the air and talks with callers as they order the product. In that area, video can compete with Ivana Trump and Joan Rivers, who often hawk products on the channel.

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

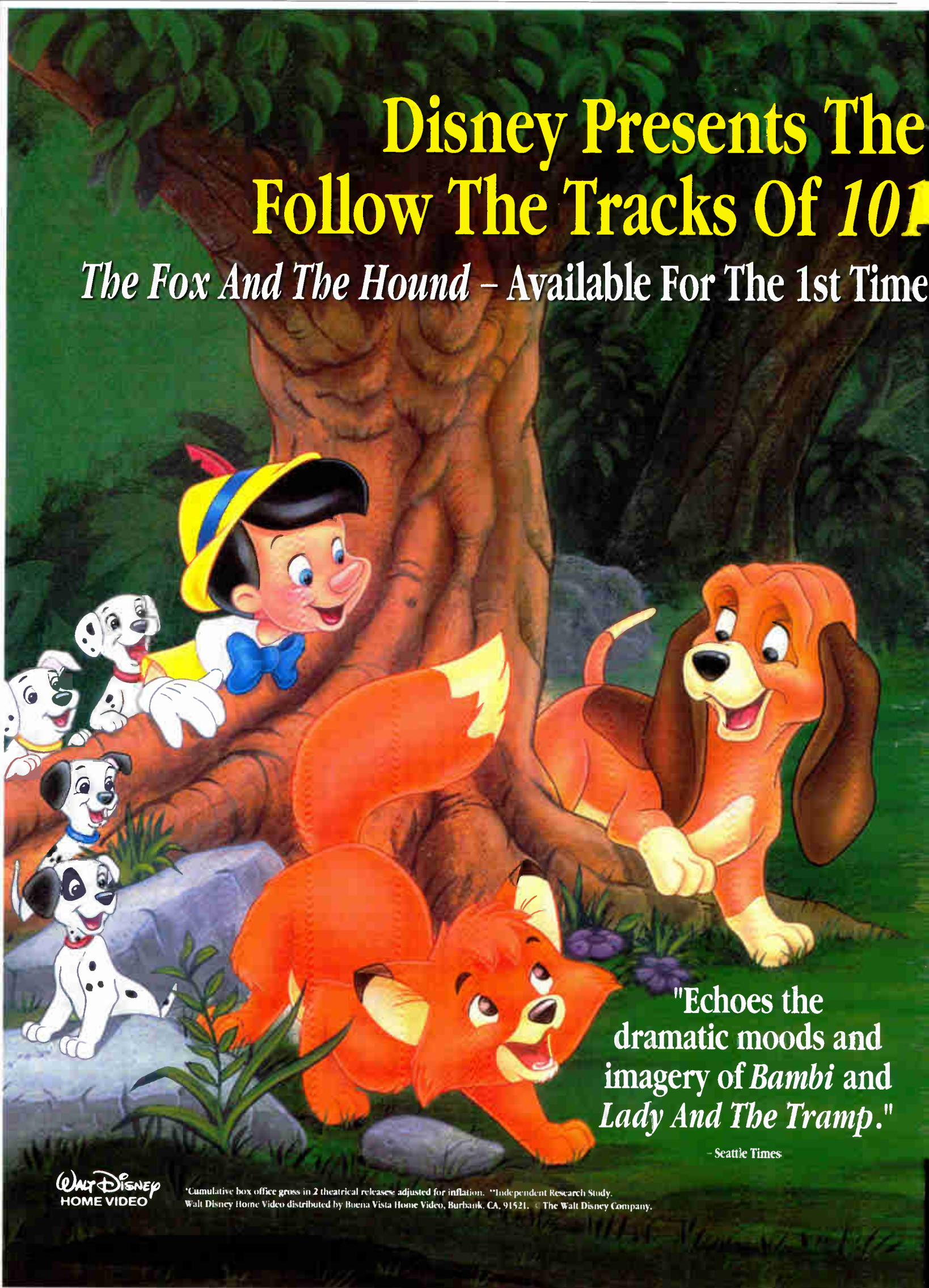
Zoom Express also scored a big hit when it placed the Olsen twins, Mary-Kate and Ashley, on HSN and moved a reported 25,000 units of "Our First Video," Cua says.

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

Although FoxVideo didn't have a celebrity, the supplier did have a high-profile product when it put "Home
(Continued on next page)

Disney Presents The Follow The Tracks Of 101

The Fox And The Hound – Available For The 1st Time



"Echoes the dramatic moods and imagery of *Bambi* and *Lady And The Tramp*."

—Seattle Times

Walt Disney
HOME VIDEO

*Cumulative box office gross in 2 theatrical releases adjusted for inflation. **Independent Research Study.
Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA, 91521. © The Walt Disney Company.

Next Spring Classic To Dalmatians & Pinocchio...

On Video To 25 Million Disney Classic Purchasers!

"Superior...
A Landmark Disney
Film."

— Joel Siegel, ABC-TV

Sniff Out The Facts:

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

	Purchase Intent Scores (%)™	
	Parents	PRC Buyers
<i>Pinocchio</i>	33	31
<i>The Fox And The Hound</i>	32	28

\$24.99 Suggested Retail Price Stock # 2041

Running Time: Approx. 83 Minutes
Color / Digitally Mastered

Backed By Classic Disney Marketing Support!



HOME SHOPPING

(Continued from preceding page)

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

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

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

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

Buena Vista Home Video, GoodTimes Home Video, Paramount Home Video, and Warner Home Video are among other companies that have sold product on the channel.

Despite the successes, suppliers and each of the channels have doubts about video's place on the airwaves.

For suppliers, the downside comes with time, or the lack of it. Typically, products are sold on-air in 10- to 20-minute intervals for a few days. If there is no celebrity attached to the product, the time is even more limited, and while a hot property can move 10,000 units, it often is a one-shot deal.

THIN MARGINS

Cua says that competition with Wal-Mart and Kmart often makes video a losing proposition. "To be able to compete, you have to offer video product at low prices," says Cua. "But the margins aren't that attractive."

Nevertheless, Cua adds, videos also can be included in exercise equipment offers or audio collections.

HSN will begin testing a one-hour music program Nov. 18-20, hosted by Dick Clark and designed to sell audio products, T-shirts, tour jackets, and other memorabilia from a single artist. Prices will range from \$19 to \$39.

"The plan is to develop a niche and test product to determine the best sellers in this format," says Cua.

Product sold in the home shopping format appears to have the same spillover effect at retail as many direct-response campaigns.

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

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

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

In addition, Thompson says she has three proposals from companies developing new home shopping channels.

VIDEO PEOPLE

David Kosse, former director of retail marketing for HBO Video, joins PolyGram Video as director of theatrical marketing. He reports to sales and marketing senior VP Bill Sondheim.

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

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

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



KOSSE

WUNDERLICH

WHIFFEN

its move into integrated marketing services.

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

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

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

Janice Whiffen, former president of Video Sales Organization and consultant, is named chief operating officer of newly formed Just Your Pal Inc. in Marina del Rey, Calif.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Demolition Man (Warner Bros.)	10,284,335	2,258 4,555	1	29,554,832
2	The Beverly Hillbillies (20th Century Fox)	9,525,375	2,152 4,426	—	9,525,375
3	Cool Runnings (Buena Vista)	7,009,324	1,819 3,853	2	26,566,902
4	Malice (Columbia)	5,507,782	1,519 3,626	2	27,159,464
5	Judgment Night (Universal)	4,088,955	1,543 2,650	—	4,088,955
6	The Good Son (20th Century Fox)	3,222,512	1,708 1,887	3	35,165,875
7	The Joy Luck Club (Buena Vista)	3,011,810	481 6,262	5	14,865,329
8	The Age of Innocence (Columbia)	2,652,151	839 3,161	4	22,288,476
9	The Fugitive (Warner Bros.)	2,021,360	1,202 1,682	10	172,494,360
10	A Bronx Tale (Savoy)	1,884,698	884 2,132	2	10,723,720

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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	3	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	12	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
3	3	9	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
4	4	6	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
5	7	175	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
6	5	9	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
7	9	5	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
8	8	51	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
9	13	3	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
10	6	6	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
11	10	4	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
12	14	22	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
13	11	7	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
14	12	6	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
15	16	31	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
16	18	13	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
17	17	9	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
18	15	9	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
19	NEW ▶		UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
20	27	24	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
21	22	22	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
22	25	8	U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
23	21	6	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 81298	Onslow Stevens Lon Chaney, Jr.	1945	NR	14.98
24	20	12	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
25	23	29	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
26	24	6	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
27	19	7	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
28	37	4	DAYTIME'S GREATEST WEDDINGS: ALL MY CHILDREN	ABC Video 42101	Susan Lucci David Canary	1993	NR	14.98
29	39	23	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
30	NEW ▶		ALI BABA AND THE FORTY THEIVES	Universal City Studios MCA/Universal Home Video 80641	Jon Hall Turhan Bey	1943	NR	14.98
31	29	6	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80879	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98
32	NEW ▶		JANE EYRE	FoxVideo 1247	Joan Fontaine Orson Welles	1944	NR	19.98
33	34	5	THE MUMMY'S GHOST	Universal City Studios MCA/Universal Home Video 80856	Lon Chaney, Jr. John Carradine	1944	NR	14.98
34	28	8	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
35	NEW ▶		DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
36	32	22	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
37	RE-ENTRY		MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
38	RE-ENTRY		MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99
39	NEW ▶		LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
40	31	4	DAYTIME'S GREATEST WEDDINGS: ONE LIFE TO LIVE	ABC Video 42102	Erika Slezak	1993	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Euro Vid Mktg Gets A Lift From EC EVE Program

BY PETER DEAN

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

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

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

"Cinema is unfortunately being more and more opened to America; American films are accounting for 90% of our audience. If it isn't 90%, it's 91% or 89%. Whatever, it's too much. Recently, all German cinemas were just dominated by four American pictures and there were no German pictures. What will be left for German films or French pictures?" Beineix said.

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

Unlike many directors, Beineix is a strong advocate of video and of what EVE is trying to do in encouraging cooperation across national European boundaries. He calls it "encouraging creative survival in Europe."

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

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

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

For a small English arthouse label like Tartan Video, financial aid through EVE's loan scheme has meant approximately 100,000 pounds (\$150,000) per year. EVE supported the award-winning Belgian movie "Toto Le Hero" to the tune of 67,000 ecus (\$78,000) across six territories.

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

Next year EVE will implement a "more flexible" development scheme designed to support companies rather

(Continued on page 71)



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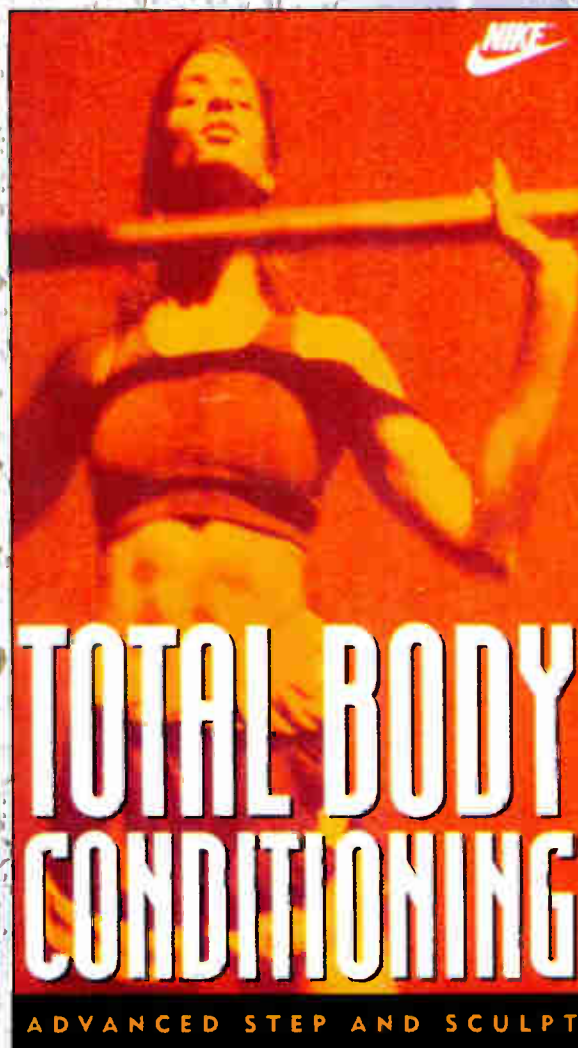
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Video Previews

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FOR WEEK ENDING OCTOBER 30, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** NO. 1 ***					
1	17	3	ALADDIN Walt Disney Home Video 1662	1992	24.99
2	2	51	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
3	1	208	PINOCCHIO ♦ Walt Disney Home Video 239	1940	24.99
4	8	3	ONCE UPON A FOREST FoxVideo 8501	1993	24.98
5	5	5	REN & STIMPY: THE CLASSICS Nickelodeon/Sony Wonder LV49200	1993	14.98
6	3	23	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	12.99
7	4	7	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993	14.95
8	10	79	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
9	6	5	REN & STIMPY: THE STINKIEST STORIES Nickelodeon/Sony Wonder LV49202	1993	14.98
10	7	5	REN & STIMPY: THE STUPIDEST STORIES Nickelodeon/Sony Wonder LV49201	1993	14.98
11	9	19	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.95
12	12	27	BARNEY'S BEST MANNERS The Lyons Group 99021	1993	14.95
13	11	254	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
14	23	3	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder LV49209	1993	14.98
15	14	41	ROCK WITH BARNEY The Lyons Group 98081	1992	14.95
16	18	35	BARNEY IN CONCERT The Lyons Group 98071	1992	14.95
17	16	33	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
18	21	75	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
19	13	7	THOMAS THE TANK ENGINE: DAISY Strand Home Video 1266	1993	12.99
20	15	35	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
21	22	23	X-MEN: ENTER MAGNETO ♦ Saban Entertainment/PolyGram Video 4400866593	1993	9.95
22	NEW ▶		HAPPILY EVER AFTER Worldvision Home Video 8045	1993	24.95
23	NEW ▶		OPUS N' BILL: A WISH FOR WINGS THAT WORK Amblin Entertainment/MCA/Universal Home Video 81329	1991	12.98
24	25	129	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
25	NEW ▶		MONSTER BASH Walt Disney Home Video 1911	1993	12.99

♦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.

MUSIC

"Number One Songs Of Motor City," BMG Video, 40 minutes, \$19.98.

Second karaoke offering from BMG Video allows viewers to bring 10 Motown-sound tunes to life in their living rooms. This time, those singing along at home will be in the company of Diana Ross & the Supremes, the Four Tops, and Marvin Gaye. Among the top hits included here are "Stop In The Name Of Love," "You Can't Hurry Love," "I Can't Help Myself," and "I Heard It Through The Grapevine," and, as with the previously released Beatles karaoke project, the music is complemented by rare television footage and music videos by the featured artists.

CHILDREN'S

"Adrift," Deer Me/Laughing Gull Productions, approximately 30 minutes.



This live-action story of a teddy bear's journey back to his rightful owner is both short and sweet. When Jennifer's mom accidentally leaves the furry, red-bowed Rooney on the roof of the car when they take a drive one day, the poor creature winds up falling off on a bridge and toppling into the bay. The adventures that eventually bring him back to the safe harbor of Jennifer's arms will intrigue young viewers without scaring them. "Adrift" is narrated from Rooney's point of view, making the tale a perfect bedtime story set to moving pictures—with a very happy ending.

"Ariel's Undersea Adventure: In Harmony," Walt Disney Home Video, 47 minutes, \$14.95.

There's trouble brewing under the sea when the evil Manta comes to town and tries to make waves among the peaceable citizens of Atlantico. Intent on seducing the sea creatures into a life of prejudice and selfish thought, he proceeds to turn the lobsters against

the swordfish, the swordfish against the octopi, and so on. That is, until Little Mermaid Ariel and her faithful companion Flounder share with their friends the one sure-fire way to drown out Manta's evil influence. With the well-recognizable gang and one of the hit songs from the theatrical "Little Mermaid" prominently featured in this tale, this video should be a hot seller.

"The Secret Of The Seal," Celebrity Home Entertainment (818-595-0666), 90 minutes, \$24.95.

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

HEALTH/FITNESS

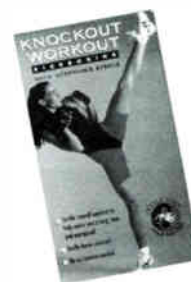
"LaToya Jackson: Step Up Workout," PPI Entertainment (201-344-4214), 69 minutes, \$19.98.



LaToya might not steal headlines away from brother Michael with this dip into her personal training regimen, but she certainly does seem to be having a good time. Though she doesn't lead the step or floor exercise segments, Jackson does present a heartfelt introduction about getting fit and increasing self-esteem, unwittingly providing an awfully good rendition of the Stuart Smalley character from "Saturday Night Live." Jackson—who, incidentally, has shed her ever-present pet snake for this video—also chirps in with encouraging

comments and giggles throughout the hour-plus workout. Her trainer, Gay Gasper, is a likable drill sergeant, and the savvy fitness program she presents guarantees results. Pulsating, club-inspired soundtrack will have those feet moving long after the rest of the body has given out, and accompanies Jackson as she dabbles in some Moonwalk moves.

"Stephanie Steele: Knockout Workout—Kickboxing," Video Treasures (313-362-9660), 50 minutes, \$19.98.



Whether they are taking the kick to the beginner, intermediate, or expert level, the first thing at-home participants need to secure is a good amount of space to properly execute this kickboxing-propelled workout. Ring leader Steele, a mother of two young children, offers a concise fitness program that clearly has kept her in fine form. The video offers a fun, albeit initially awkward alternative to the more traditional exercise classes. Steele's also got star appeal: She trained Michelle Pfeiffer for her role of Catwoman in "Batman Returns" and helped firm up Laura Dern for her part in "Jurassic Park."

DOCUMENTARY

"Faith Ringgold: The Last Story Quilt," L&S Video (914-238-9336), 28 minutes, \$29.95.

"The Last Story Quilt," a documentary about quilter and story-spinner Faith Ringgold, is one of several videos created by L&S Productions to educate viewers about a number of multicultural artists and their crafts. Born and bred in New York, Ringgold will immediately strike viewers as a living example of spunk and spirit, whose combination of a strong imagination and an even stronger faith in herself has given birth to her unique reading of the African-American tradition of quilt making. With its engaging

cover art, video already is enjoying a healthy life at museum and book stores in several markets, and would be a fine addition to general-interest retail shelves as well.

COMEDY

"Def Comedy Jam 2," Pacific Arts Video (310-458-2011), 55 minutes.

Actor Martin, as in Lawrence, and his main man DJ Kid Capri bring another session of Russell Simmons' Def Comedy Jam to life in this new release. As is the case with most of the other Comedy Jams, sex is the topic du jour and foul language appears to be the preferred method of getting the point across. Of the trio of featured comedians, first-up Steve White holds the most promise, as he combines street-smart, common-sense messages with a hipper-than-thou attitude. Fun and raunchy, this video will appeal to the "In Living Color" crowd.

INSTRUCTIONAL

"Martha Stewart's Decorative Finishes," A*Vision Entertainment (212-275-2900), 50 minutes.



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

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.

VID MARKETING

(Continued from page 69)

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

Suppliers have to be at least 50% European-owned to qualify for assistance. The emphasis is on marketing to help recipients perform better than expected.

"We want to assess the total commitment of a company in releasing European film on videocassette," says Saturnin Munoz Gomez of the EC's MEDIA Commission. "We also want to encourage a cooperation which goes beyond national borders. We believe this to be linked to creative survival in Europe—choosing between European products and products from other parts of the world."

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

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

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

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

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

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

TO OUR READERS

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

The Fitness Industry's Brightest Stars Mean Dazzling Sales

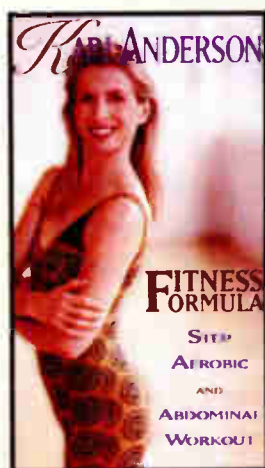
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(Continued from page 63)

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

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

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

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

And, according to Young, videogames are "a growth area" for Warehouse, which operates about 340 stores.

Videogames were introduced in most

Warehouse outlets last year. Because of the rollout, the company booked higher-than-usual advertising expenses in 1993. But the message got out.

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

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

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

SHELF TALK

(Continued from page 64)

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

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

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

Attendance was up from 4,200 in 1992 to 4,800 this year. Exhibits also rose from 150 in 1992 to 176 this year. While Expocon met its goal on the exhibit side, retail attendance was targeted at 6,000.

"Hopefully, we'll have another opportunity to discuss some other way they can participate," says Reuters. "Maybe we can find some kind of medium."

At least one attendee says it will take more than studio participation to improve the three-day event.

"Every studio rep I spoke with said they didn't feel it's worth it to exhibit," says Steve Scavelli, president of Brooklyn-based Flash Electronics. "People just don't want to be stuck in Atlantic City for three or four days. The Taj is not a friendly place."

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

dees, Reuters says.

There is a "possibility" that Expocon may move the event to the Atlantic City Convention Center (where Miss America is crowned), but the event will not be shortened to two days.

"We're not going to downsize, because that would mean we could only have one night for an event," Reuters says.

PICTURE THIS

(Continued from page 63)

is the steady, repeat foot traffic of customers frequenting the shopping area that Monroe calls "a town meeting place."

Monroe, meanwhile, is launching a separate, riskier effort dubbed a "video fun center." He opens his first, in Effingham, next month. The 10,400 square feet include a 5,000-square-foot video store, a pizza joint patterned after the Chuck E. Cheese food and entertainment outlets, and Softplay, akin to the Discovery Zone indoor playgrounds. Monroe's outlay: about \$400,000.

February at \$89.95 suggested list. It's "Nothing But A Man," the Michael Roemer classic about a black man's struggle for dignity and independence in the Deep South in the early '60s. Ivan Dixon and Abbey Lincoln star. The feature has been revived theatrically, and New Video's Steve Savage discovered cassette rights were available while doing pro bono work for the Rockefeller Foundation's National Video Resources project.

New Video also has ventured into sell-through with a two-cassette A&E title, "Real West," at \$14.95 suggested list. Savage says he went that route at the suggestion of a Target Stores buyer who liked the A&E production, but not the usual rental prices. Target and Musicland have bought "Real West," hosted by Kenny Rogers. It's a first for both, Savage tells us.

FIRST TIMES: New York-based New Video Group, which started this year with deluxe box sets of Arts & Entertainment documentaries, will have its first movie out during Black History Month in Fe-

DECLARATIONS OF INDEPENDENTS

(Continued from page 59)

even enlisted the aid of Roger Mayer, a guitar technician who worked with the late guitarist during the '60s.

