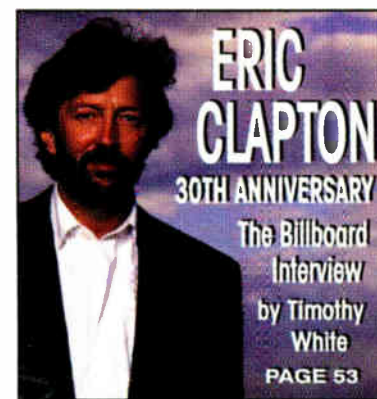


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 18, 1993

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James Ingram appears courtesy of Warner Bros. Records.

Sony Reaps Record Revenues

BY JIM BESSMAN

NEW YORK—As 1993 winds down, it's apparent that for Sony Music Entertainment Inc., at least, the holidays came early.

As the second quarter of its fiscal year ended Sept. 30, SMEI—consisting of Sony Music, Sony Music International, and Sony Classical—showed a record \$1.1 billion in revenues.

For the Sony Music labels, revenues increased 30% in second-quarter 1993 from the same period a year ago, making for its best quarter ever; August was the best month in the company's history. Since August,



MOTTOLA



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MICHELLE ANTHONY

Sony Music has rivaled WEA labels for market-share dominance for the

first time since 1986.

The company reports numerous and varied success stories behind its second-quarter performance:

- Mariah Carey's now triple-platinum "Music Box" sold 2.8 million units worldwide in the quarter.

- Cypress Hill's "Black Sunday" debuted at No. 1 on The Billboard 200 and sold 1.8 million worldwide, buoyed by its gold first single, "Insane In The Brain."

- Billy Joel's now triple-platinum "River Of Dreams" debuted at No. 1 and surpassed 2.9 million worldwide.
- Barbra Streisand's "Back To Broadway" entered at No. 1 and sold more than 1.9 million worldwide.

- Kris Kross' "Da Bomb," now at 1 million-plus worldwide, was released along with a gold first single, "Alright."

- Onyx's debut album "Bacdafucup" was certified gold, and its first single "Slam" certified platinum.

(Continued on page 133)

Gangsta Rap Under The Gun

This story was written by Phyllis Stark in New York and Craig Rosen, J.R. Reynolds, and Deborah Russell in Los Angeles.

Meanwhile, "DoggyStyle," the first album by Dr. Dre protege Snoop Doggy Dogg, made history last week

(Continued on page 141)

NEW YORK—At a time when hardcore rap is enjoying its greatest commercial success, radio and video programmers are heeding the call of community leaders and are banning tracks and images with explicit, violent, or derogatory language from their playlists.

A groundswell of activity has led a number of stations to pull such songs from their playlists, while BET has reinforced its position of not airing clips with rappers toting guns.

A Committee Of Fans Restores The Creations Of Raymond Scott

BY PAUL VERNA

NEW YORK—Raymond Scott is virtually unknown, yet his work is remembered fondly by people of all ages and tastes as the "cartoon music" with which they grew up.

Although Scott never specifically wrote for cartoons, as an eccentric jazz composer in the '30s, he coined many of the "looney tunes" that Warner Bros. music director Carl Stalling later incorporated into scores of Bugs Bunny, Daffy Duck, Porky Pig, and Roadrunner episodes.

Among Scott works picked up by Stalling were such frolicsome pieces as "Powerhouse," "The Toy Trumpet," "Dinner Music For A Pack Of Hungry Cannibals," and "War Dance For Wooden Indians."

Scott also was an inventor who, years ahead of his time, devised gadgets that performed many of the same functions as today's synthesizers, sequencers, multitrack recorders, samplers, drum machines, and radio-station scanners.

The artist also wrote music for

(Continued on page 130)



Zappa's Musical Legacy Lives On
PAGE 8

Whitney Houston Takes Record 11 Billboard Awards

BY CRAIG ROSEN

LOS ANGELES—The night belonged to Whitney Houston as the Arista Records crooner was lauded with a record-breaking 11 trophies at the Billboard Music Awards, broadcast live Dec. 8 by the Fox Broadcasting Co. from the Universal Amphitheatre here.



BROOKS



HOUSTON

(Continued on page 140)

MCA To Debut Six Euro Cos. In April

BY ADAM WHITE

LONDON—More than three months of hard work may lie ahead for the MCA Music Entertainment Group, but the bubbly is already chilling for next



TELLER

(Continued on page 139)

THE ABCs OF SOUTH AMERICA

SEE PAGE 101

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It's A No. 1 Christmas For Kathie Lee Gifford
PAGE 16

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Lost & Found: 'Jump In The Water'

Even virtue has a vanishing point, a dim meridian of neglect and defeat beyond which retrieval is impossible. We are never so diminished as by the loss of good beginnings that go ignored. And sometimes the compass of the callow heart is so fragile, its sense of alignment so tentative, that the difference between fixed direction and fateful disappearance is as slight as a tender glance.

"Jump In The Water," the gorgeously doleful album by the four-member group of the same name (Mercury, due March 7), is an 11-song canticle to crushed expectations and reverie on a thin wire. The acoustic arrangements are a razorlike glissade of calm surfaces and concealed splinters, Andrew Coyne's pared mandolin lines plashing against the tapered peal of Kent Forsyth's National steel guitar while multi-instrumentalist David Starns' harmonies almost hide the barbed brunt of reedy singer Steve Moos' banter.

There is mean invention in an ambient sound this picturesque, its engrossing gypsy lilt suggesting a rustic graft of Van Morrison circa "Astral Weeks," early Traffic, and R.E.M. But the roguishly inviting scenarios of songs like "One More Roll Of The Dice" and "No Laughing Matter" quickly reveal themselves as sad fanfares for the soon-forgotten. And if this music also anticipated the alternative "American roots rock" now ascendant, that's a bonus irony for a band that last year was on the verge of permanent invisibility.

"Around July of 1992," says Jump In The Water's Moos, "we had a first album out on MCA that contained different versions of some of the songs on this new record. Unfortunately, the man who signed us, Paul Atkinson, who had been a guitarist and songwriter for the Zombies, was leaving the label just as the record was coming out, so it kept getting delayed. And when I saw 50 copies of it in a store's remainder bins just before the release date, I knew it was a bad omen."

The few reviews the album received were raves, and a "Maggie May"-minded Rod Stewart chimed in with a wistful endorsement of its mandolin/dobro-laden magnetism, but the record was gone before it could be missed. Moos, the band's chief songwriter, resumed his former career as a special-education teacher for 7th- to 12th-grade students, and composing partners Kent Forsyth and David Starns concentrated on real estate involvements and a college professorship in Louisiana, respectively. (Mandolinist William Weaver left the band.)

The only other lingering figure in the forlorn exercise was Tom Vickers, a onetime Capitol A&R executive (thanked in the credits on the MCA album) who'd championed Jump In The Water and tried to sign the group. Now at Mercury and heading the revived Parachute imprint, he induced the survivors to begin again. "We decided to buy back some of the material from MCA," says Forsyth, "and with a budget of only \$30,000 we managed to make the warm, natural record we always wanted."

Indeed, collector-obsessives who ferret through bargain outlets for the initial "Jump In The Water" CD will find that the seven songs shared by the two records previously were given a needless gloss that obscured their strengths.

"Jim Cregan, our original producer at MCA, was a great guy who had the unhappy job of trying to rework our demos to the record company's specifications," says Moos. "And the saga taught a valuable lesson: Leave what's finished alone. So we went back to our original demos—absolutely—and then recorded a few more new songs in the same spirit. In three-four weeks, the work was all

done, with each song played as it was first written."

Which brings us to the inception of Jump In The Water, a story that started when Moos and Forsyth met at Burbank High School in California. "We used to sit in gym class and discuss the Rolling Stones and Muddy Waters," recalls the Hollywood-born Forsyth, whose father Norman was a noted Northrup aeronautical design engineer, and whose brother Drew drummed with Quiet Riot.

"My folks split up when I was young," Forsyth adds, "and music like the blues became my substitute for a close family. To this day, some of the best stuff Steve and I play together is Robert Johnson and Howlin' Wolf, but we don't incorporate it into our songs except as a blending influence. Also, we stay away from electric sounds that would date our music. I come up with the riffs, trying to provide melody with as little playing, note-wise, as possible. Steve does the lyrics, which are mostly depressing—a surprising thing, since he's not a depressed person. We've got two more records of material written, including an amazing new song, 'Fly To Mercy,' but you'll have to ask him where he gets his words."

So, Moos was asked. "Music was supposed to be my life and teaching was the most unhip job I could imagine," says Steve, son of a Chicago cabbie/chauffeur who followed his social worker sweetheart to Los Angeles in the '40s. "My dad used to be Billie Holiday's favorite driver, and he turned me on to Sonny Terry and Brownie McGhee's records. My enthusiasm for that music has influenced the teaching, which I've come to love, instead of the other way around: Being in front of a classroom has helped me find the courage to face any sort of hostile audience."

Hostile? "I should explain," he laughs. "I work in a place called the Leeway School in Alhambra, teaching special kids from other high schools in the L.A. district who are considered too tough, undisciplined, or difficult to handle. I've even formed classroom bands with them, getting them to play or compose. I could say my songwriting is drawn from 10 years of career and romantic disappointments before I met my wife, Valerie, and we had

our baby girl, Georgia, but the teaching experiences are in there, too."

Moos' songs, expressed in a beautifully grainy bray as beguiling as any in rock, are the flexible parleys of an apostle who has made his peace with life's impasses. And no student of daily struggle in the '90s could do better than to ponder "Illusions Of Love" and "Must Of Had Some Reason," two of the finest sentiment-free ballads of the decade.

"I've had quite a few kids in my class who've disappeared to the streets, never to be seen again by parents or friends, and it's tragic to lose them that way," says Moos. "I want so much for my students to see a Chaplin film, hear a Dylan song, or read Hamlet—which always makes a lot of sense to them. One kid I lost was 13; gentle, sweet, short, with long hair and a *pachuco* shirt, whose brother had been shot and whose sister was on the street. He could do amazing math in his head, knew his oldies records, and had a wonderful intellect. The world was waiting for this guy, but he could not see it. One day he came to me and said, 'I've got to bail.' That was it."

"What Jump In The Water may intend with our music is to briefly take some kid to another place where he'll believe no one ever has to bail. If people can see that place, just for a minute, maybe we won't lose them."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

TRY BEFORE YOU BUY, SAY RETAILERS

In New England, consumers will have the chance to test CD-ROM through a rental program recently instituted at an outlet of supermarket chain Stop & Shop. Meanwhile, Virgin Megastore's newly opened Costa Mesa, Calif., location hopes to draw customers with its listening and viewing posts for music and video. Trudi Miller Rosenblum and Brett Atwood report.

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HOMETOWN RADIO GROUP MAKES GOOD

AmCom General has made its name as a fix-it specialist through a series of deals, most of which have occurred in its hometown of Greenville, S.C. The radio market there is booming, thanks in no small part to AmCom's series of acquisitions and improvements. Eric Boehlert tunes in.

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Commentary

EAS: Sound Quality Is First Concern

BY A.E. WOLF

Doing the right thing can be a daunting proposition. The record industry is facing a dilemma right now concerning the quality of its music products. In recent weeks, the six major record companies have disclosed that anti-theft systems being used by some of the largest music retailers degrade the sound quality of audio cassettes "to an unacceptable degree" (Billboard, Nov. 20).

With the elimination of the longbox, which was a significant theft deterrent because of its size, music retailers began seeking alternatives for theft protection. Source tagging involves embedding detectable security labels into products such as audio cassettes and CDs at the point of manufacture. At the point of sale, these detectable labels are turned off so that they won't set off alarm systems at store exits.

The National Assn. Of Recording Merchandisers (NARM) began studying source tagging more than eight years ago. NARM recognized that for source tagging to be a viable solution, its members had to select a standard anti-theft technology that would be installed by record companies at the point of manufacture. After many years of development, NARM established in May 1992 the criteria that a standard technology would have to meet.

The criteria isolated seven critical components that electronic article surveillance (EAS) technology had to address. The first, and most important, was "the system must have no adverse effect on either audio or video product." As amazing as it may sound, this component of the criteria is now at the center of controversy. NARM's recommended technology does not meet this vital standard, and the labels have unanimously deemed it unacceptable for source tagging.

According to the Recording Industry Assn. Of America, EAS, or source-tagging, technology recommended also fell short on two other criteria. The EAS tags could not be hidden in all music formats, and for some music configurations, it wasn't possible to have on-line automation for insertion of the tags.

It may be confusing to some that a technology that has adverse effects on audio products ever got so far in the recommendation process, but more pressing issues transcend this question. Although there have been no industry-wide studies tallying how many retailers have already invested in this technology, their numbers are significant. Retailers using it in their stores are quick to say "no one notices the degradation," or "cassettes are on the way out anyway."

Saying that no one notices the degradation is like saying that if you don't tell consumers that something is bad for them, there's no problem. The reality is that consumers have never been exposed to the fact that their audio tapes are being damaged. High notes can be affected by several decibels, and print-through, or faint music echoes, can be heard on damaged tapes. This knowledge will find its way to consumers.

And while cassettes are on the decline, NARM's figures for 1992 showed that they still accounted for 46% of all gross dollar volume in the U.S. Audio tapes are going to be with us for many years, and other mag-

netic media are being considered for the future.

Some retailers using the rejected technology are hoping to resurrect it by changing the criteria in ways that would seemingly circumvent the areas of concern. These retailers may try to pressure the record companies to accept the technology despite its shortcomings, and may attempt to squelch the issue of sound degradation



'The truth is out, and there is no turning back'

A.E. Wolf is chairman and CEO of Checkpoint Systems Inc.

so that consumers are kept in the dark. That is no way to run a business, and the RIAA has said it will not accept changes in criteria that would allow any possibility of degradation.

The most important point is that music retailers have established an underlying trust relationship with customers. Customers trust that they are buying quality merchandise. They believe in the music retailer's integrity, and are comfortable that they don't have to worry about such issues... at least, they were until now.

The RIAA findings are a matter of public record. The truth is out, and there is no turning back. The music industry could not withstand the predictable and valid reaction from big-name artists and groups such as the National Academy Of Recording Arts And Sciences (NARAS), that would occur if the RIAA suddenly reversed its stance and found any degradation acceptable.

Artists are no more likely to accept degradation, no matter how slight, than Picasso would accept changes, however slight, to the colors of his masterpieces.

On Dec. 13, 1993, the NARM loss prevention committee will meet to review the source-tagging program. Its task is to

make changes to the criteria or recommend another technology. There are already rumors that some plan to propose to downgrade the criteria to eliminate audio cassettes from source-tagging consideration and change hidden tag requirements so they can resubmit the same technology.

This is not a realistic option. Audio tapes are EAS-protected today by retailers from coast to coast. Many retailers face an ongoing battle trying to make more profits than they lose to shoplifters. These retailers apply security labels in the stores and subject the tapes to the same degradation as if they were source-tagged. Any compromise to the criteria would do nothing to solve this real-life situation, and the labels now understand the potential damage of this scenario.

This situation calls for leadership—a call that often is accompanied by looking beyond individual interests to those that serve the good of the industry and consumers. We all can agree that source tagging will provide numerous benefits, and is needed quickly. The music industry has already lost too much time, and many retailers have spent a great deal of money on interim solutions that are inefficient. It is time to select another technology that meets the seven original criteria and allows the music labels to deliver on their commitment to source tagging.

It is time to recognize that consumers, and the artists who create the products from which the industry draws its livelihood, deserve primary consideration. Perhaps Stephen Strome, NARM president, said it best in his recent address to the annual retailers' convention when he quoted from the book "21st Century Leadership":

"The new high-performance culture of the 21st century will rely on interactive networks of empowered teams coming together to serve the customers and to produce results. Distrust, dishonesty, politics, and hidden agendas don't have a role in this new, healthy culture. The only environment conducive to creative and innovative accomplishment is one founded on integrity and trust. The relationships and communications need to be truthful, open and honest."

LETTERS

STELLAR DEFENSE

Warner Alliance Records was not "completely snubbed in the nominations," as your In The Spirit column item on this year's Stellar Gospel Music Awards suggests (Billboard, Nov. 13). In fact, the label's gospel promotions director, Demetrus Alexander, did not respond to the eligibility package sent to the label. As a consequence, the gospel music announcers who vote the Stellar Awards had no Warner Alliance product on which to vote.

As with all top entertainment awards programs, including the Academy Awards, the Emmy Awards, and the American Music Awards, the Stellar Awards have followed a specific voting process since their inception nine years ago. In order to maintain credibility and order, established schedules and rules cannot be changed.

"Handel's Messiah: A Soulful Cele-

bration" may indeed be deserving of Stellar Award nominations, but if those responsible for responding to the call to submit nominees do not do so, there is nothing more the nominating committee can do.

Don Jackson
President
Central City Productions Inc.
Chicago

WORDS & MUSIC KUDOS

Irv Lichtman's Words & Music column continues to be the most informed, topical, and interesting column in any music industry publication. Keep up the good work.

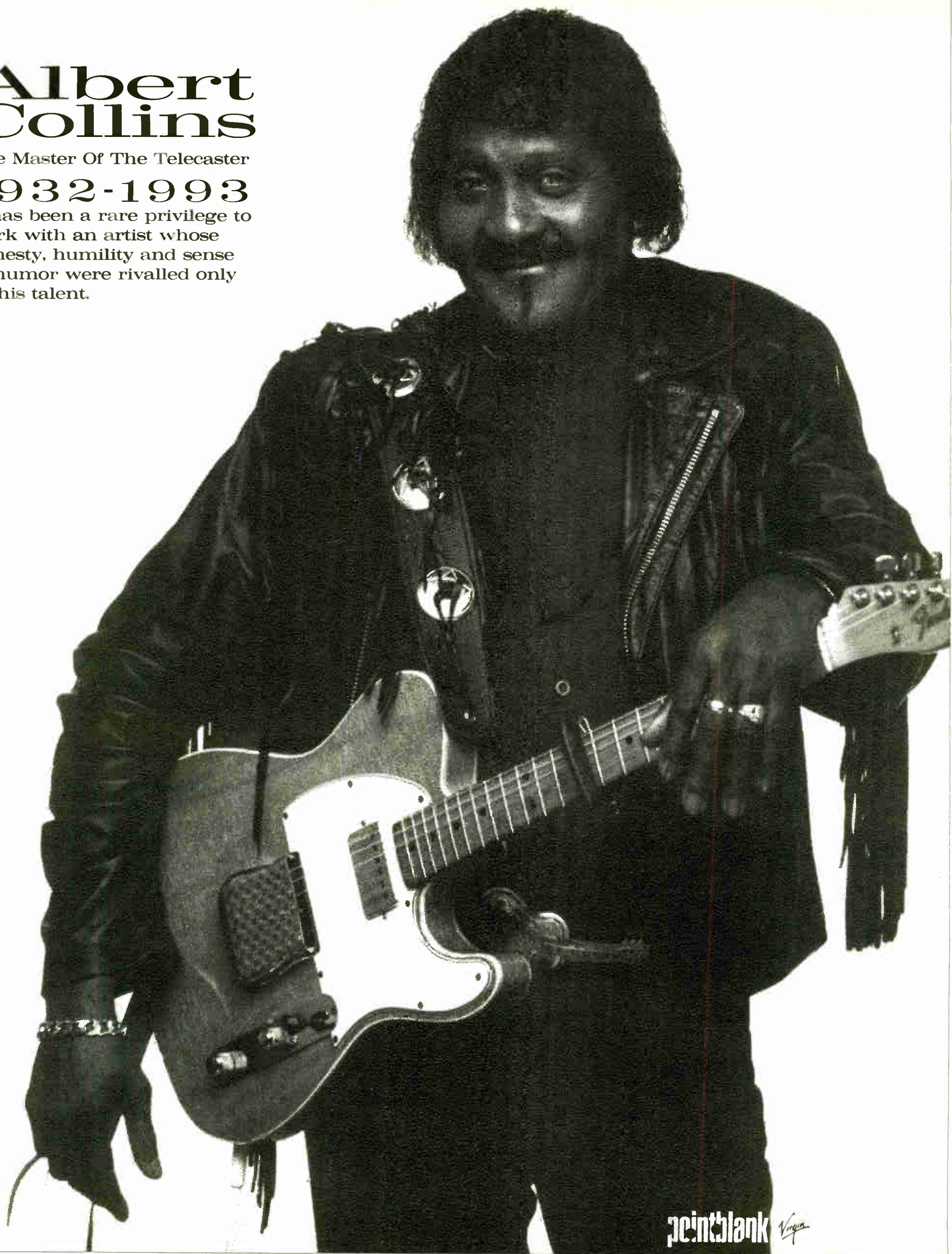
John Fogarty
Director
Minder Music
London

Albert Collins

The Master Of The Telecaster

1932-1993

It has been a rare privilege to work with an artist whose honesty, humility and sense of humor were rivalled only by his talent.



Ratings For Vid Game Violence Debated

VSDA Proposes Voluntary Industry System

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. has taken a lead position in the creation of a voluntary rating system for video games.

Based on its experience in renting and selling movies rated by the Motion Picture Assn. Of America, VSDA thinks it is best able to control kids' and teens' fascination with violent games like "Mortal Kombat," president Dawn Wiener told a Senate subcommittee meeting Dec. 9 in Washington. The subcommittee, co-chaired by Herb Kohl (D-Wis.) and Joseph Lieberman (D-Conn.), heard testimony from VSDA, games manufacturers Sega and Nintendo, the 600-member Software Publishers Assn., and the Amusement and Music Operators Assn. as the first step in considering legislation that would set up a commission to consider on-screen violence.

The video and game industries are opposed to any federal intrusion, and the newly formed alliance with

VSDA is an attempt to pre-empt Congressional action. "We believe the creation of any governmental or quasi-governmental organization, such as the proposed National Independent Council for Entertainment in Video Devices, would set a dangerous precedent," Wiener said. She predicted that regulation could lead to "unforeseen consequences" that could "jeopardize our First Amendment rights."

VSDA wants to implement ground rules to be established by the Software Publishers Assn., based in Washington, D.C. While it "won't be speaking for others," says a source, VSDA believes it has wisdom to impart to other retail channels, including mass merchants. "They don't have as much experience" carrying R-rated products, the source adds. Chains such as Wal-Mart and Kmart will be invited to participate in discussions. The first will be VSDA's Video Game and New Technology Conference April 10-11 in Chicago. Content and ratings are on the agenda, ac-

ording to Wiener. "We see a very high degree of agreement among manufacturers" about the need for a system.

Most game makers already are on board, albeit reluctantly. No one has followed Sega, which instituted a three-level rating scheme in June. But "it's coming," says Ed Heimböckle, president of Tsunami Media, which has "Man Enough," a multimedia dating game. "It's going to have to happen one way or the other. Either the industry bands together and self-regulates as far as creating a standard the consumer can rely on, or the government does it for us. And I guarantee if the government does it for us, we're going to regret it."

Nintendo, which in the past has opposed ratings, came out for them on the eve of the hearings, calling for standards that are "industry-wide, uniform, credible, and understandable." Prior to his committee appearance, senior VP Howard Lincoln said, "It is incumbent upon each individual software developer to adopt stringent content guidelines" to keep "offensive material" away from children.

Retailers in general seem to like the Sega approach. "There should be an advisory rating, because parents

(Continued on page 141)



They Were Deemed Excellent. Recipients of this year's ASCAP-Deems Taylor Awards proudly display their plaques following the Dec. 7 ceremony at ASCAP headquarters in New York. Above, from left, are radio host Peter Schickele; author Gary Giddins; magazine writers Chip Deffaa, Anthony DeCurtis, Jon Garelick, and Michael Lipscomb; Billboard editor in chief Timothy White; and author Lewis Lockwood. Below are TV broadcast winners for NBC's "Saturday Night Live." From left are music coordinator John Zonars, talent coordinator Marci Klein, musical director Cheryl Hardwick, and associate producer Liz Welch.



Peter Max To Host Billies Marketing Honors Expand Scope

NEW YORK—World-renowned artist Peter Max will host the 1994 International Billboard Billie Awards, March 10 at the Puck Building here.

The Billie Awards, launched last year to salute excellence in marketing for the music, video, and home entertainment industries, has expanded its scope this year with the addition of two awards and the creation of an advisory board.

Host Max will create an original poster for the '94 awards. Since arriving on the scene as a pop visionary in the '60s, Max and his vibrant colors have become part of the fabric of American culture. Among his recent achievements are a portrait of Bill Clinton for the Presidential Inauguration



MAX



Committee and a 150-foot mural for the U.S. pavilion at Expo '92 in Sevilla, Spain.

"We are excited to have an artist of Max's international stature play a key role in the Billie Awards," says Howard Lander, publisher of Billboard. "This event has a unique importance to Billboard magazine as our first award recognizing the outstanding achievements of professionals in

(Continued on page 135)

Berman Takes Post As RIAA Chairman

WASHINGTON, D.C.—The Recording Industry Assn. Of America, at its annual meeting in New York Dec. 6, voted to promote Jay Berman to the new position of chairman.

Berman has been president/CEO of RIAA since 1987 and will retain those titles. According to RIAA, the promotion comes as a result of Berman's successes with a wide range of industry concerns, including the enactment of the Audio Home Recording Act, audio rental legislation, and putting the brakes on state-enacted censorship and lyric content bills.

Even more valuable, said the board of directors, were Berman's contributions in the international arena.

Since Berman brought the trade group to Washington in 1987, the dollar value of the U.S. recording indus-

try has doubled, to \$9 billion dollars.

Said board member Al Teller, chairman of MCA Music Entertainment Group, "Most valued has been his ability to tackle trade, copyright, and piracy issues on a worldwide scale."

He added that Berman brought "a new level of political sophistication and business focus to the association... instrumental in strengthening the RIAA's voice in Washington, both on Capitol Hill and within the administration."

An RIAA spokesperson said the trade group has no current plans to



BERMAN

bring in a new president.

A source close to the trade group added that "everything's staying pretty much as they are for now," although, in the future, there may be new appointments and Berman may serve more in "spotlight roles related to major issues, international affairs, piracy, in a spokesman capacity."

Berman came to the RIAA from a position in Washington as VP of public affairs at Warner Communications, where he served from 1980 to 1986. Before that, he was president of his own public relations firm from 1976 to 1980. He first came to Washington in 1967 as a top aide to Sen. Birch Bayh (D-Ind.), who recruited him from academia.

BILL HOLLAND

Decline Of French Video Indies Continues

Fil A Film Goes Bankrupt With Debts Of \$25.6 Million

PARIS—Fil à Film, one of the largest French independent video companies, has gone under, with debts totalling 150 million francs (\$25.6 million). Commercial Courts in Normandy declared the company bankrupt Oct. 29.

The failure of the company, which was founded in 1982 by Jean-Francois Davy and Brigitte Deleau, leaves the French video market with only one independent, Rene Chateau, which has its own distribution.

The independent scene has been in decline since the demise of Prospere in 1991 and Scherzo in 1993. NMV, owned by pay-TV Canal Plus, represents 20 independents, and is also in decline after an impressive beginning. From a market share of 5% in 1991, it has lost

ground and now claims only a 2% share. The French video market increasingly has been taken over by the international majors, which now claim a 90% share.

Apart from René Chateau, which has a market share of 4%, there are now only a few small independents—Antares, MpM, and FIP among them—that account for a total of 6% of the market.

"We are seeing the same evolu-

tion as occurred in the record business," says Jean-Paul Commin, marketing director of Fil à Film, "a market totally controlled by the major companies. The only difference is that we do have one French major, TFI, in competition with five foreign companies—Gauumont, Walt Disney, Warner, Fox, and PolyGram."

PHILIPPE CROCCO

Firms Spar Over Colorized Version Of 'Wonderful Life'

NEW YORK—Republic Pictures and Video Treasures, the prerecorded cassette label owned by rackjobber Handleman Co., may be colliding over "It's A Wonderful Life."

The Christmas classic is responsible for decidedly un-Christmas-like sparring between the two companies over the colorized version of the movie that Video Treasures markets under a license originally acquired from Hal Roach Studios.

Earlier this month, RHI Entertainment, which since acquired Roach, and Republic announced an agreement that required RHI to end the Video Treasures license in the U.S., as well as those with Gaga in Japan and Transvideo in Portugal. The immediate termination, says Republic chairman/CEO Russell Goldsmith, is the last piece of a copyright puzzle giving him exclusive video rights to "It's A Wonderful Life," until this year a favorite of public-domain suppliers.

But Video Treasures emphatically disagrees. "We're not a party to this agreement," says president George Port. "I don't know what they're talking about." Port, who declined to comment further, maintains that Video Treasures will continue selling its version. Goldsmith responds that Video Treasures "definitely knows about it. Our lawyers are currently talking to their lawyers."

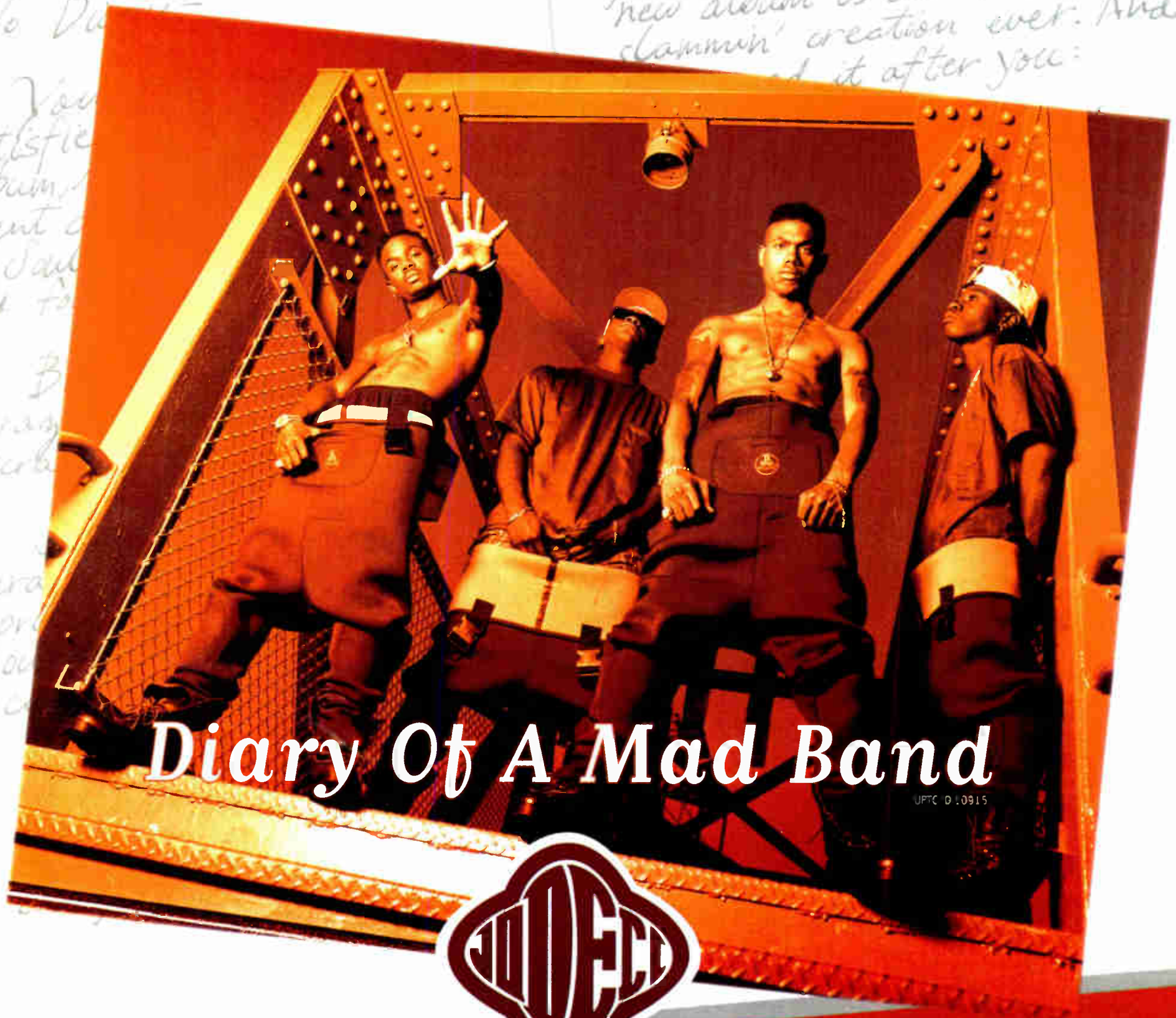
The colorized "It's A Wonderful Life" may be reaching fewer outlets than in years past. Rank Video Services America, which racks Caldor, Montgomery Ward, and Woolworth's, dropped the Video Treasures edition in June, according to video purchasing director Nancy Kaplan. At that time, Republic launched its campaign to clear wholesale and retail shelves of competing copies (Billboard, June 26).