But, typically self-effacing when it comes to his own technical prowess, Pierce pooh-poohs his guitar work: "I can't play like Steve Vai. I can't play fast."

"Lucky Jim," a typically dark and bluesy Gun Club episode cut with Pierce's longtime collaborators, Romi Mori (bass) and Nick Sanders (drums), explicates Los Angeles native Pierce's somewhat rootless existence in recent years.

"It's kind of a miserable record," he says. "I was really in a depressed state. I wasn't living anywhere. I'd split up with my girlfriend. I was trying to re-adjust, and I couldn't get it right."

It also reflects the globe-trotting musician's peripatetic traveling since 1990-91, when he first went to Southeast Asia, a region he has gotten hooked on since. Two songs, "Lucky Jim" and Mori's instrumental "Blue Monsoons," conjure the atmosphere of postwar Vietnam ("my favorite country there—I went there three times").

Of the former track, Pierce says, "Actually, that song is about this kind of tenseness when the heat rises in a city like Saigon. Then the monsoons break, and everybody relaxes. It cools everything down, and people kick back."

Pierce today shows signs of settling down a bit, having resettled in London, where he has spent most of his time since the early '80s. "I was just off for

a while, wandering," he says. "I wasn't sure if I wanted to live in the States or there."

Pierce, an unpredictable live performer if there ever was one, is currently on an increasingly rare U.S. tour that will take the Gun Club from California to New York (in time for the CMJ convention).

Billboard.

FOR WEEK ENDING OCTOBER 30, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	7	206	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
2	12	33	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
3	1	23	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
4	4	13	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
5	5	15	WHEN IT WAS A GAME 2 HBO Video 90843	14.98
6	NEW▶		WWF: SUMMERSLAM '93 Coliseum Video	59.95
7	3	69	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98
8	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
9	20	25	WHEN IT WAS A GAME HBO Video 90538	19.98
10	RE-ENTRY		THE ULTIMATE WARRIOR Coliseum Video WS923	9.95
11	RE-ENTRY		DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ FoxVideo (CBS/Fox) 2229	9.98
12	2	94	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
13	11	5	THE NFL INSIDER PolyGram Video 4400876833	19.95
14	6	35	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
15	RE-ENTRY		NFL COUNTRY PolyGram Video 440285491-3	19.95
16	13	99	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
17	8	19	LT PolyGram Video 4400863893	19.95
18	RE-ENTRY		PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95
19	RE-ENTRY		NFL'S GREATEST HITS PolyGram Video	19.95
20	NEW▶		NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	53	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	7	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
3	6	3	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 3-504463	19.98
4	13	3	JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 3-50083	19.97
5	NEW▶		SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50466-3	19.95
6	4	61	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
7	2	79	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
8	8	37	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
9	9	19	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
10	7	13	TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94	12.98
11	10	79	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
12	5	163	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
13	NEW▶		TONY LITTLE: HIPS, BUTTOCKS & THIGHS Parade Video 93	12.98
14	NEW▶		TONY LITTLE: ABDOMINAL MUSCLE TONING Parade Video 92	12.98
15	17	91	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
16	NEW▶		FIT OR FAT: THE TARGET DIET Pacific Arts Video PBS1096	14.95
17	14	69	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
18	19	87	CHEERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
19	16	131	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
20	18	49	CHEERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

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AES Puts Audio Elements In Multimedia Context

This is the second in a series of reports from the Audio Engineering Society's 95th Convention.

■ BY MARILYN A. GILLEN

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

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

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

Solid State Logic, for one, has embraced the multiformat production concept with apparent gusto, with a capital G. Its "G Plus" consoles, an upgrading of the entire G Series line, also boast a raft of all-new features—including an audio oscilloscope, remote-controlled talkback, 3.5-inch disc drives, automated Solo, PPM metering, redesigned group and main mix amps, and oxygen-free cable throughout—designed to meet its users' evolving needs. At the show, SSL demonstrated its "winged" SL 8000 G Plus Multiformat Console, designed for all TV, film, and music recording formats.

SSL also showed off the new OmniMix Digital Surround Sound Audio/Video System, a big brother to the Scenaria that offers some new features, such as a larger control surface with more hard controls and a configurable output bus structure. Also new: MotionTracking, which allows precise placement and dynamic automation of individual or grouped elements to picture; and improved special effects. Like Scenaria, OmniMix also features SSL's VisionTrack random-access video system, which is being offered as a new option with the latest version of ScreenSound, V5.

V5, debuted here, offers faster processing, enhanced graphics and editing options, and new audio reformat con-

pability, among other advances.

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

On that note, Yamaha introduced here Project Manager V3.0 software for the DMC1000, which is designed to allow a user to control and edit parameters on the DMC1000 from an Apple Macintosh computer. It also introduced an optional software upgrade, the Stereo Kit, allowing for the mixing of up to eight stereo signals, plus three stereo return channels.

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

The demo featured the transfer of material between Avid's AudioVision platform and Studer Editech's Dyaxis II workstation, made possible because both companies employed the new OMF Toolkit software package.

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

In other Avid news, the company unveiled software Version 2.5 for its AudioVision workstation, adding pitch shift, time shift, and other enhancements, and announced lower price points for AudioVision, putting its most popular model at about \$50,000 (down from \$65,000); it also introduced the Avid AudioStation, a lower-end model without integrated picture, although upgradable to it. Complete AudioStations start at under \$30,000.

And in other Studer news, the company took the wraps off the MultiDesk, a new controller for its Dyaxis II.

Roland, too, was revving up its workstation, with the release of Version 2.0 firmware for the DM-80. The upgrade boasts more than 40 new or enhanced features, such as recovery of unused memory and mixer snapshots. Also announced was its "Version 2.0 Multitrack Manager System" Macintosh software program, which allows up to four DM-80s to be locked together.

Digidesign unveiled a new video option, PostView, for its ProTools system; Otari introduced new ProDisk

product options, including SoundShare, a removable media system allowing quick and easy transfer of files, and a magneto-optical-disc drive option; and AMS Neve introduced Event Based Automation for its Logic 3/AudioFile digital workstation combo.

Finally, a visible sign of increasingly multimedia times—and the ensuing demands placed on users and manufacturers alike—were the "MediaLink" flags in vendors' booths. MediaLink, developed by the Lone Wolf Corp., is

a just-patented format-independent networking protocol for integrating different media formats into a seamless network of audio, video, and other forms of mixed media, as well as the controlling and monitoring signals.

Among the new licensees for MediaLink are Mark IV Audio, Crown International, and Z Systems, which join firms including QSC Audio, Carver, Rane, JBL, Urei, and Soundcraft.

More AES product news next week.

Dennis Walker Finds Joy In The Blues Producer's Approach Begins With The Songs

■ BY RICK CLARK

MEMPHIS—Over the last 28 years, Dennis Walker has earned a reputation in the music industry as one of the finest producers of blues and blues-based rock. His credits include Robert Cray, John McVie, Joe Louis Walker, B.B. King, John Campbell, Phillip Walker, and, most recently, BMG artists B.B. & the Screamin' Buddah Heads. Along the way, Walker has scored two Grammy

Awards (best contemporary blues album, 1988 and 1989) and three Grammy nominations, all with Cray.

PRO FILE

In a sense, Walker easily could be defined as a songwriter/producer, due to the fact that he seems to prefer working with artists from the song on up during a project. His

credits include written or co-written tracks like "Right Next Door," "Don't Be Afraid Of The Dark," "The Forecast (Calls For Pain)," all recorded by Cray, and the recent B.B. King hit, "Playing With My Friends."

As a musician, Walker has played with Albert Collins, Otis Rush, Buddy Guy, Jimmy Rogers, Eddie "Cleanhead" Vinson, Robert Cray, Son Seals, Lowell Fulson, and Percy Mayfield, among others.

Shortly after Walker arrived in Los Angeles in 1965, he began a long-running association with Bruce Bromberg, assisting in the formation of three indie record labels along the way—Two Kings, Joliet, and Hightone. Bromberg and Walker parted ways in the mid-'80s. Since then, Walker has continued to enjoy a successful production career.

Walker's deep love of the blues currently has him scouring the countryside for some real hardcore blues acts, the kind one might stumble across in some out-of-the-way roadhouse that hasn't succumbed to showbiz artifice.

BILLBOARD: How would you define yourself as a producer?

DENNIS WALKER: My approach and philosophy is from the old school. I like to get good musicians together and capture the fire. If you are going to make music, you need musicians. I'm not particularly interested in producing somebody whose artistry involves manipulating computer equipment and drum machines. In fact, I would be very out of my element doing that. The kind of music that I like to do is very organic, and originates and ends with the rhythm section.

BB: On the B.B. King tracks you cut at Ardent in Memphis, you cut everything, including the vocals, live in one room. B.B. was singing only feet away from the drum kit.

DW: Absolutely! That was the whole philosophy behind the project. We knew when we went into it we would have troubles mixing. We just chose to live with those things. We'd do it exactly the same way, if we did it over again.

BB: Do you have a preference for cutting digital or analog?

DW: Over the years, I moved into digital recording and have returned primarily to analog. I'm convinced that the analog gives you a much warmer sound.

BB: What are your favorite studio facilities to work at?

DW: The Power Station is fabulous. I enjoy working at Fantasy Studio A a lot. I've cut three or four records there. Another great place is Trak Recording in Los Angeles. I love working at Ardent a lot, for a number of reasons. To me, that is a great room. I certainly enjoy mixing there.

BB: Favorite engineers?

DW: I like Eric Thompson at Fantasy a lot. He's a fine tracking man. Chris Minto, at Trak Recording, and Eric Thompson are among the best tracking engineers I've ever run across. Bill Dashiell, who I used for all the early Cray stuff, is real strong, too. John Hampton is probably my favorite. I don't like to waste a lot of time, and John really gets things done fast and right.

BB: What do you look for in an artist?

DW: The first thing I look for is their writing, because I kind of like to start with the tunes themselves. They may be at a position where they are able



Engineer John Hampton, the late John Campbell, and producer Dennis Walker take a break while mixing Campbell's last album at Ardent's Studio B, Memphis.

to kind of write a song, but they need a little bit more help. I enjoy doing that.

I also like to see what kind of musicians they are. Mainly, I really like to work with guitar players. I like to see if they are playing anything new or unique, or if they are playing the same old licks over and over. I look for some organization. A record company is not going to be very interested, no matter how good your tunes are, if all you have is a guy with a guitar and no band and bookings.

In L.A., there are all kinds of people who call up and say, "I want to be a songwriter or an artist," and if they don't hit it in a year, they throw up their hands and give up. Cray was out on the road for at least 10 years, before he even met Bruce and I. Campbell was a lot the same way. That element sort of shows me how serious an artist is. I don't want to deal with somebody who is going to write a couple of tunes and decide to get into engineering or something.

BB: What projects are you currently undertaking?

DW: Richard Cousins and I are currently involved in finding some real authentic blues acts that are still playing real authentic blues without being tainted by the hope of being famous. You know, groups who aren't trying to manufacture themselves, but are solely interested in going out and playing real blues. Maybe in one of those, we will find another Robert Cray.



Talking Over Quality. ADgear and George Massenburg Labs teamed to introduce the Over Quality OQM 8100 Mixing Console at the Audio Engineering Society Convention, Oct. 7-10 in New York. Discussing the unique features of the new \$650,000-\$780,000 console, from left, are producer Phil Ramone; ADgear engineering manager Yoshinori Hagihira, and George Massenburg.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 23, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasiyeff (Columbia)	JUST KICKIN IT' XSACPE/ J. Dupri (Columbia)	EASY ONE EASY GO George Strait T.Brown (MCA)	RECIPE OF A HOE Boss/ Mike Professah (RAL/Chaos)	HEY MR. DJ Zhane/ K.Gist,V.Brown A.Criss (Flavor Unit)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa Dana Jon Chappelle	KROSS WIRE (Atlanta,GA) Phil Tan	SOUNDSTAGE (Nashville) Chuck Ainley	CHUNG KING (New York) Kevin Reynolds	MARION (Fairview,NJ) David Bellochio
RECORDING CONSOLE(S)	SSL 4064	DDA AMR 12	SSL 4000E G Computer	Neve VR60	Ameck Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR 24	Mitsubishi X-850 with Apogee Filters	Studer A-827	Tascam ATR80
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10	Hidley/Kinoshita	Tannoy DMT12 Custom TAD Yamaha NS10M	Yamaha NS10 Westlake BDSM
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	BOSSTOWN (Atlanta,GA) Phil Tan	MASTERFONICS (Nashville) Chuck Ainley	CHUNG KING (New York) Kevin Reynolds	MARION (Fairview,NJ) David Bellochio
CONSOLE(S)	SSL 4000 96 Ultimotion	SSL 4000	SSL 4064E G Computer	Neve VR 60	Ameck Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827/820	Otari DTR900 II	Studer A827	Tascam ATR 80
STUDIO MONITOR(S)	Mastering Lab Tannoy	Genelec 1031	Kinoshita/Hidley TAD	Tannoy DMT12 Custom TAD Yamaha NS10	Westlake BDSM Yamaha NS10
MASTER TAPE	3M 996	Ampex 499 3M 996	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows Chuck Ainley	MASTERDISK Tony Dawsey	HIT FACTORY Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	Uni Manufacturing	Sony Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	Uni Manufacturing	Sony Manufacturing	Sony 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.

AUDIO TRACK

NEW YORK

PETER ELLIOT HAS BEEN busy recording a new self-produced project at Skyline Studios. Engineer Dave Schiffman sat behind the SSL 4064E with G Series Computer.

Guns N' Roses members Gilby Clarke and Duff McKagan recently worked at the Magic Shop, cutting tracks for Clarke's upcoming solo album on Virgin Records. The sessions were produced by Waddy Wachtel and engineered by Rod O'Brien, with Joe Warda assisting behind the classic Neve wraparound console.

Engineer James Nichols has been working at Clinton Recording Studios on the soundtrack to the Wesley Snipes film "Sugar Hill." The Terence Blanchard score was recorded using the classic Neve 8078, Studer A800, Flying Fader Automation, and Dolby SR and Surround Sound. Assisting was Robert Friedrich.

LOS ANGELES

PRODUCER NICK MARTINELLI has been in Westlake Studios working with Robin S. The Big Beat/Atlantic artist was recording a ballad, "What I Do Best," which was cut on the Neve V60 and mixed by Bruce Weeden.

Sony International recording artist Julio Iglesias has been working at the Record Plant with producer Albert Hammond and engineer Humberto Gatica. Tracks were recorded through the Neve 60-input V Series console.

Speaking of which, Microplant Studios (formerly upstairs at the Record Plant) has reopened as Metro Mix in the MGM building in Santa Monica, Calif. Owner Steve Deutsch already has garnered an impressive list of music and film clients, who take advantage of Metro Mix's even more impressive list of gear, including Digidesign's Pro Tools and a full Sony/Microlynx 3/4-inch video system.

At Group IV Recording, Earth Beat! recording act Shadowfax has been working on an upcoming project with producer Chuck Greenberg. Engineer Harry Andronis sat behind the Neve V with Flying Faders, and recorded the band on the Studer 24-track with Dolby SR. Assisting were Eric Cowden and Dann Thompson.

NASHVILLE

MASTERFONICS RECENTLY played host to Liberty recording artist Billy Dean, who was in with producer Tony Brown mixing a track for the upcoming film "The Lane Frost Story." Engineer Steve Marcantonio worked on the SSL 4064 E with G Series computer.

At Soundshop Studios, Don Cook has been producing a project for Sony recording artist James House. Engineer Mike Bradley recorded House through the Trident Vector console and onto the Sony 48-track digital recorder. Bradley was assisted by Mark Capps and John Dickson.

Mercury recording act the Wiggins has been working on its upcoming debut release at the Music Mill with producer/engineers Jim Cotton and Joe Scaife. Assisting at the Focusrite 64-input console was Todd Culross.

OTHER CITIES

SOUTHERN TRACKS in Atlanta has done some upgrading, rolling in two Studer 827 24-track tape machines to go along with the studio's newly installed SSL 4000 G Plus console. Recent visitors include producer Brendan O'Brien, who has been working on a new project with Atlantic recording act King's X. Nick DiDia engineered the sessions with the assistance of Karl Heilbron.

Boston's Sound Techniques recently played host to PolyGram recording artist Walter Beasley, who was in working on an upcoming self-produced project. Co-producing the sessions was Tom Waltz, with Bob St. John engineering behind the SSL G Series console. Carl Nappa assisted.

New Kids On The Block have been at Windmark Recording in Virginia Beach, Va., working on an upcoming project. Leon Silvers and Teddy Riley co-produced the sessions, with engineer Kim James and assistant Skip DeRupa working behind the SSL G Series console.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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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.

OCTOBER

Oct. 22-24, Texas Assn. of Broadcasting 1993 Annual Convention, Worthington Hotel, Fort Worth, Texas. 512-322-9944.

Oct. 23, Soulbeat Television Network 16th Annual Hollywood Awards Ball and Dinner, music awards ceremony, Scottish Rite Center, Oakland, Calif. Pamela Stearne, 510-444-7165.

Oct. 23, "How To Start & Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Oct. 23, "Managing Entertainment," seminar presented by Tallie Creative Business Affairs, Doral Hotel, New York. 212-713-5336.

Oct. 23-24, Songwriters Expo 17, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.

Oct. 26, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Oct. 26-29, "Smart Media Week," presented by Knowledge Industry Publications. The event is divided into three conferences: Smart Media International (focusing on interactive programming for-

mats including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others), CD-I Three, and Electronic Publishing And Rights Conference II: Impact On Print, Audio And Video Publishing; Sheraton New York Hotel, New York. 914-328-9157.

Oct. 27, "Marketing Your Music," presented by Women In Music, Lone Star Roadhouse, New York. 212-459-4580.

Oct. 27, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

Oct. 31, British Music Industry Award, Grosvenor House, London. 011-44-71-287-4422.

NOVEMBER

Nov. 3, International Managers Forum Meeting, ASCAP Building, New York. 718-332-8500.

Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 3-6, CMJ Music Marathon, Waldorf-Astoria, New York. 516-466-6000.

Nov. 4-5, Fifth Annual ITA Magnetic And Optical Media Seminar, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 4-6, Loyola Radio Conference, Bismarck Hotel, Chicago. Lazar Mavrenovic, 312-915-6558.

Nov. 8, Eighth Annual Wammies Awards, presented by the Washington Area Music Assn., Washington Hilton & Towers, Washington, D.C. 202-338-1134.

Nov. 10-12, Special Interest Video Assn. Convention, Sheraton Universal Hotel, Universal City, Calif. 203-831-2891.

Nov. 10-14, Fifth Annual Entertainment And Sports Law Seminar, sponsored by the Entertainment And Sports Law Section of the State Bar Of Georgia, Sonesta Resort, the Island of Curacao. Tony Smith, 404-237-7707.

Nov. 11-14, Young Black Programmers Coalition Convention, Hyatt Regency, New Orleans. 205-432-8661.

FELIX AWARDS

(Continued from page 54)

ners, Carmen and Richard Séguin, respectively. Despite his record seven nominations, Voisine left with only one win, as his composition "La Légende Oochiegas" was named top song.

Following is a full list of artist winners:

- Group: les Colocs
- Male singer: Richard Séguin
- Female singer: Marie Carmen
- Discovery of the year: les Colocs
- Song of the year: "La Légende Oochiegas," Roch Voisine
- Songwriter: Francine Raymond
- Best video: "Julie" by les Colocs
- Best-selling album: "Miel et Venin," Marie Carmen
- Best pop-rock album: "Les Insomniasques S'Amusent," Daniel Bélanger
- Best pop album: "Pelchat," Mario Pelchat
- Best rock album: "Roche et Roule," Vilain Pingouin
- Best folk/folklore album: "Rockabayou," Danielle Marneau
- Best country and western album: "Caboose," Stephen Faulkner
- Best jazz album: "Alain Caron et le Band," Alain Caron and the Band
- Best classical album: "Piazola, De Falla, Paganini," Angèle Dubeau and Alvaro Pierri
- Best instrumental album: "Noël," André Gagnon
- Best new age album: "Shamanyka," Patrick Bernhardt
- Best children's album: "Les Inséparables," Robin and Stella
- Best comedy album: "L'Album du Peuple Tome 2," François Pérusse
- Singer/songwriter performance of the year: "Miel et Venin," Marie Carmen
- Best show: "La légende de Jimmy," various artists
- Most renowned Quebec artist outside of Quebec: Céline Dion
- Most renowned Quebec artist performing in a language other than French: Céline Dion
- Most renowned francophone artist in Quebec: Patrick Bruel

Nov. 11-14, Sixth Annual Berlin Independence Days, Haus am Kilinischen Park, Berlin, Germany. Linda Owen, 512-467-7979.

Nov. 13, "Strictly New Orleans," event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, Fifth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, Tenth Annual T.J. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1818.

DECEMBER

Dec. 8, 1993 Billboard Music Awards Broadcast, Fox Broadcasting. Jody Martin, 310-451-7111.

JANUARY

Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

LIFELINES

BIRTHS

Boy, Louis John, to Nicholas Sansano and Mary Ellen Kail, Sept. 10 in New York. He is a freelance producer and engineer who has worked on recordings by Sonic Youth, Public Enemy, and Ghost Of An American Airman.

Girl, Emily Bernadette, to Art and Kathy Kaye, Sept. 12 in Dallas. He is a sales representative for Sony Music.

Girl, Gabriela Rose, to Joseph and Pamela DiCocco Alvarado, Oct. 5 in



Life With Levy. PolyGram president/CEO Alain Levy receives the Spirit Of Life Award at the City Of Hope's annual dinner, which raised \$3.7 million for the charity. Shown, from left, are A&M artist Amy Grant; City Of Hope chairman Richard Ziman; Levy; Mercury artists Vanessa Williams and Kathy Mattea and Island artist Melissa Etheridge, who performed with Amy Grant as a quartet at the dinner; Mercury artist Billy Ray Cyrus, who sang "The Star-Spangled Banner" at the event; and City Of Hope president/CEO Dr. Sanford M. Shapero.

Los Angeles. They own Alvarado Lighting Instruments, a company that provides lighting for music videos, films, and television. She was formerly West Coast office manager of BPI Communications, the parent company of Billboard.

Boy, Ryan Kai, to Steve McClure and Rie Nakaya, Oct. 11 in Tokyo. He is Billboard's Tokyo bureau chief.

Girl, Nora Marisol, to Tony and Farina van Veen, Oct. 12 in Philadelphia. He is director of sales and marketing for Disc Makers. She is president of Zona Bon Records.