Until a few weeks ago, the Video (Continued on page 141)

the next chapter...

*you could hear that this
new album is our most
clammin' creation ever. And
it after you:*

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Diary Of A Mad Band

UPTC D 10915



The New Album Featuring The Smash "Cry For You" UPTCS 54723
Single Produced By DeVante Swing For Swing Mob Productions, Inc.
Executive Producers: Andre Harrell, Steve Lucas And Jodeci
Co-Executive Producer: Buttnaked Tim Dawg
Direction: Steve Lucas Management



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Artists & Music

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

In Michael Trial Testimony, Mottola Claims No Ill Will

■ BY CHRIS WHITE

LONDON—Sony Music Entertainment president and COO Tommy Mottola denied a suggestion by George Michael's counsel that there had been "bad blood" between himself and former CBS Records CEO Walter Yetnikoff. Mottola's four-hour testimony came Dec. 2-3, during the seventh week of Michael's restraint of trade case against Sony Music here.

In the trial's eighth week before the High Court, former Sony U.K. director of business affairs Richard Rowe was called as a witness.

Mottola, who had flown in from the U.S. to give evidence, said there was "no truth" to the suggestion of ill will, and similarly denied that he had taken over Yetnikoff's mantle after the former CEO's departure.

When asked by Michael's counsel, Mark Cran, whether Yetnikoff
(Continued on page 135)

Zappa: A Man Who Knew No Boundaries Musical Innovator, Counterculture Hero Was 52

■ BY DREW WHEELER

NEW YORK—Frank Zappa was a musical renaissance man for the rock era. His art embraced the R&B rhythms of doo-wop as well as the polyrhythms of 20th century composition.

Zappa lost his long battle with prostate cancer Dec. 4 at age 52.

Instantly recognizable, with the distinctive mustache and beard-patch that he adopted in the style of blues man Johnny Otis, Zappa became a symbol of the rock counterculture in the mid-'60s—though he virulently

opposed that era's acceptance of drug use.



ZAPPA

At a time when the boundaries of rock'n'roll were being stretched, Zappa merrily twisted them into Möbius shapes, creating an unheard-of rock sound that blended intricate rhythms, R&B harmonies, free-jazz saxophones, and novelty-song vocals with his elaborately sculpted,

blues-meltdown guitar soloing.

His infrequent chart appearances and scant radio play continually certified Zappa as an anti-establishment hero—a subversive intellect in the midst of an overhyped and inarticulate pop culture. His songs seemed to reflect American society through a satirical funhouse mirror, but his sardonic, sometimes scatological sentiments were an expression of his profound concerns for American culture.

By the '80s, this composer/guitarist/producer/arranger/leader was taking his civic interests directly to
(Continued on page 131)

Manson Royalties From GN'R Song Go To Victim's Kin

■ BY CHRIS MORRIS

LOS ANGELES—While royalties due convicted murderer Charles Manson from a song covered on Guns N' Roses album "The Spaghetti Incident?" will now be paid to the son of one of the Manson family's victims, the California attorney general's office is continuing its scrutiny of the version.

In a related development, a California-based crime victims support group has spurned the offer of a monetary contribution from GN'R's label, Geffen Records, and has launched a nationwide boycott of the company.

The California Department Of Justice has been looking into whether proceeds from the L.A. hard rock band's cover of the Manson-penned tune "Look At Your Game Girl" might be forfeitable under the provisions of the state's so-called "Son
(Continued on page 129)



Simon Says "BMG." Carly Simon, center, is congratulated by her attorney Howard Siegel, left, and Nicholas Firth, president of BMG Music Publishing Worldwide, on her new worldwide sub-publishing agreement with BMG Music Publishing. Under the agreement, BMG will represent Simon's Quackenbush (ASCAP) and C'est Music (ASCAP) for the world outside of the U.S. and Canada. Simon currently is writing songs for her forthcoming Arista album.

New Chart Symbol Identifies Heatseeker Acts' Progress

NEW YORK—Starting with this issue, Billboard readers will be able to track the progress of their favorite Heatseeker albums long after those titles advance from the Heatseekers Album Chart. A new symbol being introduced on The Billboard 200, Top R&B Albums, and Top Country Albums charts now identifies all past and present Heatseekers titles.

Billboard launched the Heatseekers chart in October 1991 to serve as a platform for artists who have not yet reached the upper tier of the magazine's main format charts. The chart appears on the Popular Up-risings page, Billboard's weekly report on new and developing talent.

The Heatseekers list is confined to acts who have never been in the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of the other specialty album charts. An artist that reaches any of those levels advances from the Heatseekers chart. Eligibility is based entirely on album chart histories; hit singles do

not remove artists from Heatseeker status.

Among recent top 20 artists whose chart lives began on Heatseekers are Pearl Jam, SWV, Stone Temple Pilots, Spin Doctors, Silk, 4 Non Blondes, Arrested Development, Jon Secada, the Cranberries, John Michael Montgomery, and Toby Keith.

In addition to the new Heatseeker symbol, The Billboard 200, Top Country Albums, and Top R&B Albums charts will continue to feature Heatseeker Impact awards in the weeks that acts advance from the Heatseekers list.

"The Heatseekers chart has proven to be one of the most exciting and reliable forecasts of groundswell success in the history of the industry," says Billboard editor in chief Timothy White. "And the list of acts advancing to Impact status on the upper reaches of our other charts reads like a Who's Who in cutting-edge acclaim over the last two years. The chart also provides high visibility for im-
(Continued on page 135)

Legal Action Forces Elvis Set Off Mkt.

■ BY DOMINIC PRIDE

LONDON—German coffee retailer Tchibo has withdrawn its four-CD Elvis Presley boxed set from the German market following legal action by BMG.

Regional courts in Hamburg granted a temporary restraining order Dec. 3, and a full trial on copyright infringement charges may follow next year.

Tchibo had rushed the boxed set onto the market two weeks before its advertised Dec. 8 release date (Billboard, Dec. 11). The coffee company's release came less than a month after the destruction of more than a quarter-million illegal Presley CDs (Billboard, Nov. 27).

Global label group IFPI had

called for the destruction of 264,000 copies of the "Movie Hits" CD earlier in November, and that title was one of the items in the boxed set advertised in Tchibo's Christmas gift catalog. Tchibo had the CDs re-pressed elsewhere, and put the box on the market.

The haul represented the largest ever of illegal CDs, IFPI said at the time; had the CD been sold through conventional channels, it would have earned a gold disc in Germany (250,000 units).

Though seized and destroyed in Germany, the CDs were made in Switzerland. They were tracked from the Swiss pressing plant to the delivery point in Germany, where they were destroyed on the advice of IFPI Switzerland. The

CDs were illegal under the 50-year terms of protection given to all performers and producers by Swiss Copyright law.

Germany, however, offers 50 years protection to national artists only, and 25 years to foreign producers. A recent European Court ruling declared that Germany must accord the same protection to other members of the European Community as its own citizens. This allowed significant gaps to be closed in the cases of British artists—notably Cliff Richard and Phil Collins, who, along with their record companies, brought the test case which led to the European Court's decision.

Tchibo has already tested the
(Continued on page 135)

Martinelli's On Watch At New Moelis-Funded Label

■ BY J.R. REYNOLDS

LOS ANGELES—The partnership between hitmaking producer Nick Martinelli and music business veteran Herb Moelis soon will bear its first fruit.

The debut album by the five-member funk band Shabazz will be the initial release from Watchout Records, the label formed earlier this year by Martinelli and funded by Moelis (Billboard, Sept. 18). The label's releases will be marketed and distributed through Mercury Records.

The Shabazz album is scheduled to drop during the first quarter of 1994. Martinelli says the group combines the '90s rhythmic styling of

the Brand New Heavies with a horn-driven sound reminiscent of '70s-era Earth, Wind & Fire and Brass Construction. Writer/producer Paul Shabazz is the band's front man.

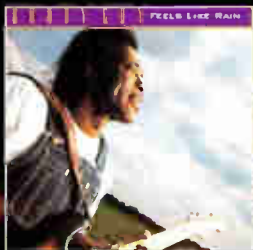
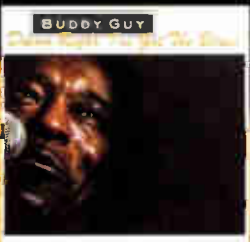
Watchout falls under the corporate umbrella of MNM Music Group Inc., the Martinelli-Moelis partnership forged last April; Martinelli formed Watchout and signed the distribution deal with Mercury in March 1992. Martinelli says he originally sought funding from a different source, but "it didn't work out. I found the right partner in Herb, and I'm glad we're working together."

Martinelli adds, "I decided that
(Continued on page 19)



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Martin-Potter Takes NAIRD Helm Assn. Headquarters To Move To Kentucky

BY CHRIS MORRIS

LOS ANGELES—Pat Martin-Potter, who operates the folk and bluegrass label Turquoise Records, has been named as the new executive director of the National Assn. of Independent Record Distributors & Manufacturers, effective Jan. 1.



MARTIN-POTTER

Martin-Potter, who has been a NAIRD member for 15 years and a member of the indie trade group's board of trustees for the last seven years, will succeed Holly Cass, who is stepping down from her NAIRD position to take an active role in politics in Camden County, N.J. Cass has been NAIRD's executive director since the mid-'80s; she has been active in the organization since 1981.

As part of the changing of the guard, NAIRD will relocate its headquarters from Maple Shade, N.J., to Whitesburg, Ky., home base for Turquoise Records, Martin-Holly's publishing company New Turquoise Records, and her booking agency, the Crystal Agency. Members of the NAIRD search committee have always said that the group's offices could be moved for the new executive director's convenience.

Martin-Potter says the shift to Kentucky "probably won't actually happen until late January, and possibly even early February." She currently is working with Cass in Maple Shade.

Martin-Potter will oversee the activities of the indie trade group, which numbers 670 member labels, distributors, manufacturers, and suppliers.

"I don't foresee any major changes," Martin-Potter says. "NAIRD is a very solid organization... I would like to focus a little

more on increasing communication between the members, educating newcomers to the business, and increasing services."

As a NAIRD trustee, Martin-Holly was active in spearheading educational and informational programs and resources. She initiated the "First Timers Sessions," workshops for industry beginners, at the group's 1987 convention. In 1992, that format was expanded into the series of "Crash Course Panels" that are now a regular part of the convention. In 1985, she worked on the development of "The NAIRD Resources & Reference Guide," an industry directory for the group's members.

One of Martin-Potter's immediate concerns will be selecting a replacement for longtime NAIRD associate director Mary Neumann, who will be relocating to Albany, N.Y., with her husband next year.

Martin-Potter says she "eventual-
(Continued on page 129)

Rick Chertoff Jumping To PolyGram As Exec, Producer

NEW YORK—In making a switch from a 12-year A&R association with Columbia Records to that of senior VP at PolyGram Holding Inc., Rick Chertoff takes on two major roles.



CHERTOFF

Chertoff heads a newly created label, Blue Gorilla, to be administered through Poly-

Gram's Atlas label, while also making himself available as a producer, executive producer, and consultant for all PolyGram labels, including A&M, Island, Mercury, Polydor, Atlas, and Motown.

If this assignment does not tap broadly enough into Chertoff's talents, he'll also have another creative concern. He has established a co-venture music publishing unit

with PolyGram Music. Maintaining a zoological theme, the company is called Monkey In The Middle Music. Chertoff and the label and publishing units are based at PolyGram's headquarters in New York. He reports directly to Alain Levy, president/CEO of PolyGram.

Chertoff already has made his initial label and publishing signings. Blue Gorilla's first act is Joan Osborne, a Kentucky-born singer/songwriter; David Formal has been signed as Monkey In The Middle's first writer.

As for Blue Gorilla executive staff appointments, Chertoff has named Doug Schoemer director of A&R, and Michele Galman has been named A&R coordinator. Schoemer was previously GM of First Warning Records. Galman worked with Chertoff in the A&R department at Columbia Records.

(Continued on page 129)

Lawyer's Fees At Issue After Decision In Fogerty Case

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court heard oral arguments Dec. 8 in a suit involving songwriter John Fogerty and his former record company, Fantasy Records Inc., that could change the rights of copyright defendants.

At issue are attorney's fees and whether some U.S. Appeals Court circuits have double standards in granting lawyer's fees in copyright infringement lawsuits. Specifically, the appeal sought to resolve whether the winners as well as losers are entitled to be granted such fees.

In the Fogerty case, the artist and Warner Brothers Records incurred more than \$1 million in lawyer's fees

in successfully defending themselves in a copyright infringement suit brought by Fantasy.

Fantasy had alleged that Fogerty's 1985 song, "The Old Man Down The Road," on his solo Warner Bros. album "Centerfield," was a rewrite of his 1970 song "Run Through the Jungle," which appeared on a Creedence Clearwater Revival album that had been released on Fantasy. Fogerty had assigned publishing rights to "Run Through the Jungle" to the predecessors of Fantasy.

Jurors at the 1988 trial in U.S. District Court, 9th Circuit, found Fogerty and Warner Bros. (which holds publishing rights to "The Old Man Down The Road") had not infringed
(Continued on page 129)



A Capitol Christmas. Santa Claus welcomes children from the Los Angeles Department of Children's Services and L.A.'s Best, an after-school enrichment program, to Capitol Records' first Christmas tree-lighting ceremony at the Capitol Tower in Hollywood. Also enjoying the ceremony are Capitol president/CEO Gary Gersh and son Noah, left, and Los Angeles Mayor Richard Riordan.

Fisher's Departure Leaves ASCAP Without European Leadership

LONDON—ASCAP U.K. regional director James Fisher unexpectedly left his post here Dec. 3, in a move that temporarily leaves the rights body without leadership in Europe.

ASCAP says Fisher, who had been with the society 12 years, left for personal reasons.

Meanwhile, senior U.K. membership representative Michael Donovan has been promoted to senior director of repertoire, U.K.

The New York-based society recently underwent a wide-ranging review that resulted in the departures of Gloria Messinger and other senior executives (Billboard, Sept. 25).

Donovan says the head count at
(Continued on page 129)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Chertoff is named head of new PolyGram imprint Blue Gorilla Records and senior VP of PolyGram Holding Inc. in New York. He was senior VP of A&R at Columbia. **Doug Schoemer** is named director of A&R for Blue Gorilla, and **Michele Galman** is named A&R coordinator. They were, respectively, GM of First Warning and A&R project coordinator at Columbia (See story, this page).

Anthony Pipitone is promoted to president of Warner Special Products in New York. He was executive VP and treasurer. Retiring president **Michael Kapp** will continue as senior adviser to the chairman of Warner Music Group.

Brad Hunt is appointed senior VP of marketing for Zoo Entertainment in Los Angeles. He was GM at Hollywood Records.

Leyla Turkkan is named VP of national publicity for Columbia Records



PIPITONE



HUNT



TURKKAN



LEEDS



SELTZER



WINSLOW



G



DEL SESTO

in New York. She was president of Set To Run Public Relations.

Epic Records in New York promotes both **Harvey Leeds** and **Barbara Seltzer** to the position of VP of promotion. They were, respectively, VP of album promotion and VP of singles promotion.

Stanley Winslow is promoted to VP of promotion and marketing for Pendulum Records in New York. He was national director of promotion and marketing.

Bari G is promoted to VP of promotion for Strictly Rhythm Records

in N.Y. She was promotion director.

David Main is promoted to VP of business development for Sony Music Europe in London. He was director of business development.

Jeremy Klotz is appointed senior director of pre-press production for Sony Music in New York. He was independent consultant to Sony Music.

RCA Records promotes **Marilyn Arthur** to senior director of West Coast publicity in Los Angeles and names **Mark Persaud** director of new business development and strategy in New York. They were, respec-

tively, director of West Coast publicity for RCA and consultant to BMG.

Atlantic Records promotes **Catherine Berclaz** to senior director of video services in New York, **Steve Ellis** to national director of adult formats in New York, and **Donna Spencer** to manager of artist relations in Los Angeles. They were, respectively, director of video services, N.Y. promotion rep, and artist relations coordinator.

PUBLISHING. **Paul Connolly** is promoted to managing director of MCA Music Ltd. in the U.K., based in London.

He was creative director.

RELATED FIELDS. **Jay Berman** is promoted to chairman/CEO of the Recording Industry Assn. of America in Washington, D.C. He was president/CEO (See story, page 6).

Gabrielle Del Sesto is promoted to VP of interactive media research and planning for MTV in New York. She was director of research.

Cary Baker is appointed senior account executive at PLA Media in Los Angeles. He was VP of publicity at Morgan Creek Records.

King's X Seeks Mainstream Crown Band's 5th Album Rekindles Enthusiasm

BY DAVID SPRAGUE

NEW YORK—While a lush, elaborate sound often described as “the Beatles meet Metallica” has won King's X a dedicated cult following, it's never translated into mainstream success for the Houston-based hard-rock trio. But with its stripped-down fifth album, “Dogman,” which Atlantic will release Jan. 25, the band may surprise long-time followers and—in the hopes of label and band—change the perception that King's X is merely “a musician's band.”

Much of the transformation, it would seem, stems from the band's split with manager Sam Taylor. For eight years, Taylor not only handled the band's business, but also produced its albums, directed several highly conceptual videos, and played an unusually large role in the creative process. But two months into a 1992 tour supporting its self-titled fourth album, the band left the road for what singer/bassist Doug Pinnick called “a period of reassessment,” and ended up severing the relationship.

“We'd been together for so long that there was really no way to change the way we worked together,” says Pinnick. “No knock on Sam, but he was so analytical about things that we'd end up going over every detail to the point where the initial spark was sometimes lost.”

Rather than return to the road, the

band focused on the future (a decision that Atlantic executive VP/GM Val Azzoli says contributed to the disappointing sales of “King's X”). The group signed with manager Ray Daniels, who also handles Rush's affairs, and made a conscious decision to relinquish some of the tight creative control upon which Taylor had insisted. “When they asked us what we thought would be a good single,” Pinnick says, by way of example, “we said, ‘It's up to you guys—we like all the songs.’”

The band's new philosophy also has rekindled enthusiasm at Atlantic, where support for King's X has run deep since the release of its acclaimed



KING'S X: Jerry Gaskill, Doug Pinnick, and Ty Tabor.

1988 debut, “Out Of The Silent Planet.”

“This is a new chapter in the band's life, not so much because of new management as [because of] the array of things that come with it,” says Azzoli. “Whether [Taylor] was good, bad, or indifferent doesn't matter. The fact is simply that now you have all these new creative forces coming together. By the very nature of that, you're going to get a whole different vibe. Plus, the band has realized what their strengths are—they've become far more succinct.”

Indeed, “Dogman,” which was produced by Brendan O'Brien, peels away not only the multiple sonic layers that characterized previous releases (on 1991's “Faith, Hope, Love,” the band employed a dizzying array of orchestral instruments), but the often mystical veneer of the songs. From the title

(Continued on next page)



Björk's Back. Björk, third from right, meets with Elektra staffers following a sold-out show at New York's Webster Hall in support of her new album, “Debut.” Shown with her, from left, are Chris Tobey, Elektra VP of sales and distribution; David Bither, senior VP/GM, Elektra Entertainment; Lauren Spencer, Elektra senior director of video promotion and marketing; Björk; Jon Leshay, senior VP of promotion, Elektra Entertainment; and Mitchell Krasnow, Elektra VP of A&R, International.

Cheap Trick Strives For Renaissance; Duran Duran Covers Familiar Territory

UP AND COMING: The Beat got a sneak peak at the new Cheap Trick record, the band's Warner Bros. debut and first studio album since 1990's “Busted.” The album, tentatively titled “Woke Up With A Monster,” is slated for a Feb. 15 release. Producer Ted Templeman played us selected rough mixes from the album that proved the band, which put out its first record in 1977, has lost none of its bite. It's not too far out of the realm to hope for a career renaissance, à la Aerosmith's resurgence with 1987's “Permanent Vacation.” As Templeman notes, the songs on “Woke Up” continue Cheap Trick's “common thread” of Beatlesque melodies and vocal and guitar orchestrations. Nevertheless, we found the album heavier than anything the band has recorded in years. The closest thing to a ballad is midtempo number “Never Run Outta Love.” The dense, off-kilter “Mommy And Daddy,” about a volatile home life seen from a child's point of view, sounds like something John Lennon & Yoko Ono might have recorded. “Ride The Pony” is a jaunty stomp with a partially spoken vocal by Robin Zander; and “Gangs” is a high-speed chase of a song that features group harmonies and killer drumming by Bun E. Carlos.

At first, Templeman wasn't convinced he was the right producer for the project: “I pretty much wasn't a Cheap Trick fan per se,” he says. “They asked me if I wanted to produce the record, and I said, ‘“The Flame” isn't my thing.’” The band then offered to come out and play live for Templeman. “And it was like the first time you heard them; you forgot how goddamned good they are.”

Templeman says a big surprise was “the band's ability to play like studio cats. Bun E. Carlos would come in and put on overalls and gloves and take them off when he left the studio. The album is mostly first and second takes.”

STILL BASKING IN THE GLOW of its hit album and tour, Duran Duran is already back in the studio working on an album of cover songs, tentatively titled “Thank You,” after the Led Zeppelin song of the same name. The group is recording the project, which is slated for a March 1994 release, while on the road. Among other tunes likely to appear on “Thank You” are covers of “White Lines” by Grandmaster Flash, “911 Is A Joke” by Public Enemy, David Bowie's “Diamond Dogs,” and the Velvet Underground's “Femme Fatale,” which also appears on the current “Duran Duran” album. The band's Led Zep cover is slated to be in Joe Pesci's upcoming film, “With Honors.”

TOP DOLLAR: Pete Townshend, whose donations helped launch the U.S. Nordoff Robbins clinic, received the Silver Clef Award at the annual Nordoff Robbins Music Therapy Foundation dinner and auction last week at New York's Roseland Ballroom. In his somewhat incoherent acceptance speech, he said that when the Who first got involved with Nordoff Robbins in 1976, “we didn't know what the fuck we were doing. We just knew it was wholesome and real.”

Townshend's manager Bill Curbishley called for another large, multi-artist event, such as 1990's Knebworth concert, which raised \$10 million for Nordoff Robbins. “I think we could easily do the same thing here if the promoters and agents would . . . talk the acts into giving just one day.”

After the speeches, the auction began. The top item was 90 minutes of prime-time MTV airtime, which went for \$225,000 to clothes designer Tommy Hilfiger, who sponsored Townshend's tour earlier this year. Hilfiger also beat out other bidders for 90 minutes on VH-1, which went for \$101,000. Comparatively speaking, at last year's auction an hour of MTV went for \$47,000. The auction, predinner silent auction, and dinner tickets raised more than \$700,000 for the clinic, up more than \$200,000 from last year's tally.

SPEAKING OF TOWNSHEND, fellow Who-man Roger Daltrey will headline a tribute to Townshend that will take place Feb. 23 and 24 at New York's Carnegie Hall. No other acts have been announced yet, but plans call for the show to be available Feb. 26 as a pay-per-view television special and for a live album to be released in May on Continuum Records. Daltrey will perform Townshend songs solo and in duet formats. Although organizers are careful not to call it a reunion, Townshend and Who bassist John Entwistle also are expected to perform. Opening night will benefit an as yet unnamed charity.

SUPER BOWL STRUGGLE: Negotiations between Garth Brooks and the NFL broke down earlier this week for the artist to perform during halftime at the Super Bowl. We've also heard that at least three other acts also have refused the NFL's request. Given that Michael Jackson was locked up by September for last year's Super Bowl, and that the event is now only weeks away, we say look for someone without a lot of production needs to play the event . . . Barney, perhaps?

E's New Polydor Set Proves He's No Mere Man Of Letters

BY DANIEL LEVITAN

PORTLAND, Ore.—Though commercial acclaim eluded his 1992 release, the singer/songwriter known simply as E drew widespread kudos from the press and garnered a loyal industry following that included staffers both at competing record companies and radio stations across diverse formats.

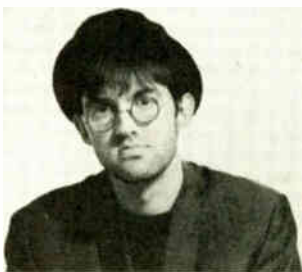
Staffers at Polydor/PLG hope to turn E's critical popularity into real sales and airplay with the Dec. 7 release of his second album, “Broken Toy Shop.” The company will attempt to achieve that goal through an aggressive retail strategy and direct consumer support. “Retail was very supportive of the first album,” says PLG director of product management Diana Fried, “and they will be tremendously important in helping us break this album and build a grass-roots campaign.” To that end, E will embark on a promotional tour of in-store perform-

ances. He likely will be joined by guitarist and sometime co-writer Parthenon Huxley, himself an undiscovered industry fave. Live college radio performances and drop-ins also are expected.

Promotion efforts initially will focus on alternative and album alternative stations. A four-song sampler CD shipped to radio last month carried three album cuts plus a bonus track, “Everything's Gonna Be Cool This Christmas.” Conspicuously marked “Not For Airplay,” the sampler has found increasing airtime; the first single, “The Only Thing I Care About,” will be released officially in January. “The fourth quarter is, of course, brutal for a developing artist, but we wanted to get the album out before the holidays to start in-store and radio play,” Fried says. “But in terms of radio, the single, and the video, we're really thinking of it as a January release.” Fried also is orchestrating a “chain letter campaign” that will send chain letters and four CDs to selected insiders and critics with the instruction to send on a letter and CD to friends.

Polydor execs hope that this confluence of events will bring E the wider audience they feel he deserves. “We have been setting the record up since September with radio samplers, a press campaign, and even some selective early gigging,” says Polydor president Davitt Sigerson. “Probably the biggest difference from last time is

(Continued on page 13)



E

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KING'S X

(Continued from preceding page)

track—which will be released Jan. 11 as the first single—to the blistering cover of Jimi Hendrix's "Manic Depression," the 14-track set is the most aggressive King's X album to date.

"This is always what the band sounded like live," says Pinnick, who now handles all lead vocals, which previously were split with guitarist/songwriter Ty Tabor. "[It's also] what we've always tried to sound like on record. Brendan was able to get us to do that by just making us go in and play live."

The as-yet-incomplete video for "Dogman" likewise will emphasize live footage—a first for the band, whose previous clips (such as last year's MTV staple "Black Flag") were eye-catching but sometimes esoteric. "There's no smoke and mirrors on this one," says Atlantic VP of product development Vicky Germaise. "It's a live clip that clearly imparts their intensity. As simple as it sounds, we've never had that before."

Germaise says taking to the road ("but not a club tour; they've done enough preaching to the converted," says Germaise) is the key to expanding King's X's record sales, which have averaged about 200,000 units per project. ("Faith, Hope, Love," which reached No. 85 on The Billboard 200, exceeded that figure, but its follow-up slipped significantly.)

And with manager Daniels' capacity for breaking bands through relentless touring, the group looks to spend most of 1994 on the road—first as an opening act, then headlining a theater tour.

Germaise adds that Atlantic is taking its case to the information superhighway, tapping into computer bulletin boards via the band's fan club.

"We did something similar with Rush and, on another level, Clannad," Germaise says. "We drop items in for awareness. It's an unofficial thing, since we think it's better to have it come from the people, so to speak."

While radio has been a sticking point in the effort to break King's X more widely (only "It's Love," from "Faith, Hope, Love," has cracked the top five on Billboard's Album Rock chart), Azzoli cites the new set's depth as an indication that "Dogman" will make inroads both at album rock and at the label's secondary focus, modern rock radio.

One longtime supporter who has praise for the band's new direction is Patty Martin, who recently left Houston album rock station KLOL for a position as music director at WXRT Chicago. "If people don't play it, they just don't have ears," says Martin. "When we played them at KLOL—and we played them all day, from morning drive on—we had very good response. But this record is so much deeper than anything they've done before. I can hear four singles, easy."

A revitalized Pinnick—who concedes that a conscious effort to "write singles" may have hampered the band in the past—professes commitment to a long-term push behind "Dogman," as does Atlantic's promotion department. "Since I've been at this company, King's X has been the one band everyone wants to break," Azzoli says. "Now there's finally a sense that all the elements are in place to do it—I've never seen people as excited as they are about this album. It's pretty close to perfect."

ARTISTS IN ACTION

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MEMPHIS: The hottest event here Thanksgiving night was at Club 616, where Memphis' own Great Indoorsmen put on a great show for a packed house of fans, belatedly celebrating the release of the band's self-titled debut CD. The disc, which had already been out a month, already was the No. 2 seller in a number of the region's record stores, behind Pearl Jam's latest. The Great Indoorsmen are Robert Jordan on bass and vocals, Fred Wittber on guitar and vocals, Jeff Bowers on guitar and vocals, and Sean Bacon on drums and vocals. The album was produced by former Human Radio leader Ross Rice. The tracks were cut at Sounds Unreel, with Don Smith engineering. Since the band's genesis a couple of years ago, the Great Indoorsmen have developed a strong collegiate following for their strong harmonies and energetic performances. The new album echoes those strengths, showcasing the band's command of concise, '70s-influenced pop/rock songs and melodic smarts. The track "Judy Got Loaded" earned an overwhelmingly favorable response on WEGR's "Love It Or Shove It" call-in program, but the station has yet to break the tradition of giving lip service to local acts by adding tracks to playlists. Key tracks include the previously mentioned "Judy," as well as "Down To the Riverbank," "A Little Passion," and a remake of Willis Alan Ramsey's chestnut "North-east Texas Women." The band is slated to play Nashville's Extravaganza in January 1994.



THE GREAT INDOORSMEN

RICK CLARK

BOSTON: Folk music will have the spotlight at the sixth annual Folk Alliance Conference slated for Feb. 17-20 here. The meet will include showcases featuring folk talent from across North America. To highlight the top acts, event organizers picked the 18 top artists from the more than 200 performers who submitted material. Among the acts performing will be the Bird Sisters, Wild Child Butler, the Dorkestra, the New Saint George, Tom Paxton, Fred Small, and Garnet Rogers. There also will be a number of panels and seminars covering topics ranging from "Organizing Airplay For Folk Music" to "Disappearing International Folk Dance," as well as an exhibit hall for artists, agencies, and businesses providing forums for folk music.