MARRIAGES

Allie Eberhardt to Tina Exarhos, Sept. 11 in New York. He is director of production at SDR Films. She is VP of program publicity at MTV.

Steve Archbold to Karen Brattian, Sept. 18 in Indianapolis. He is sales manager of WZPL Indianapolis. She is traffic manager for WZPL.

Billy Franze to Margaret Gainsley, Oct. 12 in Minneapolis. He is music director and guitarist for the band Dr. Mambo's Combo.

Donald Elfman to Rosalind Hett, Oct. 15 in Cleveland. He is director of publicity and promotion for Koch International. She is senior editor at Telarc International.

Jeff Ballenberg to Bobbi Shapiro, Oct. 24 in Malibu, Calif. He is marketing manager for the California branch of BMG Distribution.

DEATHS

Felix Grant, 75, of liver cancer, Oct. 12 in Washington, D.C. Grant was a Washington-area disc jockey who helped to popularize jazz, Latin, Brazilian and Jamaican music genres. A music library at the Kingston, Jamaica School of Music was named after him. He began his radio career in 1945 at WWDC-AM, but was best known for his show "The Album

GOOD WORKS

SAVING THE PLANET: When the board of directors of "We Care" Global Family Inc. has its monthly meeting at the Hard Rock Cafe in Miami Nov. 17, it will be the occasion to celebrate the environmental organization's first birthday since its incorporation Nov. 30, 1992. Formed by Louise Harrison, the sister of George Harrison, the group's musical theme is Harrison's "Save The



HARRISON

World," which is used in a series of PSAs on its behalf. Louise Harrison says plans call for a major TV show next July 20—the 20th anniversary of the moon landing—to be followed each year during a Countdown To 2000 on the same date. Harrison, who prefers a lighter touch to reach more people and help the environment, says a cartoon series, "Drop," is being developed using the acronym for the slogan "Determined to Restore Our Planet." The Drop characters, who have come from outer space, are parents Ebb and Flow and their children Splash and Splash. "The already-con-

verted will watch environmental documentaries, most others won't because they perceive them as gloom and doom presentations," Harrison says. "People are in denial, because they are scared. We want to get the message out in a fun kind of way." For more info, Louise Harrison can be reached at "We Care" Global Family Inc., P.O. Box 1338, Tallevast, Fla. 34270.

GRANT ESTABLISHED: The New York Host Committee for the 1994 Grammy Awards and Sony Music Entertainment have established a Richard Tee grant, in memory of the pianist who died last summer. A grant of \$1,500 will be given each year that the Grammys are in New York to a promising high school musician. Jonathan Tisch, chairman of the committee, and Tommy Motola, president/COO of Sony Music Entertainment, introduced the grant's first recipient—David Grossman, a pianist who is a student at Stuyvesant High School in New York—at a Grammy kickoff party held at the Hard Rock Cafe Oct. 13. Tee played with such artists as Mariah Carey, Michael Bolton, and Paul Simon.

Richard Velinsky, 42, Sept. 29 in Los Angeles. Velinsky was producer and/or manager of many recording artists, including Air Supply, Meat Loaf, Richard X. Heyman, Mother's Finest, Cooper Dodge, Mad Rain, the Waifs, and They Eat Their Own. He produced the Replacements' "Where It Began" video, co-wrote the hit "Dance With Me" by Orleans, and performed in the film "Jesus Christ Superstar." He is survived by his wife, Kim. Donations in his memory may be sent to AIDS Project Los Angeles, 1313 North Vine Street, Los Angeles, Calif. 90028. Attn: Jacy Crawford.

Ed Leffler, 57, of thyroid cancer, Oct. 16 in Los Angeles. Leffler was a manager and agent whose clients included the Beatles, the Rolling Stones, Van Halen, and other superstar groups. (See story, page 9.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Five Towns College is in Dix Hills, N.Y. An incorrect listing appeared in the Oct. 9 issue.

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ARBITRON REFOCUSSES

(Continued from page 4)

which will be aimed at both radio and television, is being tested in five small and medium markets. The company expects the service to be available in 25 markets by mid-1994.

Morris says the concept behind the new service "is one the industry is quite familiar with—to link listening behavior with shopping and buying behavior."

Demographic, geographic, psychographic, and consumption-based information will be included in the new qualitative product, according to Arbitron.

The company already provides a qualitative service in the top 55 markets through a joint venture with Scarborough, and now plans to extend the service to smaller markets while retaining its affiliation with Scarborough, according to Morris.

The methodology will be diary-based, like that of Arbitron's current ratings system, and will involve surveying different households for the two products. "There is no way we will muddy the water of our basic radio ratings," says Morris. "The purity of the radio ratings would not be affected in any way."

Although Morris says it is "premature to talk about pricing" for the new service, he adds, "it should be quite an economical product for radio."

PERSONAL PORTABLE METER

The company also plans to continue development of its high-tech passive audience measurement device, the "personal portable meter" (Billboard, Dec. 19, 1992). Morris says the technology "will be needed in the '90s to get accurate in-home and out-of-home measurement, so our investment in that continues."

In other Arbitron news, the proposal that would have added 70% more sample over the next three years (Billboard, Aug. 21), with the majority of the cost being absorbed by Arbitron, may not be implemented for the winter 1994 ratings survey as originally expected.

Although broadcasters initially were enthusiastic about the new plan, which called for an increased subscriber cost of just 2% in 1994 and another 2% in 1995, they have been slow to return the contract addendums that would give Arbitron the green light.

Guyther says 37% of the addendums had been returned as of Oct. 18. That figure, combined with verbal commitments from other broadcasters, brought the total industry response up to approximately 52%, which Guyther says is not enough to go ahead with the plan.

Arbitron plans to announce the status of the proposal at a Sunday (24) board meeting, but Guyther says that "at 52%... it's not going to be a positive announcement."

Adds Morris, "When we said we would assume [most of] the cost, we assumed the industry would pay their share. But if half the industry [isn't willing to], there is no point in our putting money down a rat hole."

Guyther says he received just 12 letters from broadcasters saying no to the plan. The rest of the industry simply has not responded to the addendum.

Guyther and Morris say the plan is more likely to be postponed than completely shelved at Sunday's meeting.

Radio

KACE Clears Air Of 'Negative' Songs L.A. Urban's Move Draws Mixed Reaction

■ BY CARRIE BORZILLO

LOS ANGELES—Urban KACE (V103.9 FM) Los Angeles' decision to refrain from airing music that station management views as negative has met with a mixed reaction from label executives, fellow broadcasters, and advertising agencies.

KACE PD Rich Guzman and MD Mark Gunn made the decision a few weeks ago to target an older audience—24-54 instead of 18-34—and omit "music that glorifies drug usage, is sexually explicit, encourages violence, or denigrates women."

H-Town's "Knockin' Da Boots" and "Lick U Up," Mista Grimm's "Indo Smoke," Aaron Hall's "Get A Little Freaky With Me," and Intro's "Come Inside" are among the songs that Guzman says KACE will no longer play because of what the station perceives as negative lyrical content.

"Aaron Hall's 'Get A Little Freaky With Me' is about sex, and I don't think we need to inflict those ideas upon kids," Guzman says. "Intro's 'Come Inside' is pretty racy. Mista Grimm's 'Indo Smoke' encourages drug abuse. H-Town's 'Lick U Up' and 'Knockin' Da Boots' are also about sex."

Guzman is positioning the new KACE with the phrase, "Enjoyability with responsibility." He says the station will air more music by urban AC artists such as Luther Vandross, Patti LaBelle, Teddy Pennergrass, and Anita Baker.

"We just want to play more positive music for our listeners," he says. "Our offices are next to the juvenile court, and every day we see

kids come in shackled. We wanted to find a way for us, as a radio station, to affect their lives in a more positive way. Many kids look at DJs as role models, and rather than play the negative stuff, we want to be more responsible. Instead of being part of the problem, we can try to be part of the solution."

Guzman says music will be considered on a song-by-song basis and that no artists have been cut off the playlist completely.

In a 30-second promo running every hour, Guzman and Gunn say, "There's a rather disturbing trend happening in black music these days. It seems that some recording artists see the glorification of drugs, sex, violence, and the disrespecting of women as a way to sell records. Although we fully support the right of these artists to write and record whatever they want... you won't be hearing anything promoting a negative lifestyle on V103.9."

Guzman says KACE's new programming philosophy is not censorship. Rather, he says, the station is taking responsibility for what the community "hears on public airwaves."

Luther Campbell, owner/president of Luke Records, the label H-Town records for, disagrees. "It is censorship," says Campbell. "Last time I checked, the FCC laws tell you what you can do and can't do. I'm still trying to find out where 'Knockin' Da Boots' falls into this. It's a clean record. 'Knockin' Da Boots' can be anything. It can mean knocking the boots."

Campbell adds that if the station

took every song about sex off the air, it would be left with "a playlist five songs long."

Campbell says he will discontinue all service to KACE, including a gospel Christmas compilation called "Christmas At Luke's House."

While Campbell says he respects KACE's decision to try to be more positive, he says he doesn't think pulling certain songs is the right way to do it.

"If they want to be more positive, they should do more PSAs," he says.

Top 40/rhythm KPWR (Power 106) Los Angeles APD/MD Michelle Mercer agrees that a radio station can be responsible without dropping music that the audience wants to hear.

"Our philosophy here is that so much of popular music has those kinds of messages in it," says Mercer. "It's hard to feel like a responsible broadcaster and also play that stuff. But what it comes down to is we're committed to a number of campaigns, such as 'Increase The Peace,' where we discuss the concerns and problems that affect our audience. But we can't gain their trust and hold their attention unless we play what they want to hear."

Advertising agencies, on the other hand, are supportive of the decision, according to Guzman.

Lorraine Klarl, VP/media for Venice, Calif.-based Chiat-Day Advertising, says, "I fully believe in freedom of speech and freedom of choice, and if a station chooses to do this it's up to them."

FCC Questions Pine Tree, Delta Licenses

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC will hold a renewal hearing for Pine Tree Media Inc.'s KARW (formerly KLGW) Longview, Texas, and has fined the company \$250,000 for willful and repeated misrepresentation on its renewal application, which was filed on behalf of a supposed owner of the station who, the FCC found out, "had died some three months earlier."

The commission says Pine Tree has refused to say who controls and operates the station now, or how such control was obtained. In addition, the FCC says, "there is no evidence that the person who signed the application had any legal authority to do so."

FCC MAY REVOKE LICENSE OF SILENTS

The FCC wants to revoke the licenses of Delta Radio's WDTL-AM Cleveland, Miss., and Quality Communications Corp.'s WYNO Nelsonville, Ohio, which have been off the air since June 1990.

Neither has given the commission a detailed timetable for returning to the air.

Because it may be proved they lack the intent to return to the air, they also may be liable for fines of \$250,000 each, the commission says.

WASHINGTON ROUNDUP™

RADIO FREE EUROPE STOPS BROADCASTS

Just as President Clinton promised, Uncle Sam will consolidate its overseas radio services into one agency, which means that Radio Free Europe has stopped broadcasting to several countries already and will terminate or reduce its programs to such countries as Hungary and Poland by 1995.

Programs to Russia, the Balkans, and other former Soviet satellite states such as Bulgaria and Slovakia will not be affected at the present time.

LEST THEY FORGET

While the fairness doctrine is temporarily on the back burner, due in part to letters and phone

calls of opposition from listeners to talk radio shows, National Assn. of Broadcasters president Eddie Fritts has sent each member of Congress a cover letter and a white-paper brief on NAB's position opposing the doctrine's reinstatement.

"Such an action would be terrible public policy and would constitute an attack on the First Amendment," Fritts wrote. "It would not serve the interests of Congress, America's broadcasters, or the American people."

NO PROGRESS ON HUNDT NOMINATION

A spokesman in the office of Senate majority leader George Mitchell (D-Maine) says there is "nothing new to tell" in attempts to convince Republicans to let the confirmation of new FCC chairman Reed Hundt proceed.

Irritated by Clinton administration foot-dragging on a Republican/Independent nomination for the last vacant FCC commissioner slot, Senate minority leader Robert Dole (R-Kan.) and other Republicans have chosen to hold off on the Hundt confirmation vote.



Five Of The Girls. EastWest recording act 1 Of The Girls stopped by the WRKS New York studios to help the station celebrate Harlem Week. Pictured, from left, are Le'Shawn, 1OTG; Nina, 1OTG; Wendy Williams, WRKS jock; Marvelous, 1OTG; and Ra-Deon, 1OTG.

Programming A Positive Country CDX Serves Up Christian Sound

■ BY CARRIE BORZILLO

LOS ANGELES—With the help of the Nashville-based radio service CDX, Christian country artists such as Steve Gatlin, Bruce Haynes, and Terri Lynn are getting the opportunity for more radio exposure.

CDX has issued three volumes of its new "Positive Country" compilation CDs, aimed at radio stations that don't get Christian country music from record labels, such as small market outlets and stations that don't report to trade magazines.

To interest the industry in the new service, the first two volumes were sent to all country radio stations at no cost to either the stations or the labels of the artists on the compilation. For the third volume, each label paid a fee to have its artists included.

CDX president Paul Lovelace says that although the service is geared toward stations that don't receive label service, "Positive Country" was sent to all 2,600 country stations in the U.S. to expose Christian country music to those outlets. Lovelace claims 1,100 of the 2,600 stations used the service either for a Sunday programming block or mixed in with regular programming during the week.

"This kind of music has never been presented to the country market in a big way," says Lovelace. "There is a need for it, and there is obviously a great deal [of broadcasters] who want to program it."

The "Positive Country" CDs are accompanied by biographies of the artists, jingles, interviews, and a response card for PDs to report which songs received airplay and how the audience responded to the tracks.

Lovelace plans to make "Positive Country" a monthly service beginning in January, when the fourth volume is released. In the meantime, Lovelace will include a few Christian country songs on CDX's regular bi-weekly country music service. The

regular country service is two years old.

"I'm still overwhelmed that we got just under a 50% positive response," says Lovelace. "That tells me there's a huge movement out there for this type of music, and we're glad to be on it very early. I think it will be a strong addition to country music."

Lovelace also sees the service as a way to get acoustic-based contemporary Christian artists such as Word recording artist Bruce Carrol into the country market.

Label executives and PDs also are excited about the new service.

Terry Exley, executive VP of Traylor Publishing and Recording, the parent company of Homeland/Cheyenne Records, says it not only has given Cheyenne artists more exposure, but also has established a better relationship between the label and radio.

"We were going to put together our own CD... to release to southern gospel radio and Christian country stations, that would cost us [money] and a lot of time," says Exley. "For a little more money, [CDX] gives us the opportunity to reach these stations and form a relationship with them in a much easier way."

KOKL Okmulgee, Okla., PD Thom Morrow calls "Positive Country" a godsend. "If you're not one of the top 100 stations, it's hard to get [product]," he says. "[Positive Country] cuts a lot of corners for us. Instead of having to call up Cheyenne or other labels, this comes right to our doorstep without [our] asking... and it's good stuff."

Morrow says he airs "Positive Country" from 6:30-10 p.m. weeknights and all day on Sundays.

WSTH-AM Columbus, Ga., airs "Positive Country" mostly during morning drive. Like Morrow, WDTL PD Johnny O. says he uses the service because it's easier than constantly having to call labels for product.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trak 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 WK.	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	14	★★★ NO. 1 ★★★ THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 8 weeks at No. 1
2	2	2	12	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
3	3	3	11	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	4	4	9	HOPELESSLY RCA 62597	◆ RICK ASTLEY
5	5	6	22	FIELDS OF GOLD A&M 0258	◆ STING
6	6	5	25	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
7	7	9	14	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
8	10	10	20	I'M FREE SBK 50434/ERG	◆ JON SECADA
9	9	8	16	WILL YOU BE THERE MJJ/EPC SOUNDTRAX 77060/EPC	◆ MICHAEL JACKSON
10	8	7	16	WHEN I FALL IN LOVE EPC SOUNDTRAX 77021/EPC	◆ CELINE DION & CLIVE GRIFFIN
11	14	21	5	FIELDS OF GRAY RCA 62518	◆ BRUCE HORNSBY
12	11	13	9	ANOTHER SAD LOVE SONG LAFACE 74047/ARISTA	◆ TONI BRAXTON
13	13	11	14	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
14	12	12	27	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
15	19	22	8	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	16	16	39	I SEE YOUR SMILE EPC 74847	◆ GLORIA ESTEFAN
17	17	14	36	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2618	◆ EXPOSE
18	18	15	44	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
19	15	17	14	RUNAWAY TRAIN COLUMBIA 74956	◆ SOUL ASYLUM
20	29	34	3	★★★ AIRPOWER ★★★ I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
21	22	26	10	★★★ AIRPOWER ★★★ YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
22	26	35	4	★★★ AIRPOWER ★★★ SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
23	25	32	5	★★★ AIRPOWER ★★★ NOTHING 'BOUT ME A&M 0359	◆ STING
24	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
25	20	18	17	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
26	28	28	25	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2665	◆ KENNY G/P. BRYSON
27	24	27	11	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
28	30	31	14	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
29	32	33	7	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
30	39	—	2	DON'T FALL APART ON ME TONIGHT A&M 0356	◆ AARON NEVILLE
31	21	24	12	I STAND FOR YOU REFRML 18569	MICHAEL MCDONALD
32	27	25	13	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
33	23	20	16	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
34	38	—	2	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
35	31	30	18	TWO PRINCES EPC 74804	◆ SPIN DOCTORS
36	34	37	10	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
37	NEW ▶	1	1	AGAIN VIRGIN 38404	◆ JANET JACKSON
38	NEW ▶	1	1	THIS IS IT COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
39	33	29	20	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
40	NEW ▶	1	1	HERO COLUMBIA 77224	◆ MARIAH CAREY

○ 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	—	2	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
2	2	—	2	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
3	5	2	16	DO YOU BELIEVE IN US SBK 50409/ERG	◆ JON SECADA
4	3	1	7	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
5	4	3	16	JUST ANOTHER DAY SBK 07483/ERG	◆ JON SECADA
6	7	5	16	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
7	10	4	16	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
8	6	7	16	NEVER A TIME ATLANTIC 87411	GENESIS
9	8	10	12	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
10	9	6	12	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING

Billboard's

PD

of the week™

Kevin Moore
WBUX Philadelphia



THE BURGEONING '70s-based oldies format recently launched by KCBQ-FM San Diego, KCBS-FM Los Angeles, WCOF Tampa, Fla., and KLRX Dallas has been grabbing headlines for those stations, but one other station has been programming that format quietly for the last year. At WBUX suburban Philadelphia, billed as "your '70s music connection," listeners can hear everything from the Partridge Family to Led Zeppelin.

Kevin Moore programs the AM station, which is located in Doylestown, Pa., just far enough outside Philadelphia that WBUX doesn't show up in the Arbitron ratings.

Moore began his radio career in 1972 at WBAB Long Island, N.Y. After stints at crosstown stations WTUE and WGSM, he moved to then-AC WBUX in 1981 for weekends and fill-ins. He remained with the station through an evolution to adult standards. When WBUX switched to its current format in October 1992, Moore was hosting middays. Last February, he was upped to PD/afternoons.

Moore says the genesis of the format change began with him. When Network Broadcasting took over the station in the winter of 1991, Moore made a presentation to the new owners and suggested the '70s oldies format. Instead, management opted for a more current pop sound, which lasted just 10 months, until the format change last October. Even then, the station did not really resemble its current incarnation.

"At that time, our GM and PD decided that the '70s would be a good format, but they wanted to go in a more middle of the road direction... They played Andy Williams, Engelbert Humperdinck, Steve and Edie," says Moore. "I wanted us to go in a more hit-oriented direction."

Moore finally was able to make his vision a reality when he took over as PD four months later. At that time, he upped the library from 400 to 1,400 songs. Now, he describes it as "basically a mass-appeal format. There was 10 years of music that was untouched in this market that the baby boomers grew up on."

Despite his belief that the music is largely untouched by the competition, Moore says he does share some songs with the AC stations in town, as well as with oldies outlet WOGL-FM and classic rocker WYSP. However, he notes, "we didn't want to go head to head" with any of them.

Unlike some of the other stations now programming the format, WBUX's music rules are strictly defined—only '70s hits are included. Although keeping music from just one decade fresh can be a challenge, Moore says it's simply a matter of rotation. "We have a very deep library... We're continually resting certain songs and adding others in [their] place." In addition, the station has a request line

open daily, and Moore says his staff is very responsive to listener calls.

Here's a recent afternoon hour: Dire Straits, "Sultans Of Swing"; Donna Summer, "Hot Stuff"; Peter Frampton, "Show Me the Way"; Bread, "Lost Without Your Love"; Stampede, "Sweet City Woman"; Aretha Franklin, "Spanish Harlem"; Robert Palmer, "Every Kinda People"; Bee Gees, "How Can You Mend A Broken Heart"; Tony Orlando & Dawn, "Who's In The Strawberry Patch With Sally"; Edgar Winter, "Frankenstein"; James Taylor, "Handy Man"; Sugarloaf with Jerry Corbetta, "Don't Call Us, We'll Call You"; Stevie Wonder, "Sir Duke"; Anne Murray, "You Won't See Me"; Steely Dan, "Reeling In The Years"; Bobby Sherman, "Easy Come Easy Go"; Fred Wesley and the J.B.'s, "Doing It To Death"; and Tom T. Hall, "I Love."

WBUX also is personality-intensive, and modeled on legendary stations like New York outlets WABC and WXLO (99X) and Philadelphia stations WFIL and WIBG. The air-staff includes morning man/production director Dan Troilo and midday host Scott Lowe.

At night the station used to program North East Satellite Entertainment's AC format, but Moore said changing the music at night "was taking away from what we do during the day. With the recession and all, we had to think of a way of keeping costs down and keeping '70s on 24 hours." The solution was purchasing two five-bay cassette players, which run prerecorded music tapes all night. "It's still a walkaway operation, and we're able to program our own music," says Moore. After being aired, tapes are rested for a few months, then re-used.

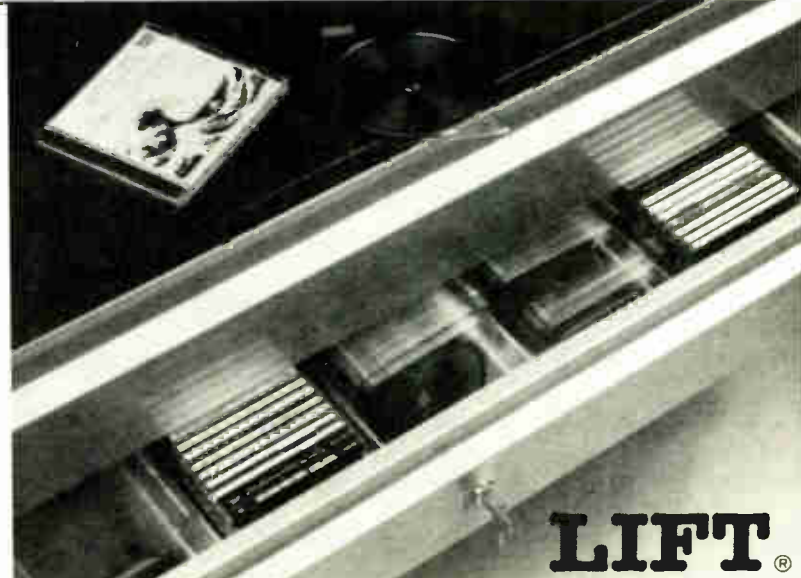
The station does little in the way of promotions, beyond on-air giveaways and a bit of newspaper advertising. The station did, however, run one attention-grabbing promotion this year—the theater-of-the-mind "Applebachsville Jam," held on Labor Day. The station promoted the event on-air as if it were a real concert being held in a small local town, and featuring reunion performances by Supertramp, the Village People, the Partridge Family, and Donny and Marie Osmond. Although Moore says "we did everything possible to make it as obvious as possible" that the concert wasn't real—including playing the studio versions of songs with no crowd noise during a supposedly live broadcast—Moore says quite a few people flocked to the small town in search of the show. The stunt resulted in coverage in three local newspapers.

Moore's plans for the future include increasing signal strength and replacing the station's four existing towers with taller ones, in order to "fill in the gaps we have in certain areas in terms of coverage, and get us prepared for [digital audio broadcasting]." **PHYLLIS STARK**

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Radio

SUMMER '93 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table listing radio stations in Miami, Charlotte, NC, Orlando, FL, and Phoenix, AZ, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Jacksonville, FL, and Orlando, FL, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Sacramento, Calif., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Norfolk, VA., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

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Table listing radio stations in West Palm Beach, FL., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Greensboro, N.C., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Jacksonville, FL., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Oklahoma City, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Birmingham, AL., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

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Table listing radio stations in Rochester, N.Y., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Dayton, OH., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Las Vegas, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Austin, Texas, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Greenville, S.C., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Raleigh/Durham, N.C., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Wilkes Barre, PA., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Tulsa, Okla., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Allentown, PA., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Tucson, Ariz., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Grand Rapids, Mich., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Fresno, Calif., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Akron, Ohio, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Syracuse, N.Y., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in McAllen, Texas, with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

Table listing radio stations in Knoxville, Tenn., with columns for Call, Format, and shares for '92, '92, '93, '93, '93.

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(Continued on page 82)

Mutiny On The Pacifica? WPFW Goes Silent; KYFX's Ratings Questioned; 'Buenos Noches'

ONE OF THE WEEK's more bizarre stories comes from Washington, D.C., where Pacifica Foundation's listener-supported WPFW was off the air for several days following a near-mutiny earlier this month.

PD Tom Porter allegedly started the fracas after he learned of Pacifica's appointment of new GM Phil Watson. Porter, who had been acting GM and one of four finalists for the permanent job, announced on the air that he was going to quit and reportedly solicited listener support. Then, Porter supporters reportedly took over the facility and locked out other Pacifica staffers.

When Pacifica's Washington news bureau chief, Bob Dougherty, acting under Watson's orders, was unable to regain control of the station, Watson ordered it off the air until he assumed his new post.

In other news, the one and only page 5(b) ratings distortion notice in the summer Arbitron survey went to KYFX Little Rock, Ark., the result of a message posted on a computer bulletin board service alerting readers about the Arbitron survey and requesting support from diary keepers. The message, which also listed personalities and features on KYFX, appeared as a letter from the station's GM, but station management claims it was not placed by any KYFX staffer.

Arbitron says, "Neither the author of the message or the origination point is known." Nevertheless, because of the message's potential to distort reported listening, Arbitron stickered the book.

PROGRAMMING: KLRX GOES '70S

AC KLRX Dallas, which is being traded to CBS Radio as part of a station-swap deal with Cox Broadcasting, has flipped to '60s and '70s-based oldies. The format, known as "all rock'n'roll oldies," is similar to the one recently launched by CBS's KCBS-FM Los Angeles. Like KCBS, KLRX is now using the "arrow" handle. It will keep its call letters for now.

Clint Culp, GM at CBS's crosstown KTXQ (Q102), adds those duties at KLRX, replacing Gregg Lindahl. KTXQ PD Andy Lockridge will handle KLRX's programming, replacing former PD Chris Miller. The new lineup includes former Q102 late night host Max Morgan in mornings and Q102 swing jock R.J. Lane in middays. Michael T. Parker joins for afternoons from Metro Traffic. Former KLRX midday jock Steve Fernandez moves to nights. Overnight host Ken Bell remains in place. Also, P/T jock Buddy Wiley has been upped to late nights at Q102, replacing Morgan.

WJFK-FM Washington, D.C., OM Jeremy Coleman is now handling programming solo. PD Cerphe Colwell's move to middays at sister WYSP Philadelphia (Billboard, Oct. 23) has been made permanent. Also, former WYNF Tampa, Fla., jock Russ Alburns gets the afternoon gig permanently at WYSP.

Former WHDH Boston PD Al Mayers returns to the station in that capacity. He replaces David Bernstein, who exits. Paula O'Connor continues to oversee sister WRKO.

WMXJ Miami VP/GM James Butler and PD Ed Scarborough are out following the announced sale of WMXJ from Sconnix Broadcasting to Jefferson-Pilot, owner of crosstown WMFZ/WLYF (Billboard, Oct. 23). WMFZ/WLYF GM Dennis Collins adds those duties at WMXJ, as does WLYF PD Rob Sidney.

Russ Allen from WPGC-FM Washington, D.C., joins WERQ (92Q) Baltimore as PD, replacing Jeff Ballentine... WSOC Charlotte, N.C., PD/afternoon jock Paul Franklin joins WCOF Tampa as PD/afternoon driver.

Adult standards KRZN Denver is being sold from Genesis Broadcasting to Jacor Broadcasting, owner of crosstown N/T KOA, for \$1.6 million.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Beginning Nov. 1, Jacor will operate the station under a local marketing agreement. KRZN also will get a power boost from 5,000 to 50,000 watts during the day. No word on a format change yet, but it is expected to be some form of talk to complement KOA. Lee Larsen, KOA's GM, told a local paper that the station "will be compatible with KOA, but different."

Salem Communications, the new owner of KHIH Denver, has applied for the calls KRKS-FM for the station's new religious format. Salem also is in the process of purchasing crosstown religious station KRKS-AM. Former WBZ Boston GM John Irwin will take over as GM of the stations, replacing former KHIH VP/GM Bob Visotcky.

Consultant and former WSM-FM Nashville PD Kevin O'Neal becomes VP/country programming at Premiere Radio Networks and, as previously reported, will program the group's KZDG Denver (Billboard, Oct. 9). O'Neal also will retain his consultancy.

Carmy Ferreri joins KGGI Riverside, Calif., as PD, replacing OM/PD Larry Martino, who stays on as a consultant. Ferreri's last radio job was as PD of KOWL/KRLT Lake Tahoe, Nev. ... WOGY-AM Memphis flips from simulcasting WOGY-FM's country format to Satellite Music Networks' "Urban Gold."

Soft AC combo WNSS/WEZG Syracuse, N.Y., is being sold from Syracuse Broadcasting Corp. to a newly formed company, The Radio Corporation, headed by Ed Levine, Frank Toce, and Robert Raide, for \$1.375 million. Raide and Levine co-own WKLL Utica, N.Y. Toce owns WTKW Syracuse. The stations currently are off the air, pending a format change.

Black gospel WTAS suburban Chicago has been sold from South Cook

Broadcasting to Chicago's Word of Faith Fellowship Church for \$800,000, according to the Chicago Sun-Times. The station will flip to Christian music and ministry under the new calls WEMG ("Everlasting Message Of Grace").

KAMZ El Paso, Texas, adds the syndicated Howard Stern morning show and flips from hot AC to classic rock. PD/MD/morning man Cat Simon exits. Send T&Rs to GM Greg Heitzman, who says the rest of the lineup won't change... Top 40 WYAV Myrtle Beach, S.C., also picks up the Stern show.

WEHM Riverhead, N.Y., the station partly owned by Billy Joel and Christie Brinkley, flips from AC to album alternative. PD Steve Richards remains. Promotion director/midday host Devera Lynn adds APD duties.

Here are some of this week's other format changes, courtesy of the M Street Journal. The Univ. of Minnesota's KUOM flips from community-run classical and talk programming to student-run modern rock, world music, and talk programming. WISZ Grand Rapids, Mich., which had been silent, will sign back on, programming the Children's Satellite Network's "Radio AAHS" format.

WDCW (formerly WFBL) Syracuse flips from adult standards to religious. KIXT-AM San Luis Obispo, Calif., flips from a home shopping format to children's radio as KIID. And new outlet WNWS Jackson, Tenn., signs on at 101.5, programming a mix of local and syndicated N/T.

KMXL Joplin, Mo., PD/morning man Mark Anthony adds OM duties at WMXL and sister KDMO.

Chuck Nasty, formerly of SMN's classic rock format, joins KZGZ (Power 98) Agana, Guam, as PD/afternoon jock. Jonny Ozone from KQKS Denver joins KZGZ for mornings. Cadillac Jack from KKYK Little Rock, Ark., joins for nights. Also, Power 98 has signed on a new sister station, KPXP (Power 99) in Saipan, Northern Mariana Islands.

WFMS Indianapolis has teamed with crosstown 24-hour news channel WISH-TV, and will now offer round-the-clock hourly news updates. WISH-TV anchors Debby Knox and Mike Ahern will now be heard on WFMS, along with current WFMS anchors Kevin Freeman and Scott Edwards... WQBH Detroit's weekday talk show, "Back To Black," is simulcasting on crosstown WTVS-TV. The show is hosted by Gerald Smith and Mike Wimberly.

NETWORK NEWS

The CBS Hispanic Radio Network has teamed with AT&T and advocacy group National Council of La Raza to launch "Buenos Noches, America," which is being billed as the first-ever live call-in show on Spanish radio. The hour-long weekly show, which debuts Thursday (28) at 11 p.m. ET, will focus on immigration issues. Ten CBS affiliates have signed up to carry the show. Veteran journalist Diego Olivé will host.

Major Networks will debut its new 24-hour modern rock format, "The

newslines...

NEWMARKET MEDIA CORP. executives Stephen Robertson and Peter Schulte have formed a new company, Vision Media Inc., to acquire stations in markets 30 through 100 not presently served by NewMarket. Robertson is chairman/CEO of NewMarket. Schulte is president/COO.

STATION SALES: KEBC Oklahoma City, Okla., from Independence Broadcasting Co., to Clear Channel Communications, owner of crosstown KTOK/KJYO, for \$7.5 million; WDFW/WZZD Flint, Mich., from McVay Broadcasting to Connoisseur Communications for an undisclosed price. (Connoisseur also has struck a blanket consultation agreement with McVay Media.)

JACK ALIX, director of sales and marketing at KLZR Lawrence, Kan., has been named VP/GM of the newly formed Virginia Network Inc., which operates WVLR Lynchburg, Va., and WVRV Roanoke, Va. The company has also announced plans to operate WXYU/WJJS Lynchburg under a local marketing agreement pending its purchase of the stations, giving Virginia Network the first four-station umbrella group in the market. Bill Collins, formerly with KYYS Kansas City, Mo., replaces Alix at KLZR.

Exxit," beginning Dec. 1. Also, Major will begin syndicating Morton Downey Jr.'s three-hour daily talk show Monday (25).

Art Salisch joins Unistar Radio Networks as research manager. He previously was research director for Major Market Radio... CKLW-AM Detroit is the newest affiliate of the Sports Entertainment Network.

American Urban Radio Networks will air an address by NAACP executive director Dr. Benjamin Chavis, scheduled for Tuesday (26) at 7 p.m. ET. The theme of the talk, which will be held just one week before election day, is "the power of the vote."

Westwood One will air a two-hour Halloween Aeromith show from the Forrest National Theatre in Brussels, Belgium. The band's first-ever worldwide radio concert broadcast will air Oct. 31, beginning at 4 p.m. ET/PT, and also will include a live interview with the band. Domestically, the show will be hosted by WBCN Boston's Mark Parenteau, WLLZ Detroit's Sheri Donovan, and WWI's Lonn Friend.

National Public Radio's weekly documentary program, "Soundprint," will sponsor a public radio conference for producers and programmers Nov. 5-8 in Baltimore. The meeting, dubbed "Interconnect," will examine the globalization of public radio broadcasting and develop opportunities for international collaboration.

Mutual's syndicated automotive radio series, "America On The Road," has produced its first television special, which is scheduled to air at 1 p.m. ET Oct. 31 on ESPN. The show will focus on motor sports, and is co-hosted by radio series hosts Mike Anson and Steve Parker.

Digital Cable Radio has signed an agreement with the country's ninth-largest cable system, Cablevision Industries Corp., which will begin carrying the cable audio service to its 1.2 million subscribers in 18 states... WWI's Casey Kasem has been selected honorary chairman for festivities commemorating United Nations Day in Los Angeles.

PEOPLE: SMITH UPPED AT WFNX

WFNX Boston public service director Troy Smith is upped to MD, replacing Kurt St. Thomas, who is now PD.

New WQHT (Hot 97) APD Paco Lopez (Billboard, Oct. 23) also will host

afternoons, replacing Jeff Thomas. Also, Debby DeLuca is upped from production assistant to commercial production director at Hot 97. She succeeds Bill Schultz, now production director at crosstown WYNY.

Former KMEL San Francisco night jock Theo Mizuhara joins KKBT Los Angeles for overnights, replacing Ben Kelley, who moved to nights. KKBT also has added a new Friday night hip-hop show, "The Joint," which airs from 10 p.m.-midnight. The hosts are former Los Angeles-area college jocks Mike Nardone and EMZ. Nardone was at KXLU. EMZ was at KCSN.

Former WBBM-AM Chicago sports anchor Brian Davis and crosstown WPNT production director Bob Waveland join Chicago's new sports station, WMVP (formerly WLUP-AM), according to the Chicago Sun-Times. Also, WVAZ (V103) Chicago overnight host Shirley Hayes and midday host Wali Muhammad swap shifts.

KMJQ Houston morning team Smokin' and the Bandit have returned to the air, after being suspended Oct. 8... KBCO Denver midday jock Richard Ray exits. PD/afternoon host Doug Clifton takes over middays. KROQ Los Angeles weekend Oz Medina joins for afternoons.

KOOJ Riverside adds ABC Radio Networks' Moby for mornings. He replaces Bob Harvey, who moved to sister KFRG... Former KPWR (Power 106) Los Angeles afternoon jock George McFly joins WVIC Lansing, Mich., for mornings. He replaces Rich Michaels, now doing middays at WGR Buffalo, N.Y.

The Columbus [Ohio] Dispatch reports that WSNY morning co-host Jane London exits to pursue a master's degree in journalism. Also, WLWQ evening host Sky Walker is out. Other shifts were extended to fill the gap.

Former WUSL (Power 99) Philadelphia jock Jo Jo Davis is now doing weekends at crosstown WDAS-FM, according to the Philadelphia Inquirer... Former KGBC Houston OM Steve Lee is now doing weekends/swing at crosstown KRTX... Top 40 WZYP Huntsville, Ala., has an afternoon drive opening and needs T&Rs.

WBBR New York hired lifestyles expert Robin Leach to host two daily interview segments with celebrities and successful business executives.

SUMMER ARBITRONS '93

(Continued from page 80)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
WTOD	country	2.3	2.7	2.5	2.4	1.4		
WYHK	country	1	7	4	6	1.1		
SPRINGFIELD, MASS.—(73)								
WAQY-AM-FM	album	11.8	7.9	8.7	9.8	11.8		
WPXI	country	9.6	11.6	10.3	9.9	10.5		
WYHN-FM	AC	8.1	10.3	9.0	7.5	9.1		
WMAS-FM	AC	10.0	8.8	8.6	7.8	8.7		
WYHN-AM	AC	6.1	9.7	9.0	8.4	8.3		
WTIC-FM	top 40	7.9	4.7	5.8	6.6	5.3		
WMAV-AM	adult std	3.0	3.7	2.4	4.4	3.0		
WRCH	AC	2.8	2.8	3.6	3.5	3.4		
WAAF	album	3.0	3.7	2.4	4.4	3.0		
WCCC-FM	album	1.8	1.6	2.6	3.6	2.4		
WDRC-FM	oldies	2.6	1.8	1.8	1.9	2.0		
WNZZ	N/T	2.5	2.8	2.7	2.2	1.9		
WHMP-FM	top 40	1.4	1.7	1.5	1.1	1.8		
WSSS	top 40/rhythm	2.1	2.1	2.5	2.7	1.6		
WHMP-AM	AC	1.3	1.6	2.1	1.9	1.4		
WRSR	AC	6	5	9	—	1.4		
WRNX	album	9	6	5	5	1.1		

HARRISBURG, PA.—(74)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
WNXN-FM	top 40	9.8	10.4	11.9	12.2	13.6		
WTPT	album	7.3	7.1	8.5	8.1	9.0		
WRVY	AC	10.5	9.5	7.6	8.5	8.6		
WRKZ	country	6.9	11.7	10.7	7.1	7.7		
WHP	N/T	6.7	7.5	8.6	9.8	7.4		
WNLK	oldies	6.2	5.8	5.1	5.5	6.4		
WHYL	adult std	3.9	4.2	3.2	5.5	5.0		
WROZ	AC	3.7	3.2	3.8	3.8	3.8		
WHX-FM	AC	4.0	3.7	4.2	2.7	3.6		
WHYL-FM	country	2.8	2.1	3.6	2.8	3.0		
WLBK	AC	2.6	1.5	2.3	3.1	2.9		
WHTF	cls rock	1.7	1.2	1.8	2.1	2.1		
WOLY	AC	8	7	5	2.0	1.8		
WARM-FM	AC	1.9	1.9	1.7	1.0	1.3		
WCMB	N/T	1.7	2.9	1.2	8	1.0		
WQXA-FM	top 40	6.6	3.0	2.4	6	1.0		
WYCR	top 40	1.1	9	1.1	7	1.0		

OMAHA, NEB.—(75)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
KOKQ	top 40	10.6	9.8	11.7	11.8	11.3		
KFAB	N/T	11.1	12.9	11.4	10.0	10.5		
KEZO-AM-FM	album	10.6	7.4	9.9	10.5	10.0		
WWY-FM	country	15.4	11.6	10.7	10.8	9.0		
KEZY-AM-FM	AC	7.6	6.7	6.4	7.8	6.8		
KFHM	AC	6.2	9.3	7.1	7.8	6.6		
KGOR	oldies	5.4	7.0	6.9	8.3	6.5		
KRRK	album	3.4	3.8	3.1	3.0	5.3		
KXTK	country	2.3	2.3	1.6	3.6	5.3		
WWY	country	4.9	4.2	4.4	4.6	4.7		
KKAR	N/T	7	8	3	1	4.2		
KKCD	cls rock	2.9	3.3	2.8	2.8	2.5		
KVNN	country	1.1	2.6	2.3	1.2	1.9		

EL PASO, TEXAS.—(77)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
KLQA	album	10.3	11.5	13.0	13.2	12.5		
KBNA-AM-FM	Spanish	9.5	8.8	10.3	10.9	11.9		
KPRR	top 40/rhythm	9.3	10.2	8.5	13.4	10.6		
KPEY-FM	country	14.5	11.5	13.6	11.6	9.8		
KTSM-FM	AC	7.4	6.4	7.3	7.2	6.3		
KTSM-AM	N/T	6.7	4.3	5.1	5.9	6.1		
KINT	AC	—	3.0	2.9	3.7	5.6		
KSET	country	4.8	5.2	4.6	2.9	4.1		
KAMZ	AC	9.3	5.9	5.0	4.3	4.0		
KAMA	Spanish	9.3	4.4	2.4	2.1	3.5		
KDFX	cls rock	4.0	4.6	4.1	4.4	3.1		
XHH	Spanish	1.8	2.3	2.9	2.4	2.7		
KRDD	sports	1.1	1.7	1.6	2.4	2.0		
KWIV	Spanish	1.6	1.2	1.8	1.0	1.3		
KHPX	Spanish	—	1.2	8	6	1.3		
KFNA	N/T	1.8	1.2	—	—	1.2		
KSVE	Spanish	—	9	5	6	1.0		

MONTEREY, CALIF.—(77)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
KTDM-AM-FM	country	7.4	6.2	10.3	7.5	7.4		
KGD	N/T	6.9	6.3	5.7	6.6	6.5		
KMXZ	top 40/rhythm	2.1	1.1	2.4	3.6	4.8		
KDDN-FM	top 40/rhythm	10.5	9.1	8.2	6.4	4.4		
KDAY	AC	4.5	5.4	1.8	3.7	4.3		
KWAY	AC	6.0	4.8	6.2	6.4	4.2		
KTGE	Spanish	4.7	5.2	2.9	3.6	3.8		
KNBR	N/T	2.4	1.5	1.9	3.1	3.7		
KPIG	country	1.7	2.3	2.3	2.1	3.6		
KRAY	Spanish	2.3	3.4	3.0	2.2	3.3		
KUFY	cls rock	3.4	4.1	3.8	4.1	3.3		
KKLF	Spanish	—	5	—	2.0	3.2		
KIDD/KXDC	adult alt	1.7	1.4	2.0	3.6	3.0		
KMBY-FM	album	4.8	3.7	4.2	3.8	2.9		
KSRI/KSRY	AC	2.1	6	9	8	2.8		
KBDQ	classical	3.3	4.3	3.5	4.4	2.7		
KLFA	Spanish	2.9	1.3	2.2	1.3	2.4		
KSCO	N/T	1.4	2.7	2.8	2.8	2.3		
KDCN	AC	3.1	3.5	2.3	3.3	2.2		
KCTY	Spanish	1.9	2.4	2.2	1.4	2.1		
KCBS	N/T	2.1	2.5	3.2	2.0	2.0		
KIEZ	adult std	8	1.4	2.8	2.6	1.6		
KLOR	AC	4	6	1.8	5	1.4		
KQKE-AM-FM	country	8	4	6	7	1.2		
KMEL	top 40/rhythm	1.2	1.5	5	—	1.0		
KDME	album	5	6	1.3	1.6	1.0		

ALBUQUERQUE, N.M.—(79)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
KRST	country	15.6	12.4	14.7	14.6	11.5		
KRDB-AM	AC	10.9	11.0	12.5	9.6	9.4		
KKSS	top 40	7.5	7.5	6.3	8.2	7.4		
KKDB-FM	AC	7.2	6.9	7.2	5.7	7.3		
KZSS/KZRR	album	6.6	4.5	6.8	6.3	6.9		
KMGA	AC	4.4	3.8	4.4	3.9	6.2		
KHFM	classical	2.2	3.5	3.7	4.4	4.8		
KZRQ	album	3.7	3.8	4.5	4.1	4.8		
KASY	country	1.8	3.1	1.9	3.5	4.1		
KLSR	cls rock	3.8	3.9	4.5	4.4	4.0		
KZKL-AM-FM	oldies	4.4	4.3	3.3	3.6	4.0		
KJUY	easy	3.8	4.5	4.2	3.4	3.5		
KIVA	adult std	2.4	2.1	2.7	3.0	2.7		
KOLT-FM	country	3.7	3.0	2.7	2.5	2.5		
KJAX-AM-FM	top 40	1.9	1.1	2.7	1.7	2.3		
KQED	N/T	9	1.9	1.2	1.6	1.6		
KBAC	modern	1.5	1.8	6	1.6	1.4		
KABQ	Spanish	—	—	—	—	1.3		
KXKS	Spanish	8	2.8	1.5	3.0	1.1		

COASTAL N.C.—(81)

Call	Format	'92	'93	Su	Fa	W	Sp	Su
WRNS-AM-FM	country	24.8	25.4	23.9	22.1	21.1		
WKXS	urban	11.8	12.4	16.4	16.4	17.1		
WNCT-FM	AC	6.6	4.2	3.1	4.5	6.8		
WRHT	top 40	3.2	5.1	3.5	3.0	4.3		
WSFL-FM	album	7.2	5.4	4.2	4.2	4.3		
WKJA/WKDD	oldies	4.1	3.7	5.0	3.7	4.0		
WLX	AC	5.8	7.3	6.7	5.2	3.9		

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	—	2	STICK IT OUT COUNTERPARTS	2 weeks at No. 1 RUSH ATLANTIC
2	2	1	13	NO RAIN BLIND MELON	BLIND MELON CAPITOL
3	3	4	7	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP MERCURY
4	4	3	3	GO VS.	PEARL JAM EPIC
5	7	9	7	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEFFEN
6	5	2	17	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
7	6	5	10	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
8	11	16	6	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
9	17	25	4	I BELIEVE FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
10	12	12	8	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
11	8	8	11	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
12	21	24	5	HOWLIN' FOR MY BABY HAIRCUT	GEORGE THOROGOOD/DESTROYERS EMERGENCY
13	20	17	7	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
14	25	—	2	DESERT SONG RETRO ACTIVE	DEF LEPPARD MERCURY
15	16	20	5	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
16	19	23	6	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
17	9	7	9	FEVER GET A GRIP	AEROSMITH GEFFEN
18	10	6	6	BABY COME ON HOME LED ZEPPELIN: BOXED SET 2	LED ZEPPELIN ATLANTIC
19	15	11	17	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M

House Show Bows Digital Audio Delivery System

LOS ANGELES—Premiere Radio Networks is taking syndicated morning shows to another level with its specially designed technology, created through a joint venture with California Digital.