MELINDA NEWMAN

MIAMI: Award-winning local favorites Forget The Name have been missing in Miami lately. That's because after packing every local club and winning South Florida Rock Awards and Jammy honors for best alternative band and best male vocalist for lead singer Rene Alvarez, the band has been flaunting its talents throughout the region. Its self-produced CD, "Stones For Steven," garnered rave reviews and sold well across the state. The group has played showcases in Miami, Tampa, and Atlanta, and has appeared in music video-style TV commercials for major department stores. Together for almost 10 years, the band has basically outgrown the local scene, so it took its show on the road with a second 25-show tour up the East Coast, with stops in Atlanta, Washington, D.C., New York, and Boston. Intensely passionate performances with searing guitar work by Rafael Tarrago are FTN's hallmarks. Jose Tillan on bass and Derek Murphy on drums round out the group. The band also is in preproduction for its next release, a six-song EP titled "Wake."



FORGET THE NAME

"We're going for a grittier sound this time," says Alvarez. "Rawer, yet more colorful." The band's farewell show in Miami found it going symphonic, bringing in a horn section, a string section, and a string quartet to sit in as the band played acoustic. "We like to experiment with our sound to keep it fresh," says Alvarez. Having returned to town in early December, FTN will play live at the Rock Awards show Thursday (16). Then it's back into the studio for more recording.

SANDRA SCHULMAN

JANET JACKSON TONY TONI TONÉ

USAir Arena, Landover, Md.

IT'S APPROPRIATE THAT MTV is sponsoring Janet Jackson's just-launched world tour, because visual elements play as big a role in the highly choreographed production as does the music.

Accompanied by a 10-piece band, three backup singers, eight dancers, five video screens, two giant inflatable balloons, and a winter-white stage equipped with fireworks and other pyrotechnics, Jackson came across more like a player in a Broadway production than the star of a rock concert at this Nov. 28 date.

Which is not to say that the show was lacking in musical content. Beginning with a raucous "What Have You Done For Me Lately," the charismatic Jackson presented plenty of material from her latest pop statement, the quadruple-platinum certified "janet.," as well as hits from her previous multiplatinum albums—most of which were accompanied by scenes from their companion video-clips.

The singer's flair for the dramatic, likely induced by her film work over the past few years, was hard to ig-

nore. The set, an equal blend of ballads and feistier tunes, grouped songs in themed segments that ranged from a colorful king's court, complete with court jesters and Jackson in black velvet top hat, to a '40s scene that found the zoot-suited entourage incorporating street lamps and a park bench into its routine. The most outrageous number, the set closer "This Time," was a lengthy production that featured dancer/choreographer Tina Landon discovering her lover in bed with another woman and eventually mock-stabbing him in the chest.

The carnival-like atmosphere was interrupted by several weepy interludes, the most salient of which occurred after a feisty production of "Nasty," when Jackson stopped performing, bowed her head, and asked audience members to say a silent prayer for her brother Michael, who has been accused of child abuse and is undergoing drug rehabilitation.

For all the fanfare, Jackson never ascended into the realm of the un-touchable, and managed to spread the magic to her audience throughout the show. She even brought one dumbstruck fan on stage, sat him down, and serenaded him with a sultry ballad during which he got so ex-

cited he fell off his chair.

Opening act Tony Toni Toné set the celebratory tone for the evening and proved they are, as their new album's title proclaims, the "Sons Of Soul" with a 50-minute set of songs culled mainly from that release.

CATHERINE APPELFELD

ROBERT PLANT BROTHER CANE

The Paramount, New York

SHORTLY AFTER THE start of his two-hour show, Robert Plant announced, "I feel bad!" No, the former frontman of the immortal Led Zeppelin wasn't dizzy from eyeing the images of colored, dancing triangles on a screen behind him. It was his soulful wailing that left Plant feeling "bad, like James Brown in an Anglo-Saxon way."

Maybe not that bad, but the tall, cool one was bad enough to whip the crowd into a frenzy with heart-rend-

(Continued on next page)

E PROVES HE'S NO MERE MAN OF LETTERS

(Continued from page 11)

that we only learned a lot of what E could do as a performer over the course of working his first album. This time, the live element will be there from the beginning so that radio, press, video, and performing can work together, rather than in sequence."

The themes on E's first album reflected a lonely man looking for love, but "Broken Toys" documents what happens after one finds and loses love. This lyric transition is punctuated by a change in instrumentation, from synthesized strings on the first album to the inclusion of a live string section on five of the new set's cuts. "I always hated not having real strings on the first record," E says. "With more of a budget, my priority was to get real strings. It was probably the coolest moment of my life to hear my songs with a 22-piece orchestra."

"Broken Toy Shop" enjoys greater cohesion than the previous work. Once again, E juxtaposes a dark outlook with memorable pop melodies, at times reminiscent of Big Star and Brian Wilson. On the non-orchestral tracks, E plays most of the instruments, occasionally assisted by the likes of Huxley, Jennifer Condos, and drummer Winston Watson, on loan from Bob Dylan's band. E co-produced with engineer Michael Koppelman, who ran the board for Prince's "Diamonds And Pearls" album. "I met with a lot of different producers," E says, "and they all told me they wouldn't change a thing from my demos, so I decided to co-produce it with a really great engineer. As with the last album, a lot of the songs stayed like the demos; in fact, some of the tracks are the demos."

E may not yet be a household name, but PLG executives, buoyed by E's musical and personal charm, have expressed a strong, company-wide com-

mitment to breaking "Broken Toy Shop." "One of the things that struck me coming to PLG," Fried says, "was how many friends E had made personally and through his music, both within the PolyGram organization and within the industry at large. Now, our job is just to translate that good feeling for him into real sales."

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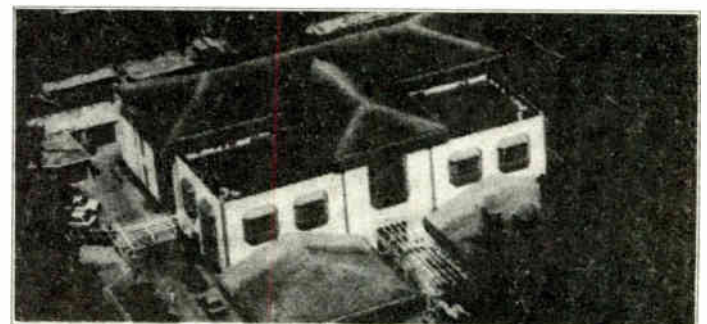
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ARTISTS IN CONCERT

(Continued from preceding page)

ing renditions of his solo standards like "Ship Of Fools" and "In The Mood." Between songs, Plant cut up by shooting barbs at Neil Diamond—who was performing next door in Madison Square Garden's arena that evening—and his older, more conservatively dressed fans.

While Plant may not be the next Jerry Seinfeld, he may be the first rocker to reinvent his own tunes in concert to the point where fans couldn't immediately identify them. Not that anyone was complaining, mind you.

His rearrangement of "Heaven Knows," from the outstanding 1988 album "Now And Zen," was simply mind-blowing, as the tempo was reduced, practically matching the slow burn of the sweet-smelling incense stick on the stage at Plant's feet. He and his backing quartet's expansive, labyrinthine bridges on "Calling To You" (featuring the work of stellar

lead guitarist Frances Dunnery) would have astounded even civil engineers.

And if Plant's improvisational singing in the highest of octaves was akin to flexing his vocal muscles, he was doing so with the confidence of a championship body-builder.

Resembling a lion with his shoulder-length, flowing blonde mane, Plant was both a seducer—while singing the tender acoustic ballad "If I Were A Carpenter"—and a predator, while urgently singing the intense "Hurting Kind (I've Got My Eyes On You)" and the Zep standard "Whole Lotta Love."

Brother Cane, the Alabama hard-rock quartet, proved itself a worthy opener with a blistering 40-minute set that included the ironically titled "Hard Act To Follow." With three guitarists performing spirited, arty solos, talented lead vocalist and guitarist Damon Johnson led Brother

Cane in an impressive performance of another epic-length tune, "Make Your Play." **GIL GRIFFIN**

TERENCE TRENT D'ARBY Brixton Academy, London

LONDON FANS WERE the first to embrace the talent of Terence Trent D'Arby upon the release of his acclaimed debut album in 1987, when the American singer was living in the U.K.—and they were just as quick as U.S. listeners to ignore his follow-up project, "Neither Fish Nor Flesh," two years later.

While D'Arby's current Columbia Records album, "Symphony Or Damn," has slipped off The Billboard 200 at home, his new single, "Let Her Down Easy," was riding in the U.K. top 20 when the artist returned to perform in London Nov. 19 as part of a 28-date European tour. MCP, which promoted the date, reported a full house of some 4,000 fans.

No wonder. Despite his sometimes sprawling studio concepts, D'Arby is a dynamic live performer, and this 20-plus-song set of soul-fired funk'n'roll was a night to remember. Surrounded on the stage of this vintage theater by banks of Vari-Lites, and accompanied by a five-piece band, a shirtless D'Arby strutted, twirled, jumped, and howled his way through the evening.

The set displayed the strength and variety of the "Symphony Or Damn" material: the sharp attack of "Neon Messiah," the delicacy of "Wet Your Lips," the funk-rock workout on "Turn The Page," and the sensual rave-up of "She Kissed Me." It also spotlighted a gem or two from that lamented second album, most notably the gay-tolerance lyric of "Billy Don't Fall."

Performing solo on the keyboard for the encore of "Let Her Down Easy," D'Arby dedicated the song to unwed mothers (who have become a favorite target of Conservative Party rhetoric in Britain of late). And with a soul remake of "Jumpin' Jack Flash," D'Arby seemed to be begging comparison with one of the finest frontmen in pop. He didn't come up short. **THOM DUFFY**

Kirshner Recalls Brill Heyday; All Nations' 5th Anniversary

MAN OF THE GOLDEN EAR (A): What legendary figure is a common denominator in two new disc tributes to the Brill Building songs of the early '60s, as well as a new biography of an early rock'n'roller? He's the man with the "golden ears," **Don Kirshner**. Kirshner, via the Aldon Music firm he established with the late Al Nevins, nurtured the works of such writers as Neil Sedaka, Barry Mann and Cynthia Weil, Howie Greenfield, and Carole King and Gerry Goffin,

whose tuneful ditties were powered by such a high degree of rhythm, enthusiasm, and secret longings that they have been propelled into timelessness.

Thirty years later, the rock'n'roll heyday of the Brill Building—successors to the Tin Pan Alley sounds of the legendary pop writers—is being celebrated with nostalgic zest, with Kirshner a fondly recalled element of that era. His role is cited in detail in the booklet accompanying Era Records' four-CD box, "The Brill Building Sound." Meanwhile, a new biography of the late Bobby Darin, Jeff Bleiel's "That's All" (Popular Culture Inc., Ann Arbor, Mich., 305 pages), addresses Kirshner, who discovered Darin and was a collaborator on some of Darin's earliest songs (Darin was the godfather of Kirshner's daughter, Daryn, who is named after the rock'n'roller/actor). And, of course, Neil Diamond's recently released album, "Up On The Roof—Songs Of The Brill Building," is a paean to the songs that had the stamp of Kirshner's "golden ears," the phrase with which his contemporaries, journalistic and otherwise, defined his talents. In another past association that has just made news, Kirshner operated the ATV Music catalog, with all its key Beatles copyrights, when it was known as ATV Kirshner in the early '70s. EMI Music has concluded an administration deal for the ATV catalog, now owned by Michael Jackson. Two prominent executive members of the EMI recording family, Charles Koppelman and Don Rubin, who had a hand in making Frank Sinatra's comeback album, "Duets," were producers and writers in the Kirshner stable.

In recalling the stellar cast of writers he nurtured, Kirshner says the writers did such a good job on the demos that the A&R people to whom the demos were presented were "intimidated" by the quality of the presentations. "We often had to low-key their quality, so we'd go back and make them worse. So many from the little cubicles they worked in have stuck around to become legends. When I started out in music publishing, my writer idols were the Jerome

Kerns, Cole Porters, and Lerner & Loewes. My dream was to build a similar image with modern-day writers."

Among Kirshner's current projects is the writing of an autobiography that he says will evolve into a musical play, feature film, or TV miniseries. And due for syndication are his "Don Kirshner's Rock Concert" shows, which can claim the TV network debut of such acts as Frank Zappa, the Allman Brothers, the Bee Gees, Natalie Cole, Prince, Billy Joel, Phil Collins, and Donna Summer, among others.

Kirshner, who operates his own entertainment complex in New Jersey, also was known to ask the musical question, in what was deemed mock insecurity, "Is it top 10?" Very often it was.

FIFTH BIRTHDAY ADDITION: All Nations Music Publishing Ltd., the Beverly Hills-based music publishing partnership between Billy Meschel and the Pritzer organization, is celebrating its fifth anniversary in December. The company not only adds a new candle to its birthday cake, but a new catalog as well, with Meschel reporting the purchase of the Larry Gatlin catalog. Meschel, who did not reveal the purchase price, says the catalog contains some 30 charted country singles by Larry Gatlin & the Gatlin Brothers, including No. 1 entries like "All The Gold In California" and "Houston (Means I'm One Day Closer To You)."

All Nations was started following Meschel's departure as an executive at BMG Music. Besides the Gatlin catalog, the company's purchases include The Magic Touch Co. (with songs by the Platters), Michael Omartian, Graham Goble/Little River Band, Summa Entertainment, the Statler Brothers, Sleepy Hollow Music, One To One Music, and Content Music Inc. Also, All Nations administers or co-publishes catalogs of Henry Mancini; Holland, Dozier, Holland's Gold Forever Music; Bob Merrill; Eddie Rabbitt; Randy Travis; Strictly Rhythm Records; Mike Chapman; Mickey Most's Rak Publishing; and Fries Entertainment.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Guns N' Roses, Riff By Riff
2. Lenny Kravitz, The Best Of Lenny Kravitz
3. Metallica, Metallica
4. Van Halen, Van Halen Live: Right Here, Right Now
5. Robert James Waller, The Ballads Of Madison County.



by Irv Lichtman

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Hermanos Rodriguez Autodromo Mexico City	Nov. 25,27	\$6,564,416 (18,708,585 pesos) \$125/ \$56.25/ \$28.13	101,910 two sellouts	Ogden Presents Ocesa
GARTH BROOKS STEPHANIE DAVIS	The Pyramid Memphis, Tenn.	Dec. 3-4	\$726,014 GROSS RECORD \$18.50	40,160 two sellouts	Varnell Enterprises
JOHNNY MATHS... MERRY CHRISTMAS	Fox Theatre Detroit	Nov. 22-24, 26-28	\$704,185 \$30/ \$25/ \$20	25,707 27,000, six shows	Brass Ring Prods.
ROD STEWART	Alamodome San Antonio	Nov. 26	\$544,635 \$40/ \$32.50/ \$27.50/ \$19.50	18,804 30,814	PACE Concerts
GARTH BROOKS STEPHANIE DAVIS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 10-11	\$517,968 \$18	29,476 30,771, two shows, one sellout	Mainstage Prods.
JANET JACKSON TONY! TONY! TONY!	SkyDome, Toronto, Ont.	Nov. 26	\$506,042 (\$672,931 Canadian) \$45/ \$35	17,737 18,000	Concert Prods. International
NEIL DIAMOND	USAir Arena Landover, Md.	Nov. 19	\$475,664 \$28	16,988 sellout	Cellar Door Concerts Of D.C.
MAZE FEATURING FRANKIE BEVERLY TONI BRAXTON	Fox Theatre St. Louis	Nov. 18-20	\$463,410 \$52.50/ \$32.50	14,330 three sellouts	Brass Ring Prods.
ROD STEWART	The Summit Houston	Nov. 27	\$456,396 \$50/ \$35.50/ \$25.50/ \$23.50	16,354 sellout	PACE Concerts
BETTE MIDLER	Reunion Arena Dallas	Dec. 4	\$421,105 \$50/ \$35/ \$22.50	10,796 sellout	Beaver Prods.

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MANAGEMENT BY
BRUCE ALLEN TALENT PROMOTIONS



Tia's Time. "Wayne's World 2" could pump sales for one of the film's stars, Tia Carrere, out with her Reprise debut, "Dream." She was seen on "The Today Show" Dec. 7, and is featured on "Wayne's World" specials running on MTV and E! The actress/singer also has been featured on the weekend edition of "Entertainment Tonight."



Flying A Kite. Epic's Nick Heyward, late of Haircut 100, is on a nine-city swing to promote his "From Sunday To Monday" album. He also took part in two multi-artist Christmas concerts sponsored by West Coast radio stations. Lead single "Kite" will be worked at top 40, and already has drawn interest from alternative stations.



His Own Instrument. Junior Brown is the inventor and master of the guitsteel, a combination guitar and pedal steel. Curb is working carefully to build Brown's credibility, and although the label believes the Texas musician will become a staple at country radio, it is trying to avoid allowing him to be pigeonholed in one format.

NO FORCE FEEDING: Attendees at a barbecue during the 1992 National Assn. Of Independent Record Distributors and Manufacturers convention in Austin, Texas, were treated to the sounds of a then-unsigned regional hero named Junior Brown. What set Brown apart from any other musician was his instrument—a unique invention, part guitar and part steel guitar, that he calls a guitsteel.

Though much of the music that Brown spins from his contraption is influenced by traditional country and western music, Austin locals familiar with his antics say that on more than one occasion, he has been known to peeve club proprietors with sporadic forays into Jimi Hendrix-like licks.

Today, Brown is signed to Curb, and although the label believes he has the potential to collect a sizable audience, VP of sales and marketing Dennis Hannon is in no hurry to force-feed his debut album, "Guit With It." The label isn't twisting arms at retail, nor is it pestering radio for immediate attention.

Instead, Hannon says Curb is following a slow-but-steady campaign. The first phase has been directed at the press, which Hannon says has built awareness and credibility for the artist, and touring. The label has not yet staged an out-and-out industry showcase for the guitsteelist, but he has hit such important night spots as the Lone Star Roadhouse in New York and the Great American Music Hall in San Francisco. Consequently, those two cities have emerged as two of Brown's leading markets.

As at his 1992 NAIRD performance, Brown is accompanied by his wife, Tanya Rae Brown, who provides rhythm guitar.

With no real promotional push, Hannon says Brown has gotten a smattering of attention from top 40 and country stations. The label also anticipates attention from album rock radio.

Hannon says the album has been in Tower Records' Listening Post since October, and will be included in The Musicland Group's New Auditions program in January and Blockbuster Music's Sound Check in February, and that those chains ex-

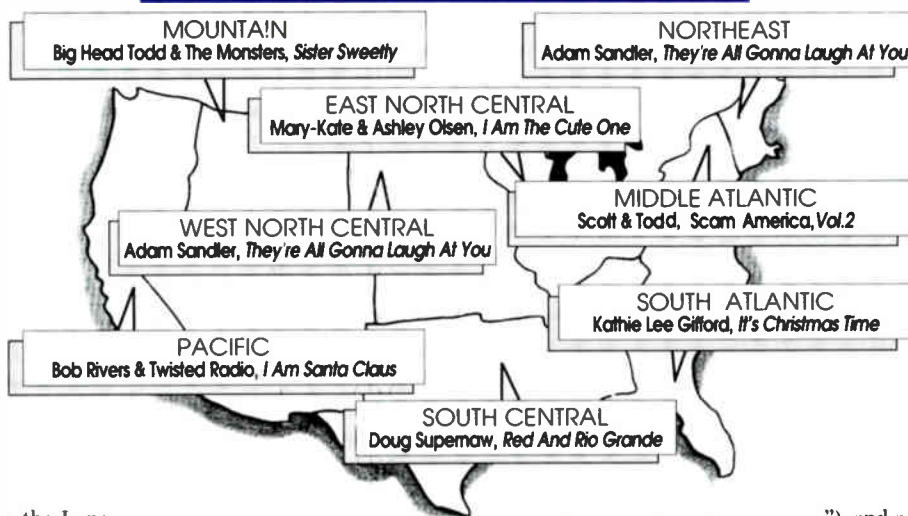
pressed interest in working the album.

On Nov. 20, Brown was one of those uncredited musical guests now fashionable during commercial breaks on NBC's "Saturday Night Live." "I don't know if it had an effect on sales, but it was another component that helped build his credibility," Hannon

says.

The second phase of the campaign kicks in next year. Curb plans to have a video clip available by late January, and is playing with the idea of doing two treatments—one for Country Music Television and another for MTV.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Adam Sandler, <i>They're All Gonna Laugh...</i>
2. Kathie Lee Gifford, <i>It's Christmas Time</i>	2. Kathie Lee Gifford, <i>It's Christmas Time</i>
3. Doug Supernaw, <i>Red And Rio Grande</i>	3. K7, <i>Swing Batta Swing</i>
4. Candlebox, <i>Candlebox</i>	4. Mary-Kate/Ashley Olsen, <i>I Am The Cute...</i>
5. Mary-Kate & Ashley Olsen, <i>I Am The Cute...</i>	5. Del The Funkyhomosapien, <i>No Need For...</i>
6. Dead Can Dance, <i>Into The Labyrinth</i>	6. Candlebox, <i>Candlebox</i>
7. Faith Hill, <i>Take Me As I Am</i>	7. US3, <i>Hand On The Torch</i>
8. Del The Funkyhomosapien, <i>No Need For...</i>	8. Bob Rivers & Twisted Radio, <i>I Am Santa...</i>
9. Crash Test Dummies, <i>God Shuffled His Feet</i>	9. Joshua Kadison, <i>Painted Desert Serenade</i>
10. Joshua Kadison, <i>Painted Desert Serenade</i>	10. Big Head Todd/Monsters, <i>Sister Sweetly</i>

GO WEST: Past and present Heatseeker acts are migrating west for a trio of radio station-sponsored acoustic Christmas shows.

Seattle's KNDD ("The End") hosted the "Deck The Wall Ball" Dec. 9. The show featured mini-sets by DGC's Teenage Fanclub, Polydor's the Wonder Stuff, Evan Dando of Atlantic's the Lemonheads, RCA's Cowboy Junkies, Virgin's Cracker, Geffen's Urge Overkill and Counting Crows, and Fontana/Mercury band Catherine Wheel.

KITS ("Live 105") San Francisco celebrated a "Green Christmas" Dec. 10 with Teenage Fanclub, the Wonder Stuff, Dando, Cracker, Epic's Nick Heyward, Warner Bros. act Porno for Pyros, Mercury's Redd Kross, Elektra's They Might Be Giants, veteran Columbia crooner Tony Bennett (as in, "I left my heart in..."), and a reunited but as-yet-unsigned General Public.

Los Angeles' KROQ sponsored an "Acoustic Christmas" Dec. 11 and 12. The first night featured mini-sets by Bennett, Cowboy Junkies, the Lemonheads, They Might Be Giants, the Wonder Stuff, General Public, Heyward, Atlantic's Bad Religion, Sire's Belly, Island's the Cranberries, and Interscope's 4 Non Blondes. The Sunday lineup included Cracker, Porno for Pyros, Belly, the Cranberries, Capitol's Blind Melon, Interscope's Primus, Epic's Rage Against the Machine, Virgin's Smashing Pumpkins, Blue Note's US 3, and Slash's Violent Femmes.

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

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

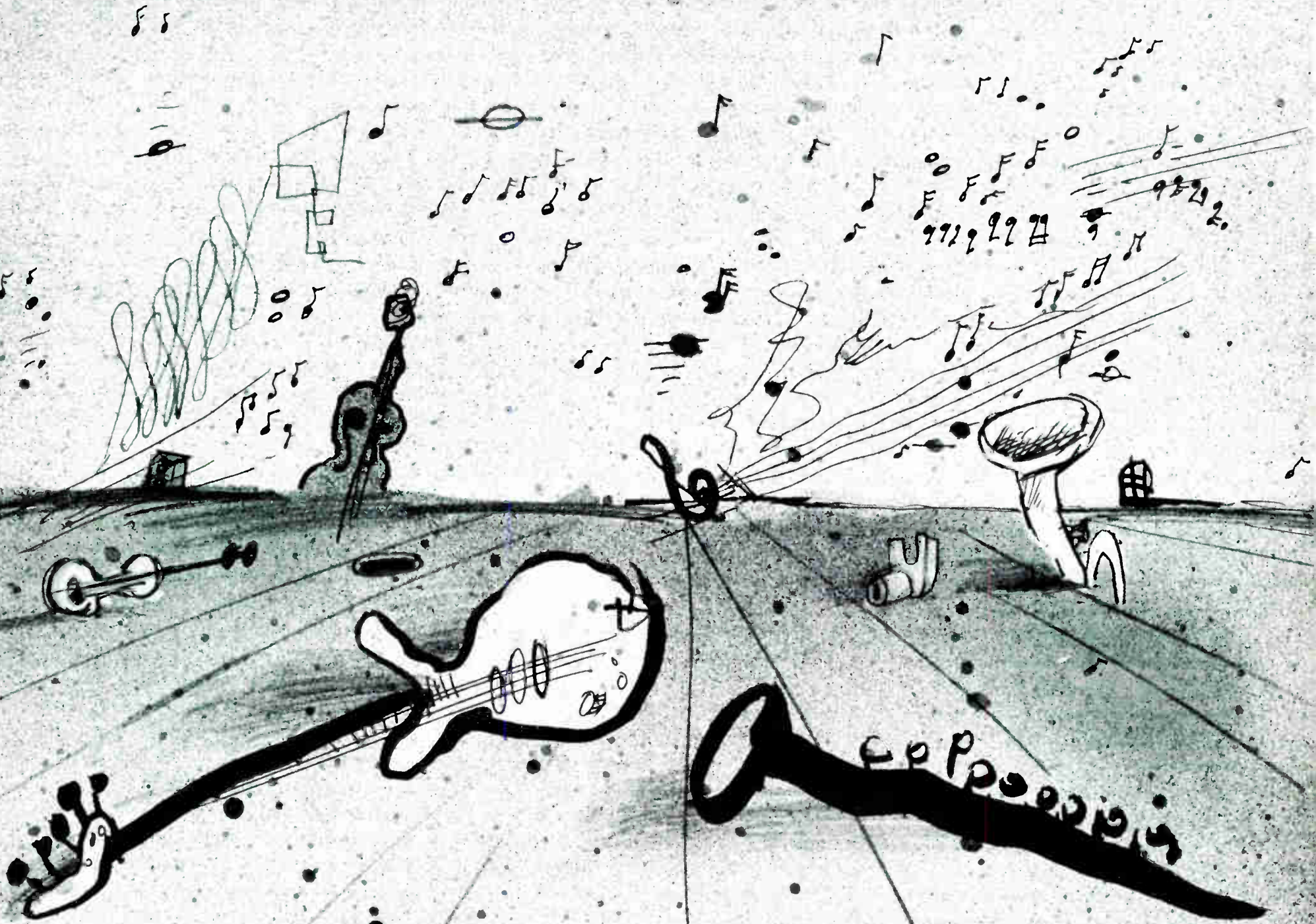
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** NO. 1 ***	
1	2	5	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME
2	6	8	MARY-KATE & ASHLEY OLSEN	I AM THE CUTE ONE
3	4	7	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
4	20	2	BOB RIVERS & TWISTED RADIO	I AM SANTA CLAUS
5	8	28	DOUG SUPERNAW	RED AND RIO GRANDE
6	5	41	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
7	1	2	DEL THE FUNKYHOMOSAPIEN	NO NEED FOR ALARM
8	10	2	HADDAWAY	HADDAWAY
9	18	3	US3	HAND ON THE TORCH
10	9	15	CRACKER	KEROSENE HAT
11	11	19	CANDLEBOX	CANDLEBOX
12	7	12	DEAD CAN DANCE	INTO THE LABYRINTH
13	16	10	JOSHUA KADISON	PAINTED DESERT SERENADE
14	14	12	MARTINA MCBRIDE	THE WAY THAT I AM
15	17	8	COUNTING CROWS	AUGUST & EVERYTHING AFTER
16	12	4	K7	SWING BATTA SWING
17	24	4	FAITH HILL	TAKE ME AS I AM
18	13	8	BLACK MOON	ENTA DA STAGE
19	23	25	DEEP FOREST	DEEP FOREST
20	—	1	SCOTT & TODD	SCAM AMERICA COMEDY ALBUM VOL. 2

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	21	16	CRY OF LOVE	BROTHER
22	26	6	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET
23	19	18	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
24	27	9	JAMES	LAID
25	22	20	URGE OVERKILL	SATURATION
26	15	8	COMING OF AGE	COMING OF AGE
27	25	3	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...
28	32	7	JERRY GARCIA & DAVID GRISMAN	NOT FOR KIDS ONLY
29	28	22	ROBIN S.	SHOW ME LOVE
30	36	6	SHAWN CAMP	SHAWN CAMP
31	31	18	BROTHER CANE	BROTHER CANE
32	29	3	CULTURE BEAT	SERENITY
33	33	6	LEE ROY PARNELL	ON THE ROAD
34	—	11	SHELBY LYNNE	TEMPTATION
35	—	10	THE CONNELLS	RING
36	—	16	MARY-KATE & ASHLEY OLSEN	BROTHER FOR SALE
37	39	4	THE AFGHAN WHIGS	GENTLEMEN
38	37	18	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
39	30	18	BUJU BANTON	VOICE OF JAMAICA
40	—	1	GABRIELLE	GABRIELLE

FRANK ZAPPA

(1940-1993)

"ONLY IN IT FOR THE MUSIC"



RYKO

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Salt-N-Pepa's 'Necessary' Changes Act Expands Its Involvement On New Set

BY J.R. REYNOLDS

LOS ANGELES—Stirring up the charts with its new single, "Shoop," veteran recording act Salt-N-Pepa has entered a renaissance of sorts. Armed with a new philosophy of self-determination, these ladies are poised to explode in several directions, one of which includes a new television series.



SALT-N-PEPA

With "Shoop" making solid progress on the Hot 100 Singles and the Hot R&B Singles, the hip-hop act has issued a declaration of independence regarding its career path.

Salt-N-Pepa's new album, "Very Necessary," was released Oct. 12 through a new arrangement with London/PLG and Next Plateau, which released the group's previous efforts. The women welcome the breath of fresh air that comes with the new deal. "It was a good move for us," says Salt (whose real name is Cheryl James).

"We've been sleeping a lot on our business side, and it was time to wake up."

Switching labels was only one change the group made in its career. Another change was greater participation in the creative process. Supplementing the production talents of Herby "Luvbug" Azor, who originally brought the women together, Salt, Pepa, and DJ Spinderella produced two tracks and co-produced the rest of the album with Mark Sparks and Dave Wynn.

"Up until this album, Herby has been the production force for us," says Salt. "But on this album, we wanted to become more involved, so we hired a couple more producers. Also, we did a lot of writing and supervising, even on other people's songs."

James "Jazzy" Jordan, senior director of black music marketing for the PolyGram Label Group, says Salt-N-Pepa's past success is a boon for the label's marketing endeavors. "Because they're so popular, we'll be using the usual marketing strategies," he says. "We've set up some special displays at retail and are really focusing on maintaining our original fan base, which is the urban street community."

Jordan is adamant about his concern for keeping black radio and retail close. "Our goal is to take them back to where they started," he says. "Salt-N-Pepa has become a mainstream success, but we want to make sure their core audience is not alienated by the group's mass appeal. They certainly record music that's for everybody, but

we want to make sure the black community knows they're still the same ladies they knew."

In another example of the act's new "take charge" attitude, Salt-N-Pepa also was directly responsible for the concept of the "Shoop" video clip and took an active role in all stages of its creation. "We supervised the entire video production, from interviewing guys for the video to the post-production editing," says Pepa (Sandra Denton).

Creatively, the video features men in sexy, exploited roles—much to the chagrin of some critics, who feel the clip gets away with suggestive closeups that are not allowed when shooting women. "On 'Shoop' [the video], we flipped the script and turned the table on the fellas," says Pepa.

But the clip does balance out the

(Continued on page 19)



Intro Mines Atlantic Gold. Atlantic recording act Intro hit RIAA-certified gold with its self-titled debut album. Pictured, from left, are Jeff Sanders, Intro; Jeff Christie, manager; Kenny "G-Love" Greene, Intro; Richard Nash, senior VP, black music; Clinton "Buddy" Wike, Intro; Kevin Woodley, senior director, black music A&R; Eddie "DJ Eddie F." Ferrell, producer/manager; Doug Morris, co-chairman/co-CEO, Atlantic Group; and Mel Lewinter, vice chairman, Atlantic Record Group.

If You've Got A Lot, Give Something Back; Ice Cube's Lecture; New Edition Returns

MY OPINION: This originally was going to be a long, philosophical-type commentary on social responsibility, with references to the works of Plato, Locke, and Rousseau. However, I decided to distill what probably would have been evaluated by most as high-brow intellectual grandstanding. So it all boils down to this: If you're fortunate enough to become successful in this often unjust society, then you have a responsibility to give *more* than your fair share back. Do it for the children. Nuff said!

ON THAT NOTE: Ice Cube, whose "Lethal Injection" album is causing sparks to fly in some circles, recently spoke at a South Central L.A. high school. In his address, he encouraged students to acquire a knowledge of self and to always maintain a sense of self-respect. Priority Records reports that the rapper plans to do more public speaking in front of young people, discussing positive, self-enriching issues.

IT HASN'T BEEN FINALIZED YET, BUT: The long-awaited reunion of New Edition is about to happen! Word is that they're dotting the i's and crossing the t's on a plan that will put Johnny, Ronnie, Bobby, Ricky, and Mike all in the same studio to record a new album. According to the hype, the album will be followed by a concert tour. But don't hold your breath for the release of the album. MCA says it won't drop before the end of 1994.

SNEAK PEAK: I got hold of a tape containing tracks that Tyler Collins laid down for her Paisley Park debut, due out next year. Backed by Full Force's production, Collins' vocals are less pop and more soulful. The tracks are funky and should turn a few heads when the album finally drops. That guy who used to call himself Prince also is said to be laying down tracks for the former RCA artist.

ANOTHER PEAK: Jamie Foxx, the "Living Color" comedian best known for his role as "Wanda, the ugly girl,"

is coming out with his debut album as a recording artist, courtesy of upstart Fox Records. If you caught his HBO comedy special in November (he performed a musical number), then you know the guy has a legitimate chance in the recording industry. Time will tell if he'll be able to shirk his comedy image and make it solely on the merits of his competent pipes.

WEST COAST YBPC: L.A. members of the Young Black Programmers Coalition got together in Hollywood to begin organizing a West Coast chapter of YBPC. The turnout was impressive, with all the major labels in attendance, along with radio programmers from across the Southland. According to MCA's A.D.

Washington, "This was a get-acquainted meeting. It's the initial step in founding a chapter here on the West Coast." Washington and other organizers were encouraged by the turnout and say the chapter will be up and running soon.

R&B FOUNDATION HITS A COOL MIL: The trustees of the Rhythm And Blues Foundation announced that \$205,000 will be awarded to 13 prominent R&B artists at the 5th Annual Pioneer Awards. The ceremony will be held March 2 at the Roseland Ballroom in New York. A total of \$15,000 will be issued to 11 individual artists, and \$20,000 will be awarded to two recording groups. The 1994 ceremony will mark a milestone in the history of the foundation by awarding more than \$1 million in grants and programs since the organization's inception in 1988.

MORE HOLIDAY GOOD WILL: Columbia recording quartet Xscape showed up at an L.A. swap meet for a scheduled miniconcert. The price of admission was a donation of food, toys, or clothing to assist the First AME Church of Los Angeles for distribution at Yuletide. Xscape donated a bundle of toys and is making a financial contribution to the Unity Hall Project, a local community center.

Jive's R. Kelly Says Pressure Is Off And He's Ready For 'Play'

LOS ANGELES—In crafting his latest album, "12 Play," Jive recording artist R. Kelly says he had fewer distractions and less pressure than he did when creating his debut album. The result, he says, is a more emotional, more thoughtful piece of work.



KELLY

On 1991's platinum-selling "Born Into The '90s," which reached the No. 3 slot on the Top R&B Albums chart, the 24-year-old says that in addition to writing and producing, he was dealing with music-related legal problems surrounding his career prior to signing with Jive.

"It was a troubling time, but thanks to Barry Hankerson, my manager, and the people at Jive, that's all in the past," Kelly says.

"Born Into The '90s" established a foothold for Kelly with R&B listeners, thanks to such singles as "Honey Love," "She's Got That Vibe," and

"Slow Dance."

"Sex Me (Part 1)," the first single from "12 Play," is following that tradition. Released Oct. 11, the track has risen steadily into the top 10 on the Hot R&B Singles chart. The song features the same soulful urgency that first earned Kelly a place in the hearts of R&B radio programmers.

"Born Into The '90s" stayed on the Top R&B Albums chart for 74 weeks and the vocalist hopes his latest album, released Oct. 26, will have the same staying power.

"The most challenging thing about recording '12 Play' was trying to make it as good as the first album," Kelly says. "But by the time we recorded the fourth track of the project, I was confident we were heading in the right direction."

Jive Records senior VP/GM Barry Weiss says the label is using an approach to marketing "12 Play" similar to one used for Kelly's debut album. "His music has vast longevity, and we hope to achieve that again by superserving the black audience and maintaining his street edge and cred-

(Continued on page 22)



by J. R. Reynolds



**TERRI ROSSI'S
RHYTHM
SECTION**

IT'S A MEDIA THANG, and I do understand: A few years ago, when West Coast gangsta rap began to emerge, the general-market press gave those acts incredible exposure when it easily could have ignored them. Now that the violence portrayed in those songs has evolved into real-life drama, the nation, led by the same media that originally hyped us on gangsta rap, is now going to take a stand against all rap music. When news features lump 2Pac, Snoop Doggy Dogg, and Flava Flav together as gangsta rappers, music industry leaders should be alarmed. The cliché "a little knowledge is dangerous" becomes a word to the wise.

I was contacted recently by a network news correspondent who was planning a special report questioning whether the recently arrested rappers were living out their videos. Last week, she called again and said she would not need to interview me because my point of view had been covered. Now, I previously had told her that these three incidents were not music issues, but were crime stories. She said thank you very much, again, but she was sure she had my point of view covered. Well, I guess she knows, then, that I think the television and print media consciously chose to hold up to the American public the worst parts of the African-American experience, people whose attitudes and lifestyles are caused by years of a lack of every reasonable kind of economic and social opportunity. She also knows, then, that I think this frenetic attention to these crimes would not even have made the local news had they been committed by any regular citizen.

But most importantly, she knows that I think this is all a diversion from what should be a part of the national debate. Now that we have legislation passed or pending for universal health care, stronger gun-control laws, and NAFTA, and there's hope for improved GATT provisions, the next natural steps are welfare reform and enterprise zones. Gangsta rap developed out of a desperate lifestyle that must be changed. Even Flava Flav warned, "don't believe the hype." And the worst part is that the sister network reporter doesn't get it—at all.

HAPPY KWANZAA, BABY: If ever there was a time when young African-Americans needed something to increase their self esteem, the time is now! Kwanzaa is a Swahili word meaning "What's new?" and it was created 25 years ago as a black nationalist celebration of familial and social values. The festival embraces seven principles: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith. Unlike Christmas and Hanukkah, however, Kwanzaa is not a religious holiday. But "Happy Kwanzaa," by Emage, is included on Mercury's holiday sampler "Mad Tidings." Emage is a female vocal trio from Oakland, Calif. An album, "Seven Principles," has been produced by husband-and-wife team Steve Cobb and Chavunduka for Cobbala Productions. The song titles use the Swahili names for the seven principles. The phone number for Cobbala Productions is 708-747-9840.

R&B MONITOR UPDATE: This week's No. 1 song on the R&B/Mainstream and Adult charts is "Can We Talk" by Tevin Campbell (Qwest). The Airpower song on the R&B/Mainstream chart is "Something In Common" by Bobby Brown and Whitney Houston (MCA); on the R&B/Adult chart, it's "Cry For You" by Jodeci (Uptown).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	4	HIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET)	14	—	3	YOURS	SHAI (GASOLINE ALLEY/MCA)
2	—	1	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)	15	16	3	SHOOTIN DEUCES	ICE DOG (HOT)
3	7	2	WHAT CHA MISSIN	III FRUM THA SOUL (BROWN STREET/ILC)	16	—	1	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)
4	12	3	FEMALE MAC	SMOOTH (JIVE)	17	—	10	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
5	20	2	LIKWIT	THA ALKHAOLIKS (LOUD/RCA)	18	22	5	WATCH THE SOUND	FAT JOE (VIOLATOR/RELATIVITY)
6	13	5	CARHOPPERS	POSITIVE K (ISLAND/PLG)	19	—	1	LOVE CHANGES	MK FEATURING ALANA (VIRGIN)
7	23	4	I GO ON	MC LYTE (FIRST PRIORITY/ATLANTIC)	20	—	1	GONE TOO SOON	MICHAEL JACKSON (MJJ/EPIC)
8	10	2	PHONKIE MELODIA	THA MEXAKINZ (MAD SOUNDS/MOTOWN)	21	—	1	WE BRING YOU JOY	VARIOUS ARTISTS (LUKE)
9	—	1	ADDAMS FAMILY (WHOOPI)	TAG TEAM (ATLAS/PLG)	22	—	1	SHORT SHORTS	RAHEEM THE DREAM (LIFE/BELLMARK)
10	6	7	KHADJAH	DIRT NATION (200)	23	—	5	PROGRESS OF ELIMINATION	BOSS (RAL/CHAOS/COLUMBIA)
11	19	4	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	24	—	3	FOR LOVE ALONE	BETTY WRIGHT (MS. B)
12	14	2	THE DEEPER I LOVE	REGINA BELLE (COLUMBIA)	25	21	7	TURNING ME ON	KONCRETE LEVEL (POCKETOWN)
13	15	2	TASTIN' LOVE AGAIN	HERE AND NOW (THIRD STONE/ATLANTIC)					

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

ARTIST DEVELOPMENTS

NO ORDINARY JOE

In the tradition of one-name wonders like Hammer and Prince, Mercury vocalist Joe has stepped to the plate with a hip-hop vibe accented by his rich R&B vocal delivery. "Everything" is the title of Joe's debut album, which was released Aug. 17 and has since jockeyed its way into the upper half of the Top R&B Albums chart.

As the album's second single, "The One For Me," which dropped Nov. 16, continues to wind its way up the Hot R&B Singles chart, Mercury A&R director David McPherson says he is confident that his freshman recording artist will not get lost in the male

R&B vocalist shuffle.

"[After he was signed] it was a little scary at first, because there are a whole lot of young male R&B vocalists out there," says



JOE

McPherson. "But Joe is an extremely talented creative force, because he's a self-contained act and an exciting performer on stage." Joe had written, produced, or remixed for R&B acts like Vanessa Bell Armstrong, Hi-Five, and SWV,

prior to signing with Mercury. He says it wasn't a burden for him to write, arrange, produce, and sing on "Everything." "It wasn't difficult for me to do everything, because making music is what I love doing," he says.

A native of Cuthbert, Ga., Joe grew up in a spiritual household. "My father is a reverend, and he encouraged me to go after my dreams," Joe says. "So by the time I was 16, I was already doing talent showcases and other local things."

After finishing high school, Joe moved to New Jersey, where he began doing demo work in studios. During that time, while he was

(Continued on page 22)

SALT-N-PEPA'S 'NECESSARY' CHANGES

(Continued from preceding page)

sexy visuals, displaying Salt-N-Pepa in equally suggestive frames. However, there remain those who maintain that there is a double standard when it comes to female artists' music videos objectifying men in certain scenes by not panning to the face before or after a sexy body shot.

"We don't feel men are being taken advantage of in this music video," insists Salt. "Women are always getting this kind of treatment, both on the screen and on the street. We just wanted to let the women have a special treat for once."

As a group, Salt-N-Pepa has always been a rallying point for women, often at the expense of the male point of view. But the rappers respond by saying they are simply being pro-female.

"Our main concern is women," reports Pepa. "A lot of them are in abusive situations, so we're into building their self-esteem."

According to Salt-N-Pepa, most rap artists don't want to be role models. Yet the group's own personal style suggests a certain social activism, which

may account for its wide appeal.

"Most artists just want to be creative with their music, and we're that way, too," says Salt. "We're more careful about our lyrics, but that's just us."

At any rate, the eight-year-old group enjoys a success that's rare for female rap recording acts. While no other female rap group has achieved platinum sales on any of its recording projects, all three of Salt-N-Pepa's previous albums have been certified platinum.

Despite all the attention, Salt-N-Pepa remains among the most likeable rap acts on the hip-hop scene. The group attributes its appeal to a positive attitude toward show business and life in general.

"We try to keep things in their proper perspective," says Salt. "As far as our success goes, I think that we just rose to our own expectations. We've always remained true to ourselves and to each other."

Salt-N-Pepa's crossover popularity has not gone unnoticed by television. The rappers were in Los Angeles last week to sign a deal to be featured in

their own TV sitcom. "It's about two half-sisters who are complete opposites, raising their kids," says Pepa. "The show will be produced by Disney." The women say one reason they left their old label was to widen their scope, which included branching into other areas of entertainment.

PLG's Jordan says that from a marketing standpoint, having a TV series will be a bonus for Salt-N-Pepa. "We'll take full advantage of the TV thing," he says. "As the group continues to grow, their music will undergo changes as well. As a result, we'll be able to find new fans, while at the same time keeping their old audience happy. We're looking forward to the new opportunities that will come with the series."

For now, the act will continue to work "Very Necessary." The second single, "Whatta Man," featuring EastWest recording group En Vogue, drops Jan 3. Salt-N-Pepa recently finished shooting the video for "Whatta Man," and was closely involved with its production.

MARTINELLI ON WATCH AT NEW MERCURY SUBSIDIARY

(Continued from page 8)

now was the time for me to start my own label because music is changing, with doors opening up for more creative acts."

Martinelli has produced gold-certified albums for Regina Belle ("Stay With Me"), Teddy Pendergrass ("Joy"), and Stephanie Mills ("Home")—all of which reached No. 1 on Billboard's Top R&B Albums chart. He also has written and produced songs for Diana Ross, Miki Howard, Howard Hewitt, and others. "I'm looking forward to using my experience in developing new talent for my own record label and publishing companies," says Martinelli.

Lisa Cortes, VP of A&R for Mercury, says the label's association with Martinelli exemplifies Mercury's strategy of building a diverse roster that isn't just geared toward hit singles. "We're looking for career artists here at Mercury, and Nick's ability to find committed talent that can become more than just one-hit-and-out acts is a great benefit," she says. Watchout was signed to Mercury by Cortes and label president Ed Eckstine.

"Nick is a great resource," Cortes

adds. "He's known as a great fine-tuner of talent, and possesses creative qualities that will be a tremendous asset as his new label and Mercury work together."

In addition to Watchout Records, Martinelli and Moelis operate the publishing companies Vera Dogwood Publishing, All My Children Publishing, On The Move, and Tunes-R-Us.

MNM also has a Santa Monica, Calif., recording facility, which is reserved solely for Watchout artists and Martinelli's independent projects. The latter also will fall under the MNM moniker.

Martinelli works out of offices in Santa Monica and handles the majority of the creative duties, while Moelis maintains offices in New York, managing the company's business operations.

"Herb has strong experience in publishing," says Martinelli. "Plus, the financial thing he brought to the table was also a good thing."

Moelis is a former executive VP of the music division at Columbia Pictures. He also was a partner in the Don Kirshner Entertainment Corp. and an executive VP for Kirshner Records.

In addition to his business operations duties, Moelis will focus on the company's publishing arm from the New York office. Staffers there include Stephen Moelis, VP of music publishing; Larry Moelis, VP of operations; and Randi Kantor, VP of production and administration.

Joining Martinelli in Santa Monica is Mark Friedman, creative director of the company's publishing arm; Antoine Shamlee, A&R representative for Watchout Records; and Bruce Weedon, manager recording studio operations.

So far, Shabazz is the label's lone signing. On the publishing side, two writers, Doug Shaw and Liz Vidal, have been signed.

"I'm looking for multicultural kinds of groups," Martinelli says. "Ideally, I'd like not more than three quality acts on the roster next year." He also is looking to sign some writer/producers to assist in the creative process.

Cortes says Mercury's A&R division is in "close communication" with Watchout. She says all Watchout acts will be distributed through Mercury, unless a special situation arises.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	★★★ No. 1 ★★★ 6 weeks at No. 1	GANGSTA LEAN ▲ C. JACKSON (C. JACKSON, E.J. TURNER, T. CARTER) ◆ DRS (C) (M) (T) CAPITOL 44958
2	2	2	11		CAN WE TALK ◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
3	5	6	9		NEVER KEEPING SECRETS ◆ BABYFACE (C) (V) EPIC 77264
4	3	4	12		SHOOP ◆ SALT-N-PEPA A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER) (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
5	4	5	10		BREATHE AGAIN ◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
6	8	19	4		CRY FOR YOU ◆ JODECI (C) UPTOWN 54723/MCA
7	6	3	15		JUST KICKIN' IT ▲ ◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
8	9	8	8		SEX ME (PARTS I & II) ◆ R. KELLY (C) (T) JIVE 42161
9	10	11	9		HERO ◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
10	7	7	8		KEEP YA HEAD UP ◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345/ATLANTIC
11	12	16	8		TIME AND CHANCE ◆ COLOR ME BADD (C) (D) (V) GIANT 18339/REPRISE
12	13	14	11		NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") ◆ HI-FIVE (C) JIVE 42178
13	16	21	6		GETTO JAM ◆ DOMINO (C) (M) (T) OUTBURST/RAL 77298/CHAOS
14	11	9	9		AGAIN ◆ JANET JACKSON (C) (V) VIRGIN 38404
15	24	27	3		WHAT'S MY NAME? ◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
16	14	13	17		COME INSIDE ◆ INTRO (C) (T) (X) ATLANTIC 87317
17	15	10	14		ANNIVERSARY ◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
18	19	17	11		LOOKING FOR MR. DO RIGHT ◆ JADE (C) GIANT 18429/REPRISE
19	17	12	19		HEY MR. D.J. ◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
20	20	28	6		U.N.I.T.Y. ◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
21	21	18	8		SLOW AND EASY ◆ ZAPP & ROGER (C) (D) REPRISE 18315
22	22	25	6		MAKE LOVE EASY ◆ FREDDIE JACKSON (C) RCA 62704
23	18	15	22		RIGHT HERE (HUMAN NATURE)/DOWNTOWN ◆ SWV (C) (T) (V) (X) RCA 62614
24	23	20	9		(I KNOW I GOT) SKILLZ ◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
25	25	32	6		THE MORNING AFTER ◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
26	27	26	9		YOUR LOVE KEEPS WORKING ON ME ◆ JODY WATLEY (C) MCA 54744
27	26	24	31		WHOOMP! (THERE IT IS) ▲ ◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
28	29	30	7		AWARD TOUR ◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
29	28	23	19		DREAMLOVER ▲ ◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
30	31	—	2		REALLY DOE ◆ ICE CUBE (C) (T) PRIORITY 53843
31	37	37	7		NEVER LET ME GO ◆ LUTHER VANDROSS (C) (V) LV 77209/EPIC
32	30	22	20		SOMETHING IN YOUR EYES ◆ BELL BIV DEVOE (C) (V) MCA 54725
33	36	31	6		REAL MUTHAPHUCKKIN G'S ◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
34	44	88	3		LET IT SNOW ◆ BOYZ II MEN (C) (D) MOTOWN 2218
35	39	42	10		SO HIGH ◆ 7669 (C) MOTOWN 2217
36	33	34	10		RUNAWAY LOVE ◆ EN VOUE FEATURING FMOB (C) EASTWEST 98354
37	41	43	4		WHO'S THE MACK ◆ RALPH TRESVANT (C) MCA 54773
38	32	29	12		FOREPLAY ◆ RAAB (M) (T) (X) RIP IT 1001/ILC
39	35	35	27		ANOTHER SAD LOVE SONG ◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
40	34	36	6		FREAKIT ◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
41	77	—	2	★★★ Power Pick/Sales & Airplay ★★★	YOU DON'T HAVE TO WORRY ◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
42	42	45	8		LONG WAY FROM HOME ◆ JOHNNY GILL (C) MOTOWN 2221
43	38	38	23		IF ◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
44	58	—	2		YOU'RE ALWAYS ON MY MIND ◆ SWV (C) (D) (T) RCA 62738
45	46	50	8		AFTER THE LOVE ◆ BRIAN MCKNIGHT (C) MERCURY 862 710
46	49	53	11		COME BABY COME ◆ K7 (C) (M) (T) (X) TOMMY 80Y 7572
47	56	65	5		THE ONE FOR ME ◆ JOE (C) (T) MERCURY 862 740
48	55	58	8		BETCHA'LL NEVER FIND ◆ CHANTAY SAVAGE (C) I.D. 62652/RCA
49	40	33	10		UP ON THE ROOF ◆ II D EXTREME (C) GASOLINE ALLEY 54738/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	52	47	8		KEEPIN' MY COMPOUSE ◆ H-TOWN (C) (M) (T) LUKE 473
51	50	49	8		I'M REAL ◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA
52	59	61	5		LOVE TONIGHT ◆ CHRIS WALKER (C) PENDULUM 58066/ERG
53	51	57	5		I'M LOOKING FOR THE ONE (TO BE WITH ME) ◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
54	64	—	2		U SEND ME SWINGIN' ◆ MINT CONDITION (C) PERSPECTIVE 7439
55	54	51	7		69 ◆ FATHER (M) (T) (X) UPTOWN 54751/MCA
56	47	44	16		COMING HOME TO LOVE ◆ COMING OF AGE (C) ZOO 14099
57	61	62	7		ALL NIGHT ◆ ME-2-U (C) RCA 62680
58	71	80	4		SPEND THE NIGHT ◆ EARTH, WIND & FIRE (C) (D) REPRISE 18324
59	57	52	20		FOR THE COOL IN YOU ◆ BABYFACE (C) (T) (V) EPIC 77109
60	53	39	12		STRAIGHT FROM MY HEART ◆ UNV (C) (D) (V) MAVERICK/SIRE 18353/WARNER BROS.
61	72	72	4		COME CLEAN ◆ JERU THE DAMAJA (C) (T) PAYDAY/FFRR 127 009/PLG
62	63	54	15		STAY IN MY CORNER ◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
63	62	56	15		METHOD MAN ◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
64	70	64	4		SAME OL' SHIT ◆ MC REN (C) (T) RUTHLESS 5510/RELATIVITY
65	67	85	5		BOOM SHAK A-TACK ◆ BORN JAMERICANS (M) (T) DELICIOUS VINYL 10139/EASTWEST
66	74	84	5		BABY I'M BACK ◆ J.T. TAYLOR (C) MCA 54752
67	60	55	10		I'M A PLAYER ◆ TOO SHORT (C) (M) (T) JIVE 45152
68	97	—	2		PROCESS OF ELIMINATION ◆ ERIC GABLE (C) (M) EPIC 77288
69	78	82	6		BROOKLYN BOUNCE ◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 689/PLG
70	65	69	9		93 'TIL INFINITY ◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
71	73	94	3		DUNKIE BUTT ◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTT BROS.
72	81	92	3		HERE COME THE LORDS ◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
73	82	—	2		BORN IN THE GHETTO ◆ FUNKY POETS (C) (M) 550 MUSIC 77094/EPIC
74	69	59	14		VOODOO ◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
75	93	—	2		WHAT I DO BEST ◆ ROBIN S. (C) (V) BIG BEAT 98355/ATLANTIC
76	89	97	3		YOU'LL NEVER FIND ANOTHER ◆ Y.T. STYLE (C) THIRD STONE 98358/ATLANTIC
77	NEW ►	1		★★★ Hot Shot Debut ★★★	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") ◆ SHABBA RANKS (C) ATLAS 855 232/PLG
78	76	76	15		SWEAT (A LA LA LA LONG) ◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
79	85	86	17		SUNDAY MORNING ◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
80	79	71	13		LET ME RIDE ◆ DR. DRE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
81	84	60	12		STAY REAL ◆ ERICK SERMON (C) (M) (T) RAL/CHADS 77140/COLUMBIA
82	75	68	12		NOBODY DOES IT BETTA ◆ MINT CONDITION (C) PERSPECTIVE 7434
83	90	—	2		HUMP WIT' IT ◆ 95 SOUTH (C) (T) WRAP 187/ICHIBAN
84	80	70	14		PINK CASHMERE ◆ PRINCE (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.
85	66	67	8		HEARTBREAKER ◆ THE O'JAYS (C) EMI 58054/ERG
86	92	83	17		ALL THRU THE NIGHT ◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
87	NEW ►	1			NOTHING COMPARES 2 U ◆ PRINCE (C) (D) (V) PAISLEY PARK 18372/WARNER BROS.
88	88	81	18		HEAVEN KNOWS ◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
89	86	75	11		WRITTEN ON YA KITTEN ◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY 80Y 583
90	87	79	5		NOW I FEEL YA ◆ SCARFACE (C) RAP A-LDT 53841/PRIORITY
91	NEW ►	1			BELIEVE THAT ◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
92	83	78	9		STAND BY YOUR MAN ◆ L.L. COOL J (M) (T) (X) DEF JAM/RAL 77098/COLUMBIA
93	NEW ►	1			DO YOU STILL LOVE ME ◆ WILL DOWNING (C) MERCURY 862 848
94	NEW ►	1			CANTALOOP (FLIP FANTASIA) ◆ US3 (C) (T) (X) BLUE NOTE 15892/CAPITOL
95	NEW ►	1			BLOWIN' MY MIND ◆ ART MADISON (C) (M) (T) (X) JVK 8002/ILC
96	91	74	13		GET A LITTLE FREAKY WITH ME ◆ AARON HALL (C) (M) (T) (V) SILAS 54229/MCA
97	NEW ►	1			COUNTY LINE ◆ COOLIO (M) (T) TOMMY 80Y 577
98	NEW ►	1			ANGEL ◆ COMPANY (C) GIANT 18392/REPRISE
99	NEW ►	1			ONE ON ONE ◆ TO BE CONTINUED... (C) (M) (T) EASTWEST 98346
100	94	91	3		JUDY HAD A BOYFRIEND ◆ RIFF (C) (T) EMI 58012/ERG

Records with the greatest airplay and sales gains this week. ◆ Video clip 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.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top 13 singles from the previous week.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists recurrent singles that have appeared on the Hot R&B chart.

HOT R&B RECURRENT AIRPLAY

Main chart table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top 55 singles for the week ending December 18, 1993.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists recurrent singles that have appeared on the Hot R&B chart.

Compiled from a national sample of airplay... Hot R&B Airplay

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top 55 singles for the week ending December 18, 1993.

HOT R&B SINGLES A-Z

Main chart table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists top 55 singles for the week ending December 18, 1993.

Compiled from a national sample of airplay... Hot R&B Singles Sales

R. KELLY SAYS HE'S READY FOR 'PLAY'

(Continued from page 18)

ibility. At the same time, we want to broaden his mainstream appeal through airplay and touring," Weiss says.

Kelly says the lyrics on "12 Play" are more direct than on the last album. "Because I didn't have to rush this time, I could really dig deep and come out with thoughtful messages," he says.

"'12 Play' has a lot to do with what's happening today. I had a lot of mood swings while I was writing this album, and the emotion shows up on the tracks."

According to Kelly, "Sex Me" was designed to generate controversy. "I wanted it to create a buzz and attract attention. But there's all sorts of things happening on the album," he says.

"The pervasive message on [Kelly's] album is lust and sex," says Weiss. "But it's expressed on several different

levels, so you get a wide range of sounds from the album."

Kelly says he is apt to put his pen to the paper any time, anywhere, when writing songs. "I could be at a laundromat and something comes to me, and I would start writing," he adds.

"The vibe is really good in Chicago [where he lives]. The music scene here is changing. It used to only be about the house [music] thing. Now it's more into different styles."

Part of that change is due to the influence of Kelly's success on other artists and producers in the city. "I'm trying to open the door to a wider variety of sounds coming out of Chicago," he says. "My whole thing is that there's all different kinds of music goin' on out there and it needs to be recognized."

Weiss says concert dates will play an integral role in Jive's campaign for the album. He says a European tour is ten-

tatively scheduled for February, beginning in London, with a March/April U.S. tour to follow.

"We came close to breaking Kelly internationally with his last album, and we're pushing to make it happen with '12 Play,'" says Weiss. He adds that one reason Kelly did so well in the U.S. was his tour went to many smaller markets. "We really developed a broad audience base. Next year, we're looking at 50-70 U.S. dates, which will add to the lifetime of his record."

Kelly also has developed a track record as a producer, working with artists such as Gladys Knight, David Peaston, and Hi-Five. He also produced three tracks on the Winans' latest album, "All Out." And he sings a duet with Ronald Winans on the gospel group's new single, "That Extra Mile."

J.R. REYNOLDS

ARTIST DEVELOPMENTS

(Continued from page 19)

working on his own recording career, Joe's writing talents attracted the attention of Zomba publishing, which signed him as a songwriter. Not too long afterward, he received an offer to sign with Jive

Records. But right before he was scheduled to sign, Mercury Records caught wind of the then 19-year-old talent.

"I moved in quick to scoop him up from Jive," says McPherson.

"Credit Ed Eckstine [president of Mercury Records] for moving things along so quickly to bring him aboard."

Explaining why Joe was such a priority to sign, McPherson says, "He fits into our young adult contemporary marketing strategy. The younger demos like him because he's so hip. But the 26-34 audience enjoys his music, too."

Discussing Mercury's plan for marketing Joe to those listeners, McPherson says the label is trying a few different things. "We're running print ads in consumer and trade publications, of course. But one thing we're trying is the use of the Touch Tunes 900 telephone service. Callers phone in and can get a quick sampling of tracks from Joe's album."

McPherson adds that Joe is preparing for a late January European tour that will run three or four weeks. "We want to take advantage of Joe's early success in London, where his music is doing very well."

J.R. REYNOLDS

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TO OUR READERS
The Rap Column will return next week.