Premiere executive VP Tim Kelly and California Digital's Paul Donahue, who is also Gannett's VP of engineering and is in the forefront of the digital radio arena, created a digital audio delivery system specially for the newly launched morning show, "Gerry House & The House Foundation."

The technology allows for tape-free production with no reel-to-reel playbacks. Affiliate KZDG Denver runs the show, which originates at WSIX Nashville, via a touch-activated computer screen that shows stored material cued and ready to activate. The automatic record-and-playback feature in the computer does away with sloppy network breaks, cue tones, and dead air.

Kelly and Donahue came up with what is called a digital audio express box (DAX), which Kelly says is basically an audio fax. It stores the show on a hard drive before the affiliate's morning-show producer activates it. It also integrates KZDG's call letters, time checks, and station identifiers, which all are voiced by House, into the show at every break.

Kelly says the Premiere system eliminates "the dreaded network window" (the amount of space allocated for local news/programming) by having the network start two minutes ahead of the affiliate. "Within a two-minute window you can get as far behind as you want to, but you can be up to two minutes early and still be within the time frame of the computer's ability to pick up and start a segment, because of the ability it has to record and play back the same segment at the same time," he explains. "With the segmentation device in the hard drive, you can delay as long as you want to."

"I have always hated network programs fed over satellite because you have to hit network windows," he adds. "No one can ever hit those. You can either be too early or too late, or it sounds like the show dropped in from outer space."

When Kelly approached Donahue, he said he wanted the ability to air local call letters out of every record, the accurate time in every time zone of potential affiliates, an easy way to delay the show, and a flexible rejoin system instead of network windows. Donahue's system solved all of those problems.

From WSIX's studios, House simply hits a button on his computer as he comes out of a record, which fires all call letter mentions and time checks in the computers of both WSIX and KZDG. The local time is already in the computer, so, at the touch of a button, the exact time airs at both stations.

The system can be easily adapted to accommodate additional affiliates. "Local affiliates need to do nothing," says Kelly. "They just treat it like firing up a cart machine."

House's producer, Devon O'Day, adds that the network often will fax an idea of what is happening on the

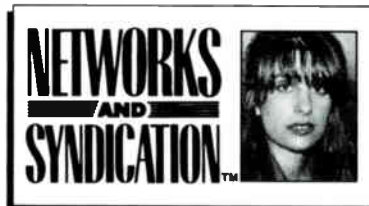
show to KZDG, which delays the show because of the one-hour time difference, so that the affiliate knows what to expect.

O'Day says House also has the advantage of being well-versed in the mechanics of doing a morning show. "It's as if he's a traffic cop, too," she says. "He has the gift for this stuff."

AROUND THE INDUSTRY

Even in the wake of several adult standards stations dropping the format (Billboard, Oct. 16), Charlie Colombo, executive VP of the American Pop Music Network, plans to launch WQEW New York's format nationally Jan. 1. Colombo says he plans to provide affiliates with sales support and consulting to help them sell the format successfully to advertisers.

SJS Entertainment's "The Talk Radio Countdown," hosted by Talkers magazine editor Michael Harrison, celebrates its one-year anniversary. The weekly two-hour show features the 10 most-discussed topics on talk radio. The show has become such a "talked"-about pro-



by Carrie Borzillo

gram that U.S. News & World Report started running a feature called "Back Talk," which lists a few of Harrison's top 10 topics.

The Ontario-originated music/interview show, "Tuned In Radio," has reached the 100-show mark and is looking to break into the U.S. market. The weekly hourlong show features Canadian artists... WFMT Chicago's Beethoven Satellite Network, the syndicated classical format, signs WRTU-FM San Juan, Puerto Rico, as an affiliate.

Marshall Tucker Band singer Doug Gray will host Ron Huntsman Entertainment Marketing's one-hour special, "The Roots Of Today's Hot Country," which is airing through Nov. 14.

Unistar Radio Networks will broadcast "Paul Simon 1964-1993"

TOURE'S MUSIC JOURNEYS FROM AFRICA

(Continued from page 1)

which have kept his Hannibal Records album "The Source" atop the World Music chart for nine weeks.

Proving that American blues music springs from deep within the bosom of Africa, Toure weaves an incantatory sound that evokes the spirit of the Mississippi Delta as much as it reflects the flavor of his native city of Timbuktu, in Mali.

The album has shipped approximately 25,000 units to date, according to Rykodisc/Hannibal roots/world marketing specialist Jamie Canfield, and its sales volume has risen steadily in recent weeks. Canfield hopes "The Source" will top out at 100,000 copies in the U.S. and Canada.

While Toure's music has been compared to the work of John Lee Hooker, Ray Charles, and Otis Redding, Toure has asserted that he was not influenced by those artists as much as he shares their African roots, hence the title "The Source." In fact, Toure has said publicly that American blues artists owe a great debt to their African forebears.

Collaborator Ry Cooder sums up Toure's view of the origin of the blues: "From Toure's standpoint, black people in exile in America do what they do as an expression of how far out on the orbit they are from the mother ship."

To audiences accustomed to American blues, "The Source" sounds like a confluence of that music with Central African styles. It bears a closer resemblance to the wailing juke-joint guitar blues of the Mississippi Delta than to the Afro-pop fusions of stars like Youssou N'Dour or fellow Malian Salif Keita.

Whatever its origins, the blues connection has contributed immeasurably to the success of "The Source," particularly in the U.S., says Toure's London-based manager, Nick Gold. He says guest appearances by blues

greats Taj Mahal and Rory McLeod on focal tracks "Roucky" and "Mahini Me" provided American audiences with a degree of familiarity that boosted sales. In addition, a 10-date tour of major U.S. markets—including New York, Los Angeles, Minneapolis, and Boston—also helped the cause.

For some of those concerts, Toure was joined by blues guitar maestro Cooder, whose forays into Hawaiian and Indian music—along with his work with "supergroup" Little Village—have established him as one of the world's most diverse and accomplished instrumentalists.

In a recent interview with public radio station KCRW Santa Monica, Calif., Toure referred to Cooder as his *patron*, a French word whose closest English equivalents are *mentor* or *master*.

In an even greater gesture of adulation, Toure gave his first instrument to Cooder: a hand-made, one-string, banjo-like guitar called a *gurke*, which is believed by musicians who play it to have magical powers.

ALBUM WITH RY COODER

The bond between the two artists has become so strong that they recorded an album together while Toure was in Los Angeles. That project, tracked and mixed in four days, is set for release early next year on Gold's World Circuit label in Europe and Latin America, and probably Hannibal in North America, the Pacific Rim, and South Africa (the same territories for which Hannibal holds rights to "The Source").

Other luminaries playing on that yet-untitled disc are veteran session drummer Jim Keltner (Cooder's mate in Little Village), virtuoso jazz bassist John Patitucci, and guitarist Clarence Gatemouth Brown, who plays guitar on one cut and viola on

Thanksgiving weekend (Nov. 25-28)... MediaAmerica will present the three-hour Police special, "Message In A Box: The Radio Special" on Thanksgiving weekend.

After Thanksgiving comes Christmas, and Kris Stevens Enterprises is gearing up for it already. The Sherman Oaks, Calif.-based company is offering three 12-hour Christmas programs this year, including "Christmas In The Air" for AC stations, "Christmas In The Country" for country stations, and "The Magic Of Christmas," which is aimed at all formats... Dallas-based Christmas Music Network will expand its AC Christmas music show to allow affiliates to take 17-27 hours beginning on Christmas Eve.

Premiere Radio Networks has purchased NET, a network radio inventory management system designed by Xymox Systems Inc.... Technics/Panasonics and Mirage/Energy Speakers have signed on as underwriters of the weekly "Audiophile Audition" program for audio buffs hosted by Audio magazine's John Sunier.

another.

Cooder, who produced the record, plays on eight of the album's 10 tracks; the remaining two are traditional songs performed by Toure and the two percussionists in his band.

Cooder expresses unqualified joy about his work with Toure, and says of the artist, "Ali Farka Toure is one of the last of the shade-tree rural musicians. You could say the world is vast and there are people you never heard of, but I have a sense that that consciousness of a person under a tree, strumming and playing as he will, according to his own energy, may be passing.

"I think this record will give him more options," he adds, citing next year's 25th-anniversary New Orleans Jazz Festival as a possible venue for another joint appearance between himself and Toure.

Even without the cachet accorded by the likes of Cooder, Mahal, and McLeod, Toure is abundantly capable of selling records to world-music enthusiasts, say retailers and radio programmers familiar with the artist's career.

Chris Douridas, music director at KCRW Santa Monica, Calif., and host of the station's "Morning Becomes Eclectic" program, started playing "The Source" before it was available in the U.S.

"We had been playing Toure's other albums as they came out, so 'The Source' was just another in the series of great albums," says Douridas.

While he admits that the Western influence helped "The Source," Douridas attributes the success of the album to increased awareness of the artist, the tour, and the quality of the record.

Hear Music VP Don MacKinnon says "The Source" sold phenomenally (Continued on next page)

Hits! in Tokio

Week of October 10, 1993

- 1 Dreamlover Mariah Carey
- 2 Sunday Morning Earth, Wind & Fire
- 3 Right Here/Human Nature SWV
- 4 Go West Per Shop Boys
- 5 I'm In A Philly Mood Daryl Hall
- 6 Still A Friend Of Mine Incognito
- 7 Wild World Mr. Big
- 8 Dur Love Matt Bianco
- 9 (I Can't Help) Falling In Love With You UB40
- 10 Another Sad Love Song Toni Braxton
- 11 Emergency On Planet Earth Jamiroquai
- 12 Heart Shaped Box Nirvana
- 13 Pink Cashmere Prince
- 14 Take 5 XL
- 15 More Fire Than Flame Basia
- 16 For The Cool In You Babyface
- 17 Come With Me Ronny Jordan
- 18 When I'm Good And Ready Sybil
- 19 Dreamer, Coldcut
- 20 Someone To Watch Over Me Sheena Easton
- 21 I Don't Wanna Fight Tina Turner
- 22 Sunflower Paul Weller
- 23 Without You Mariah Carey
- 24 Peach Prince
- 25 More And More Captain Hollywood Project
- 26 Say It To Me Now Beth Nielsen Chapman
- 27 Cherish The Day Sade
- 28 Make My Day Buji Banton
- 29 Too Much Information Duran Duran
- 30 The River Of Dreams Billy Joel
- 31 Runaway Love En Vogue
- 32 If Janet Jackson
- 33 Calling Out Curt Smith
- 34 Lemon U2
- 35 When You Look In My Eyes Jay Graydon
- 36 If I Had No Loot Tony! Toni! Tone!
- 37 How Long Yaz & Aswad
- 38 Birds Aztec Camera
- 39 Tuesday Morning The Pagets
- 40 Heaven Knows Luther Vandross
- 41 Rain Madonna
- 42 Coming To Life Michael Franks
- 43 Runaway Train Soul Asylum
- 44 What's Up 4 Non Blondes
- 45 Mi Tierra Gloria Estefan
- 46 Between The Sheets Fourplay
- 47 Songbird Kenny G
- 48 When I Fall In Love Celine Dion & Clive Griffin
- 49 That's The Way Love Goes Janet Jackson
- 50 Under Your Spell Ronny Jordan

Sections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

COURT CLOSES GERMAN COPYRIGHT LOOPHOLE

(Continued from page 3)

litigation against bootleggers, and says that more than 100 suits have been filed.

In a joint statement on the verdict, Will and Gerd Gebhardt, managing director of Warner Music, Germany, said, "We are very happy with the decision. It fits right into the political landscape of ever-increasing European integration and a unified Europe-

an market. Furthermore, the ruling creates equal competition conditions in the German music market between those supplying authorized recordings and those supplying unauthorized recordings.

"We expect a decisive reduction in the sales of this product. We shall be asking our business partners for their further co-operation in this re-

spect."

EMI's GSA president, Helmut Fest, also president of the German IFPI group, says, "Logically, this should result in half or more of so-called copyright-loophole repertoire disappearing from the market. There is just one bitter pill to swallow, in that many artists have lost out in the past due to unauthorized use of their recordings by third parties, without any remuneration."

Neither Klaus-Dieter Giga of Imtrat, nor Dieter Schubert, a "protection gap" specialist heading the Perfect Beat label, could be reached for comment on the decision. But Torsten Hartmann, head of MCM Trontraeger, based in Ilsfeld, told Billboard, "This is a bad decision for us, of course, and we have to abide by it."

MCM has a catalog of 250 protection-gap releases on its Living Legend label. Of these, according to Hartmann, about half feature artists of the EC countries. Berhard Roessle, managing director of In-Akustik, distributors of the Living Legend label, says, "We had been anticipating this decision, so we stopped distributing repertoire by European artists some time ago. I can't say at present whether we will continue to handle protection-gap repertoire by U.S. artists, but it is possible that we will cease to distribute this product altogether." Roessle added that the court decision would not result in more than a 5% reduction in In-Akustik's sales.

The Warner vs. Imtrat case concerning the Phil Collins material is

one of five test lawsuits in progress in Germany. The others are:

- Warner vs. Perfect Beat, a six-year-old case involving a recording of a Swedish concert by the Doors. Warner claims the recording is illegal because Sweden is a Rome Convention signatory. A Supreme Court decision is expected shortly.

- Warner vs. Imtrat. In this case, involving a Prince recording, Warner is seeking \$180,000 in damages on the grounds of infringement of moral rights. The case is being decided by the Supreme Court on appeal, after a lower court in Hamburg found for the plaintiffs.

- Sony vs. Perfect Beat. In this case, involving a Rolling Stones recording, Sony also is claiming that Article 7 of the Rome Treaty applies.

Monitor™

OCT. 11—OCT. 17, 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	2	5	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	1 week at No. 1	1	3	6	JUST KICKIN' IT	XSCAPE (SO SO DEF)	1 wk at No. 1
2	1	12	DREAMLOVER	MARIAH CAREY (COLUMBIA)		2	1	12	DREAMLOVER	MARIAH CAREY (COLUMBIA)	
3	6	5	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)		3	2	7	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	
4	3	13	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)		4	4	13	AGAIN	JANET JACKSON (VIRGIN)	
5	4	7	NO RAIN	BLIND MELON (CAPITOL)		5	5	8	ANNIVERSARY	TONY! TONR! TONE! (WING/MERCURY)	
6	12	5	AGAIN	JANET JACKSON (VIRGIN)		6	7	22	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	
7	8	8	WHAT IS LOVE	HADDAWAY (ARISTA)		7	8	7	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	
8	5	10	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)		8	11	4	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	
9	7	10	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)		9	6	15	IF	JANET JACKSON (VIRGIN)	
10	9	12	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)		10	10	14	I GET AROUND	2PAC (INTERSCOPE)	
11	13	11	CRYIN'	AEROSMITH (Geffen)		11	9	16	RIGHT HERE/HUMAN NATURE	SWV (RCA)	
12	11	12	RIGHT HERE/HUMAN NATURE	SWV (RCA)		12	21	3	CAN WE TALK	CEVIN CAMPBELL (QWEST/WARNER BROS.)	
13	10	14	IF	JANET JACKSON (VIRGIN)		13	13	17	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	
14	14	19	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)		14	15	7	DOWNTOWN	SWV (RCA)	
15	15	16	OOH CHILD	DINO (EASTWEST)		15	14	16	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	
16	18	8	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)		16	12	21	LATELY	JODECI (UPTOWN/MCA)	
17	21	5	EVERYBODY HURTS	R.E.M. (WARNER BROS.)		17	16	7	WHAT IS LOVE	HADDAWAY (ARISTA)	
18	17	18	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)		18	17	12	COME INSIDE	INTRO (ATLANTIC)	
19	16	22	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)		19	29	2	GANGSTA LEAN	DRS (CAPITOL)	
20	20	9	HEY JEALOUSY	GIN BLOSSOMS (A&M)		20	34	2	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)	
21	29	4	WILD WORLD	MR. BIG (ATLANTIC)		21	19	22	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	
22	19	19	IF I HAD NO LOOT	TONY! TONR! TONE! (WING/MERCURY)		22	32	4	COME BABY COME	K7 (TOMMY BOY)	
23	NEW		PLEASE FORGIVE ME	BRYAN ADAMS (A&M)		23	25	3	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	
24	27	15	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)		24	22	10	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	
25	25	10	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)		25	24	7	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)	
26	28	6	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)		26	20	19	ONE WOMAN	JADE (GIANT)	
27	26	12	LATELY	JODECI (UPTOWN/MCA)		27	NEW		HERO	MARIAH CAREY (COLUMBIA)	
28	33	2	ANNIVERSARY	TONY! TONR! TONE! (WING/MERCURY)		28	23	19	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	
29	22	16	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)		29	36	2	NEVER KEEPING SECRETS	BABYFACE (EPIC)	
30	24	15	RAIN	MADONNA (MAVERICK/SIRE/WB)		30	26	9	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)	
31	23	8	RUNAWAY LOVE	EN VOGUE (EASTWEST)		31	28	11	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)	
32	35	2	HUMAN WHEELS	JOHN MELLENCAMP (MERCURY)		32	30	16	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	
33	30	4	PINK CASHMERE	PRINCE (PAINSLY PARK/WARNER BROS.)		33	27	12	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE (JIVE)	
34	40	22	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)		34	38	21	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	
35	36	2	JIMMY OLSEN'S BLUES	SPIN DOCTORS (EPIC)		35	37	3	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	
36	34	19	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)		36	33	21	IF I HAD NO LOOT	TONY! TONR! TONE! (WING/MERCURY)	
37	32	7	HOPELESSLY	RICK ASTLEY (RCA)		37	NEW		PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)	
38	39	2	NOTHING 'BOUT ME	STING (A&M)		38	NEW		KEEP YA HEAD UP	2PAC (INTERSCOPE)	
39	NEW		HERO	MARIAH CAREY (COLUMBIA)		39	40	15	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)	
40	31	8	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)		40	NEW		INDO SMOKE	MISTA GRWHL (EPIC SOUNDTRAX/EPIC)	

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.

House Backs Broader C'Right Protection

WASHINGTON, D.C.—The House of Representatives is seeking equal copyright protection and market access for U.S. copyright holders abroad.

A House of Representatives resolution, unveiled Oct. 21, calls on the White House to insist on further protections for U.S. copyright-based industries before signing any agreement in the current round of international trade negotiations.

The House resolution, made public Oct. 21, has been a special project of Rep. Richard Gephardt (D-Mo.), the House majority leader, who has worked on building support for the measure since last spring.

The Gephardt resolution mentions and underscores the important contributions of the U.S. record, motion picture, and television, computer software, and publishing industries to the economy. Combined, these industries total more than 5.8% of the GNP, \$34 billion in foreign sales (in available 1990 figures), with a growth rate twice the annual rate of the economy as a whole, according to the resolution.

The resolution calls for the administration to insist that any trade agreement negotiated in the Uruguay round of the GATT trade talks include fair and equal market access, equal opportunities to obtain government funding, adequate and effective copyright protection, including national treatment, and a new instrument to resolve disputes concerning access, national treatment, and copyright protection.

CLIENTS REMEMBER ED LEFFLER

(Continued from page 9)

Cole at the time of his death.

Leffler managed the Sweet from 1974 to 1980. That group's bassist, Steve Priest, says of Leffler, "He was as stubborn as an ox. He was never looking out for himself—he was always looking out for his client. He was never self-aggrandizing, and he was a great deal-maker. Once he had a target to aim for, he got there."

Hagar, who was managed by Leffler for 17 years, says, "Marriages don't last that long. Most careers don't last that long. And it was because of Ed, not just because of my talents... My manager protected me and kept me from being cheap, being exploited. He was on the sound board every night."