The UMC's
TIME TO SET IT STRAIGHT
The UMC's are back with a new way of bein'
The first single from the forthcoming album, 'UNLEASHED'
E2/E4-27340
Produced by Haas G & Kool Kim
Management: Forefront

Shadz Of Lingo
MAD FLAVAZ



The first single from the forthcoming album, 'A VIEW TO KILL'
E2/E4-80919
Produced by Erick Sermon

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	9	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON B57 314/PLG	◆ SALT-N-PEPA 5 weeks at No. 1
2	2	2	5	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 9B345/AG	◆ 2PAC
3	6	9	3	GETTO JAM (M) (T) OUTBURST/RAL 77297*/CHAOS	◆ DOMINO
4	4	4	15	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
5	NEW ▶		1	WHAT'S MY NAME (C) DEATH ROW/INTERSCOPE 9B340/AG	◆ SNOOP DOGGY DOGG
6	5	3	7	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
7	3	—	2	REALLY DOE (C) (T) PRIORITY 53B76	◆ ICE CUBE
8	8	8	3	U.N.I.T.Y. (C) (D) (T) MOTOWN 3225	◆ QUEEN LATIFAH
9	7	5	5	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
10	9	7	6	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
11	11	10	3	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
12	10	6	5	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	◆ DAS EFX
13	12	11	3	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
14	15	23	3	DUNKIE BUTT (C) (M) (T) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
15	13	12	7	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
16	14	13	5	69 (M) (T) (X) UPTOWN 54751*/MCA	◆ FATHER
17	16	21	3	COME CLEAN (C) (T) PAYDAY/FRR 127 000/PLG	◆ JERU THE DAMAJA
18	18	27	3	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	◆ JAZZY JEFF/FRESH PRINCE
19	22	25	3	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
20	17	14	21	I GET AROUND ● (C) (M) (T) INTERSCOPE 9B372/AG	◆ 2PAC
21	21	28	3	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139*/AG	◆ BORN JAMERICANS
22	23	29	17	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
23	20	15	19	RUFFNECK ● (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
24	25	22	14	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
25	19	20	10	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
26	26	17	5	I'M A PLAYER (C) (M) (T) JIVE 45152	◆ TOO SHORT
27	24	19	4	NOW I FEEL YA (C) RAP-A-LOT 53B41/PRIORITY	◆ SCARFACE
28	37	30	6	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
29	27	16	11	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
30	31	34	21	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	◆ 95 SOUTH
31	30	33	3	HUMP WIT' IT (C) (T) WRAP 187/ICHIBAN	◆ 95 SOUTH
32	28	18	11	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
33	29	24	3	HEAT IT UP (C) (T) MCA 54743	◆ RAKIM
34	44	45	3	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
35	50	—	2	CANTALOOP (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
36	32	31	14	CHECK YO SELF ▲ (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
37	33	26	3	MANY CLOUDS OF SMOKE (C) (M) (T) (X) ARISTA 1-2624	◆ TOTAL DEVASTATION
38	34	37	3	KHADIJAH (C) (T) ZOO 14105	◆ DIRT NATION
39	38	32	5	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583*	◆ NAUGHTY BY NATURE
40	36	35	8	BOOM! SHAKE THE ROOM ● (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
41	41	48	3	SHOOTIN' DEUCES (C) (T) HOT 12469	◆ ICE DOG
42	35	36	4	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	◆ PATRA
43	45	42	4	DAZZEY DUKS ▲ (C) (T) TMR 3089/BELLMARK	◆ DUICE
44	NEW ▶		1	ADDAMS FAMILY (WHOOPI!) (C) ATLAS 855 138/PLG	◆ TAG TEAM
45	47	43	11	DRE DAY ● (C) (M) (T) DEATH ROW/INTERSCOPE 53B27/AG	◆ DR. DRE
46	NEW ▶		1	I-IGHT (ALRIGHT) (M) (T) GEE STREET/ATH & B'WAY 440 583*/ISLAND	◆ DOUG E. FRESH
47	49	—	2	HOW MANY EMCEE'S (MUST GET DISS'D) (M) (T) WRECK 20064*/NERVOUS	◆ BLACK MOON
48	RE-ENTRY		15	GOTTA GET MINE (C) (T) WRAP 93154/ICHIBAN	◆ MC BREED
49	48	—	2	WATCH THE SOUND (C) (T) RELATIVITY 1205	◆ FAT JOE
50	42	40	10	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 18, 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	TITLE	PEAK POSITION
*** NO. 1 ***						
1	1	—	2	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
2	2	2	21	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
3	4	3	4	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	3
4	5	11	14	MARIAH CAREY ▲ 2 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
5	3	5	6	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
*** GREATEST GAINER ***						
6	14	30	9	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	6
7	11	10	16	BABYFACE ● EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
8	8	9	8	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
9	6	4	4	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
10	9	7	6	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
11	12	8	8	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
12	13	15	29	JANET JACKSON ▲ 4 VIRGIN 87825 (10.98/16.98)	JANET.	1
13	7	1	4	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
14	10	6	3	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
15	22	21	8	SALT-N-PEPA NEXT PLATEAU/LONON 828392*/PLG (10.98/15.98)	VERY NECESSARY	13
16	16	16	24	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
17	15	14	6	ZAPP & ROGER REPRIS 45143*/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
18	18	17	6	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
19	17	24	15	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
20	19	12	5	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
21	20	22	3	COLOR ME BADD GIANT 24524/REPRIS (10.98/15.98)	TIME AND CHANCE	20
22	23	18	3	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	18
23	21	13	4	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
24	24	20	42	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
25	26	23	11	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1
26	25	25	35	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
27	33	37	55	SOUNDTRACK ▲ 19 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
28	34	35	57	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
29	28	26	17	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
30	30	36	55	KENNY G ▲ 7 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
31	29	27	4	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
32	37	32	51	DR. DRE ▲ 1 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
33	32	29	11	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10
34	31	19	7	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
35	36	31	20	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
36	40	39	58	SWV ▲ 2 RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
37	27	—	2	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM	27
38	64	—	2	BEBE & CECE WINANS CAPITOL 89757 (10.98/15.98)	FIRST CHRISTMAS	38
39	35	34	9	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
40	41	40	27	LUTHER VANDROSS ▲ LV 53231/EPIC (13.98 EQ/16.98)	NEVER LET ME GO	3
41	38	28	10	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
*** HOT SHOT DEBUT ***						
42	NEW	—	1	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	42
43	39	43	16	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
44	48	46	10	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
45	47	50	26	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
46	43	44	11	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
47	42	38	8	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE	34
48	51	48	18	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2

49	44	47	16	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
50	45	33	10	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
51	53	49	6	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
52	46	52	74	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
*** PACESETTER ***						
53	95	—	2	LAFACE ARTISTS LAFACE 2-6011/ARISTA (9.98/15.98)	A LAFACE FAMILY CHRISTMAS	53
54	49	41	12	EARTH, WIND & FIRE REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
55	50	45	10	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
56	56	42	4	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
57	69	—	14	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
58	RE-ENTRY	118	—	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	1
59	58	64	31	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
60	66	65	12	PRINCE PAISLEY PARK 45431/WARNER BROS. (1.2 98/17.98)	THE HITS 1	14
61	67	67	55	JADE ● GIANT/REPRIS 24466/WARNER BROS. (9.98/15.98) HS	JADE TO THE MAX	19
62	55	61	16	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
63	75	56	8	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	39
64	60	51	11	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
65	70	73	104	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
66	63	58	12	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
67	52	59	12	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
68	57	57	9	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
69	71	68	12	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
70	62	77	19	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
71	59	62	18	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
72	73	—	2	BOBBY BROWN MCA 10974* (9.98/15.98)	REMIXES N THE KEY OF B	72
73	61	60	36	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
74	54	53	10	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	43
75	NEW	—	1	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)	HAND ON THE TORCH	75
76	74	66	15	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
77	68	71	55	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
78	87	72	39	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
79	76	85	20	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
80	77	55	11	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
81	79	76	35	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
82	84	97	75	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
83	65	63	18	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
84	82	86	50	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
85	83	88	8	GEORGE CLINTON PAISLEY PARK 23518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
86	72	54	8	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	15
87	80	70	18	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
88	78	80	4	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTAS	78
89	89	—	40	MARIAH CAREY ▲ 2 COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	16
90	RE-ENTRY	64	—	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
91	81	79	32	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
92	91	89	14	JADE GIANT 24520/WARNER BROS. (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
93	RE-ENTRY	23	—	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
94	85	75	3	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS	75
95	RE-ENTRY	9	—	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS?	82
96	92	95	25	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
97	93	69	28	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
98	NEW	—	1	SOUNDTRACK ATLAS 521502/PLG (10.98/16.98)	ADDAMS FAMILY VALUES	98
99	94	96	56	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
100	96	100	61	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98) HS	PRECIOUS	20

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 shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.



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CeCe's Sophomore Evolution; Aretha Mixes It Up

CECE PENISTON is still quite real. Although she has evolved into a poised and polished presence following the gold-selling success of her 1992 debut album and single, "Finally," the Phoenix-bred belter has managed to retain much of the earthy charm that initially separated her from the pack of anonymous divas-in-waiting.

Settling into the early phase of promoting her crucial second A&M collection, "Thought 'ya Knew," Peniston is an intriguing and inviting study in personality contrasts. At one moment, she is fielding musical questions with the savvy of a seasoned veteran. Next, she is blushing over sentimental stories about young fans with whom she and her parents regularly trade phone



CECE PENISTON

calls. All the while, her anecdotes are peppered with giggles and an occasional, eyebrow-arched "okay?!"

Perhaps most notably, Peniston rarely displays the tension and characteristics of an artist who is now existing under considerable industry pressure and public scrutiny.

"People are expecting a lot from me," she says. "They want to know whether or not I'm a one-hit wonder, or something. But, to be honest, I sort of like the pressure; it keeps me motivated and challenges me. I take my work very seriously, and, ultimately, I do feel really good about the decisions

[that were made] while I was making this record."

And she should. "Thought 'ya Knew" is a meticulously crafted, stylistically well-rounded album that casts Peniston as a matured vocalist, capable of handling tougher arrangements and deeper lyrics. Although the cute, girlish abandon of "Finally" can be found on the fun first single, "In The Mood," as well as on the twirlin' future hit "Hit By Love," "I Will Be Received" is a worldly, convincing gospel throwdown, while "Let My Love Surround You" has a tingly, sensual tone that is unexpectedly direct and refreshing. These are highlights from a collection that is packed with the potential to establish Peniston as a formidable—and durable—artist. Part of what prepared her for this new creative level was a year of virtually nonstop touring, along with extensive vocal training.

"The experience of it all made my voice clearer, broadened my range a little bit," she says. "I feel like a much stronger singer now, and that increased my confidence as I approached these new songs."

Peniston also further explored her budding talent as songwriter this time around, collaborating with Sir Jinx and Johnny Rogers on several tunes. Other contributors include Steve "Silk" Hurley, SoulShock, Karlin & CutFather, and Brian McKnight, who also harmonizes on the lovely "Maybe It's The Way."

"I'm creating a catalog of songs for whatever kinds of shows or moods," she says. "There are some more ballads and R&B flavor this time, but I'm still supplying the music that the dance music community wants. I'm never going to move too far away from my roots—or from the people who were there when it counted."

With "Thought 'ya Knew" hitting the stores at the end of next month, Peniston is itchy to get back on the touring circuit, which should happen at the top of the new year.

"I hate being off the road," she says. "I have had enough time off, okay? It's time to work! I have the rest of my life



by Larry Flick

to sit at home."

SWINGIN' SINGLES: It has been way too long since we have heard from hi-NRG goddess Jeanie Tracy, and Miss Girl is breaking the silence in a major way. She is on the verge of a massive hit with "It's My Time" (3-Beat Music, U.K.), a slicing and sassy pop/houser produced by the singer with Ernest Kohl and Steve Skinner.

The track, which bids adieu to a tired lover as only a diva-anthem can, has an instantly memorable melody that seeps into an arrangement oozing with disco flash and house program-mability. Judge Jules and Michael Skins contribute a bunch of slick remixes that give the record some additional weight in hipper circles. Each version works extremely well, though we're most fond of the "Funky Fury" mix, with its "Shaft"-like guitar licks. It's a kicker that is starting to trigger active, deserved major label bidding.

The Epic folks dip into their fab "Hey, Mr. DJ" compilation, pulling out "Get It Started" by Prince Of House, a feel-good party jam that should keep you nice and warm during the cold days of winter. If you are starved for lyrical depth, seek elsewhere. Nevertheless, the song has one enticing hook after another, and the vocal is pleasantly laid-back and laced with enough soul to get over at several formats. Bobby D'Ambrosio's remixes are fine for mainstream programs, while the DJs Digit and EFX deliver a familiar tribal version, as well as a hip-hop rendering that will help generate interest at radio.

Relatively new English production team Ramp (which has added fresh perspective to records by D:Ream and Sister Sledge, among others) come on hard with "Rock The Disco-tek," one more in a string of festive nuggets from the U.K.'s Loaded Records. The track, molded into four fairly different forms, is a flurry of interesting stylistic vibes. Rave elements are tempered with rugged tribal percussion, while a house-ish disco sensibility provides an accessible, almost poppy framework. There are lots of sounds and passages for spinners to work with. Climb in.

Producer/composer Alan-X is on the road to becoming a highly recognized clubland presence. His collaboration with China Burton on the Judy Cheeks hit, "The Real Deal," is rightly piquing the interest of A&R execs around much of the world, while his dubs are cult faves at the underground level. His latest record, "Gett On" (Xtrax, U.K.), is a fetching blend of dark house aggression with lighter retro moments. The bassline is bouncy good fun, while loops of diva vamping give punters something to grab.

'CAUSE YOU NEED TO KNOW:

Though the choice of song will seem a bit odd at first, you're going to gag in the most positive and cathartic way when you hear Aretha Franklin's rendition of Cliviles & Cole's classic club anthem, "(Pride) A Deeper Love." Included on the "Sister Act 2" soundtrack on Hollywood Records' (but released as a single on Arista, Franklin's label), the album mix sounds similar to the original recording, which still may be too fresh in some minds for total comfort. But through the magic of remixes by C&C and David Morales, the song travels down trendy house and tribal paths, giving the record its own new identity. And, natch, Franklin's vocal is wildly dynamic, and oh-so-thrilling... Speaking of Morales, he has sequenced the tracks for the forthcoming "Platinum On Black" compilation on frrr/PLG. The set is due in February and has such tasty morsels as "Back In My Life" by Joe Roberts, "London X-Press" by X-Press 2, and "Together" by Danny Campbell & Sasha. Should be quite fierce... After several years with Virgin Records, Inner City has made the move to Columbia. The Kevin Saunderson-helmed act will enter the competitive fray in January with the single "Do Ya," which has been remixed by Graeme Park and Sure Is Pure. A new album is near completion and is planned for the first-quarter 1994... Fans of India's piercing vocals on the Masters At Work jams "I Can't Get No Sleep" and "When You Touch Me" will, no doubt, chow lovely on the upcoming "Love & Happiness (Yemaya Y Ochun)," which is out on New York's Strictly Rhythm Records in late January. The cut was produced by her hubby, "Little" Louie Vega, and has a guest shot by Tito Puente... Emotive Records in New York is now the distributor of Gee Man Wax Records, the brainchild of Oscar G., who is one-half of the popular Murk Boys pro-



Ultra Success. Warner Bros. diva Ultra Nate was among the artists to perform at the recent "Rock Against Fur" benefit at New York's Palladium nightclub. Proceeds from the concert went to People For The Ethical Treatment Of Animals (PETA). Other acts on the bill included PM Dawn, Book Of Love, and Fred Schneider of the B-52s. Nate also is currently promoting "Show Me," the latest single from her album, "One Woman's Insanity." The track is a top 10 club hit and is steadily picking up play at radio. An extensive top 40 push begins shortly. (Photo: Chuck Pulin)

duction/remix team. Don't miss the label's juicy first single, "You Got To Feel It" by Guantanamo... One producer/remixer certainly worth keeping a close eye (and ear) on in the coming months is Eddie Maduro. After toiling away for months with cool, though underrated remixes, he appears poised to enjoy underground kudlos with "Sweet Feeling," which he recorded under the name Mae-I, and "Move," cut under the moniker Smooth. Both are rock-solid house dubs and stand to be shipped on his Mo'Hop Records, based in New York... Icelandic diva Björk continues to woo clubsters with the super-fab "Big Time Sensuality" (Elektra), which weaves her quirky warbling into a plethora of grooves crafted by David Morales, Fluke, Dom T., and Justin Robertson. Extra spice comes from a previously unheard remix of "Violently Happy" by Masters At Work... As Cutting Records dives into its 10th year, the indie continues to explore uncharted waters. Their latest successful experiment is with "Music For The Mind," an album of kickin' deep-house by Man-Tecka. The talents of Boogie Lou, Dave "Docta Dee" Feliciano, Roger Pauletta, and Danny Morales are combined to concoct a series thick basslines, workable breaks, and soulful melodies. Although there is no new ground broken on the set's 12 cuts, this team can get that butt shakin' and shaggin' like crazy. Among the highlights are "Let Your Mind Be Free" (which has vocals by JD III), "Dirty Disco," and "On The Down." Plug in.

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Billboard. **Dance**
HOT Breakouts

FOR WEEK ENDING DEC. 12, 1993

CLUB PLAY

1. SELFISH THE OTHER TWO QWEST
2. LOVE IS FOREVER TASHAN CHADS
3. BEEN A LONG TIME THE FOG COLUMBIA
4. OPEN UP LEFTFIELD & LYDON HARDHANDS IMPORT
5. LITTLE DRUMMER BOY RUPAUL TOMMY BOY

MAXI-SINGLES SALES

1. GIVE MYSELF TO YOU THE DAOU TRIBAL AMERICA
2. LE BIEN, LE MAL GURU CHRYSALIS
3. THE PROGRAM DAVID MORALES & THE BAD YARD CLUB MERCURY
4. STAY U2 ISLAND
5. (PEOPLE C'MON) REJOICE 250 LBS. OF BLUE EIGHT BALL

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	4	5	7	GO WEST (M) (X) 58084/ERG	PET SHOP BOYS
2	1	4	6	LEMON (M) (X) 862 957/PLG	U2
3	6	8	7	TRADICION (M) (X) 77192	GLORIA ESTEFAN
4	8	11	6	VIOLENTLY HAPPY (M) (X) ELEKTRA 66244	BJORK
5	10	14	7	SHOW ME (M) (X) WARNER BROS. #1207	ULTRA NATE
6	5	6	8	L'ESPERANZA (M) (X) WARNER BROS. 41054	SVEN VATH
7	12	18	5	YOUR LOVE KEEPS WORKING ON ME (M) (X) MCA 54785	JODY WATLEY
8	11	12	7	WHAT IS LOVE (M) (X) EASTWEST 95981/AG	EN VOGUE
9	13	20	5	LOVE CHANGES (M) (X) VIRGIN 38413	MK FEATURING ALANA
10	3	3	9	I WANNA BE FREE (M) (X) BLACK LABEL 91/E LEGAL	THE LUNA PROJECT
11	2	2	10	MR. VAIN (M) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
12	7	7	10	FIESTA FATAL (M) (X) ATLANTIC 85721/AG	B-TRIBE
13	19	26	4	I LOVE MUSIC (M) (X) EPIC 77285	ROZALLA
14	18	22	4	I'M BEAUTIFUL DAMMIT! (M) (X) A&M 0411	UNCANNY ALLIANCE
15	9	1	11	THE PROGRAM (M) (X) MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
16	21	23	4	SUME SIGH SAY (M) (X) FREEZE 50049	HOUSE OF GYPSIES
17	17	19	7	BLUE BUDDHA (M) (X) INTERSCOPE 95988/ATLANTIC	THRILL KILL KULT
18	20	21	5	CONGA TE SIRE (M) (X) 11038/WARNER BROS.	DOUBLEPLUSGOOD
19	14	10	12	SEX DRIVE (M) (X) ISLAND 530 508/PLG	GRACE JONES
20	22	28	4	I LIKE TO MOVE IT (M) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
*** POWER PICK ***					
21	27	37	3	QUEEN OF THE NIGHT (M) (X) ARISTA PROMC	WHITNEY HOUSTON
22	15	9	11	THROB (M) (X) VIRGIN ALBUM CUT	JANET JACKSON
23	25	30	5	THINGS CAN ONLY GET BETTER (M) (X) SIRE/IGIANT 24508/WARNER BROS.	D-REAM
24	24	29	6	BETCHA'LL NEVER FIND (M) (X) RCA 62651	CHANTAY SAVAGE
25	26	34	6	U KNOCK ME (M) (X) ANGEL EYES 5412	WARNING
26	30	36	5	THE KEY, THE SECRET (M) (X) PULSE 8 12445/RADIKAL	URBAN COOKIE COLLECTIVE
27	31	39	3	I WILL BE FREE (M) (X) SOLID PLEASURE IMPORT	BABY JUNE
28	16	15	13	HOUSE OF LOVE (M) (X) STRICTLY RHYTHM 12177	SMOOTH TOUCH
29	39	—	2	RILLY GROOVY (M) (X) CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
30	40	—	2	ALL I WANT (M) (X) IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
31	28	17	10	IF I CAN'T HAVE YOU (M) (X) MCA 94737	KIM WILDE
32	29	27	8	CAUGHT IN THE MIDDLE (M) (X) COOLTEMP IMPORT	JULIET ROBERTS
33	36	45	3	GROOVE YOUR MIND (M) (X) COLUMBIA 77182	FREEDOM WILLIAMS
34	41	—	2	DON'T GO AMERICAN (M) (X) 41040/WARNER BROS.	AWESOME 3
35	33	32	9	TOO MUCH INFORMATION (M) (X) CAPITOL 16489	DURAN DURAN
36	46	—	2	WHITE LOVE (M) (X) FFRR 120 003	ONE DOVE
*** HOT SHOT DEBUT ***					
37	NEW	1	1	JOY CHAMPION (M) (X) IMPORT	STAXX FEATURING CAROL LEEMING
38	45	—	2	LOVE, PEACE & HAPPINESS (M) (X) FFRR 120 000	SOUL SOLUTION
39	NEW	1	1	I CAN'T STOP (M) (X) CAROLINE 2528	MELLOW MELLOW
40	43	—	2	69 UPTOWN (M) (X) 54751/MCA	FATHER
41	37	35	10	ACPERIENCE (M) (X) HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
42	34	33	8	SONG OF LIFE (M) (X) MEDICINE FROM WARNER BROS.	LEFTFIELD
43	23	13	13	HAPPENIN' ALL OVER AGAIN (M) (X) SBK 58010/ERG	LONNIE GORDON
44	NEW	1	1	HOUSE OF LOVE (M) (X) LONDON 869 903/PLG	EAST 17
45	NEW	1	1	BOOM (M) (X) ZYX 7117	SATIN & SCARLETT
46	NEW	1	1	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (X) ARISTA 1 2648	HADDAWAY
47	NEW	1	1	GOODY GOODY (M) (X) FEVER/CHAOS 77157/COLUMBIA	LISETTE MELENDEZ
48	42	41	6	WHERE DO WE GO? (M) (X) FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
49	38	38	10	FORBIDDEN CHANT (M) (X) NOVAMUTE 124	SPIRIT FEEL
50	32	16	12	GIVE IT UP (M) (X) FFRR 350 039	THE GOODMEN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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 SOUNDSKAN, INC. SoundScan					
*** No. 1 ***					
1	1	4	4	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO
2	3	2	15	GIVE IT UP (M) (T) (X) FFRR 350 039	THE GOODMEN
3	8	1	11	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	SALT-N-PEPA
4	4	10	4	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
5	2	6	3	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	2PAC
6	5	9	9	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
7	14	—	2	BREATHE AGAIN (M) (T) (X) LAFACE 2 4056/ARISTA	TONI BRAXTON
8	6	5	12	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1 2616	ACE OF BASE
9	11	3	7	AWARD TOUR (T) (X) JIVE 42186	A TRIBE CALLED QUEST
10	16	14	7	COME CLEAN (T) (X) PAYDAY 120 002/FFRR	JERU THE DAMAJA
11	27	37	7	SHOOT TO KILL (M) (T) WE EDED 20072/NERVOUS	MAD LION
12	21	11	17	HEY MR. D.J. (T) (X) FLAVOR UNIT 77121/EPIC	ZHANE
13	10	20	4	SHOOTIN' DEUCES (M) (T) (X) 4X4 12469/HOT	ICE DOG
14	20	13	24	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
15	18	22	15	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
16	17	26	4	FUK DAT (M) (T) (X) MAXI 2014	SAGAT
17	23	32	3	ALL I WANT (T) (X) IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
18	13	7	6	FREAKIT (M) (T) (X) EASTWEST 95984/AG	DAS EFX
19	12	12	10	GANGSTA LEAN (M) (T) (X) CAPITOL 58035	DRS
20	33	—	18	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
21	26	16	5	LEMON (T) (X) ISLAND 862 957/PLG	U2
22	24	27	11	HOW MANY EMCEE'S (MUST GET DISSID) (M) (T) (X) WRECK 20064/NERVOUS	BLACK MOON
*** POWER PICK ***					
23	44	23	24	WHOOM! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
24	7	8	12	DREAMS (T) (X) GO/DISCS/LONDON 857 141/PLG	GABRIELLE
25	25	28	7	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
26	37	42	3	I-GHT (ALRIGHT) (M) (T) (X) GEE STREET INDEPENDENT 440 588/ISLAND	DOUG E. FRESH
27	30	25	5	GO WEST (T) (X) MCA 58084/ERG	PET SHOP BOYS
28	15	36	6	EVERYBODY DANCE (T) (X) DECONSTRUCTION 62693/RCA	EVOLUTION
29	31	—	2	I LOVE MUSIC (T) (X) EPIC 77285	ROZALLA
30	22	18	7	69 (M) (T) (X) UPTOWN 54751/MCA	FATHER
31	32	17	12	JUST KICKIN' IT (T) (X) SO SO 5075 77120/COLUMBIA	XSCAPE
32	9	15	9	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
33	28	19	16	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
34	RE-ENTRY	6	6	COUNTY LINE (M) (T) (X) TOMMY BOY 577	COOLIO
35	34	21	5	WHAT IS LOVE/RUNAWAY LOVE (T) (X) EASTWEST 95981/AG	EN VOGUE
36	36	—	2	LIKWI/ONLY WHEN I'M DRUNK (T) (X) LOUD 62727/RCA	THA ALKAHOLIKS
37	19	24	3	BETCHA'LL NEVER FIND (T) (X) RCA 62651	CHANTAY SAVAGE
38	49	45	8	SEX ME (T) (X) JIVE 42185	R. KELLY
39	48	—	6	DON'T GO (T) (X) AMERICAN 41040/WARNER BROS.	AWESOME 3
40	29	30	13	93 'TIL INFINITY (T) (X) JIVE 42158	SOULS OF MISCHIEF
*** HOT SHOT DEBUT ***					
41	NEW	1	1	YOU DON'T HAVE TO WORRY (T) (X) UPTOWN 54702/MCA	MARY J. BLIGE
42	39	—	3	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	LISETTE MELENDEZ
43	RE-ENTRY	13	13	INDO SMOKE (FROM "POETIC JUSTICE") (M) (T) EPIC SOUNDTRAX 77026/EPIC	MISTA GRIMM
44	RE-ENTRY	4	4	SHOW ME/JOY (T) (X) WARNER BROS. 41207	ULTRA NATE
45	RE-ENTRY	7	7	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	BORN JAMERICANS
46	NEW	1	1	LOVE CHANGES (T) (X) VIRGIN 38413	MK FEATURING ALANA
47	47	—	7	METHOD MAN (M) (T) LOUD 62530/RCA	WU-TANG CLAN
48	38	49	10	I'M A PLAYER (M) (T) JIVE 42157	TOO SHORT
49	RE-ENTRY	5	5	(I KNOW I GOT) SKILLZ (T) (X) JIVE 42176	SHAQUILLE O'NEAL
50	NEW	1	1	THAT'S WHAT I THINK (T) (X) EPIC 77234	CYNDI LAUPER

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

Billboard DANCE MUSIC SUMMIT 1994 SPOTLIGHT

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

ISSUE DATE: JANUARY 22
AD CLOSE: DECEMBER 28

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Billboard DANCE MUSIC SUMMIT 1994

January 19 - 21, 1994

San Francisco Pan Pacific Hotel

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SPECIAL ATTRACTIONS

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Legendary Dance Diva : MARTHA WASH
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• OTHER ATTRACTIONS WILL BE ANNOUNCED

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REGISTRATION

Early-bird registration - \$175
(postmarked December 31, 1993)

Pre-Registration - \$200
(postmarked January 10, 1994)

Late & walk up registration - \$250

TOPICS

- Djing in the 90's -
- The Future of Dance Music at the Majors -
- Billboard Dance Charts -
- Country Music Remixes + Nightclubs -
- Where is Techno Going? -
- Face-off: Major Label Promoters vs. Indie Promoters -
- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
- House Music...Where it is + Where is it Going-
- Clublife + Its Effect on your Lifestyle and Health -
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YES! I will be attending the Friday Night AIDS Fundraiser. I understand that the tickets are an additional \$25 per person with the purchase of a registration. I have enclosed the amount with my registration payment.

Please mail registration form to:

Billboard Dance Music Summit

ATT: Melissa Subatch 1515 Broadway, 14th fl.
New York, NY 10036



Marlboro Men. Following one of his concerts on the Marlboro Music State Fair Tour, Mark Chesnutt, right, accepts congratulations from Jose Fontanez, Marlboro Music manager. Also on the tour were Alabama, Brooks & Dunn, Pam Tillis, and Diamond Rio.

MCA's Run C&W Goes Interactive Upcoming Set To Include Pics, Videos

BY EDWARD MORRIS

NASHVILLE—Run C&W's second album for MCA Records will be an interactive CD. The regular musical tracks of the album can be played on a CD player, but the interactive portion can be accessed only through a computer.

This mixture of elements is a fitting marketing ploy from the comic group of superpickers, whose boast is that it performs "sweet soul music the way God intended it to be played—bluegrass style."

The group comprises Bernie Leadon, formerly of the Eagles; Russell



RUN C&W

Smith, formerly of the Amazing Rhythm Aces; and singer/songwriters Jim Photoglo and Vince Melamed. The group's first MCA album, "Into The Twangy-First Century," was released early in 1993.

As Run C&W, the members assume character roles. In concerts, they perform both in character and in costume.

The self-produced group is recording the music for its tentatively titled "Row Vs. Wade" album. The album is expected to be released in April 1994. Marketing plans for the project have not yet been made, according to Walt Wilson, MCA's senior VP of marketing and sales.

Dr. Fred Jones, of Jones & Jones Multimedia, Fremont, Calif., is designing and producing the album's extensive interactive material. He says it is too early yet to estimate how much the inclusion of the extra data will add to the production budget.

"The multimedia track [on the album] will have pictures and videos and interviews and things of that sort," Jones explains. "It will play only on a computer platform... On the computer, you'll get everything; on an audio system, you'll only get the audio."

The elements on the multimedia track can be accessed separately and in any order from a menu. Jones says he intends to incorporate music videos, performance footage, on-camera conversations with the members (both in and out

of character), photographs, and text (such as liner notes).

"[The multimedia track] won't necessarily play from start to finish in a linear way," Jones says. "It could have 10 or 15 minutes worth of video, 20 or 30 minutes worth of audio tracks that contain interviews, and 50 or 75 pages of photographs and liner notes. So that whole section might be an additional 30 to 60 minutes worth of information and entertainment. It's kind of like having a documentary on [the album]."

Jones says he "more or less invented the technique" he will use. He designed and produced "Jazz: A Multimedia History," which is published and distributed through Compton's New Media, as well as separate multimedia albums on Louis Armstrong, Billie Holiday, and Count Basie, published by Ebook.

His most recent multimedia undertaking is an album for Time Warner on Duke Ellington's music.

"I think there's a niche in the market for the same price point [enhanced CDs] as for audio CDs," Leadon says. "The difference between that and a higher price-point multimedia title is that the higher priced one spends more money on production and is aimed more at multimedia [buyers] and is not really designed to be [simply] an enhanced record album."

Leadon adds that as "full-motion video becomes practical on CD-ROM, I believe that record companies are going to routinely put multimedia enhancements on CD audio discs as a loss-leader promo device—in the same way they think it's practical to spend \$50,000 on a music video."

Helping to fuel Leadon's enthusiasm for the project, he says, are recent survey figures from the Country Music Assn. that suggest there is a high correlation between country music fans and computer users who have CD-ROM drives.

'Nashville' Sounds By Any Other Name Also, Chesnutt Drops By D.C.; Carols On Music Row

A RUBBY BY ANY OTHER NAME: Songwriter and satirist Jim Terr sends us an advertisement for a Bose record catalog that appeared in a recent issue of the New Yorker. What caught Terr's attention was the way the ad avoided using that nastiest of all English phrases, "country music."

Under the heading "Every Style Of Music," the ad listed "classical" and "jazz" and "opera" and "blues." But when it came to citing the format that is closest to all noble hearts, the ad simply wasn't up to it. Instead, it gave a little shudder and mumbled "Nashville." That was it. It couldn't go on. "Nashville" music, indeed!

Although we do not agree with it, we can certainly understand the fastidiousness of the copywriter. To the cultured and untutored mind, the term "country music" conjures up legions of nausea-inducing images—boring open fields and dull blue skies... kids who wear their baseball caps pointed forward... women who look like RuPaul and mean to.

The thing is, we don't believe that "Nashville" is a good euphemism for "country," since it spawns basically the same associations the copywriter is trying to downplay. The best euphemisms are those that are clear in what they refer to primarily and cloudy on everything else. So, in place of "Nashville," we suggest any or all of these alternatives: "resume speed," "vehicular oriented," "quilt prone," "pose free," "minimal menace," or "wilderness lite." Send us your suggestions. Or, better still, send them to Terr. He started all this.

MAKING THE ROUNDS: Mark Chesnutt made the Washington, D.C., rounds Dec. 1 to commemorate World AIDS Day. He spoke to a Justice Department group including Attorney General Janet Reno, and later attended a reception at the White House. Chesnutt's was one of the early voices in country music to be raised on behalf of AIDS victims... The Jim Beam Country Caravan has donated more than \$10,000 to the Country Music Foundation. The figure was based on 50 cents for every ticket sold to the Caravan concerts.

R. Gregory Riggie and Rebecca Palmer have been added to SESAC's creative department in Nashville. Riggie will cover college, alternative, rock, and rap, while Palmer will focus on gospel, contemporary Christian, country, and pop music... Ed Theis has been promoted to assistant VP at First American National Bank in Nashville. He is a lender and relationship manager in the bank's music industry division... Step One Rec-

ords, which has made a strong country showing with Clinton Gregory and, more recently, Gene Watson, will take Celinda Pink's acclaimed blues album, "Victimized," to MIDEM to seek international tie-ins... Physical trainer Ruth McGinnis has issued two new exercise videos via Cabin Fever: "Hot Country Step" and "Hot Country Buns, Abs, & Arms." Candor compels us to alert McGinnis to the fact that "buns" is not a country term—or at least not an Appalachian appellation.

The Minnesota Bluegrass & Old Time Music Assn. has produced and released a fund-raising CD, "The Zimmerman Tapes." Named for the town close to where the live festival recordings were made, the album features performances by 21 local and regional acts. It will be sold at association events and at some record stores in Minneapolis/St. Paul. Additional details on the project are available from the MBOTMA, P.O. Box 11419, St. Paul, Minn. 55111... A tip of the hat to radio station WCUZ Grand Rapids, Mich., which tells us that it now programs with an eye toward the "forgotten" country music listeners—those in the 35-64 age bracket. According to a station news release, 70%

of its playlist will be "traditional" country music from the mid-'70s to mid-'80s, while the remainder will be contemporary country fare... The Glen Campbell Goodtime Theatre, featuring performances by its namesake, will open in Branson, Mo., June 7, 1994.

MARK YOUR CALENDAR: The Nashville Entertainment Assn. is again sponsoring "Christmas Caroling On The Row." The strolling minstrels will make their rounds of Music Row offices Thursday (16) from 1-5 p.m.... Trisha Yearwood and Steven Curtis Chapman are among the singers who will perform on "A Musical Christmas At Walt Disney World," which will air Saturday (18) on ABC-TV... BBC-2 in England will air a 90-minute version of "The 27th Annual Country Music Awards" show Dec. 29. The original show, which ran three hours, was broadcast live in the U.S. Sept. 29... Country Radio Broadcasters, the presenters of Country Radio Seminar, are soliciting airchecks, videos of promotional spots, and promotional items for display at the upcoming CRS, March 2-5 at Nashville's Opryland Hotel. Deadline for these submissions is Dec. 31. Details, specifications, and mailing addresses for these items are available from CRB's Nashville office.



by Edward Morris



New Brentwood Label Will Focus On Christian Country

NASHVILLE—Brentwood Music here has launched a new label, Ransom Records, which will specialize in Christian country music.

Two acts have been signed to the label so far: Husband-and-wife duo Seneca and Ken Holloway. Seneca's as-yet-untitled album will be released in April, and Holloway's self-titled album is due Jan. 15.

The label will not service its records directly to mainstream country radio, according to Brentwood spokeswoman Robin Wilkes. But it occasionally will include album cuts on the CDX "positive country" compilations that are sent to more than 2,300 mainstream stations.

There are no music videos planned for the first two albums. "I think part of our hesitation right now is that Brentwood doesn't have mainstream distribution [to regular record stores]," Wilkes says. The only big distribution we have is through Christian bookstores. So I think we're just going to hold off on videos for now."

Brentwood will use an in-house rep to promote the records to the nation's approximately 90 Christian country radio stations. In addition, some cuts will be worked to Southern gospel radio.

EDWARD MORRIS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 127 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	7	14	12	*** No. 1 *** I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
2	5	10	11	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
3	8	11	14	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRIS 18341/WARNER BROS
4	9	13	10	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
5	4	5	22	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SFALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS 1B3B5
6	1	7	16	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
7	10	12	16	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 600
8	15	16	10	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
9	14	18	10	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS 1B411
10	12	17	9	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
11	17	19	9	SOMEBODY NEW J.SCAIFE,J.COTTON (A.HARVEY,M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
12	16	20	8	IS IT OVER YET T.BROWN (B.KIRSCH)	WYNONNA (V) CURB 54754/MCA
13	18	21	8	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER (C) (V) GIANT 1B332
14	2	4	14	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1 2607
15	20	23	11	*** AIRPOWER *** I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (V) RCA 62636
16	6	2	21	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
17	3	1	15	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS (V) LIBERTY 17639
18	19	26	5	*** AIRPOWER *** STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
19	25	32	6	*** AIRPOWER *** JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235
20	11	3	15	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
21	13	6	16	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
22	30	35	7	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN V.MELAMEO)	◆ BOY HOWDY CURB PROMO SINGLE
23	31	34	6	A LITTLE LESS TALK AND A LOT MORE ACTION L.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
24	29	38	5	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
25	26	27	13	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 1751B
26	24	28	9	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
27	28	30	11	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
28	22	15	16	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 12602
29	21	8	18	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1 2588
30	36	39	8	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
31	37	44	6	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
32	23	9	20	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE (V) EPIC 7711B
33	32	25	18	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT (C) (V) MCA 54717
34	45	60	3	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767
35	NEW	1	1	*** HOT SHOT DEBUT *** I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
36	43	51	6	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	27	24	14	SOMETHING'S GONNA CHANGE HER MIND D.COOK (M.COLLIE,D.COOK)	MARK COLLIE (V) MCA 54720
38	33	29	17	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
39	38	36	19	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609
40	46	49	6	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
41	44	46	8	WHY DON'T THAT TELEPHONE RING K.STEGALL (C.QUILLER,N.HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
42	40	37	20	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
43	48	52	6	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 6459B
44	42	50	8	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	VINCE GILL GIANT ALBUM CUT
45	53	69	3	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
46	41	43	20	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
47	52	61	4	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
48	50	55	4	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (V) MCA 54761
49	51	53	5	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAF,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-256B
50	54	56	5	CONFESSION MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRIS 1B331/WARNER BROS
51	39	22	17	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
52	47	45	14	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
53	70	—	2	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 5476B
54	57	59	4	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 1B38B
55	62	—	2	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD (C) (V) ATLANTIC *
56	69	—	2	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
57	72	—	2	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
58	49	41	17	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
59	73	—	2	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1 2636
60	58	54	8	DESPERADO J.STROUD (D.HENLEY,G.FREY)	CLINT BLACK GIANT ALBUM CUT
61	55	48	18	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
62	60	58	8	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	TRAVIS TRITT GIANT ALBUM CUT
63	59	62	4	CRYIN' TIME R.LANDIS (B.OWENS)	LORRIE MORGAN (V) FOX 62707/BNA
64	NEW	1	1	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
65	NEW	1	1	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
66	NEW	1	1	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712
67	56	40	11	HAMMER AND NAILS S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	RADNEY FOSTER (V) ARISTA 1-260B
68	61	66	7	NOTHING IN COMMON BUT LOVE M.LAWLER,H.SHEDD (C.WISEMAN,D.LOWERY)	◆ TWISTER ALLEY (C) (V) MERCURY 862 846
69	NEW	1	1	HONKY TONK CHRISTMAS K.STEGALL (K.WILLIAMS,Z.TURNER,B.BROCK)	ALAN JACKSON (V) ARISTA 12611
70	67	67	8	TEQUILA SUNRISE K.STEGALL (D.HENLEY,G.FREY)	ALAN JACKSON GIANT ALBUM CUT
71	71	—	2	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 6270B
72	NEW	1	1	HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN,R.BLANE)	VINCE GILL MCA ALBUM CUT
73	NEW	1	1	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	NEAL MCCOY (C) (V) ATLANTIC 87287
74	68	70	5	HE FEELS GUILTY D.JOHNSON,C.JACKSON (V.THOMPSON,T.FOLK)	◆ BOBBIE CRYNER (C) (V) EPIC 77195
75	NEW	1	1	WHATEVER IT TAKES B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 1B323

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability, (D) CD single availability, (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (V) Vinyl single availability, (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

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COUNTRY CORNER



by Lynn Shults

Dates Set For 7th Watson Festival

NASHVILLE—The seventh annual Merle Watson Memorial Festival will be held April 28-May 1 at Wilkes Community College, Wilkesboro, N.C. Held and named in honor of the late son of guitar virtuoso Doc Watson, the event showcases bluegrass, folk, and other acoustic-based acts.

Although performers for the 1994 festival are still being chosen and confirmed, the lineup will include a number of special events, including the Chris Austin Songwriting Contest, the Doc Watson Guitar Championship, the Homespun Tapes Learning Stage, and the traditional music stage.

In addition, some of the performers will conduct workshops, and there will be a dance stage, a picking tent in which members of the audi-

ence can perform, a children's tent, a petting farm, and mountain crafts classes.

Segments of this year's festival will be taped for broadcast on public radio show E-Town.

Funds from the festival go toward the construction and maintenance of

the Merle Watson Memorial Gardens at Wilkes Community College. A spokesman for the festival says the gardens may be open in time for this year's event.

Ticket information is available through the college.

SGA Sponsors Songwriting Workshop

NASHVILLE—The Songwriters Guild of America's Nashville office will stage a three-day workshop on "Building A Songwriting Career" Feb. 11-13. The site and cost of the workshop have not yet been determined.

Among the instructors will be Jon Ims, who wrote such hits as "She's In Love With The Boy" and "Falling Out Of Love," and songwriter/singer Craig Bickhardt, former member of the recording group SKB.

The event will include instruction, informal gatherings, and songwriter showcases.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 46 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP
 - 21 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP
 - 17 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM
 - 8 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
 - 61 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP
 - 26 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP
 - 50 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM
 - 63 CRYIN' TIME (Sony Tree, BMI/Beachaven, ASCAP/Jarest, ASCAP) HL
 - 60 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM
 - 38 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clanton, ASCAP) WBM
 - 51 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL
 - 40 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI) EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
 - 3 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
 - 5 GOOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
 - 49 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL
 - 67 HAMMER AND NAILS (Polygram, ASCAP/St Julien, ASCAP/Mommy's Geetar, BMI) HL
 - 72 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP)
 - 74 HE FEELS GUILTY (EMI April, ASCAP/Idea Of March, ASCAP/Warner-Tamerlane, BMI) HL/WBM
 - 64 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
 - 45 HEY CINDERELLA (Famous, BMI/Loyal Outchess, BMI/Warner-Tamerlane, BMI/Patenrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM
 - 36 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
 - 69 HONKY TONK CHRISTMAS (Sony Cross Keys, ASCAP/Coburn, BMI/Acuff-Rose, BMI)

- 44 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 34 I'D LIKE TO HAVE THAT ONE BACK (Music Corp Of America, BMI/Hdden Harbor, BMI/Dabi Lu, BMI/Kate Walker, BMI/O-Tex, BMI) HL
- 1 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
- 58 I FELL IN THE WATER (W.B.M. SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
- 54 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
- 53 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patenck Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP)
- 10 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Whl Robinsongs, BMI) HL
- 12 IS IT OVER YET (Nocturnal Eclipse, BMI) HL
- 35 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
- 56 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI)
- 15 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL
- 19 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 52 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP
- 42 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP
- 25 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
- 23 A LITTLE LESS TALK AND A LOT MORE ACTION (Shedhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 13 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lon Jayne, BMI)
- 14 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)
- 16 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
- 6 MY SECONO HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
- 73 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP)
- 48 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL
- 68 NOTHING IN COMMON BUT LOVE (Almo, ASCAP/Joseph Micropterus, ASCAP) CPP
- 39 NO TIME TO KILL (Blackened, BMI) CPP
- 29 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
- 7 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 20 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
- 59 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI)
- 47 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp Of America, BMI/Dan Truman, BMI) HL
- 22 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Aberia's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP)
- 71 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
- 55 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI)
- 28 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
- 11 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
- 27 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadaw, BMI)
- 37 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
- 4 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 2 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himwonsell's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
- 18 STATE OF MIND (Red Barzo, BMI)
- 62 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
- 70 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 57 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwads, BMI)
- 32 THAT WAS A RIVER (W.B.M. SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
- 65 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/So Hot, BMI/Young World, BMI)
- 66 T.L.C. A.S.A.P. (Zomba, ASCAP/Dme Stars, ASCAP/Josh-Nick, ASCAP)
- 31 WE JUST OISAGREE (EMI Blackwood, BMI/Bruser, BMI) HL
- 43 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)
- 75 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP)
- 41 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
- 9 WILD ONE (WB, ASCAP/Oanel The Oog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL
- 30 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
- 24 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

NOTCHING HIS FIRST No. 1 on the Billboard Hot Country Singles & Tracks chart is Doug Supernaw with "I Don't Call Him Daddy" (7-1). The track, produced by Richard Landis, was written by Reed Nielsen. Supernaw's path to the top of the charts has been similar to many others, in that his overnight success didn't happen overnight. The tall, personable Texan had been coming to Nashville for more than six years before finally catching the ear of Richard Landis. At the time, Landis was head of A&R for BNA Entertainment. Before Supernaw could get his first single released on BNA, Landis left the company to pursue a career as an independent producer, publisher, and studio owner. Meanwhile, Supernaw had to be patient and wait for the dust to settle in the BNA camp. Chuck Thagard had replaced Ken Van Durand as BNA's head of national promotion, and Debbie Holley was new in her post as head of publicity and artist development. Supernaw's debut single, "Honky Tonkin' Fool," peaked at No. 50 in April. "Reno," his second single, broke down the remaining barriers, peaking at No. 4 in the Aug. 28 issue of Billboard. This paved the way for "I Don't Call Him Daddy."

WHILE JOINING THE RANKS of country music's hot new stars, Supernaw also will join Vince Gill, George Strait, Joe Diffie, and others on the golf courses of America, raising money for numerous worthwhile charities. If you get the chance to play with him, remember this. He hits 'em long, high, straight, and close to the pin. You see, before his dream of being at the top of the country charts came true, Supernaw also dreamed of being on the pro golf tour. And it was through playing in the many Nashville music industry golf tournaments that he met individuals who gave him the encouragement to pursue his country music dreams. Of his first No. 1, Supernaw says, "It's sweet. It's oh, so sweet."

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "I Swear" (debut-35) by John Michael Montgomery, followed by "I Just Wanted You To Know" (70-53) by Mark Chesnutt; "A Little Less Talk And A Lot More Action" (31-23) by Toby Keith; "John Deere Green" (25-19) by Diffie; "She'd Give Anything" (30-22) by Boy Howdy; "The Boys And Me" (15-8) by Sawyer Brown; "I've Got It Made" (69-56) by John Anderson; "That's My Story" (72-57) by Collin Raye; "Rock My World (Little Country Girl)" (73-59) by Brooks & Dunn; and "I Want To Be Loved Like That" (20-15) by Shenandoah.

COUNTRY ALBUM SALES SOAR as holiday consumers build toward the season's frantic finish. Gill's "Let There Be Peace On Earth" (4-3) is the week's Greatest Gainer, moving almost 40,000 units more than the previous week. "Take Me As I Am" (62-54) by Faith Hill wins the Pacesetter award, with an increase of 61% in sales over the previous week. Albums showing the greatest increases outside the top 10 are "Merry Christmas From London" (32-26) by Lorrie Morgan; "It Won't Be The Last" (15-13) by Billy Ray Cyrus; "No Time To Kill" (18-17) by Clint Black; "Big Time" (20-20) by Little Texas; and "I Still Believe In You" (12-10) by Gill. Debuting are "High-Tech Redneck" (No. 40) by George Jones and "Good News" (No. 61) by Kathy Mattea. The Top Country Catalog Albums chart is loaded with Christmas titles; nine of the chart's top 10 are seasonal items.

HOT COUNTRY RECURRENTS

Rank	Artist	Title	Label
1	Vince Gill	ONE MORE LAST CHANCE	MCA
2	Clay Walker	WHAT'S IT TO YOU	Giant
3	Lorrie Morgan	HALF ENOUGH	BNA
4	Tracy Byrd	HOLDIN' HEAVEN	MCA
5	Toby Keith	HE AIN'T WORTH MISSING	Mercury
6	Alan Jackson	CHATTANOOCHEE	Arista
7	Joe Diffie	PROP ME UP BESIDE THE JUKEBOX (IF I DIE)	Epic
8	Sawyer Brown	THANK GOD FOR YOU	Curb
9	Dwight Yoakam	A THOUSAND MILES FROM NOWHERE	Reprise
10	Carlene Carter	EVERY LITTLE THING	Giant
11	Doug Stone	WHY DIDN'T I THINK OF THAT	Epic
12	Tracy Lawrence	CAN'T BREAK IT TO MY HEART	Atlantic
13	Confederate Railroad	TRASHY WOMEN	Atlantic

Rank	Artist	Title	Label
14	Mark Chesnutt	IT SURE IS MONDAY	MCA
15	Toby Keith	SHOULD'VE BEEN A COWBOY	Mercury
16	Patty Loveless	BLAME IT ON YOUR HEART	Epic
17	Brother Phelps	LET GO	Asylum
18	Wynonna	ONLY LOVE	Curb
19	John Michael Montgomery	I LOVE THE WAY YOU LOVE ME	Atlantic
20	Steve Wariner	IF I DIDN'T LOVE YOU	Arista
21	John Anderson	MONEY IN THE BANK	BNA
22	Brooks & Dunn	WE'LL BURN THAT BRIDGE	Arista
23	Doug Supernaw	RENO	BNA
24	Aaron Tippin	WORKING MAN'S P.D.	RCA
25	Brooks & Dunn	BOOT SCOOTIN' BOOGIE	Arista

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

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	8	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
2	2	2	14	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
				GREATEST GAINER		
3	4	6	12	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3
4	3	3	10	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
5	5	4	61	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
6	6	5	10	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
7	7	7	6	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
8	8	13	8	ALAN JACKSON ARISTA 1 8736 (10.98/15.98)	HONKY TONK CHRISTMAS	8
9	9	8	37	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	12	10	66	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	11	9	30	WYNONNA ▲ CUR 8 10822/MCA (10.98/15.98)	TELL ME WHY	1
12	10	11	5	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
13	15	14	24	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
14	14	15	18	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	13
15	13	12	24	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
16	16	18	64	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
17	18	20	21	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
18	17	16	41	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
19	19	17	84	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
20	20	19	30	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
21	22	24	169	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
22	21	21	39	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
23	23	22	7	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
24	26	28	81	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
25	24	23	56	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
26	32	42	5	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	26
27	29	32	33	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
28	25	25	121	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
29	27	26	8	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
30	31	29	3	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	29
31	28	27	67	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
32	30	30	75	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
33	33	33	17	SAWYER BROWN CUR 8 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	34	31	17	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
35	36	37	240	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
36	39	39	117	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
37	35	34	61	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	38	51	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
39	38	36	33	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
				HOT SHOT DEBUT		
40	NEW ▶		1	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	40
41	42	40	39	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
42	40	35	5	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
43	41	41	27	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
44	43	44	134	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	44	43	63	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
46	48	50	6	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	46
47	45	46	88	WYNONNA ▲ ³ CUR 8 10529/MCA (10.98/15.98)	WYNONNA	1
48	47	47	68	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	46	45	11	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
50	49	48	95	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
51	51	53	12	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
52	52	57	143	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
53	56	58	33	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
				PACESETTER		
54	62	68	4	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	54
55	50	49	62	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
56	54	51	24	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
57	53	52	66	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
58	57	61	126	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
59	61	65	186	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
60	58	60	69	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
61	NEW ▶		1	KATHY MATTEA MERCURY 518059 (9.98/13.98)	GOOD NEWS	61
62	60	55	14	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
63	55	56	33	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
64	63	62	15	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
65	66	69	15	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
66	65	64	105	COLLIN RAYE ● EPIC 47468/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
67	67	75	137	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
68	68	73	16	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
69	RE-ENTRY		54	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
70	59	54	10	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
71	69	72	58	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
72	72	66	36	VARIOUS ARTISTS K-TEL 6058 (7.98/12.98)	TODAY'S HIT COUNTRY	24
73	70	63	24	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
74	64	59	7	SOUNDTRACK FOX 66313/RCA (10.98/16.98)	THE BEVERLY HILLBILLIES	51
75	74	71	91	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6

○ 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 shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING DECEMBER 18, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98) 4 weeks at No. 1	BEYOND THE SEASON	7
2	2	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	18
3	3	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	17
4	6	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	17
5	4	THE JUDDS ▲ CUR 8 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	19
6	5	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	18
7	7	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	13
8	8	DOLLY PARTON COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	15
9	9	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	135
10	11	RICKY VAN SHELTON COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	13
11	10	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	133
12	16	RANDY TRAVIS ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	14
13	15	TRAVIS TRITT WARNER BROS. (10.98/15.98) TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR		2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	120
15	—	KENNY ROGERS REPRIS 25973/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	12
16	12	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	135
17	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	135
18	—	KENNY ROGERS ▲ EMI 41*ERG (5.98/9.98)	CHRISTMAS	6
19	17	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	134
20	19	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	133
21	21	THE JUDDS ▲ ² CUR 8 8318/RCA (9.98/15.98)	GREATEST HITS	18
22	18	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	26
23	20	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	133
24	24	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	10
25	23	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	15

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

Sandro ACEs Argentine Music Awards Show Yields 2 Double Winners, But Few Surprises

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Argentina's famed singer/songwriter Sandro capped the 1993 Argentine ACE Music Awards by nabbing the prestigious Golden ACE trophy at the ceremony held Nov. 15 at the Casacuberta Theater here.

Sandro, who earlier this year celebrated the 30th anniversary of his career with 18 sold-out shows at Buenos Aires' 3,500-seat Gran Rex Theater, also took the award in the melodic/ballad album category.

The program's only other double winner was Juan Carlos Baglietto, whose album "Corazón De Barco" won trophies in the categories of pop album, male, and album cover design. Otherwise, there were no surprises during the second edition of the three-hour awards show, which was broadcast live by Telefé and hosted by popular radio and TV personality Juan Alberto Badiá.

Winners were selected by 50 Argentinian music journalists comprising La Asociación de Cronistas de Espectáculos (ACE).

Among the Argentinian winners were such notables as the late tango maestro Astor Piazzolla, rock guitar hero Pappo, producer Litto Nebbia, folklore legend Mercedes Sosa, and upstart rock trio Divididos.

International awardees included Gloria Estefan, Luis Miguel, Juan Luis



SANDRO

Guerra, José Luis Perales, Daniela Mercury, Paloma San Basilio, and Los Rodríguez.

Below is a selected list of winners of the 1993 ACE Music Awards:

- Golden ACE: Sandro.
- Song: "El Amor Es Más Fuerte," Caín-Caín.
- Video: "Los Salieris De Charly," León Gieco.
- Rock album, group: "La Era De La Boleudez," Divididos.
- Rock album, female: "Chocolate Inglés," Celeste Carballo.
- Rock album, male: "Blues Local," Pappo.
- Pop album, female: "Luz De Mi Vida," Patricia Sosa.
- Pop album, male: "Corazón De Barco," Juan Carlos Baglietto.

Melodic/ballad album, female: "Así Va La Vida," Julia Zenko.

Melodic/ballad album, male: "Con Gusto A Mujer," Sandro.

Tango album, orchestra: "Introducción Al Angel," Astor Piazzolla.

Tango album, female: "Maquillaje," Adriana Varela.

Tango album, male: "Memorias Del Futuro," Raúl Lavié.

Folklore album, group: "Sonido," Cuti Y Roberto Carabajal.

Folklore album, female: "Sino," Mercedes Sosa.

Folklore album, male: "Canto," Horacio Guarany.

Bailanta album, group: "En El Cielo Las Estrellas," Malagata.

Bailanta album, female: "Por El Canto A La Vida," Gladys.

Bailanta album, male: "El Bailarin," La Mona Jiménez.

Jazz album: "20 Years: The Best Of," Fénix Jazz Band.

Instrumental album: "La Cruz Del Sur," Lito Vitale Cuarteto.

Soundtrack album: "Tango Feroz," Osvaldo Montes.

Children's album: "Jamás Vi Un Monstruo Con Anteojos," Daniela.

Best artistic producer: Litto Nebbia.

Best arrangements: Oscar Cardozo Ocampo.

Album jacket design: "Corazón De Barco," Juan Carlos Baglietto (design by José Luis Massa).

Special awards: Osvaldo Pugliese, Alberto Castillo, Antonio Tormo, Los Hermanos Abalos.

Infectious Strain Of Samba Spreads Throughout Brazil

BY ENOR PAIANO

SAO PAULO, Brazil—Throughout its history, samba, that most carioca of rhythms born in Rio de Janeiro at the turn of the century, has gone through at least a half-dozen mutations, ranging from the "samba-canção" of the '40s to pagode in the '80s.

The latest musical reinvention of samba comes via the most industrial of Brazilian cities, São Paulo. Called "samba paulista" in honor of its hometown, the new samba spinoff was born in São Paulo's traditional samba clubs and dance halls before spreading to the rest of the country.

Now albums by non-paulista groups such as Minas Gerais' Só Prá Contrariar and carioca band Grupo Raça sell more than 250,000 units, superseding the country's platinum qualification.

But the two great names of samba paulista make their homes in São Paulo: Eliana de Lima, who has sold 1.3 million units of her past two JWC albums ("Caminhos Da Ilus O," "Fala De Amor"), and Raça Negra, which has sold 1.3 million copies of its three self-titled records. All three Raça Negra albums were put out by RGE, an

affiliate imprint of Globo/Som Livre.

Surprisingly, samba paulista has become one of the hottest Brazilian genres, gaining almost immediate favor with radio stations that seldom played samba music before.

Veteran São Paulo radio consultant Evaristo de Carvalho, who also is a longtime samba school director, reckons that radio's historical resistance to samba was softened by samba paulista's musical and lyrical embellishment of traditional, rhythm-dominant samba.

"With sophisticated harmonies, more string and brass instruments, and romantic melodies, the new generation [of samba artists] has conquered radio, which is decisive in making a crossover smash," says de Carvalho.

One such samba paulista song that beguiled radio was Raça Negra's "Cheia De Manias," which hit No. 1 last May, courtesy of mostly pop-rooted stations that had not rotated samba in years. Now the leading FM in São Paulo is a full-time samba station called Transcontinental.

The roots of the new samba trend began to sprout in 1990 thanks to

(Continued on page 34)

Musical Chairs At Latin Labels; EMI's Cross-Chart Successes

POLYGRAM MEXICO Reshuffles: PolyGram Latin America president Manolo Díaz has named Francisco "Paco" Bestard acting managing director of PolyGram Mexico, replacing Enrique Gómez-Pineiro, who resigned Nov. 23.

"The situation was difficult for both parties, and he resigned," says Díaz, who declined to go into detail. He adds that "it shouldn't take longer than three months" to fill the MD slot. Meanwhile, Bestard will remain PolyGram's director of business develop-

ment, Latin America.

ously was EMI Latin's national promotion director.

EMI LATIN SCORES SECOND Cross-Chart No. 1: With "Cerca De Ti"—the Barrio Boyzz's bouncing cover of Bread's 1970 chart-topper "Make It With You"—blowing into the top slot this week on the Hot Latin Tracks chart, EMI Latin becomes the first label to convert two No. 1 Hot 100 smashes by Anglo artists into No. 1 Spanish-language hits by different Latino artists.

EMI Latin first turned the cross-chart trick last year, when Pandora's "Desde El Día Que Te Fuiste"—a remake of Nilsson's 1971 No. 1 pop smash "Without You"—reached No. 1 on the Hot Latin Tracks. Also noteworthy is the fact that Gloria Estefan's 1989 Hot 100 chart-topper "Don't Wanna Lose You" is the only Anglo hit by the same artist to become a No. 1 Spanish-language hit on the Hot Latin Tracks, where it was titled "Si Voy A Perderte."

The only other Anglo artist represented on this week's Hot Latin Tracks is Bobby Darin, whose 1962 top 10 hit "Things" has been redone as "Cosas" in a banda-style rendition by Banda Superbandido. That track slides 11 notches to No. 36.

RELEASE UPDATE: Just out on Messidor is "Masterpiece," a rare, sublime Afro-Cuban jazz album from

(Continued on page 34)



by John Lannert

ment, Latin America.

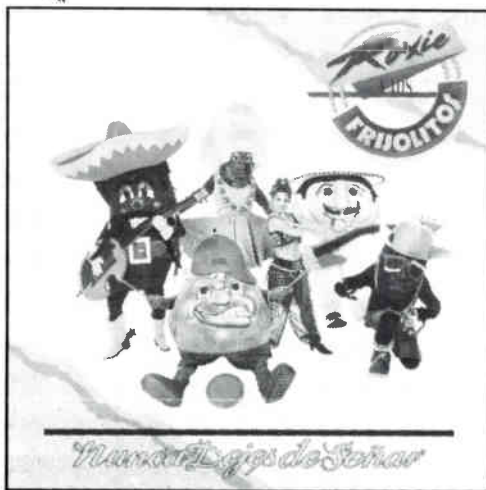
Elsewhere, WEA Latina GM Sergio Rozenblat has tapped prominent songwriter Gustavo Márquez to be the label's A&R director. Márquez, whose appointment takes effect immediately, will first be based in WEA Latina's Los Angeles branch, after which he will relocate to Miami.