Noting that Leffler often managed

National treatment affords copyright owners the same protection in a foreign country that the citizens of that country receive.

The House resolution redefines the importance with which the fed-

eral government views the industries, and is seen as a major victory in their battle to focus Congress' attention on "cultural" trade problems.

BILL HOLLAND

FARKA TOURE'S MUSIC JOURNEYS FROM AFRICA

(Continued from preceding page)

well in the Boston-based company's three retail stores, thanks largely to an endorsement from Cooder in Hear's widely distributed catalog.

"Last Christmas we were selling as many Ali Farka Toure albums as Eric Clapton's 'Unplugged,' and more than Nirvana's 'Nevermind,'" says MacKinnon. "What we're doing is making a statement that there's something other than mass market out there."

But, beyond Cooder's support, it was "the sound of the record" that really excited MacKinnon, he says.

World Circuit—which has rights to "The Source" for Europe and Latin America—has also released Toure's previous two records: his eponymous debut and the follow-up, "The River." While those two albums—later released on Mango in the U.S.—did not sell as well as "The Source," they helped Toure solidify his following around the world.

Even before he started recording for World Circuit seven years ago, Toure already was a fixture in Africa and Europe, taking tapes of recordings he made in Mali to France,

where they were released on the Sonodisc label.

World Circuit has acquired the rights to Toure's Sonodisc catalog for release in Europe next year, possibly in the form of a double-CD compilation, says Gold. He has yet to secure a U.S. label for that project, though Hannibal is a candidate.

After completing the sessions with Cooder for the new album, Toure returned to Mali, where he resumed his main occupation of farming and overseeing an irrigation project in his native village, which is situated in a remote region of Northern Mali that is difficult to reach during high tide. In fact, the last time Toure left home to tour the U.S., it took him five days to reach the Malian capital of Bamako and another day to get to Los Angeles.

Consequently, the artist is "not wonderfully keen on touring anymore," says Gold. "It's always a struggle, and the logistics are quite complicated."

Even communicating with Toure can be confounding. Because the artist's generator-powered home doesn't have a phone line, Gold sends faxes to Bamako which are then helicoptered to the village.

While Toure tends to his crops and awaits the release of his next album—which might be followed by a tour—he remains musically active. He and a 10-piece band are trying to record an album of traditional music from the Malian north, a project that stems from Toure's concern that most of the music coming out of the country—most notably by Keita—is from the South. Gold says he will try to record Ali and his band in the Ivory Coast, because there are no state-of-the-art facilities in Mali.

Unfortunately, the project has been fraught with difficulty. "It's taking a long time," says Gold, "because the musicians live in various parts of the north of Mali, and travel is not easy. You have to send a messenger out and hope that people will show up."

family acts—the Osmonds, the Carpenters, and Van Halen—Hagar adds, "He was a suspicious character. He didn't trust anybody, but when he did, you were there—you were part of the family."

A memorial service for Leffler, which Hagar says was heavily attended by record label executives and rival managers, was held Oct. 19 at Hillside Park & Mortuary in L.A.

Leffler is survived by his wife, Katrina, and his twin children, son Andrew and daughter Ashley, from a previous marriage.

The family asks that, in lieu of flowers, donations be made to the Ed Leffler Memorial Fund of the Children's Cancer Research Fund in Los Angeles.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: RANK, TITLE, ARTIST, THIS WEEK, LAST WEEK, WEEKS ON CHART. Lists top 100 songs including 'I'd Do Anything for Love (But I Won't Do)', 'Sweet (A La La La Long)', 'I Wanna Have My Heaven', etc.

Table with columns: RANK, TITLE, ARTIST, THIS WEEK, LAST WEEK, WEEKS ON CHART. Lists top 100 songs including 'I Wanna Have My Heaven', 'Sweet (A La La La Long)', etc.

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Hot 100 Singles Sales. Compiled from a national sample of CDs (point of sale) equipped retail stores and rack outlets which report...

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like DREAMLOVER, I'D DO ANYTHING FOR LOVE, ALL THAT SHE WANTS, JUST KICKIN' IT, THE RIVER OF DREAMS, HEY MR. D.J., WHOOMP! (THERE IT IS), RIGHT HERE (HUMAN NATURE), AGAIN, ANNIVERSARY, WHAT IS LOVE, IF, ANOTHER SAD LOVE SONG, TWO STEPS BEHIND (FROM "LAST ACTION HERO"), CRYIN', SWEAT (A LA LA LA LONG), I GET AROUND, SHOOP, BREATHE AGAIN, NO RAIN, REASON TO BELIEVE, BABY I'M YOURS, SOUL TO SQUEEZE (FROM "CONEHEADS"), CAN WE TALK, BOOM! SHAKE THE ROOM, RUNAWAY TRAIN, LATELY, CAN'T HELP FALLING IN LOVE (FROM "SLIVER"), HEY JEALOUSY, GANGSTA LEAN, EVERYBODY HURTS, WILL YOU BE THERE (FROM "FREE WILLY"), COME INSIDE, COME BABY COME, HOPELESSLY, INSANE IN THE BRAIN, BETTER THAN YOU, LET ME RIDE, ONE LAST CRY, RAIN, I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT"), VERY SPECIAL, SOMETHING IN YOUR EYES, WILD WORLD, HERO, PLEASE FORGIVE ME, BREAK IT DOWN AGAIN, OOH CHILD, IF I HAD NO LOOT.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like RUFFNECK, WHEN I FALL IN LOVE (FROM "SLEEPLESS IN SEATTLE"), HUMAN WHEELS, CHECK YO SELF, (I KNOW I GOT) SKILLZ, PINK CASHMERE, INDO SMOKE (FROM "POETIC JUSTICE"), SEND ME A LOVER, TOO MUCH INFORMATION, NOTHING 'BOUT ME, RUNAWAY LOVE, ALRIGHT, LOVE FOR LOVE, NEVER SHOULD'VE LET YOU GO, OH CAROLINA, DREAMS, SEX ME, I'M IN LUV, I'M FREE, MEGA MEDLEY, CHATTAHOOCHEE, FIELDS OF GRAY, JESSIE, WHAT'S IT TO YOU, FOREPLAY, AS LONG AS I CAN DREAM, HIGHER GROUND, LINGER, JIMMY OLSEN'S BLUES, CHIEF ROCKA, BOTH SIDES OF THE STORY, EASY COME, EASY GO, PAYING THE PRICE OF LOVE, KEEP YA HEAD UP, TIME AND CHANCE, I'M A PLAYER, CREEP, SLOW AND EASY, GIRL U FOR ME/LOSE CONTROL, METHOD MAN, RUN TO YOU (FROM "THE BODYGUARD"), PUSH THE FEELING ON, YOLANDA, SUNDAY MORNING, THE GRAND TOUR, NEVER KEEPING SECRETS, WRITTEN ON YA KITTEN, SHIFFTEE, STAY REAL, WE GETZ BUSY, WHY MUST WE WAIT UNTIL TONIGHT.

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi single; regular cassette single 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 100 SINGLES SPOTLIGHT™



by Kevin McCabe

MAJOR COMMOTION: "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA), the biggest overall point-gainer on the chart, is now No. 2 and leading the race to succeed "Dreamlover" by Mariah Carey (Columbia), which holds the top spot for its eighth week. "Anything" jumps over "Just Kickin' It" by Xscape (So So Def/Columbia) to the top of the Hot 100 Sales chart, on the strength of a 40% gain in sales to more than 80,000 units. Xscape's single receives backwards bullets on both the sales chart and, in a rare occurrence, the Hot 100, due to its sharp increases across the board. The second-biggest overall point-gainer, "All That She Wants" by Ace Of Base (Arista), leads both the other singles in monitored airplay points, and is right behind in sales at No. 4 on the sales chart. All three titles are close enough to hit the top next week. What's most likely is that "Anything" will edge slightly ahead and score Meat Loaf his first No. 1 single.

POWER-PACKED PICKS: "Gangsta Lean" by DRS (Dirty Rotten Scoundrels) (Capitol) is the biggest point-gainer among singles that have not yet entered the top 20. It jumps 40-14 in sales, winning the Power Pick/Sales at No. 30 on the Hot 100. Monitored top 40/rhythm-crossover stations lead the way on the single, with top 10 airplay at numerous outlets including Hot 97 New York, The Box (KBXX) Houston, and Hot 101.5 Jacksonville, Fla. "Hero" by Mariah Carey (Columbia) is the second-biggest point-gainer among developing records, winning the the Power Pick/Airplay at No. 45. It's No. 3 in airplay at Z90 San Diego, No. 5 at KISF Kansas City, Mo., and No. 9 at KKMKG Colorado Springs, Colo. All the points for "Hero" are from airplay, since the single was just released.

RUNNERS-UP: The fourth-biggest point-gainer outside the top 20, and runner-up to Carey's single for the airplay award, is "Please Forgive Me," by Bryan Adams (A&M). It's breaking at WPST Trenton, N.J. (No. 6), Q106 San Diego (No. 11), and B97 New Orleans (No. 12). The runner-up to "Gangsta Lean" for the sales award is "(I Know I Got) Skillz" by Shaquille O'Neal (Jive). 95% of its points are from sales—it moves 46-21 on the sales chart.

QUICK CUTS: The two-man group Reality debuts at No. 92 with the crossover dance track "Yolanda" (Strictly Rhythm). The group's *Bad Boy Bill* is best known for his radio mix show on B96 Chicago. "Yolanda" already is No. 7 at California rhythm stations Hot 97.7 San Jose and KBOS Fresno, as well as in the act's hometown at B96... Six singles get caught in chart jams and slip back, despite gaining points: "Two Steps Behind" by Def Leppard (Columbia) falls 12-14; Aerosmith's "Cryin'" (Geffen) slips 14-15; "Love For Love" by Robin S. (Big Beat/Atlantic) moves 58-62; "Method Man" by the Wu-Tang Clan (Loud/RCA) falls 83-89; "The Grand Tour" by Aaron Neville (A&M) falls 90-94; and "Shiftee" by Onyx (JMJ/RAL/Chaos) slips 96-97... R.E.M.'s "Everybody Hurts" (Warner Bros.) gains sales and unmonitored small-market playlist points and earns a bullet on the Hot 100 at No. 31. It's caught in a jam on the sales chart, and falls two places to No. 41 despite its gain.

GEORGE MICHAEL'S ATTORNEY BLASTS SONY AS TRIAL OPENS

(Continued from page 8)

dice" album;

• Sony earned almost seven times more than Michael from his record sales;

• The terms of his recording contract could tie him to the label for another 12 to 15 years.

The court also heard how, in 1987, Michael was advised to retain either attorney Allen Grubman or John Branca in the U.S.—both close associates of then-CBS Records CEO Walter Yetnikoff—or else risk a stall in his contract talks.

Cran recounted how "Faith," Michael's first solo album for Sony (then CBS Records), had sold 15 million copies worldwide, but the follow-up, "Listen Without Prejudice," had sold only 5.5 million.

"Following the success of his first album, Michael felt that he needed a change of direction—he wanted to concentrate on his music and play down the image of being a sex symbol," Cran said. "To that end, he called his next album 'Listen Without Prejudice,' because he wanted people to listen.

"His photograph was nowhere on the sleeve, and, while he was happy for videos to be made, he did not want to appear in those videos. He was entitled by his contract to make these decisions, but at the same time he realized he needed the cooperation of the record company, and was anxious that it should support him in his change of direction. However, he felt that his record company in the United States was not prepared to do this."

Cran explained that, in late 1990, Yetnikoff left the company and was replaced by Tommy Mottola, now president and COO of Sony Music. "And [Mottola] was someone who was not particularly sympathetic to George Michael's case."

"Listen Without Prejudice" had only about one-third of the U.S. sales of "Faith," said Cran. "However, in the U.K., after some initial disagreements, the record company there did put itself behind the album, with the result that it outsold 'Faith.'"

Another disappointment, Cran

said, was the "Red Hot + Dance" charity album, to which Michael contributed three tracks. Released by Sony, it sold 500,000 copies, but the singer felt that the label's efforts were insufficient. "They did not give the commitment needed for either the 'Listen Without Prejudice' album or the 'Red Hot + Dance' project," said Cran.

He claimed that under Michael's current contract, Sony earned almost seven times more than the artist did from record sales. In the five-year period 1988-92, Michael's gross worldwide income amounted to 16.89 million pounds (\$25.3 million at current exchange rates), while Sony's gross income was 99.5 million pounds (\$149.2 million), according to Cran.

During the same period, Michael's gross profits amounted to 7.35 million pounds (\$11 million), while Sony accrued 52.45 million pounds (\$78.6 million) in gross profits from his work. And while admitting that Michael had been paid a 1 million pound advance when he signed with the company, Cran pointed out that Michael Jackson recently signed a 50-50 profit-sharing agreement with Sony.

In the U.K., Michael received just 37p (55 cents) from sales of each CD sold, and 34p (51 cents) for each cassette. Sony, after payment of relevant royalties and other costs, received 2.45 pounds (\$3.67) per CD and 1.49 pounds (\$2.23) per cassette. Other deductions were made for such costs as packaging. In addition, the singer was responsible for paying his own production costs, said Cran, who argued that Michael's revenues as an artist were negligible once the theoretical costs for his work as a producer and the overheads of running his companies—4% of the cover price of each unit sold—were deducted.

"This case is not about money," Cran said. "It's not about the wish of somebody to benefit from being free of a contract which he has freely entered into. It's about the restraint of trade, and about a contract which binds him for the whole of his professional career to his financial disad-

vantage."

The court was told how, in 1988, Michael, formerly a member of the group Wham!, had renegotiated his contract with Sony as a solo artist, providing for the delivery of eight albums. With six albums still to be delivered, that contract could tie him to Sony for another 12 to 15 years.

Under the terms of the renegotiated contract, Sony had "almost no obligation to exploit Michael's records," and there also was no obligation to release any of his albums in either the U.K. or the U.S., although the lack of a U.K. release would terminate the agreement, according to Cran. Michael could not record with other artists unless they were contracted to Sony, or record for any record company other than Sony except as a backing singer on recordings of a dissimilar style to his own.

Cran explained that the background to the case had begun in 1982, when Michael, then 18, and professional partner Andrew Ridgeley signed to Innervision Records, run by talent scout Mark Dean. Dean had an agreement with CBS Records that effectively made Innervision a satellite company of the major, providing all relevant facilities and services. Michael and Ridgeley (known, of course, as Wham!) stayed with Innervision for two years, then transferred to CBS.

The case is expected to last 10-12 weeks, with the singer himself likely to begin testifying Tuesday (26) at the earliest. Michael was present from the opening day, however, sober-suited and bespectacled. In the second week, Sony may be prepared to reveal details of other contracts on the assumption that identities are protected.

The U.K. media heralded the start of the High Court hearings with extensive speculation about the outcome, particularly if Michael wins. The prevailing view is that the U.K. record industry as a whole will be forced to change its contract practices, with a detrimental effect on profitability.

WARNER MUSIC REVENUES FLAT, BUT PROFITS UP

(Continued from page 3)

But the company says it booked higher sales in domestic recorded music and in worldwide music publishing. According to the music-sales reporting firm SoundScan, Warner Music's distribution arm, WEA, led all music distributors in market share in the months of July, August, and September.

Despite the lack of overall revenue growth, music group operating profit (before taxes, interest, and depreciation) rose 8.2%, to \$132 million from \$122 million a year ago.

In part, profit was up because sales of boxed sets by artists like Paul Simon, Prince, and Led Zeppelin were strong. Catalog recordings carry higher profit margins than newer releases do. In addition, several hit recordings on Warner labels in the quarter were by newer acts. This kind of product generally yields higher margins than recordings by established artists. Hit albums by new acts included "Core" by Stone Temple Pilots (Atlantic); "Bigger, Better, Faster, More!" by 4 Non Blondes (Interscope); and "The Chronic" by Dr. Dre (Death Row/Interscope).

"We're happy with the boxed sets we've put out," says Gold, "and

we've been able to break some acts with staying power." He notes that 4 Non Blondes, for example, have hit big internationally, with their album rising to No. 1 in Germany.

In overseas markets, Warner has been emphasizing local music repertoire as well as breaking hits from the U.S. Gold says there has been a special focus on the Pacific Rim, where Warner Music's affiliate recently was restructured.

Time Warner's film entertainment division, which includes Warner Bros. Pictures, Warner Home Video, and other units, scored a 15.8% increase in quarterly revenues, to \$1.32 billion from \$1.14 billion a year ago. Operating profit rose 10.2% to \$204 million.

The film unit's strong increases were the result of box-office hits like "The Fugitive" (\$172 million gross at press time) and worldwide home video releases. Some of the big rental video titles in the quarter were "Unforgiven," "The Bodyguard," "Somersby," "Falling Down," and "Point Of No Return."

Revenues from Time Warner's cable unit rose 5.5%, to \$551 million from \$522 million a year ago, while operating earnings were up 7.2%, to

\$268 million from \$250 million. The number of subscribers increased to 7.1 million. Advertising revenues also were up, the company notes.

Home Box Office, Time Warner's cable programming subsidiary, suffered a 10.6% drop in revenues, to \$344 million from \$385 million last year. Operating income rose 5.5%, to \$57 million from \$54 million. Revenues fell because there were no children's sell-through video titles in the quarter comparable to last year's releases.

Time Warner's other business is publishing; its magazines include Entertainment Weekly, Time, People, and Vibe. Operating earnings edged up 1.5%, to \$65 million, on a 2.9% rise in revenues to \$780 million.

Overall, New York-based Time Warner reports that combined revenues were up 5.7%, to \$3.7 billion, in the quarter. It posted a net loss of \$136 million, which was principally due to interest payments and a one-time charge for the early retirement of debt. Last year's net loss was \$152 million.

Time Warner stock closed at \$43.875 in New York Stock Exchange trading the day the results were announced. The 52-week high is \$46.875.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
2	1	2	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
3	18	2	MR. VAIN	CULTURE BEAT (550 MUSIC)
4	20	2	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
5	3	4	IN DREAMS	JOHN WAITE (IMAGO)
6	4	9	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
7	12	4	COMING HOME TO LOVE	COMING OF AGE (ZOO)
8	10	3	MAKE ROOM	THA ALKAHOLIKS (LOUD/RCA)
9	8	2	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
10	5	4	STRAIGHT FROM MY HEART	UNY (MAVERICK/SIRE/WARNER BROS.)
11	2	9	ONLY LOVE	WYNONNA (CURB/MCA)
12	16	5	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAINSLY PARK/WB)
13	—	1	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
14	13	3	93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
15	7	4	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)
16	15	2	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
17	—	1	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
18	—	1	HAPPENING ALL OVER AGAIN	LONNIE GORDON (SBK/ERG)
19	24	2	YOU MAKE ME SMILE	DAVE KOZ (CAPTOL)
20	22	2	ALL THRU THE NITE	P.O.V. (GIANT)
21	—	1	COMMITMENT OF THE HEART	CLIVE GRIFFIN (550 MUSIC)
22	14	5	MY SISTER	THE JULIANA HATFIELD THREE (ATLANTIC)
23	9	3	IT HAD TO BE YOU	SILK (KEIA/ELEKTRA)
24	17	3	SPACEMAN	4 NON BLONDES (INTERSCOPE)
25	6	4	OUTTA HERE	KRS-ONE (JIVE)

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

GERMAN LABELS TAKE DIRECT ROUTE

(Continued from page 1)

many established acts with strong followings in continental Europe are taking a direct route to their fans through the German companies.

Alan Parsons is the most recent and highly publicized example of a phenomenon that has seen former Cream frontman Jack Bruce, Motorhead, Bonnie Tyler, Saxon, Russ Ballard, and Hot Chocolate and its former frontman Errol Brown all signing to German companies.

BMG Ariola Munich and Arista in New York have co-signed Parsons and are working the new album, "Try Anything Once."

BMG handles the album for Europe and the U.K., while Arista takes care of the rest of the world. Says product manager Achim Fehlau: "Alan Parsons has traditionally enjoyed a large audience in the European territory, so it's logical that he should be tied to a company in what is traditionally his largest market."

Another new BMG Munich signing is The Three Degrees, who have teamed up with German singer Thomas Anders for a remake of their 1974 hit "When Will I See You Again." Anders, signed to Polydor Germany, was half of the duo Modern Talking. The company also has Christopher Cross under contract.

In many ways, the business in Germany appears to be turning its back on potentially short-lived, fashion-driven signings from the U.K. and U.S., investing instead in expensive but tried-and-tested acts.

But German A&R executives' eagerness to sign big-name artists has, to some degree, coincided with a plethora of international artists who have found themselves without a deal. Bruce had a deal with Epic that terminated before its term after one album. He has since found a deal with Creative Music Productions (CMP), a German-owned company based in Dueren, whose roster also boasts former Japan bassist Mick Karn.

Bruce's most recent album, "Somethin' Else," which included tracks with Eric Clapton, sold approximately 60,000 copies, according to CMP. Comments CMP founder Kurt Renker: "Maybe Epic was disappointed with what Jack's last album sold, but we're happy if he only sells 60,000." Bruce is due to perform a live concert in Cologne this fall for recording and release next year.

A COSTLY INVESTMENT

EMI Germany has signed rock vocalist and guitarist John Miles, who has toured with Tina Turner and Joe Cocker, for the world. Michel Golla, director, general manager international product, explains: "Miles enjoys instant acceptance with the media as well as with retailers, due to his past success with [his single] 'Music' and targets a clear market with a high-quality production and performance in an AOR A/C vein."

Golla admits that signing Miles is an expensive move. "On the one hand, it is a costly investment, but [it makes] long-term success more feasible, regardless of come-and-go trends." Among EMI Germany's other signings is British rock band Magnum, which had a top five U.K. hit in 1988 with "Wings of Heaven," which sold well in the GSA region, Benelux, and Scandinavia, according to EMI.

British alternative act Levitation, signed to EMI Germany, is licensed by Chrysalis in the U.K.

EMI-owned Electrola has '70s rock-

ers Smokie under contract, with a new album, "Burnin' Ambition," and an 11-date tour scheduled for the fall. Also signed is Maggie Reilly, most famous internationally for her vocals on Mike Oldfield's "Moonlight Shadow," but known to German audiences as a chart artist in her own right. Berlin-based Harvest Records has Fischer Z, the cult band based around singer John Watts.

Hansa Musikproduktion, a Berlin-based BMG offshoot, has enjoyed spectacular success with U.K. artist Tyler, who has achieved gold status for most of her albums in Germany. Hansa managing director André Seleneit says signing and working an act that has an international reputation is not necessarily more expensive than starting from scratch. "It's not more expensive to launch a name

act," he says. "Depending on the opportunities for media exposure, it can even be easier, since we currently do not have any real music shows in Germany. That means it's essential to present big names on prime-time shows which have music slots."

The story is the same at Sony Music in Frankfurt, where U.K. artist Hazel O'Connor is the latest international direct signing. Says director, artist marketing, Hubert Wandjo: "It's certainly easier to attract the attention of the media with an established name, as well as [the advantages of] the normally hardcore following."

Such fan bases are particularly strong for hard rock and heavy metal bands in Germany, and Virgin act Saxon is one of many to sign direct. Comments Virgin managing director

Udo Lange: "We like to look beyond our horizons when undertaking local signings. Saxon, for example, sold 250,000 CDs worldwide, and the fact that the majority of those were in Germany is reason enough for Saxon to look for a German record deal."

MOTORHEAD GOES DANCE?

Among deals that raised eyebrows this year was Motorhead's signing to German indie Zyx, which built its reputation as a dance and compilation label. The album "Bastards" and the promo single "Burner" have been released via Zyx affiliate companies across Europe.

Disco artists from the '70s and '80s also find favor in Germany: Warner Music subsidiary EastWest in Hamburg lists among its active international direct signings former Hot

Chocolate frontman Brown. Recent signings include The Weather Girls, of "It's Raining Men" fame, who have re-released a version of that hit single with German dance act Chocolate.

Meanwhile Hot Chocolate, minus Brown, have landed at Polydor Germany, which has also signed Katrina and the Waves.

Other international acts signed direct to German companies include: Ultravox (DSB); Keely Hawkes, sister of U.K. pop singer Chesney Hawkes (EMI imprint Synergy Records); Electronic (Virgin); Al Martino (Hansa); Annabel Lamb (Red Rooster); Prince Ital & Marky Mark (EastWest); Russ Ballard (Intercord); Alvin Lee (Castle Communications Germany); and Graham Goble, former founder of the Little River Band (Castle).

VEE-JAY RECORDS BOXED SET

(Continued from page 8)

says Vee-Jay COO Gordon Bossin of the label, which was founded in Gary, Ind., by the married couple Vivian Carter and James C. Bracken. The couple, now deceased, named their company by combining the initials of their first names.

"It flourished from '53 to '65, with great chart success in R&B and then with pop crossover," says Bossin. "Intuitively, it also covered a broader scope of music, with jazz artists who were based in Chicago, like some of Art Blakey's sidemen—including Wayne Shorter and Lee Morgan—and gospel acts like the Staple Singers, Swan Silvertones, and Five Blind Boys. It was the first label to release Beatles product in the U.S., and also had the Four Seasons' first hits, and Frank Ifield."

These white pop stars of the early '60s are not present in the Vee-Jay box; indeed, their stay at the label was shortlived, as was its heyday in the black music genres. Financial troubles led to bankruptcy in 1966, and while there were fleeting reissue revivals in the '70s and '80s, it wasn't until Chameleon Records' Dan Pritzker bought out the catalog in 1990 that the stage was set for Vee-Jay's full-fledged re-emergence.

"He'd licensed a limited number of titles at Chameleon in the late '80s," says Bossin, who was enlisted by



Donating Vee-Jay records and memorabilia at New York's Schomburg Center were, from left, Gene Chandler, Vee-Jay COO Gordon Bossin, Schomburg curator of moving image and recorded sound James Murray, and Pookie Hudson, lead singer of the Spaniels. The group is gathered in front of a statue of Ira Aldridge, an African-American Shakespearean actor. (Photo: Chuck Pulin)

Pritzker in May 1992. In November, the first slate of 10 reissue titles was released, beginning a reissue schedule of 10 titles per quarter. Releases this quarter include new doo-wop and blues compilations, along with separate collections from the Impressions, Rosco Gordon, the Caravans, Swan Silvertones, Bill Henderson, Eddie Harris, Wynton Kelly, and Ira Sullivan. Among the 10 reissues due in January will be another blues compilation and albums by the Dells, Marion Williams & the Stars Of Faith, Highway Q.C.'s, Wayne Shorter, Walter

Perkins, and Eddie Harris.

Currently, Vee-Jay is also promoting the month-old "Golden Gospel Memories," a package available only through a direct-mail TV campaign.

But the company's focus is on its "Classic Hits" box, which includes a collector's red vinyl 45 of "Goodnite, Sweetheart, Goodnite" as a bonus.

"This time of year is always very good for boxed sets, but there was immediate response to this one," notes Kelley, who adds that the Vee-Jay box is "running neck and neck" with Fantasy's second boxed volume

BLOCKBUSTER PLOTS SMALL-TOWN INVASION

(Continued from page 4)

that one veteran retailer familiar with the approach estimates will cost \$350,000 to build and fully stock. Royalties paid by franchisees to Blockbuster corporate are lower, this retailer continues.

"In many cases the size is dictated by real estate, but franchisees are encouraged to open large stores," Guerin says. "The idea is to get stores open anywhere and everywhere."

In borderline markets where the population may not be able to support a Blockbuster store, Guerin maintains that the company will give franchisees an "upfront financial break." He wouldn't specify the level of support, saying only that Blockbuster will use it as an incentive to convince developers to take a chance.

Thus far, Operation Hometown has taken a back seat to urban America; less than 3% of Blockbuster's franchisees are establishing these stores, Guerin says. But the number

is sure to increase as the emphasis shifts to smaller markets. The concept was among the topics under discussion during the annual franchisee strategy meeting, held in Los Angeles Oct. 18-20. More than 700 franchisees attended.

One that has been pursuing the idea aggressively is Franchise Services Corp., based in Miami. It has a total of 10 hometown stores in five states, operating in Missouri as Bluegrass Video; in Kentucky and Tennessee as Mountain Valley Video; and in Pennsylvania and New York as West Pennsylvania Entertainment Ltd.

Says Franchise Services COO Landon Thorne, "Blockbuster recognized that it has saturated metropolitan areas, and now the plan is to dominate areas with second-tier demographics." Thorne's goal is to open 20 such stores by the end of 1994, and 30 by mid-1995. "We decided to focus on

hometown, because it gives us a new tier of opportunity."

At the HRTS luncheon, Huizenga credited some of Blockbuster's success to a \$20 million investment on a sophisticated information system, initiated by vice chairman Steve Berrard. Huizenga said, "We have 40 million customers, and on a daily basis we know what they're rented, what they've bought, and, more importantly, when they're late returning a tape." Computerization can spot trends that allow the chain to alter its purchasing habits.

Blockbuster expects to have a single membership card for its video and music stores and entertainment centers that will allow the chain to track customer activity in any and all venues. The card also presents significant cross-promotional opportunities, Berrard reminded an audience of Wall Street analysts in New York last month.

of Stax singles (see story, page 26). "We always do well with Fantasy, but I think Vee-Jay's is doing better because of a lot of word of mouth. But we do well with the whole line—the jazz titles, and even gospel."

Vee-Jay is distributed additionally by M.S. Distributing Co. in the Midwest; Music Distributors Inc. in Texas; Rock Bottom in Fla.; and Precision Sound, on the West Coast.

"Our first releases all sold around the 4,000 mark, which I understand from collector's labels is pretty good," says Bossin. "We need more retailers to purchase the product. Malverne's just introduced a new computer system which prints out reorder patterns, which is great, because we can take it to dealers who don't have [the boxed set] and show them how well it turns."

On Oct. 19, the label donated its entire catalog of CDs and other memorabilia to Harlem's Schomburg Center for Research in Black Culture. The ceremony was attended by Chandler and Spaniels' lead singer James "Pookie" Hudson.

Bossin adds that Vee-Jay will buy mailing lists from sources like Goldmine to expand its direct mail efforts.

Since the label's renewal, one dollar from all mail orders via its 800 line goes to the Vee-Jay Artist Fund, which aids needy Vee-Jay artists.

The first Marquee catalog is an attempt to heighten customer activity. It will be sold for \$2 a copy, while offering buyers \$5 off on every order. In addition, any order of \$75 or more brings with it two certificates worth up to \$150 on American Airlines tickets.

Videos on subjects ranging from baseball to Russian history dominate the offerings, but not to the exclusion of other home-entertainment products, many of them high-ticket items. Marquee devotes a two-page spread to CD-ROM, including 20 titles, a brief explanation of the technology, and a Sound Blaster Edutainment CD Upgrade kit, priced at \$499.95. On the next page is virtual reality Virtual Vision Sport gear for whichever eye is dominant (there's a quick test to find out), at \$899. Also available: Pioneer's Laseractive multimedia player at \$799.

CAPITOL STARTS SPREADING THE NEWS

(Continued from page 8)

Capitol serviced the entire album to multiple radio formats on Oct. 20, rather than pushing a single track.

Says Kirkland, "There is so much on this album, it is ridiculous to focus on a single cut and limit other tracks. We feel this record breaks all the rules."

Anticipation at radio is high. Modern rock KROQ Los Angeles and top 40 WHZZ (Z100) New York were hit with cease-and-desist orders in mid-October for jumping on the Sinatra-Bono duet of "I've Got You Under My Skin" before the official radio release.



SIMON

BONO

While Capitol has no immediate plans for a single, the label has entered a unique agreement with the PolyGram Label Group and Island Records. Under the deal, the Sinatra-Bono track will be included on the cassette and CD-5 of "Stay," the first commercially released single from U2's double-platinum album "Zooropa." The single is set for release Nov. 30.

While Kirkland acknowledges that the release of the U2 single could cut into "Duets" album sales slightly, he says if exposure to the track "helps U2 fans buy 'Duets' for their parents for Christmas, we have achieved our goal."

There are also tentative plans for Sinatra and Bono to tape a video for the track in Los Angeles in early November.

In addition, a two-hour radio special, produced and hosted by Sinatra aficionados Tony Renaud and Sid Mark, will go out to 400 stations, Kirkland says.

Capitol launched the Sinatra blitz in September, with a teaser ad and poster. It featured two bar stools in a spotlight. On one sits Sinatra's trademark fedora; a microphone bearing the Capitol logo hangs above. The text: "Start spreading the news."

Using that lyric from "New York, New York" as a philosophy, Capitol senior VP of sales Lou Mann and the Capitol field staff spent nearly all of September traveling around the country making presentations to retailers. "We hit the top 20 customers,"

Musicland Posts Big Revenue, Profit Gains

NEW YORK—Musicland Stores Corp., the biggest music retailer in the U.S., reports double-digit increases in revenues and operating profit for the third quarter, which ended Sept. 30.

Minneapolis-based Musicland says sales during the three months rose 17.6%, to \$251.2 million from \$213.5 million a year ago. Operating income (before interest, special charges, and taxes) increased 16.7%, to \$13.7 million from \$11.7 million.

Contributing to the rise in revenues was a 6% increase in sales for stores open at least one year, a higher comp-sales gain than other music retailers have reported.

DON JEFFREY

Mann says. "From Handleman and Transworld to Camelot, Musicland, Tower, and even some one-stops."

Accompanying Mann on the road trip was a "Jeopardy"-like interactive computer program that allowed the Capitol sales team and retailers to have fun learning about the project.

"We all have sat through sales presentations," says Mann. "We got tired of that and wanted to make this one special."

While Mann was pleased with the new sales tool and plans to use it for future projects, it was the actual recording that did the trick. Mann says, "The thing we found out is that when we played the music for people, all of a sudden they got it, and they understood what it was all about."

In addition, the label held listening parties for radio, press, and retail in Los Angeles, New York, and Miami in early October, where co-executive producer Don Rubin and co-producer Phil Ramone shared stories about the making of the album.

The label also has set up unique pre-order arrangements with a number of accounts, including Musicland and Target, in which customers can purchase a limited, numbered edition of the CD before release and will receive a free gift such as a key chain, button, or poster.

Says Bob Henderson, senior VP/general merchandise manager for the Musicland chain, "We are looking forward to the record. It's going to be a very big seller."

To meet the needs of older consumers that might not visit record stores, CEMA and Capitol also will use a direct-mail campaign to make "Duets" available via an 800 number. Additionally, the title will be sold through nonmusic retail outlets and in catalogs, including "Sky Mall," which is featured on several airlines.

"The goal is to try to put this record in every place where consumers are—supermarkets, bookstores, truck stops, and other places that we have not opened up as accounts," Mann says.

To accomplish that goal, Capitol designed display boxes called "gravity feeders," which allow non-music retailers to purchase a box of 25 CDs or cassettes, set it on the counter, and sell the release literally out-of-the-box.

"What we ended up doing is enlarging our base on this project," with more than 150 additional outlets coming on board, Mann says. Non-music retailers selling the album at selected stores include Walden Books, Pathmark grocery stores, IGA Foodstores, Truck Stops Of America, and Starbuck's coffeehouses.

Kirkland says Capitol even plans a 10,000-unit run of vinyl LPs of "Duets."

For the second phase of the campaign, which will herald the release of the album, Capitol will present Sinatra with the newly created "Tower Of Achievement" Award Nov. 4. The award, which is in recognition of Sinatra's contribution to the label over the years, will be presented by Koppelman at Capitol's Studio A. The presentation is designed as a media event.

The following day, the label will run a full-page ad in USA Today.

The label also will launch a \$1 million TV advertising campaign Nov. 4-9, "roadblocking" the network airwaves with spots on "The Tonight Show," "The Late Show," and

"Nightline." The 15- and 30-second spots also will air on A&E, CNN, Lifetime, E!, and TNT.

The third phase of the blitz will be centered on the weekend of Sinatra's 78th birthday, Dec. 12. Cable home shopping network QVC will offer a special package to its viewers that will include the "Duets" CD and cassette, plus a two-CD version of the radio interview. The deluxe package will be priced in the \$30-\$35 range, Kirkland says.

In addition, Sinatra will be VH-1's artist of the month in December,

WHOLESALE CHALLENGES CUTOUT BIDDING

(Continued from page 1)

ter to the industry. In the letter, Smith & Alster says it is willing to buy large quantities of cutout products from major labels, and implies that the majors won't deal with the company.

"What's going on?" the letter asks. "Is there a conspiracy? Are there contracts and dealings with the major labels which are in violation of the Sherman Antitrust Act?"

"Our opinion is that the current practices of the Majors [sic] unreasonably restrict competitive conditions."

Cutouts generally are overrun and deleted product. Overruns result when too many copies of a particular title are manufactured and the record company decides to sell off the majority of the excess product; deleted titles occur when a title is deleted from a company's catalog and is no longer in print.

At the National Assn. of Recording Merchandisers' Wholesalers Conference, held Oct. 16-20 in Phoenix, Rick Smith, a partner in Smith & Alster, told Billboard, "Here we are telling [the labels] we are willing to pay more than they are currently getting for their deleted product, and executives at the major labels won't even return our phone calls."

Consequently, "we have retained a law firm to look into the possibility of antitrust situations that [might] exist between two [wholesale cutout distributors] and the rest of the industry. The reality is, we will try to prove that the surplus of a \$9 billion business is tied up by two companies."

Smith declines to name the two wholesalers, but in a Sept. 28 letter sent to executives at major labels, Shep Alster, president of Smith & Alster, wrote, "It appears that the majority of merchandise cutout in the U.S. is sold to Surplus Records."

In addition to Englewood Cliffs, N.J.-based Surplus Records, the other dominant wholesaler in the cutout business, according to informed sources, is Countrywide Records in Hauppauge, N.Y.

Senior label and distribution executives attending the NARM wholesalers' conference declined to comment. But privately, they say the Smith & Alster challenge is an issue better swept under the rug.

Executives at Surplus and Countrywide were unavailable for comment.

Some cutout distributors say there is nothing wrong with the system of distributing cutouts, and denounce Smith & Alster's tactics. But others are sympathetic to Smith & Alster's plight and say they hope the upstart company will make some headway in opening up the bidding process on cutout product.

One cutout dealer says Surplus

while TNT has committed to a Sinatra film fest for the birthday weekend.

The label also is negotiating a direct-marketing campaign around "Duets" with Ticketmaster, in which consumers buying tickets by phone would be able to purchase the album.

Plans for 1994 include a tentative Valentine's Day promotion, as well as promotions with Kodak and a telephone company.

Phil Ramone, who co-produced the album with Hank Cattaneo using new fiber-optic technology that al-

lowed several of the artists to literally phone in their performances, says Sinatra's sessions were stunning: "He did 'One For My Baby,' and the whole place went to pieces. The whole room applauded."

Such performances have convinced Gersh that "Duets" will have an active shelf-life until a possible part two, already in the discussion stages. "We will have various campaigns over the next five years, and it will remain a consistent seller in the catalog for the next 20 years," Gersh says.

Some label and distribution executives agree. One says, "Smith & Alster are good guys, but they are not going to break into the cutout business through their current tactics."

Label executives generally are reluctant to discuss the cutout business, because that's where the industry's mistakes wind up. Also, it can be a touchy subject with artists and their lawyers, since no royalties are paid for sold-off cutouts.

Due to those concerns, label executives say the cutout business often is based on relationships and has nothing to do with monopolies. Furthermore, cutouts often are sold in large quantities that can carry a price that's unaffordable for most wholesalers. Since some cutout titles are desirable and others are outright stiffs that no one wants, labels often package the titles together to insure that they can sell off the entire batch.

Norman Hausfater, who heads Great Atlantic & Pacific Music, says, "We make good money. As far as I am concerned, the system works. We are not unhappy with the way the process works now. If it ain't broke, don't fix it. I can't buy the goods in the quantities they are offered in; I can't afford 40 trailers of product."

Smith & Alster, however, beg to differ. In the letter to the label executives, Alster wrote that his company has been shut out from buying product from Surplus because Smith & Alster has approached the record labels directly.

Other wholesalers say they would be willing to sell to Smith & Alster. For instance, Off-Beat's Clark says, "We have sent them a number of offers. They have talked to us but never responded."

Smith, however, says Off-Beat's inventory couldn't supply the amount of product Smith & Alster need to service their customers.

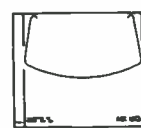
THREE TIERS

Sources say there are three tiers of cutout wholesalers, with Surplus and Countrywide serving as primary dealers in most cases. Scorpio, in Trenton, N.J., and Great Atlantic & Pacific Music in St. Louis are said to make up a second tier that occasionally gets to bid on cutout goods, with another 10 or so wholesalers comprising a third tier that buy mainly from Surplus and Countrywide.

Occasionally, however, other players besides Surplus and Countrywide bid successfully on top-tier cutouts, wholesalers concede. For example, sources say Hope International Productions, a New York-based company, has been successful on a number of occasions in bidding on cutout Atlantic product. An executive at Hope declines to comment.

Barry Grant Clark, of West Springfield, Mass.-based Off-Beat Records, says his company regularly gets the chance to bid on goods from the majors. "We have lost plenty of bids, and we have won plenty," he says.

He adds, "If someone wants to get



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 30, 1993



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
HOT SHOT DEBUT					
(1)	2	3	MEAT LOAF MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
2	1	1	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
(3)	3	2	NIRVANA DGC 24607*Geffen (10.98/16.98)	IN UTERO	1
(4)	7	6	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
(5)	4	4	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2
(6)	6	7	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
7	5	8	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
8	8	5	GEORGE STRAIT MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
9	10	9	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
HOT SHOT DEBUT					
(10) NEW ►		1	VARIOUS ARTISTS COMMON THREAD: THE SONGS OF THE EAGLES		10
(11)	11	11	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	11
12	9	2	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
13	16	14	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	3
14	12	13	CYPRESS HILL ▲ RUFFHOUSE 53931* (10.98 EQ/15.98)	BLACK SUNDAY	1
15	13	17	ALAN JACKSON ▲ A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)		13
16	15	21	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
PACESETTER					
(17)	23	26	SOUNDTRACK IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
18	17	12	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
19	18	16	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1
(20)	21	20	JOHN MELLENCAMP MERCURY 518388 (10.98 EQ/16.98)	HUMAN WHEELS	7
21	19	18	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
22	14	10	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	10
23	22	12	SMASHING PUMPKINS ● VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
(24) NEW ►		1	XSCAPE SO SO DEF 57107* (10.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	24
(25)	29	25	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98)	TEN	2
26	26	35	WHITE ZOMBIE ● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
27	24	27	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
(28)	35	16	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?		28
29	27	23	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
30	31	32	TONY! TONI! TONE! ● WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
31	33	33	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
32	25	19	BARNEY SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
33	28	21	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
34	32	24	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
35	34	31	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
36	20	2	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
37	30	30	MELISSA ETHERIDGE ISLAND 84866/PLG (10.98/15.98)	YES I AM	16
38	36	34	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128* (10.98/15.98)	THE CHRONIC	3
39	39	54	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39
40	37	29	U2 ▲ ISLAND 518047* (10.98/16.98)	ZOOROPA	1
41	38	38	WYNONNA ▲ CHRIS 10422/MCA (10.98/15.98)	TELL ME WHY	5
42	42	41	4 NON BLONDES ▲ INTRESCOPTE WING 51831/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
43	45	53	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
44	40	39	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
45	49	45	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
(46)	61	2	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
47	41	50	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
48	47	63	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
(49)	59	55	EN VOGUE EASTWEST 92296/AG (9.98/12.98)	RUNAWAY LOVE	49
(50)	62	66	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
51	44	43	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
52	52	61	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	52
53	57	62	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
54	50	51	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	55	40	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
(56) NEW ►		1	THE LEMONHEADS COLUMBIA 82547*AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
57	51	46	TAG TEAM (LIFE) ● COLORED BILLS/LMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
58	48	49	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
59	43	42	SCARFACE ● RAP A-LOT 53861* (10.98/15.98)	THE WORLD IS YOURS	7
(60) NEW ►		1	SALT-N-PEPA NEXT PLATEAU/LONDON 828392* (10.98/15.98)	VERY NECESSARY	60
61	46	28	NEIL DIAMOND UP ON THE ROOF - SONGS FROM THE BRILL BUILDING		28
62	58	56	BARBRA STREISAND ▲ COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
(63)	67	72	THE BREEDERS 4.A.D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
(64)	70	106	SOUNDTRACK ▲ WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
65	56	44	SCORPIONS MERCURY 518258 (10.98 EQ/15.98)	FACE THE HEAT	24
(66) NEW ►		1	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	66
67	54	59	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
68	66	57	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
69	60	47	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	47
(70)	72	76	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	70
71	64	60	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
(72) NEW ►		1	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	72
73	53	37	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	37
74	63	64	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
75	65	48	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19
76	74	67	ERIC CLAPTON ▲ DUCK/REPRISE 45024* (10.98/15.98)	UNPLUGGED	1
77	76	84	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	76
78	71	75	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
79	69	52	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
80	78	74	R.E.M. ▲ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
81	68	70	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
(82)	88	90	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
83	75	82	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
84	83	88	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	83
85	77	68	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
86	86	89	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
87	84	80	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
88	73	65	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
(89) NEW ►		1	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	89
90	87	71	EARTH, WIND & FIRE REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	39
91	80	69	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
92	82	77	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
(93)	94	83	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
94	79	2	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/15.98)	THE BODY-HAT SYNDROME	79
95	85	78	MICHAEL JACKSON ▲ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
96	81	58	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLONE MINDSTATE	40
(97)	102	114	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
98	93	98	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
99	97	105	LITTLE TEXAS WARNER BROS. 45276/10.98/15.98	BIG TIME	84
100	90	93	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
101	91	73	THE CURE FICTION 61551/ELEKTRA (11.98/16.98)	SHOW	42
(102)	136	2	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	102
103	89	102	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
104	108	112	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
105	96	91	JON SECADA ▲ SBK 98845/ERG (9.98/15.98)	JON SECADA	15
106	109	138	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	106
107	111	108	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
108	113	125	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
109	101	107	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83

○ 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.