Finally, word has it that Fonovisa is talking to Luis Silva, most recently A&R director at Sony Discos. Silva's exit last month was followed by Sony's hiring of José Rosario as director of promotions, Southwest. Rosario previ-

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Hot Latin Tracks™

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

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

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Artists & Music

Oid Mortales Revives Argentine Dance Scene Production Team Builds Local Label From Radio Base

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Some call it techno, while others call it house, but dance music of all stripes in Argentina is generally known as "marcha." And now the country's intermittent love affair with contemporary dance sounds is flaming anew, this time with domestically produced music.

Leading Argentina's rediscovery of its dance music market are four 20-something Buenos Aires natives that comprise the production team Oid Mortales: producer Tuti Gianakis, club DJ Ezequiel Deró, and arrangers Alejandro and Nicolás Guerrieri. In the past year and a half, Oid Mortales has grown from an FM radio program into an incredibly popular record label that also puts out a glitzy music/fashion magazine called D'Mode.

Gianakis recalls the label's first production, a 12-inch dance cover of Vilma Palma E Vampiro's 1992 smash "La Pachanga," backed with a dance remix of the traditional folk song "Carnavalito." Gianakis says that "thanks to foreign DJs," the label's debut was a hit both nationally and internationally.

"After that," he says, "we released our first (compilation) album, 'DJ Deró, Vol. 1,' which easily passed gold [30,000 units sold] in Argentina." He adds that both "DJ Deró Vol. 2" and "Verano '93" went platinum in Argentina, selling more than 60,000 units apiece.

Oid Mortales' current distribution deal with DBN in Argentina is complemented by foreign licensing agreements with record labels in France (PolyGram) and Germany (Dance Street). The label's most recent international hit single, "Batucada," reached No. 4 in Spain. Sony Argentina has asked the label to produce dance remixes for Soda Stéreo.

Moreover, the label is shipping two more dance compilations this week, one of which spotlights Buenos Aires' new dance station, NRG. In addition, Oid Mortales will release product next year from its new dance act, 3 Vampiros.

The budding prosperity of Oid Mortales does not mark the first time Argentina has embraced dance music. But the label is the first to survive and thrive by producing home-grown dance music.

Such was not the case in the mid-'70s, when the country boasted a formidable array of small, medium, and large discos that stayed open until 2 a.m. or 3 a.m. At that time, there were few domestic dance records being made, with most of the multinationals just releasing annual compendiums containing a spattering of dance hits. However, independently released dance compilation albums by Buenos Aires DJs Pato C ("Pato C Presenta Afro Soul Boliche") and José de Tarot ("Exclusively For DJs") were selling more than 300,000 units each.

By the early '80s, coinciding with the decline of the country's military government, discos were bursting with activity in Buenos Aires and the surrounding suburbs. For the first time, local pop/rock groups, including Soda Stéreo, Los Twist, Los Abuelos De La Nada, Virus, and Viadas, were being rotated in the clubs, while foreign remixes were all the rage. But only local cover bands such as Malvao, which covered the Sugarhill Gang's "Rapper's Delight," attempted to record dance-oriented material.

Several years later, the domestic dance music scene began to truly blossom when producer Bernardo Bergeret gained artistic control of a Buenos Aires radio station that he re-dubbed Z95. For the first time, Buenos Aires radio listeners could sample Brit-dance acts such as Depeche Mode and Erasure.

"We created techno-pop culture," says Bergeret, whose educational approach to dance music found him giving on-air explanations of the nuances of house music. His record label, ABX, distributed Mute Records and many Belgian techno acts, while his association with promoter Pity Yñurigarro was responsible for bringing Erasure to Argentina.

But by 1991, the domestic dance scene again began to fade, when Z95's owners dropped Bergeret's

dance music format. The emergence of Oid Mortales in 1992 and the launch of all-dance NRG last July has turned the tide once more toward the dance music arena.

"Dance music was never regarded as an attractive market, but now it's in a real boom," says Deró. "A few years ago, large discos played hits and a few new things. Now it's the opposite: People like to hear new records, and I'm sure Oid Mortales is playing a major role in that change."

Dance music is proving popular not only with adults, but with pre-teen and teen-age music fans as well. Many Buenos Aires discos offer "matinee" hours from 7 p.m.-midnight, during which 8- to 18-year-old hoofers may try out their latest steps.

The matinee hour's musical fare is slightly different from what is offered to adult dancers: more radio hits, more rock'n'roll, less experimentation. Most discos that offer matinee hours re-open at 2 a.m. for adult patrons, who are invited to stay until daylight.

"Most discos in Buenos Aires could compare [musically] to New York clubs," says Aldo Haydar, a noted small-club DJ who spins at the 350-seat El Dorado. "Down here, a big-scale disco holds more than 1,000 persons, but the innovations always come from the small clubs. El Dorado is known for its progressive house."

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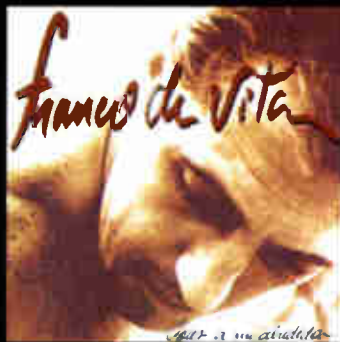
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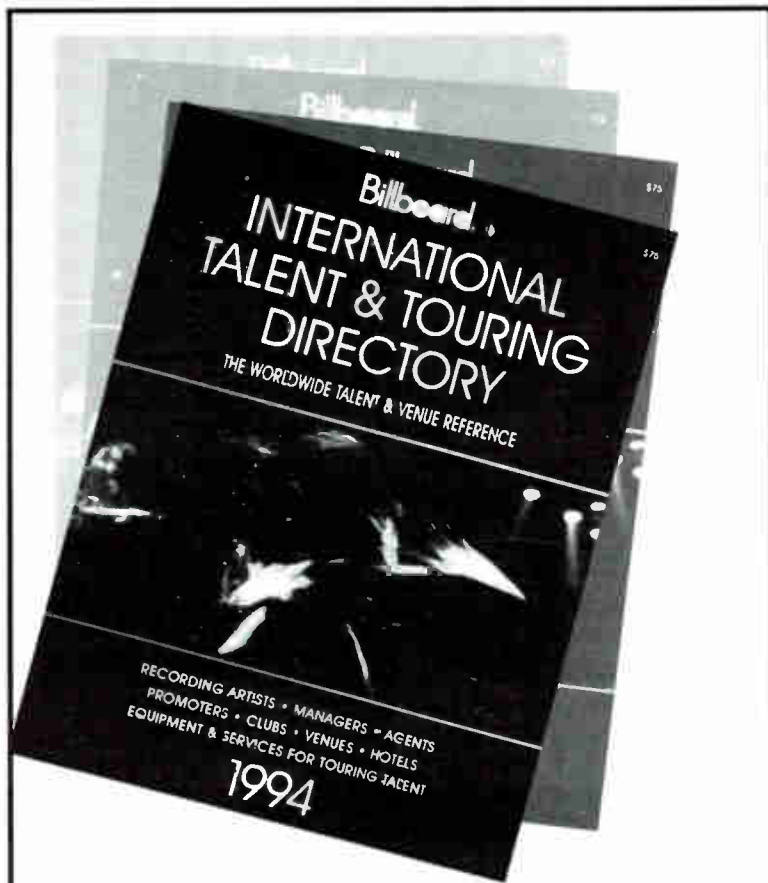
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NEW STRAIN OF SAMBA

(Continued from page 31)

"Sambanejo," an album released by Continental that featured Sambanejo, a studio samba outfit, covering the company's biggest sertanejo hits. The record sold 200,000 units.

Later that year, the release of albums by Eliana de Lima and Raça Negra helped formally usher in the new samba hybrid. In fact, Raça Negra's first, eponymous record brought back the "samba-swing" or "samba-rock" groove that had been introduced nearly 30 years earlier by Jorge Benjor.

But Raça Negra producer and RGE artistic director Antonio Carlos de Carvalho notes that samba paulista's use of brass instruments offers an ear-catching alternative to other samba strains.

"Brazilians grew up listening to military bands and Carnaval groups, where the brass instruments—mainly trumpet and trombone—are essential," says de Carvalho. "In 1990, nobody was using it, so I thought that a group with a good brass section would attract attention."

De Carvalho was right. Soon, the Brazilian-based multinationals began signing many samba paulista acts. BMG inked Grupo Raça and Só Prá Contrariar to round out its star-studded samba roster of Paulinho da Viola, Alcione, and Zeca Pagodinho. EMI signed Raz o Brasileira and Negritude Jr., with PolyGram landing Ginga Pura and Pirraça.

According to Jo Govaertz, EMI Brasil's managing director, the signing of two samba paulista bands was "an opportunity for us to explore this market and, at the same time, contribute to the renewal of such an important Brazilian cultural expression."

LATIN NOTAS

(Continued from page 31)

conguero supreme Carlos "Patato" Valdés, who cut most of the record in 1984. Comprising the stellar lineup of backing players were Valdés' longtime bassist, Joe Santiago; percussionist Ignacio Berroa; keyboardist Michel Camilo; drummer Steve Berrios; and keyboardist Jorge Dalto, who co-produced the album with Valdés and, regrettably, died shortly after the recording sessions were completed. . . . Another rich, deep slice of Afro-Caribbean jazz sound can be found on Bobby Sanabria & Ascensión's splendid "New York City Aché," the first Latino tropical album issued by Flying Fish. Sanabria, a standout percussionist with Mario Bauzá's Afro-Cuban jazz ensemble, draws first-rate performances from Tito Puente and Paquito D'Rivera. . . . Corason/Rounder has shipped excellent albums by nonpareil practitioners of northern Mexican Huasteco *sones* (Los Camperos De Valles, "El Triunfo"), contemporary Cuban *sones* (Septetos Cubanos, "Sones De Cuba"), and Mexican *sones* (Juan Reynoso, "Paganini Of The Mexican Hot Lands") . . . Also just released, on the marvelous archival imprint Arhoolie, is smashing product from Freddie Fender ("Canciones De Mi Barrio"), Lydia Mendoza ("La Gloria De Texas"), as well as "Mariachi Coculense 'Rodríguez' De Cirilo Marmolejo," the first installment of the series called Mexico's Pioneer Mariachi. . . . And from the world of books comes "Música Brasileira: A History Of Popular Music And The People Of Brazil," a chronicle of Brazilian pop music by German journalist/record exec Claus Schreiner.

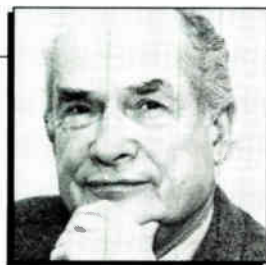
THE Billboard Classical 50™

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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
★ ★ ★ GREATEST GAINER ★ ★ ★					
1	1	4	CARR/DOM/PAV SONY 53725 (5.98 EQ/9.98) 2 weeks at No. 1	CHRISTMAS	
2	3	4	DOM/ROSS/CARR SONY 53358 (9.98 EQ/15.98)	CHRISTMAS...	
3	2	4	BERLIN SYM. (WOHLERT) LASERLIGHT 15146 (4.98/5.98)	NUTCRACKER	
★ ★ ★ PACESETTER ★ ★ ★					
4	6	3	NYC BALLET(ZINMAN) NONESUCH 79294 (10.98/16.98)	THE NUTCRACKER	
5	5	169	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT	
6	4	4	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES	
7	7	4	TALLIN CHAMBER(KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM	
8	13	11	ANONYMOUS 4 HARMONIA MUNDI 907099 (13.98/18.00)	ON YOOLIS NIGHT	
9	9	7	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO	
10	8	83	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3	
11	11	3	PHIL.ORCH.(ORMANDY) SONY CLASSICAL 0621 (5.98/9.98)	NUTCRACKER	
12	16	4	SCHOLA HUNGARICA LASERLIGHT 14107 (4.98/5.58)	GREGORION CHANTS	
13	12	7	BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER	
14	23	3	JAMES GALWAY RCA 61836 (3.98/7.98)	O HOLY NIGHT	
15	10	2	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98)	STAR WARS TRILOGY	
16	18	37	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS	
17	21	13	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	THE PUCCINI ALBUM	
18	17	4	POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98 EQ/15.98)	NIGHT & DAY	
19	29	2	JESSYE NORMAN PHILIPS 442157 (10.98 EQ/15.98)	BRAVA, JESSYE!	
20	24	29	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE	
21	30	2	VARIOUS ARTISTS RCA 61838 (3.98/7.98)	AVE MARIA	
22	20	4	PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO...	
23	27	4	JOSE CARRERAS TELDEC 92369 (9.98/15.98)	WITH A SONG IN MY HEART	
24	25	4	ROYAL ORCH. K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1	
25	31	2	VARIOUS ARTISTS PRO ARTE 283 (9.98/14.98)	HANDEL: MESSIAH HIGHLIGHTS	
26	33	57	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS	
27	35	2	ANTAL DORATI PHILIPS 432750 (25.98 EQ)	TCHAIKOVSKY: THE NUTCRACKER	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
28	NEW		POPS(FIEDLER) RCA 61837	LITTLE DRUMMER BOY	
29	26	4	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS	
30	19	3	VARIOUS INTERSOUND 1204 (15.98/24.98)	GREAT MELODIES OF THE CLASSICS	
31	42	2	PHIL.ORCH.(ORMANDY) SONY CLASSICAL 00607 (17.98 EQ/31.98)	MESSIAH	
32	28	59	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME	
33	NEW		SHAW RCA 6429 (3.98/7.98)	FESTIVAL OF CAROLS	
34	38	2	LONDON PHIL.(JANSONS) EMI CLASSICS 54649 (16.99/25.99)	NUTCRACKER	
35	41	61	HOLLYWOOD(MAUCCER) PHILIPS 438007 (10.98 EQ/15.98)	KING AND I	
36	22	7	KATHLEEN BATTLE DG 435866 (10.98 EQ/15.98)	BEL CANTO	
37	15	3	LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD	
38	49	4	VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS	
39	14	4	VARIOUS ARTISTS PHILIPS 438824 (10.98 EQ/14.98)	OPERA MAGIC	
40	44	5	VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS	
41	RE-ENTRY		POPS(FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS	
42	NEW		NYC BALLET/KEVIN KLINE NONESUCH 79331 (10.98/16.98)	THE NUTCRACKER	
43	39	4	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS	
44	40	37	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE	
45	37	95	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH	
46	NEW		VARIOUS ARTISTS RCA 60834 (5.98/9.98)	GERSHWIN-GREATEST HITS	
47	36	3	VARIOUS ARTISTS INTERSOUND 1206 (14.98/24.98)	PIANO MASTERPIECES	
48	32	2	VARIOUS ARTISTS MADACY 5607 (5.98/9.98)	GREAT COMPOSERS	
49	46	2	JAMES GALWAY RCA 60748 (9.98/14.98)	SEASONS	
50	34	3	VARIOUS INTERSOUND 1201 (15.98/24.98)	COMPLETE BEETHOVEN	
FULL-PRICE CLASSICAL			FULL-PRICE CROSSOVER		
1	NYC BALLET NONESUCH NUTCRACKER	1	DOM/ROSS/CARR SONY CHRISTMAS...	1	CARR/DOM/PAV SONY CHRISTMAS FAV...
2	CARR/DOM/PAV LONDON IN CONCERT	2	LONDON PHIL. RCA SYMPHONIC YES	2	PHIL.ORCH. SONY NUTCRACKER
3	TALLIN CHAMBER ECM PART: TE DEUM	3	LSO ARISTA STAR WARS	3	ROYAL PHIL.(CLARK) K-TEL HOOKED ON:VOL. 1
4	ANON 4 HARMONIA MUNDI ON YOOLIS...	4	VARIOUS LONDON PAVAROTTI/FRIENDS	4	VARIOUS DG MAD ABOUT CLASSICS
5	PAVAROTTI LONDON TI AMO	5	BAYLESS ANGEL PUCCINI ALBUM	5	SHAW RCA FESTIVAL OF CAROLS
6	UPSHAW NONESUCH GORECKI: NO.3	6	POPS (WILLIAMS) SONY NIGHT AND DAY	6	VARIOUS RCA BEETHOVEN-GREAT HITS
7	BARTOLI/SCHIFF LONDON IMPATIENT LOVER	7	BOST.POPS SONY UNFORGETTABLE	7	POPS(FIEDLER) RCA FIEDLER-GREATEST HITS
8	JESSYE NORMAN PHILIPS BRAVA, JESSYE!	8	CARRERAS TELDEC WITH A SONG...	8	VARIOUS RCA MOZART-GREATEST HITS
9	PAVAROTTI LONDON GREAT STUDIO...	9	GALWAY RCA WIND BENEATH MY WINGS	9	VARIOUS RCA GERSHWIN-GREAT HITS
10	BARTOLI LONDON IF YOU LOVE ME	10	HOLLYWOOD PHILIPS KING AND I	10	VARIOUS MADACY GREAT COMPOSERS
11	LONDON PHIL. EMI CLASSICS NUTCRACKER	11	YO-YO MA/MCFERRIN SONY HUSH	11	VARIOUS DG MAD ABOUT MOZART
12	BATTLE DG BEL CANTO	12	GALWAY RCA SEASONS	12	VARIOUS RCA CLASSICS-GREATEST HITS
13	VARIOUS PHILIPS OPERA MAGIC	13	THE CHIEFTAINS RCA THE CELTIC HARP	13	VARIOUS MADACY 50 MASTERPIECES
14	VARIOUS RCA OPERA'S LOVE SONGS	14	GARRETT SILVA AMERICA WEBBER: LOVE SONGS	14	CARR/DOM/PAV SONY FAVORITE ARIAS
15	NYC BALLET NONESUCH NUTCRACKER	15	GALWAY RCA AT THE MOVIES	15	VARIOUS DG MAD ABOUT PIANO

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. EQ indicates equivalent prices for labels that do not issue list prices. © 1993. Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



by Is Horowitz

SHARING THE COST: Sony Classical's live recording next week in Prague of a gala concert celebrating the centenary of Dvorak's "New World Symphony" provides another industry example of cross-funding to keep costs of major show biz events manageable.

SC will handle the audio recording. Its video division will undertake videocassette and laserdisc elements. And additional support comes from PBS here and TV entities in Germany and Japan.

Performers are Seiji Ozawa and the Boston Symphony Orchestra, with a cast of soloists that includes Itzhak Perlman, Yo-Yo Ma, and Frederica von Stade. Repertoire is on the light side, with such Dvorak chestnuts as "Humoresque" and "Slavonic Dances" programmed. Thomas Frost will be audio producer.

The production nut is heavy by any measure, says Sony Classical's new U.S. chief, Peter Gelb. But he says he views the portion assigned to the disc division, "though significant, as not overwhelming."

Although the Dvorak gala was developed before Gelb assumed his current post, he sees in it a pattern for creative disc opportunities that otherwise would be prohibitively costly. It's a pattern he himself has pursued in his past association with CAMI Video, an enterprise which also has been brought under the Sony umbrella.

Another Sony Classical project, allied in terms of multi-exposure opportunities, is an upcoming educational series involving Wynton Marsalis (Billboard, July 24). It's designed to accomplish much of what Leonard Bernstein achieved in his landmark "Young Per-

son's Concerts" some 25 years ago, Gelb says.

The new series, an audiovisual introduction to classical music and jazz, goes before the cameras next summer in Tanglewood, Mass. Initially, four one-hour TV programs, one or two CDs, and four videocassettes are planned, all due for release in early 1995. It's hoped the series will be ongoing, says Gelb.

INDIE CONFAB: Allegro's next classical-label conference will expand its panel agenda to encompass sessions on print media, radio (NPR and commercial), retailer needs, and a discussion of future industry strategies.

The distributor's fifth annual event will be held in Bolton Landing, New York, April 28-May 1.

About 20 labels from the U.S. and abroad are expected to attend. They'll rub elbows with classical buyers from chains and indie stores that collectively account for some 75% of domestic classical retail buying power, according to Allegro president Joe Micallef.

The Allegro chief claims that indie labels are now cumulatively responsible for about 40% of classical unit sales and 33% of dollar turnover.

Retailers at the confab also will participate in an awards program, choosing the best releases of the past year by Allegro-distributed labels.

GOING ON RECORD: Guitarist Sharon Isbin has recorded "Troubadours" for EMI/Virgin with the St. Paul Chamber Orchestra under Hugh Wolff. The piece, written for Isbin by John Corigliano, will be followed with works by Joseph Schwantner and Lukas Foss.

In April, Delos will record mezzo Florence Quivar in a Brahms/Mahler recital album, with Armen Guzeli-mian at the piano. And late this month, tenor Vinson Cole will cut a program of songs by Respighi and Liszt.

PASSING NOTES: Musical America has named Christa Ludwig musician of the year. Other awards are: composer, Morton Gould; conductor, Gerard Schwarz; instrumentalist, Leon Fleisher; and vocalist, Cheryl Studer.

Jazz BLUE NOTES



by Jeff Levenson

LAST WEEK'S COLUMN WAS BRIMMING with so many choice *mots* and profundities (so nice of me to say so) that all manner of significant items earmarked for reader consumption tumbled off the crowded page and fell into the black hole of computer voidness. Lucky for us (hope I'm not being presumptuous here), retrieval has been achieved with an artful flick of the wrist:

Complementing the announcement that pianist Jacky Terasson is this year's winner of the Thelonious Monk Institute's instrumental competition, we have news that the institute has joined forces with the New England Conservatory, the very first institution of its kind (it was founded in 1867), to offer an accredited music program devoted to jazz. Together, these pillars have begun a jazz education program—college level—aimed at bringing gifted young players under the tutelage of established masters. Clark Terry will be the conservatory's first Master In Residence, followed by the likes of Max Roach, Herbie Hancock, Grover Washington Jr., Illinois Jacquet, Red Rodney, Louis Bellson, Al Hirt, Ron Carter, James Moody, Jimmy Heath, and others, we're told.

For those convinced that watching is better than doing, or that watching is best done in tandem with doing, or that watching done in tandem with doing is totally *outré* when actuated by a large, vibrating flipper that controls the action remotely, one ought to consider a stocking stuffer from Homespun Videos (a long way to go for a column item on instructional tapes, I admit). Homespun is the company owned by folkie-cum-entrepreneur Happy

Traum. Included in his catalog are how-to tapes dedicated to musics and instruments of many persuasions ("Ukulele For Kids"). Of interest to us, specifically, are new releases by drummer Jack DeJohnette and Dolphins guitarist Mike DeMicco, as well as already-issued piano lessons from Warren Bernhardt and Andy LaVerne. Just five minutes a day.

It wasn't too long ago that sports hero Kareem Abdul-Jabbar was beginning to work up his own jazz label—Cranberry, I think he was going to call it. Those plans, however, spoiled faster than Thanksgiving leftovers in August. Now, word reaches us that Eugene Robinson (an all-pro safety for the Seattle Seahawks) and John Greig (a former Seattle Supersonic) have launched their own label, Intermix. The opening kick(tip)-off? Ex-Kenny G percussionist Tony Gable and 206.

Verve and Playboy magazine have joined ears (bunny, I think) with a four-CD box designed to celebrate Playboy's 40th anniversary and its enthusiasm for jazz. (The magazine's annual polls have become accepted barometers of populist jazz tastes.) "Four Decades Of Jazz: 1953-1993" is a 51-track compilation of tunes, taken from Verve's vaults and licensed from other labels, that replaces the need to enroll in Jazz 101: Hits, Introduction To The Genre. The artists represented? Everyone you can think of and then some, including Billie Holiday, Charles Mingus, Dave Brubeck, Stan Getz, Quincy Jones, Cal Tjader, Roy Ayres, and Bobby McFerrin.

Jeanie Bryson, the New Jersey-bred singer who came to Telarc last year on the basis of her formidable chops ("I Love Being Here With You" was her debut album), then endured endless reports (and whispers) about her alleged relationship with Dizzy Gillespie (it appears that she is his daughter), will be guesting on Terrence Blanchard's next album for Columbia, "Solitude." The project, a tribute to Billie Holiday, is a quintet-plus, string-orchestra affair; it is due out in March. Bryson sings a few of Lady Day's classics and narrates the none-too-bouncy lyrics to "Strange Fruit."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	TONY BENNETT COLUMBIA 57424	★★★ No. 1 ★★★ 3 weeks at No. 1 STEPPIN' OUT
2	2	25	HARRY CONNICK, JR. ● COLUMBIA 53172	25
3	3	11	JOSHUA REDMAN WARNER BROS. 45365	WISH
4	4	9	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
5	5	17	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
6	7	17	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
7	8	5	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
8	9	3	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
9	6	9	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
10	10	33	JOE SAMPLE WARNER BROS. 45209	INVITATION
11	11	3	DIANA ROSS MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
12	12	27	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
13	13	3	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
14	14	3	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
15	15	3	JOHN MCLAUGHLIN VERVE 519861	TIME REMEMBERED
16	16	7	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
17	17	41	SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
18	18	39	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
19	22	2	JOHN COLTRANE RHINO 71255/AG	THE LAST GIANT
20	20	27	DAVID BENOIT GRP 9687	LETTER TO EVAN
21	19	23	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
22	RE-ENTRY		BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
23	21	29	DIANE SCHUUR GRP 2006	IN TRIBUTE
24	23	3	OSCAR PETERSON TRIO TELARC 83356	ENCORE AT THE BLUE NOTE
25	RE-ENTRY		GENE HARRIS CONCORD 4578	A LITTLE PIECE OF HEAVEN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	53	KENNY G ▲ ⁵ ARISTA 18646	★★★ No. 1 ★★★ 15 weeks at No. 1 BREATHLESS
2	2	15	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
3	NEW ▶		VARIOUS ARTISTS GRP 9728	GRP CHRISTMAS COLLECTION VOL. III
4	3	21	DAVE KOZ CAPITOL 98892	LUCKY MAN
5	6	11	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
6	4	13	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
7	5	23	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
8	9	9	RAMSEY LEWIS GRP 9742	SKY ISLANDS
9	11	19	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
10	8	3	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
11	12	19	PAT METHENY Geffen 24601	THE ROAD TO YOU
12	18	2	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
13	10	11	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
14	16	5	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
15	13	33	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
16	15	29	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
17	7	11	HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	OOIN'T SMOKE IN BED
18	19	15	WARREN HILL RCA 66321	DEVOTION
19	17	51	DAVID SANBORN ELEKTRA 61272	UPFRONT
20	23	21	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
21	14	23	ART PORTER VERVE FORECAST 517997/VERVE	STRAIGHT TO THE POINT
22	25	11	CHICK COREA ELEKTRIC BAND II GRP 9731	PAINT THE WORLD
23	22	33	LEE RITENOUR GRP 9697	WES BOUND
24	RE-ENTRY		LARRY CORYELL CTI 67236	FALLEN ANGEL
25	RE-ENTRY		PAT METHENY Geffen 24468*	SECRET STORY

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

Music Video

ARTISTS & MUSIC

Vid Director Remains Photo Devotee Still Images Inspire Corbijn's Film 'Hobby'

BY DEBORAH RUSSELL

LOS ANGELES—Music video director Anton Corbijn, whose artistic vision has been attached to the recordings of acts including Depeche Mode, Echo and the Bunnymen, Joy Division, and Nirvana, approaches the moving picture from the vantage point of a still photographer.

"Photography is my real love," says the Dutch-born artist, who photographed the album artwork for U2's "The Joshua Tree" and R.E.M.'s "Automatic For The People." His photographs fill two books, 1989's "Famouz" and 1991's "Allegro."

"I take music video very seriously, but it is more like a hobby in a sense," he says. "I will not give up my photography."

Corbijn's music video "hobby" was launched in 1983, when he shot a clip for the German band Propaganda. But things really took off three years later, when Depeche Mode, an act he had photographed in 1980 and dismissed as a "teenybopper" group, requested that he shoot the 1986 clip "Question Of Time."

"I really wanted to do a video in America, which is part of why I said yes," he says. "It was very low-budget and we had no money for a camera man, so I filmed it myself. Since then I've filmed all of my videos myself."

Corbijn remains close to Depeche Mode today; as the lighting designer on the band's current tour, he directed all of the films that appear on the 11 oversized screens in the two-tiered set. He also shot the group's concert video, "Devotional," which hits the streets Dec. 27.

"The concert film is one format I never buy, myself," says Corbijn. "I don't really like the concept. But I would have felt very strange if someone else was filming my imagery on that stage."

At press time, Corbijn was in production on Depeche Mode's "In Your Room" video, which will join the catalog of clips he has reeled for the act,

including "Personal Jesus," "Enjoy The Silence," "I Feel You," "Walking In My Shoes," and "Condemnation."

"When you work a lot with one particular act you can develop a relationship and can go a lot further in the videos, because you have the group's trust and cooperation," he says. "It's difficult to get such a relationship going on a one-off basis."

Corbijn fosters such relationships behind the camera as well, often working with the same crew and producer Richard Bell, who has been his partner since 1987.

Tapping the intuition fostered from his work in photography, the director rejects storyboards and prefers to shoot with a hand-held camera.

"Generally, I prefer if I can carry the camera on my shoulders; it's more flexible," Corbijn says. "I always used to work with 8mm film on the early Depeche Mode videos. Now I use 35mm, 16mm, and Super 16."

Flexibility is the ultimate key Corbijn seeks in shooting a video. He prefers location shoots in such Eastern European cities as Prague and Budapest, and he's recently become a fan of Los Angeles.

"When I started making videos, I liked cloudy skies," he says. "Now, I

love the light in L.A.; it's one great thing that is always there. Plus, I like the fact that everything from the mountains [to] the ocean and the desert is within two hours of the city."

Corbijn says that while he receives offers to shoot music videos virtually every week, he is reluctant to take most projects.

"I need to really like the music, and must see whether it generates some visuals in my mind," he says.

One of his most recent productions, Nirvana's "Heart-Shaped Box," generated some incredibly bizarre and controversial visuals, including fetuses hanging from a tree and a child in a Ku Klux Klan robe. The clip, shot in black and white, was colored in post-production to feature a vivid palette of heavily saturated hues.

"The main secret of that video is that the underlying imagery is really heavy, but the surface of it is really pleasant," Corbijn says, crediting much of the clip's look to lead singer Kurt Cobain.

Upon completing Depeche Mode's "In Your Room," Corbijn will lens a video for country icon Johnny Cash. In addition, he is working on a Captain Beefheart longform project set for release in 1994.

PRODUCTION NOTES

LOS ANGELES

- The Hudlin Brothers directed and produced George Clinton's latest Paisley Park video, "Martial Law."
- Oil Factory director Frank Sacramento shot De La Soul's latest Tommy Boy outing, "Ego Trippin'." Guy Toley produced. In addition, Oil Factory's Lisa Bonet directed Milla's EMI/SBK video "Gentleman Who Fell," which features cameos by Harry Dean Stanton and David Arquette. Myke Zykoff produced.
- The latest Chris LeDoux video, "For Your Love" is a High Five production directed by Michael Salomon. Colleen McCray produced the Liberty Records shoot.

duction directed by Michael Salomon. Colleen McCray produced the Liberty Records shoot.

• Squeak Pictures director Kim Watson is the eye behind Keith Washington's new Qwest/Warner Bros. video "Believe That." Arturo Smith directed photography; Marvin Wadlow Jr. and Catherine Finkenstaedt produced.

NEW YORK

- The new Main Source video "What You Need" is a Riviera Films production directed by Abe Lim. Kyle Caio directed photography, and Suzanne Coldwell produced the Wild Pitch Records shoot.
- Director Steve Payne is the eye behind King Jay's Profile video "Lick Me."
- Tom McCabe directed Shotgun Messiah's video "Violent New Breed" for Relativity Records.
- State Of Fresh Records artist Shamima debuts with a Christmas video, "Please Come Home For Christmas," directed by Giles Francis.