Prime Of My Life

Engineers

Keith Rose
Bruce Weeden

Producer

Nick Martinelli

Artist

Phyllis Hyman

Studio

Criteria Recording Studios

**"Boomerang"
Soundtrack**

Engineers

Jim "Z" Zumpano
Darin Prindle
Steve Schwartzberg

Phil Tan

John Rogers

Producers

L.A. Reid

Babyface

Daryl Simmons

Dallas Austin

Artists

TLC

Toni Braxton

H.P.M.

Debra Killings

Studios

Doppler Studios

Studio LaCoCo

My Mind Is Made Up

Engineers

Shawn Moeller

Joe Neil

Larry Goode

Producer

Jerry Peters

Artists

Rev. Milton Brunson
& The Thompson
Community Singers

Studios

Doppler Studios
Sam's Tape Truck

Live In Detroit

Engineers

Jerry Masters

Mike Iacopelli

Producers

Frank Williams

Rudolph Stanfield

Artist

Rev. James Moore

Studio

Muscle Shoals Sound
Studios

**"The Bodyguard"
Soundtrack**

Engineers

David Reitzas

Matt Rohr

Marc "Elvis" Reyburn

David Frazer

Marc DeSisto

Acar S. Key

Manny Lacarrubba

Dana Jon Chappelle

Producers

David Foster

Narada Michael Walden

Danny Kortchmar

Robert Clivilles

David Cole

Walter Afanasieff

Artists

Whitney Houston/Various

Studios

Encore Studios

Louis Biancaniello Studios

Tarpan Studios

The Plant Recording Studio

Skyline Studios

Ocean Way Studios

"Singles" Soundtrack

Engineer

Howie Weinberg

Artists

Various

Studio

Masterdisk Corporation

Bobby

Engineers

Jim "Z" Zumpano

John Rogers

Neal Pogue

Thom Kidd

Matt Still

Kevin Parker

Phil Tan

Ted Malia

Producers

L.A. Reid

Babyface

Daryl Simmons

Artist

Bobby Brown

Studios

Studio LaCoCo

Bosstown Studios

Silneta

Engineers

Moogie Canazio

Jorge Gordanga

Producer

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BELL ATLANTIC TAPS 5 MARKETS FOR VID-ON-DEMAND TESTING

(Continued from page 4)

provide video services in the two areas. These proposals are pending Federal Communications Commission approval.

The fifth Bell Atlantic video project is a venture with a wireless communications company, Cellular Vision, to offer multi-channel pay-per-view video in New York City, in competition with the local cable company.

Bell Atlantic is hardly the only company that is rapidly testing or expanding video-on-demand services. By next summer, several important tests and rollouts of interactive TV will be in operation around the country.

Two of the most eagerly anticipated projects are being undertaken

by the big entertainment and cable companies Time Warner Inc. and Viacom Inc. Both have telephone companies as partners.

Working with regional telco U S West Inc., Time Warner is building a two-way interactive digital cable network near Orlando, Fla. A technology test will be held by year's end, and in April about 4,000 cable subscribers will begin to receive services. The electronic guide for the Orlando network is being developed by two company units, Time Warner Interactive Group and Warner Bros. Studios, and by the computer technology company, Silicon Graphics. For this full-service network, Silicon Graphics is also making the server, which is

the central computer that will store and transmit all the digital data, and the set-top converter, which is the box that will rest atop the TV and make it interactive. Toshiba Corp. and Scientific-Atlanta Inc. also are developing the set-top. The system will use a combination of fiber-optic and coaxial cables.

In Castro Valley, Calif., Viacom and long-distance telephone company AT&T have a joint venture to provide digital interactive service over fiber and coaxial cable to 1,000-4,000 cable customers by the end of the second quarter next year. The electronic navigator is being developed by StarSight, a technology company that is 21.4%-owned by Viacom. Viacom has not announced who will provide the server.

In Omaha, U S West plans to test video on demand in 10,000 phone customers' homes next year, after the FCC grants approval. The video server will be manufactured by Digital Equipment Corp. The 3DO Co. will provide the technology for the set-top converter box. U S West has not disclosed who will make the guide.

A couple of other tests of video on demand have been in operation for at least a year.

In Queens, New York, Time Warner has been offering "near video on demand" to 3,000-4,000 cable customers since the beginning of 1992. This system is not an interactive digital network and therefore uses no electronic navigator or server. Movies are programmed to appear at regular intervals.

In the Denver area, Tele-Communications has been conducting two market tests of video on demand with U S West and AT&T in 300 homes. These systems do not use electronic guides or servers. One, called Hits At Home, is a test of near video on demand. It programs 24 channels of multiplexed pay-per-view movies. The other test, Take One, is of true video on demand—movies offered instantaneously over fiber and coaxial cable. A library of 2,000 titles is available on one channel. Consumers order movies by pushing buttons for the code numbers listed in a printed catalog. The set-top box is designed by General Instrument Corp. and AT&T.

Tele-Communications plans to be a major player in the digital interactive future, especially after it merges with Bell Atlantic. However, that deal is far from done. Congress and federal regulators are looking at the transaction warily because of possible anti-competitive overtones. The Video Software Dealers Assn., which represents home video retailers, has called for congressional hearings on the merger, which it claims may "constitute an unfair competitive advantage."

Related to this merger is the takeover battle for Paramount Communications Inc. One of the bidders, QVC Network Inc., is 22%-owned by a TCI subsidiary, Liberty Media Corp. The QVC offer is valued at \$9.7 billion. Viacom's bid is worth about \$7.9 billion. In the latest news, QVC has lined up two more financial backers: cable and publishing companies Cox Enterprises Inc. and Advance Publications Inc., each of which is investing \$500 million.

Assistance in preparing this story was provided by Marilyn Gilen.



by Geoff Mayfield

BAT IN THE BELFRY: Meat Loaf proves the skeptics wrong, as "Bat Out Of Hell II: Back Into Hell" moves to No. 1 on The Billboard 200, a career first for the operatic rocker. Although 1977's "Bat Out Of Hell" has spent seven weeks atop Top Pop Catalog Albums, in its initial chart run, the now seven-times-platinum seller never reached higher than No. 14 on The Billboard 200. When news of the "Bat" sequel hit the industry, some pundits figured this would be MCA's next disappointment of Spinal Tap-like proportions. Others assumed the album would open with a big debut, but then—like other fast-start rock titles—quickly drop to lower ranks. But Loaf's ascent to the top, in a week in which he also shows the chart's biggest unit gain, validates the faith—and the marketing dollars—that MCA invested in his comeback effort.

HELLACIOUS: Meat Loaf has steadily commanded the sales list at The Musicland Group, the industry's largest chain, since "Bat II" debuted. He also grabs No. 1 reports from Trans World Music Corp., W.H. Smith, Strawberries, National Record Mart, Spec's Music & Video, Peaches Records & Tapes, Record Theatre, Record & Tape Outlet, and other retail accounts... On the catalog list, Loaf's original "Bat" breaks up the Beatles' monopoly, as a 17% gain moves him back to No. 2... MCA says it ain't over yet. The label expects Meat Loaf will reside in the chart's higher climes for the next several weeks. He'll be advertised when Fox runs "Rocky Horror Picture Show" later this month, he takes part in Ken Ehrlich's '70s special, which airs Nov. 16 on NBC, and he hits "Late Show With David Letterman" Nov. 19.

PIECES OF A PUZZLE: Of the three Garth Brooks albums that have debuted at No. 1 on The Billboard 200, his newest, "In Pieces," opened with the biggest single-week sales tally, exceeding 404,000 units, but, for whatever reason, this new set doesn't seem to have the staying power of his past two No. 1s. Last year, "The Chase" actually managed to show a second-week gain over its debut-week tally; by contrast, "In Pieces" declined by 22% its second week out. In its seventh chart week, the new title shows a one-week tally of roughly 104,000 units, 20% lower than the seventh-week showing "The Chase" posted last year.

EVERYONE AND HIS OR HER MOTHER expects the new Pearl Jam set, "Vs.," will open at No. 1 next week, and Sony Music Distribution predicts it will do so with an astonishingly high number. First-day sales were huge at Torrance, Calif.-based Wherehouse Entertainment, even larger than the mark set earlier this year by U2's "Zooropa," which had been one of the chain's highest opening-day tallies ever. "Vs." shipped more than 2 million units, while Pearl Jam's first album, "Ten," jumps 29-24 this week with a 10% gain.

TELEVISED AND ENERGIZED: Can PBS influence music sales? Well, an Oct. 13 special on the public network helps Billy Joel earn a 19% gain (7-4). His jump accounts for Mariah Carey's backward bullet (No. 5)... In six short weeks, Chevy Chase's Fox show became the first casualty of the late-night TV wars. So, it shouldn't be a surprise that Chase's was the late-night show with the least impact on music sales. Conversely, in the past two weeks, the shows hosted by David Letterman, Jay Leno, and Arsenio Hall have flexed more music-store muscle than any of them displayed in the weeks just after Letterman's CBS debut. An "Arsenio Hall" stop aided the 16-spot jump Taylor Dayne made last week, and a "Tonight Show" visit preceded Boyz II Men's new charge (136-102, and a re-entry at No. 192). The Oct. 4 "Late Show" helped stabilize Melissa Etheridge's album on last week's chart, while Letterman's Oct. 14 edition helps Gloria Estefan bullet this week at No. 93.

RADIO LIKES WHAT IT HEARS IN 'BOHEMIA'

(Continued from page 1)

Church, and released in the U.S. the last week of August, "Bohemia" was recorded in Kilbey's studio in downtown Sydney, Australia, and features 11 songs by the Victoria, British Columbia-based singer/songwriter, including three co-written with Kilbey.

Support in the U.S. for the title track has intensified recently at album alternative and modern rock formats. According to Buziak, about 60 album alternative stations in the U.S. are playing the track. "It's shaping up to be a real record that people like a lot," says Bob Buziak, president of TriStar Music. "We're heading toward top 10 in the [album alternative] format and we're up to 16 adds at commercial alternative. It'll take us 30-plus to really make an impact, but every week we're having major stations becoming really interested. We're also getting substantial airplay on CHR specialty shows."

Released in Canada on Epic by Sony Music Canada in October 1992, "Bohemia," the followup to Moore's impressive 1990 Canada-only debut "Oceanview Motel," has sold more than 30,000 copies in Canada to date, 20,000 short of Canadian gold. Initially, Sony Canada issued the title cut as a focus track followed by "Because Of Love," "Coat Of Shame," and, recently, "The Wish," the latter featuring singer Gord Downie of the Tragically Hip.

Despite widespread press acclaim for the catchy, impressionistic title track, written by Moore in all of 20 minutes and packed with references to jazz innovator John Coltrane and writer William Burroughs, many Canadian album rock and adult contemporary radio programmers balked at playing what they perceived to be a

rap record.

"That was the only way they could classify it, which has made me wonder about the state of Canadian radio," laughs Moore. "'Bohemia' is not that extreme. However, we also did get play on stations we hadn't previously, so everything balanced out."

Despite the cool response to the title track from Canadian radio, TriStar nevertheless picked it to introduce Moore in the U.S. "There never was any question that we were going to lead with 'Bohemia,'" says Moore's co-manager, Keith Porteous of Gangland Artists. "If we're top 20 in modern rock, and top 10 in [album alternative], we're going to try for a crossover and go after a CHR single."

To launch the album in the U.S., Moore performed last summer in New York at the New Music Seminar. For now, TriStar will refrain from having Moore perform heavily in the United States, according to Buziak. Instead, the label is opting to strategically promote her through key radio station visits, interviews on syndicated radio and TV shows, and performing in selected gigs.

On Nov. 4, Moore is slated to attend the Hitmakers' alternative convention to meet with a number of alternative radio programmers. This will be followed, according to Buziak, by an opening spot at the Bottom Line in New York Nov. 8 and promotional visits to Philadelphia, Asbury Park, N.J., Albany, N.Y., and Boston markets.

"There was a positive response from everybody who saw her [at New Music Seminar]," says Buziak. "We had gotten her record out to some key radio people and some independent people we work with promotionally, and the response was tremendous. Steve Kilbey has this wonderful, atmospheric production of Mae's songs which creates a feeling and sound which works for people."

Rosalie Howarth, music director of album alternative station KFOG in San Francisco, says, "'Bohemia' is a very nice current 'medium' that's

shaping up nicely. We've only been on it for a couple of weeks. It's not a hot record, but there's a curiosity call almost every time we play it. It has a clean, cool kind of sound. It has a wonderful texture on the air. It's cool without being cold. She has a real strange, slightly eccentric voice, kind of a combination of Suzanne Vega and Joni Mitchell or Shawn Colvin's older sister. But she's not edgy either, like some of the female singers out there. We think the album is pretty deep, too. We're looking at other tracks to go on."

With "Bohemia" starting to receive attention in the U.S., Moore is rehearsing for an American tour, while working on a soundtrack for a documentary on teenage pregnancy, and writing songs for a followup album.

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FOR THE RECORD

TouchTunes is the correct spelling of the marketing company that uses phone music sampling (Billboard, Oct. 16).

UPCOMING IN Billboard

A glance ahead at Billboard Specials

GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
CLOSED

AUSTRALIA

ISSUE DATE: NOVEMBER 13
CLOSED

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

CHINA

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4
AD CLOSE: NOVEMBER 9

ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

MAMA CONCERTS

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

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

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 LICHTMAN

PEARL JAM'S HISTORIC 'VS.'

The anticipation is over. Pearl Jam's second Epic album, "Vs.," is out, and its first-day sales are staggering. At Minneapolis-based Musicland, the nation's largest record chain, the album sold approximately 38,000 units Oct. 19, its release date on CD (it was issued a week earlier on vinyl). VP of purchasing Dick Odette says that total is the company's largest in two years, since Guns N' Roses' twin "Use Your Illusion" sets sold 50,000 units each on day one.

HAMMER NAILS DOWN GIANT PACT

Well-placed sources indicate that Hammer has been signed to Giant Records. The label aims to issue a single in November, with an album to follow, tentatively scheduled for release Jan. 27. The deal is solely for the services of the rap star, and does not entail the establishment of a Giant-distributed custom label like the one he had when he recorded for Capitol Records. Hammer was in Los Angeles Oct. 19 to meet Giant staffers.



HAMMER

ASCAP CEO SEARCH CONTINUES

An ASCAP CEO search committee has named Greenwich, Conn., head-hunting firm Heidrick & Struggles to recommend a CEO in the wake of

major changes at the performing rights group (Billboard, Sept. 25). Although intentions were to make an appointment by the end of the year, it's now likely to take three or four months. Meanwhile, the society has a revamped senior management group that now reports to COO John LoFrumento. Director of licensing L. Barry Knittel and chief economist Peter Boyle are carryovers, while director of membership Todd Brabec, director of communications Karen Sherry, and director of systems and operations Al Wallace are newcomers.

A&M BOYS NAME NEW LABEL A&R CHIEF Herb Alpert and Jerry Moss' new record label, Rondor Records, has tagged Elektra senior VP of A&R Howard Thompson to lead Rondor's A&R department. Thompson, who spent nine years with Elektra, will sign on with Rondor Jan. 1, working out of the New York offices of Alpert and Moss' publishing company, Rondor Music. The label is Alpert and Moss' first venture since departing their management posts with PolyGram last June. PolyGram purchased their A&M Records in June 1989.

IF YOU CAN'T BEAT 'EM...

After months of confusion over the two similarly titled songs, Tag Team's "Whoomp! (There It Is)" has been remixed with 95 South's "Whoop! There It Is." The remix will be released Nov. 1 to radio and retail in a joint effort by Bellmark, which

released the Tag Team single, and Ichiban, which handled the 95 South track. The idea came from WPGC-FM Washington, D.C., which first mixed the two tracks together.

RANK RETAIL LOSES ACCOUNT, EXEC

When it rains, it pours: Audio and video rackjobber Rank Retail Services is losing a key executive, Dusty Bowling, and part of an account it shares with Handleman, following Woolworth's decision to close 700 five-and-dime stores. Some of the locations will be converted to Rx outlets, the chain's answer to the deep-discount Phar-Mor stores; Star Video Entertainment already has that account. Earlier this month, Toys 'R' Us said it would shift racking responsibilities in November from Rank to Visual Expressions.

HARRIS ENJOINED ON WIDER SCALE

The Oct. 9 edition of Bulletin should have stated that Joe Harris is enjoined from representing elsewhere any act represented by his former employer, Buddy Lee Attractions—and not just those he personally worked with—during the year preceding Aug. 18, 1993. Harris is now with the William Morris Agency.

BOB FEIDEN MEMORIAL SET

A memorial service for Bob Feiden, the A&R exec for such labels as Arista, RCA, and MCA who died of liver cancer Oct. 3, will be held Tuesday (26) at the UN Chapel in New York, starting at 5:30 p.m.

Eagles, Henley Covers Soaring High

I CAN TELL YOU WHY: On Nov. 13, it will be 11 years since the last Eagles album debuted on The Billboard 200. Although the Los Angeles group has not recorded any new material in more than a decade, it is back on the album chart. "Common Thread: The Songs Of The Eagles," a tribute album released by Giant to raise funds for Don Henley's Walden Woods project, is this week's Hot Shot Debut, entering at No. 10. It features country artists such as Travis Tritt, Suzy Bogguss, and Vince Gill covering the Eagles' biggest hits.

And what are the Eagles' biggest hits? Glad you asked. The top 20 songs by the Eagles and members of the group, according to highest chart position and length of stay on the chart, are: 1. (tie) "Best Of My Love" and "Hotel California," 3. "One Of These Nights," 4. (tie) "New Kid In Town" and "Heartache Tonight," 6. "You Belong To The City," Glenn Frey, 7. "Lyin' Eyes," 8. "The Heat Is On," Frey, 9. "Dirty Laundry," Don Henley, 10. "Take It To The Limit," 11. "The Boys Of Summer," Henley, 12. "Leather And Lace," Stevie Nicks and Henley, 13. "I Can't Tell You Why," 14. "The Long Run," 15. "End Of The Innocence," Henley, 16. "All She Wants To Do Is Dance," Henley, 17. "Witchy Woman," 18. "Life In The Fast Lane," 19. "Life's Been Good," Joe Walsh, and 20. "Take It Easy."

Eagle-eyed chart-watcher Rob Durkee of "American Top 40" points out that four of the tracks from "Common Thread: The Songs Of The Eagles" make a simultaneous debut on the Hot Country Singles chart. Gill leads the charge with "I Can't Tell You Why," entering at No. 63, which is good enough to be the Hot Shot Debut. Clint Black follows with "Desperado" at No. 66. Tritt's version of "Take It Easy"

debuts at No. 68, and Alan Jackson's "Tequila Sunrise" enters at No. 74. It's the first time in the history of this chart that four tracks from one album debut in the same week.

ON BROADWAY: While "Common Thread" sews up the Hot Shot Debut position on The Billboard 200, one of the Eagles is bulleting up the Hot Adult Contemporary chart. Don Henley rises four places with a reggae-style version of "Sit Down You're Rockin' The Boat," a song from the Broadway musical "Guys & Dolls." The Henley version is from the "Leap Of Faith" soundtrack. Rock artists have turned to Broadway before—remember Jay & the Americans' "Some Enchanted Evening" or the Jackson 5's "Corner Of The Sky"?

CAREY CARRIES ON: Who won the three-way race to unseat Mariah Carey's "Dreamlover" from the top spot on the Hot 100? Mariah Carey. With Xscape, Meat Loaf, and Ace Of Base breathing down her neck, Carey tenaciously holds on to the No. 1 position for an eighth week. That makes "Dreamlover" her longest running No. 1 single by a four-week margin. Her previous best, "Vision Of Love," had a four-week run.

"Dreamlover" is the first single to have eight weeks at No. 1 since Whitney Houston's "I Will Always Love You," which was the chart champ for 14 weeks. Carey's current single is one of only 18 to remain No. 1 for eight weeks or longer in the rock era. Rare company, indeed.

This column was prepared with assistance by Brett Atwood.

CHART
BEAT



by Fred Bronson

"World Gone Wrong"

"BROKE DOWN ENGINE is a Blind Willie McTell masterpiece. it's about trains, mystery on the rails—the train of love, the train that carried my



girl from town—The Southern Pacific, Baltimore & Ohio

The new all-acoustic album of whatever—it's about vari-

ation of human longing—the traditional songs including the first low hum in meters &

syllables. it's about track and new video, Blood In My Eyes.

dupes of commerce & politics colliding on

In-store October 26th. tracks, not being pushed around by ordinary stan-

dards. it's about revival, getting a new lease on

life, not just posing there—paint chipped

& flaked, mattress bare, single bulb swinging above the bed. it's about Ambiguity, the

fortunes of the privileged elite, flood control —watching the red dawn not bothering to dress."

Produced by



—From the liner notes by Bob Dylan.



Soundtrack
on the outside.



k.d. lang album
on the inside.

We'd resigned ourselves to a long wait for the follow-up to k.d.'s million-selling, Grammy-winning *Ingénue*. After all, she (and musical collaborator Ben Mink) had just come off a long tour and had committed to doing this soundtrack project. During the recording sessions, though, a remarkable thing happened. The project transformed into something no one expected: the new k.d. lang album. When we finally heard it, we were totally delighted. The 14 new tunes blend together as well as any studio album we could possibly have wanted. So it's the best of both worlds. k.d. lang fans get the album they've been waiting for. And Gus Van Sant gets an astonishing soundtrack.   ©1993 Sire Records Company. Motion Picture Artwork ©1993 Fine Line Features.

k.d. lang Music From The Motion Picture Soundtrack
TOM ROBBINS'
Even Cowgirls Get The Blues

A FILM BY GUS VAN SANT
MUSIC PERFORMED BY K.D. LANG
MUSIC COMPOSED BY K.D. LANG AND BEN MINK (4/2-45433)