OTHER CITIES

• Robert Plant's new Atlantic video "If I Were A Carpenter" is a Squeak Pictures production, directed and shot by Dick Buckley. Jim Glander and Catherine Finkenstaedt produced the Cleveland, Ohio-based shoot.

• Oil Factory director Greg Matsuak shot the clip "Babe" for the RCA act Take That. He shot the clip in London. Adam Dunlop produced.

Here At The Western World; Shopping Spree Continues

CABLE OPERATORS, cable channel executives, computer software developers, electronics wizards, representatives of the nation's top telephone companies, and yours truly converged in the shadows of Disneyland Dec. 1-3 for the Western Cable Show in Anaheim, Calif. The Eye navigated a choppy course among a sea of middle-aged suits speaking in a language laced with 25-cent words we can't even venture to repeat here.

What a thrill to see familiar music biz faces in the booths sponsored by the MTV Networks, The Box, MOR Music TV, BET, and others. And when we weren't loitering about the TV Food Network booth, angling for a bite from the pizza oven of Wolfgang Puck, we managed to learn a few things about the new and existing networks out in cable land.

OF PARAMOUNT IMPORTANCE: John Malone, president/CEO at Tele-Communications Inc., spoke at the convention's opening session Dec. 1, and he did not appear concerned when an impromptu poll revealed that more members of the audience anticipated that Viacom International Inc., not its bidding rival QVC Network Inc., eventually will acquire Paramount Communications Inc.

"Well, John, who's going to win?" asked industry consultant Paul Kagan of Malone. The TCI head also is chairman of Liberty Media Corp., one of QVC's infusion investors in the Paramount deal.

"Well, if QVC wins, Viacom wins," said a confident Malone. "That way Viacom won't have to pay too much for Paramount."

ATTENTION MUSIC Shoppers: VH-1 president Ed Bennett speculates that the "greatest hits" music video network will introduce some form of shopping element within a year... BET's Robert Johnson estimates that BET will be ready to launch its new shopping network in about three years, as part of a development agreement with the Home Shopping Network (Billboard, Nov. 20). The shopping service would target BET's core audience of African-American consumers... New York-based Q2, QVC's new shop-at-home "lifestyle" network that is set to launch in May, will incorporate music programming into its varied segments on travel, parenting, fashion, entertainment, and more. Regular themed segments featuring artists in the studio will complement music clip programming designed to sell audio and video product, says Jay Scharer, VP of business development for the network... The Inspirational Network of Charlotte, N.C., hopes to launch its own three-hour shopping

segment to sell contemporary Christian music product in the second quarter of 1994. The network, which is home to the music video shows "Signal Exchange" and "CCM-TV," is already testing its shopping service in 60-second and two-minute spots. Music will become an increasingly integral element of the Inspirational Network's programming schedule next year, as VP of programming H. Ossie Mills reports that eight music specials are planned for 1994... L.A.- and New York-based World African Network, which is set to launch in June, will include concerts and gospel music performances in its entertain-

ment programming mix and will include a home-shopping segment too, says Andrew J. Hayes, director of marketing and sales.

THE EYE



by Deborah Russell

CONVENTION CAPSULES: Director Francis Ford Coppola's first short film for VH-1, featuring William S. Burroughs, is scheduled to air in March... And we hear that Beavis And Butt-head are a big hit with MTV Europe fans in Croatia, Romania, and Germany... ESPN's "Max Out" video show has moved to ESPN 2, its new youth-oriented counterpart... Prime Ticket's Spanish-language cable sports network, La Cadena De-

portiva, which debuted Nov. 15, is including music videos in its mix, splicing Spanish music clips into natural breaks in sports programming... Miami-based Gems is yet another Spanish-language cable network that includes music programming. Gems stresses concerts featuring such acts as Julio Iglesias, Maria Conchita Alonso, Gloria Estefan, and more.

STOP THE VIOLENCE: BET, which used the Western Cable Show as a platform to announce its new movie-making venture with the cable channel Encore and the video distributor Live Home Video (Billboard, Dec. 11), says its entertainment programming will be devoid of "gratuitous violence" beginning Jan. 1.

BET executive VP Jeff Lee says the policy will not be "all-encompassing," but it will provide a "way for viewers to get away" from the violence in real life. "I'm not telling labels to make music videos without violence," says Lee. "I'm just saying I may not play them."

In the wake of that news, we were intrigued to track a new development in rap video promotion. Once upon a time we had the "clean" and "dirty" versions of various clips. But when we received Virgin's new Shyheim video, "On And On," we noticed it was the "without guns" version. A spokesperson for the act notes that labels are now producing "guns" and "no guns" versions to meet programmers' ever-changing standards.



Support System. During a party to celebrate her first gold record, Epic songstress Patty Loveless, center, thanks CMT program manager Tracy Story, left, and Hall Willis, VP/GM of CMT Worldwide, for their support of her Sherman Halsey-directed video "Blame It On Your Heart" and the Rande St. Nicholas-directed "Nothing But The Wheel." The clips came from Loveless' album, "Only What I Feel."

Billboard Video Monitor™

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



Black Entertainment Television

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

- 1 Color Me Badd, Time And Chance
- 2 Lords Of Underground, Here...
- 3 Domino, Getto Jam
- 4 Babyface, Never Keeping Secrets
- 5 Salt-N-Pepa, Shoop
- 6 Jodeci, Cry For You
- 7 Tevin Campbell, Can We Talk
- 8 Hi-Five, Never Should've Let You Go
- 9 Janet Jackson, Again
- 10 Funky Poets, Born In The Ghetto
- 11 Ramsey Lewis, Tonight
- 12 A Tribe Called Quest, Award Tour
- 13 Mary J. Blige, You Don't Have...
- 14 Jody Watley, Your Love Keeps...
- 15 Maze/Frankie Beverly, The Morn
- 16 Brian McKnight, After The Love
- 17 Freddie Jackson, Make Love Easy
- 18 Snoop Doggy Dogg, What's My...
- 19 Toni Braxton, Breathe Again
- 20 Cypress Hill, I Ain't Goin' Out...
- 21 Mariah Carey, Hero
- 22 Queen Latifah, U.N.I.T.Y.
- 23 R. Kelly, Sex Me
- 24 Johnny Gill, Long Way From Home
- 25 Jade, Looking For Mr. Do Right
- 26 Das EFX, Freakit
- 27 Mint Condition, Nobody Does It...
- 28 7669, So High
- 29 A Piece Of A Puzzle, R U Down
- 30 Intro, Come Inside

★★ NEW ADDS ★★

A Few Good Men, Silver Bells
 Earth, Wind And Fire, Spend The Night
 Mavis Staples, Blood Is Thicker Than...
 Mint Condition, U Send Me Swingin'
 Outkast, Players' Ball



COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Little Texas, God Blessed Texas
- 2 Dwight Yoakam, Fast As You
- 3 Sammy Kershaw, Queen Of My...
- 4 Faith Hill, Wild One
- 5 Doug Supernaw, I Don't Call...
- 6 Tanya Tucker, Soon
- 7 Sawyer Brown, The Boys And Me
- 8 Doug Stone, I Never Knew Love
- 9 Clay Walker, Live Until I Die
- 10 Trisha Yearwood, The Song...
- 11 Tracy Lawrence, My Second Home
- 12 Clint Black, State Of Mind
- 13 John Michael Montgomery, I...†

- 14 Boy Howdy, She'd Give Anything
- 15 Chris LeDoux, For Your Love
- 16 Shawn Camp, Confessin' My Lovet
- 17 Suzy Bogguss, Hey Cinderella
- 18 McBride & The Ride, No More...†
- 19 Randy Travis, Wind In The Wire†
- 20 Mavericks, What A Crying Shame†
- 21 Parton, Wynette, Lynn, Silver T
- 22 Martina McBride, My Baby Loves...
- 23 Ronnie Milsap, I'm Playing For You
- 24 Dennis Robbins, Mona Lisa On...
- 25 Travis Tritt, Worth Every Mile
- 26 Tracy Byrd, Why Don't That...
- 27 Larry Stewart, We Can Love
- 28 John Berry, Kiss Me In The Car
- 29 Carlene Carter, Unbreakable Heart
- 30 Pirates Of Mississippi, Dream...
- 31 Aaron Tippin, The Call Of The Wild
- 32 Twister Alley, Nothing In...
- 33 Bobbie Cryer, He Feels Guilty
- 34 Toby Keith, A Little Less Talk
- 35 Kenny Chesney, Whatever It Takes
- 36 George Jones, High Tech Redneck
- 37 Brother Phelps, Were You Really...
- 38 Cleve Francis, I Won't Let You...
- 39 Ricky Lynn Gregg, Three Nickels...
- 40 Billy Dean, We Just Disagree
- 41 Daron Norwood, If It Wasn't For...
- 42 Becky Williams, The Trouble With...
- 43 Eddy Arnold, Out Of The Blue
- 44 Steve Wariner, Drivin' And Cryin'
- 45 Duffie, Varney & Lorr, Beverly
- 46 Turner Nichols, She Loves To...
- 47 Collin Raye, That's My Story
- 48 Brooks & Dunn, Rock My World†
- 49 Rick Trevino, Just Enough Rope
- 50 Shelby Lynne, Tell Me I'm Crazy

† Indicates Hot Shots

★★ NEW ADDS ★★

Aaron Neville, Please Come Home...
 Evangeline, Let's Go Spend Your...
 Mark O'Connor, The Devil Comes Back
 Mary Chapin-Carpenter, He Thinks...
 The Bellamy Brothers, Not



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, What's My...
- 2 Aerosmith, Amazing**
- 3 Nirvana, Heart-Shaped Box
- 4 "Weird Al" Yankovic, Bedrock...
- 5 Meat Loaf, I'd Do Anything For Love
- 6 Janet Jackson, Again
- 7 Ace Of Base, All That She Wants
- 8 Salt-N-Pepa, Shoop
- 9 U2, Stay
- 10 Blind Melon, Tones Of Home
- 11 The Cranberries, Linger*
- 12 The Breeders, Cannonball*
- 13 Stone Temple Pilots, Creep
- 14 8. Adams/R. Stewart/Sting, All...
- 15 Gin Blossoms, Found Out About...
- 16 Zhane, Hey Mr. D.J.
- 17 DRS, Gangsta Lean

- 18 Rush, Stick It Out
- 19 Guns N' Roses, Estranged**
- 20 Mariah Carey, Hero
- 21 The Lemonheads, Into Your Arms*
- 22 Smashing Pumpkins, Today
- 23 Metallica, Fade To Black**
- 24 Tevin Campbell, Can We Talk
- 25 Xscape, Just Kickin' It
- 26 Bryan Adams, Please Forgive Me
- 27 Megadeth, 99 Ways To Die
- 28 Metallica, For Whom The Bell Tolls
- 29 Guns N' Roses, Don't Cry
- 30 Toni Braxton, Breathe Again
- 31 Guns N' Roses, November Rain
- 32 10,000 Maniacs, Because The...
- 33 US3, Cantalooop*
- 34 2Pac, Keep Ya Head Up
- 35 Cypress Hill, I Ain't Goin' Out...
- 36 Guns N' Roses, Patience
- 37 B. Brown/W. Houston, Something...
- 38 Pearl Jam, Alive
- 39 Matthew Sweet, Time Capsule
- 40 Cracker, Low
- 41 Phil Collins, Both Sides Of The...
- 42 Guns N' Roses, Sweet Child O' Mine
- 43 Red Hot Chili Peppers, Under...
- 44 Soul Asylum, Runaway Train
- 45 Onyx, Slam
- 46 Dr. Dre, Let Me Ride
- 47 Buffalo Tom, Soda Jerk
- 48 Jodeci, Cry For You
- 49 Danzig, Mother
- 50 Lenny Kravitz, Are You Gonna Go...

** Indicates MTV Exclusive

* Indicates Buzz Bin

★★ NEW ADDS ★★

Cher/Beavis And Butthead, I Got You...
 Nirvana, All Apologies
 Tom Petty, Mary Jane's Last Dance
 P.M. Dawn, You Got Me Floatin'
 Queen Latifah, U.N.I.T.Y.
 Frank Sinatra, I've Got You Under My...
 Dig, Believe
 Deep Forest, Sweet Lullaby
 Donald Fagen, Snowbound
 Alan Parsons, Turn It Up



THE NASHVILLE NETWORK

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

- 1 Alan Jackson, Mercury Blues
- 2 Little Texas, God Blessed Texas
- 3 Brooks & Dunn, Rock My World
- 4 Faith Hill, Wild One
- 5 Aaron Tippin, The Call Of The Wild
- 6 Brother Phelps, Were You Really...
- 7 Tracy Lawrence, My Second Home
- 8 Martina McBride, My Baby Loves...
- 9 Collin Raye, That Was A River
- 10 Mark Chesnut, Almost Goodbye
- 11 Emmylou Harris, High Powered...
- 12 Matthews, Wright & King, One Of...
- 13 Pirates Of Mississippi, Dream...

- 14 Sawyer Brown, The Boys And Me
- 15 George Jones, High Tech Redneck
- 16 Clay Walker, Live Until I Die
- 17 Suzy Bogguss, Hey Cinderella
- 18 Trisha Yearwood, The Song...
- 19 Boy Howdy, She'd Give Anything
- 20 Parton, Wynette, Lynn, Silver T
- 21 Collin Raye, That's My Story
- 22 Lorrie Morgan, My Favorite Things
- 23 Travis Tritt, Worth Every Mile
- 24 Tracy Byrd, Why Don't That...
- 25 Dwight Yoakam, Fast As You
- 26 Larry Stewart, We Can Love
- 27 Lee Roy Parnell, On The Road
- 28 John Berry, Kiss Me In The Car
- 29 Sammy Kershaw, Queen Of My...
- 30 Doug Supernaw, I Don't Call Him...

★★ NEW ADDS ★★

Brooks & Dunn, Rock My World
 Chris LeDoux, For Your Love
 Windham Hill Artists, Carol Of The...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Hero
- 2 Michael Bolton, Said I Loved...
- 3 Janet Jackson, Again
- 4 Phil Collins, Both Sides Of...
- 5 8. Adams/R. Stewart/Sting, All...
- 6 Billy Joel, All About Soul
- 7 Kenny G, Sentimental
- 8 Elton John & Kiki Dee, True Love
- 9 Donald Fagen, Snowbound†
- 10 Bryan Adams, Please Forgive Me
- 11 Jackson Browne, I'm Alive
- 12 Aaron Neville, Don't Fall Apart...
- 13 Joshua Kadison, Jessie
- 14 Meat Loaf, I'd Do Anything For Love
- 15 Kenny Loggins, This Is It
- 16 Daryl Hall, Stop Loving Me...
- 17 Jimmy Cliff, I Can See Clearly Now
- 18 k.d. lang, Just Keep Me Moving
- 19 Toni Braxton, Breathe Again
- 20 The Proclaimers, I'm Gonna Be
- 21 B. Brown/W. Houston, Something...
- 22 Tony Bennett, Steppin' Out With...
- 23 Sting, If I Ever Lose My Faith In You
- 24 Steve Winwood, Higher Love
- 25 UB40, Can't Help Falling In L...
- 26 Rod Stewart, Reason To Believe
- 27 Don Henley, The Boys Of Summer
- 28 Tina Turner, I Don't Wanna Fight
- 29 Janet Jackson, If
- 30 Billy Joel, The River Of Dreams
- † Indicates Five Star Video

★★ NEW ADDS ★★

The Cranberries, Linger
 Tevin Campbell, Can We Talk
 Chris Isaak, Dark Moon
 UB40, Higher Ground

the Medialine™

Schoolhouse Rock From Star; Jackson's Revisionist Video

BY ERIC BOEHLERT

SCHOOL DAYS: Ever read about those studies that come out periodically, claiming that by the time an American child reaches the age of 12 he or she will have taken in more than 8 million advertising images (or some ungodly number), and wonder how that could possibly be?

Well, one new company adding to that tally, albeit for a worthy cause, is Star Broadcasting in Minneapolis. Star approaches public schools and offers to install, free of charge, satellite dishes and receivers that allow Star to transmit its radio network of hits into school courtyards, cafeterias, and hallways. Ads run on the network, too, and schools can pocket a big chunk of that ad revenue.

Though similar to Whittle Communication's often-maligned Channel One service offering commercial television for classrooms, Star differs in important ways. For one, Star Broadcasting is a nonprofit company. Its sole purpose, says director of sales and marketing Scott Plum, is to provide schools with a way to raise funds. He says that when the network eventually lands a full roster of clients (to date, Disney is the lone national advertiser), a school of 1,500 students that broadcasts the network three hours a day stands to make \$20,000 a year. Also unlike Channel One, Star does not broadcast during class time, only between periods and during recess.

Musically, schools choose between top 40 and hot country formats. The programming is taken care of by 3M Sound Products, which creates the forefront music channels, as they're called. Listening in on the top 40 station, stu-

dents hear Blind Melon, Gin Blossoms, Janet Jackson, and the like. One programming note: Because the network is aimed at school kids, songs that don't meet the lyric content grade (i.e., are too sexy or too violent) are ineligible. Also, tobacco, alcohol, and condom ads are not allowed, Plum says.

MICHAEL JACKSON certainly has more pressing issues to worry about these days, but the revisionist editing job done on his just-released "Dangerous: The Short Films" home video should not go unnoticed.

Thanks to the magic of computer animation, the once-controversial ending of the "Black Or White" clip—where Jackson goes berserk, breaking car and storefront windows—has been cleaned up quietly. Now when he smashes glass, it's because he's angered by the newly added graffiti slogans of "Nigger Go Home" and "KKK Rules" scrawled across the panes.

Back at the time of the man-made brouhaha in 1991, Jackson told "Entertainment Tonight" that his over-the-top performance stemmed from his attempt to interpret through dance the animal instincts of the panther. Rather than standing by that position and releasing the original clip, Jackson (or Epic Music Video) decided to hoist the banner of battling racism in an effort to make sense of his performance, and in the process manages to cheapen both.

BURNING QUESTION: The Los Angeles Music Network recently hosted a panel that looked into the age-old riddle, "The Trades: Lap Dogs To The Industry Or Objective Journalism?" After much deliberation, the verdict was... yes, absolutely.



**STRANGER MUSIC:
 SELECTED POEMS
 AND SONGS**
 By Leonard Cohen
 (Pantheon, \$24)

It's not denigrating popular songwriters to note that most lyrics don't make for wonderful weekend reading; they're part of a package not really meant to be unwrapped, and indeed it can be argued that the very best meld seamlessly into the song, neither overpowering nor undermining the music.

But then there is Leonard Cohen, and the hell with all that. Sunday in the easy chair with Cohen is a delight as particular and powerful as words that waste no energy on excess. Though rich in imagery ("I will not be held like

a drunkard under the cold tap of facts"), there is no fat in Cohen's landscape—only passion, longing, anger, pain, wonder, and cynicism, all laid bare. From the topical to the introspective, Cohen turns a laser on his subjects, putting them in sharp relief that sometimes stings.

This new collection brings together a selection of lyrics spanning Cohen's four-decade musical career, up to and including the new album "The Future," as well as his poetry, some of it previously uncollected. Still, Cohen is a poet first, chronologically and figuratively, and that fact colors all his work in a similar shade of beautiful.

By all means, open this package.

MARILYN A. GILLEN

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DEC. 11, 1993.



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Eazy-E, Real Compton City G's

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- 2 Pac, Keep Ya Head Up
- A Tribe Called Quest, Award Tour
- Babyface, Never Keeping Secrets
- Blood And Crips, Steady Dippin'
- Das EFX, Freakit
- Dirty Rotten Scoundrels, Gangsta Lean
- Fat Joe, Watch The Sound
- Luke, The Hop
- MC Ren, Same Ol'
- Meat Loaf, I'd Do Anything For Love
- Positive K, Carhoppers
- R. Kelly, Sex Me (Part II)
- R. Kelly, Sex Me (Part I)
- Salt-N-Pepa, Shoop
- Snoop Doggy Dogg, What's My Name
- Terror Fabulous, Gangster's Anthem
- Tevin Campbell, Can We Talk
- Toni Braxton, Breathe Again

ADDS

- Beatles, Fool On The Hill
 Beatles, Hello Goodbye
 Beatles, Help
 Beatles, Ticket To Ride
 Erick Sermon, Hostile
 Harry Connick Jr., When My Heart...
 Heart, Will You Be There...
 Ice Cube, Really Doe
 Jodeci, Cry For You
 KRS-One, Sound Of Da Police
 Main Source, What You Need
 Masta Ace, Inc., Born To Roll
 Megadeth, 99 Ways To Die
 Schooly D, Another Sign
 Shaggy, Nice And Lovely
 Spice 1, The Show
 Tashan, Love Is Forever
 U2, Stay
 Whooliganz, Put Your Handz Up



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Pet Shop Boys, Go West
 Meat Loaf, I'd Do Anything For Love
 Radiohead, Creep
 La Ley, Tejedores De Ilusion
 Culture Beat, Mr. Vain
 La Portuaria, Selva
 Freddie Mercury, Living On My Own
 INXS, The Gift
 Blind Melon, No Rain
 Bon Jovi, I Believe



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

- Aimee Mann, Stupid Thing
 Elton John, True Love
 Das EFX, Freakit
 Mavis Staples, Blood Is Thicker...
 Gabrielle, Dreams
 Michael McDonald, Hey Girl
 MC Lyte, I Go On
 Teenage Fanclub, Hang On
 Celine Dion, Power Of Love
 Brother Cane, That Don't Satisfy Me
 Ringo Starr, With A Little Help...
 Blind Melon, Tones Of Home
 Cathedral, Midnight Mountain
 Maria McKee, Opeleous
 Queen Latifah, U.N.I.T.Y.
 "Weird Al" Yankovic, Bedrock Anthem
 Adams/Stewart/Sting, All For Love
 Chris Walker, Love Tonight
 Mad Flava, Feel The Flava
 Main Source, What You Need



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

- Bryan Adams, Please Forgive Me
 Mariah Carey, Hero
 Jimmy Cliff, I Can See Clearly Now
 Billy Joel, All About Soul
 Ottmar Liebert, Snakecharmer
 Anne Murray, Make Love To Me
 Elton John, True Love
 Parton, Lynn, Wynette, Silver...
 10,000 Maniacs, Because The Night
 Tony Bennett, Steppin' Out
 Candy Dulfer, Pick Up The Pieces
 Alan Jackson, Mercury Blues
 Joshua Kadison, Jessie
 Collin Raye, That Was A River
 Charlie Wallis, My Ship
 Dwight Yoakam, Fast As You
 Ace Of Base, All That She Wants
 Jackson Browne, I'm Alive
 Michael Crawford, With Your Hand...
 Taylor Dane, Send Me A Lover
 Dave Koz, You Make Me Smile
 Frank Sinatra/Bono, I've Got You...
 Clay Walker, Live Until I Die
 Trisha Yearwood, The Song...



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

- Altar Boys, You Are Loved
 Bruce Cockburn, Dream Like Mine
 Mariah Carey, Make It Happen
 Michael Kelly Blanchard, Danny's...
 Mylon LeFevre, Stranger To Danger
 Elvis Presley, Don't Be Cruel
 Elia, It's Never Easy
 Steve Taylor, Since I Gave Up Hope
 Michael W. Smith, Friends
 Silverwind, Song In The Night
 Rich Mullins, Other Side
 Edwin Hawkins, If At First
 Petra, Just Reach Out

The Winans, Payday
 White Heart, Heaven Of My Heart
 Bryan Duncan, When It Comes To Love
 Dirty Rotten Scoundrels, Gangsta Lean



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Matthew Sweet, Super Deformed
 Sun 60, Never Seen God
 Smashing Pumpkins, Cherub... (Live)
 Mercury Rev, Something For Joey
 Boo Radleys, Barney And Me
 Dandelion, Under My Skin
 Three Walls Down, Wooden Nails
 James, Laid
 Urge Overkill, Positive Bleeding
 Blind Melon, Tones Of Home
 Juliana Hatfield Three, For The Birds
 Possum Dixon, Nerves
 Kate Bush, Rubberband Girl



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

- Boy Howdy, She'd Give Anything
 Tony Bennett, Steppin' Out
 Lisa Keith, Better Than You
 Bobbie Cyner, He Feels Guilty
 Newsong, Fingertips...
 The Riptones, Carry On
 Clay Walker, Live Until I Die
 Harry Connick Jr., When My Heart...
 Martina McBride, My Baby Loves Me
 Pat Metheny, Last Train Home
 John Berry, Kiss Me In The Car
 Wayne Watson, Walk In The Dark
 Mary Karizen, I'd Be Lying
 John Mollenhour, That's What...
 New Tradition, Homecoming
 Lee Ritenour, White Christmas
 George Benson, Love Of My Life
 Roy Boltz, Heaven Is Counting...
 Suzy Bogguss, Hey Cinderella
 Bob Thompson, Love Dance

Taiwan Lifts Japanese Music Ban Biz Sees New Market, Export Opportunities

■ BY GLENN SMITH

TAIPEI—Taiwan's radio and TV stations have played Japanese songs for the first time in 20 years following last month's lifting of a ban that had restricted the broadcast of Japanese-language music and TV programs since 1973.

The ban was issued shortly after Japan cut its diplomatic ties with Taiwan by formally recognizing the Peoples' Republic of China. Taiwan and the PRC contest the right to Chinese sovereignty.

The lifting of the ban has been welcomed both in Taiwan and Japan. For Taiwanese record companies, it presents the chance to attack an underexploited market while Japanese record companies and producers have new export opportunities.

Katsumi Nishimura, executive director of Japanese publisher J-Wave Music, comments, "This is really good news." He adds that the move is significant given lingering ill will in Taiwan as a result of Japanese colonial rule.

Jeff Chen, section chief of the radio and television department of the Government Information Office (GIO), the official body that oversees local media regulations, says, "There has been no change in the Broadcast & Television Law. Our limiting of Japanese [entertainment broadcasts] was actually a political policy and not a part of our actual broadcasting law."

Radio stations are already busy monitoring listeners' responses to the selection of Japanese music receiving airplay. TV stations, in contrast, feel that the move has come too late, since their medium has already been seriously challenged by satellite and cable TV that have offered Japanese programs for years.

The change became official Nov. 10

when radio and TV stations received a letter from the GIO informing them that Japanese songs could be broadcast at a maximum rate of one song per half hour, and that all former restrictions on the use of nonmovie entertainment in TV programming had been lifted.

Japanese repertoire currently has a market share of only 1% of Taiwan's legal releases, according to Robin Lee, secretary general of the Taiwanese branch of IFPI.

Yet this only partly reflects Taiwan's demand for Japanese music. The bulk of the market was lost to pirates due to the government's refusal to grant copyright protection to Japanese releases until as recently as June 1992.

This particular change has found favor with Japanese companies. Says Hiroshi Inagaki, VP of Sony Music Entertainment Japan, "This is wonderful, welcome news, especially since Japanese recordings are now protected by the copyright system in Taiwan."

Japanese enka music has a strong appeal to Taiwan's older generation. Enka was highly influential in forming local musical tastes as Taiwanese folk ballads were shaped by this musical form during the island's five decades as a Japanese colony between 1895 and World War II. Taiwanese teen-agers are attracted to Japanese idol music, much of which has been covered in Mandarin by local artists.

But unlike their older counterparts, Taiwanese youth grew up in an environment that placed an inordinate amount of importance on study and use of English rather than Japanese.

Despite the small size of the current legal market for Japanese music, Taiwan's record companies are optimistic about future growth in sales.

"It is going to be good for us," says Lucker Liao, international marketing manager for Sony Music Enterprises Taiwan Ltd. "In the future, we will be able to market Japanese repertoire in the same way we market other international music."

Airtime on radio and TV for songs and videos is said to be of major importance for future promotions. Record companies also expect to gain advantage from Japanese dramas if those too are eventually broadcast.

"In Japan, many of the biggest hits are from these songs of TV dramas," says Mike Matsushita, who arrived in Taiwan recently to fill the position of assistant general manager of international repertoire at Pony Canyon Taiwan Company Ltd. "If our music gets this kind of exposure from Japanese dramas on Taiwan's TV stations, we would get a boost in promoting our Japanese repertoire."

Sony U.K. Reunites Int'l Staff, Labels

■ BY DOMINIC PRIDE

LONDON—Sony Music U.K. chairman Paul Burger hopes to bolster the fortunes of British acts in the U.S. and worldwide by putting international marketing staffers back onto the domestic label operations.

Tracy Nurse, formerly European marketing director for the Columbia label within Sony Music International, has been named VP of U.K. international marketing at Sony Music U.K., overseeing worldwide marketing and promotion for acts signed to Sony's three U.K. labels: Columbia, Epic, and Sony Soho Square (S2).

Nurse will report to Burger and will oversee international marketing managers and promotion coordinators within the labels. She will work closely with Sony's international staff, including U.S. marketing and promotion executives at Columbia, Epic, TriStar, and Relativity.

"We see significant opportunities in the U.S. in the year ahead," says Burger.

Explaining the move, Burger says:



Harmony At The Commons. Britain's Music Copyright Reform Group recently held a reception at the House of Commons to lobby on behalf of publishers and composers for improvement in U.K. copyright legislation. The group is particularly interested in harmonizing copyright laws with the rest of the European Community and introducing a royalty on private copying. Gathered, from left, are Frans de Wit, CEO of the Mechanical Copyright Protection Society (MCPS); John Fraser, Minister of Parliament; Patrick McLoughlin, under-secretary for trade and technology; and Wayne Bickerton, chairman of the Performing Rights Society counsel.

Belgian Chain Goes Budget HVH Rolls Out Cut-Price Stores

■ BY MARC MAES

HASSELT, Belgium—The opening of its second Record Breakers store, Dec. 4 in Hasselt, marks another step forward in a new development begun this year by HVH Megastores, the 10-store music retail chain.

HVH Megastores was founded in March 1988 and currently has a market share of about 20% in Flanders. Next year will see the launch of more HVH shops in the French-speaking south of Belgium, and negotiations to export the operations are being held.

Founders Chris Hermans, Harry Vanhoof, and Ivan Haesen decided

not to create a David vs. Goliath situation in the market and Hermans says that its big and small stores are complementary.

With 75% of its sales coming from CDs, 17% tapes, and 8% each from video and vinyl singles, founders of the HVH Megastores admit that both DCC and MD are at low sales levels, though both formats are featured in shops with a basic product range. Animated pictures and the very popular "Gerd & Samson" videos make up 65% of HVH's video sales.

"New trends in music could attract fresh audiences to the retailers," says
(Continued on page 44)

"Going into the new year, we decided it was time for a [fresh] look at our international marketing. This move will get the international people back within the U.K. company, and [they will] work with the domestic labels. That will enable the international staff to have an input right from the start, when the people in the U.K. labels are going to see bands."

By developing a global strategy for

artists from the outset, Sony will develop a clearer and more sophisticated way of dealing with acts on an international level, says Burger.

"Tracy will be an ambassador for the U.K. acts, and will also be formulating marketing plans. I was assuming some of that role in recent months."

Burger took over the reins of Sony Music U.K. last January (Billboard, (Continued on page 40)

Bertelsmann Uses Its Book Clubs To Promote Concerts

■ BY ELLIE WEINERT

MUNICH—Bertelsmann, parent of BMG and one of the world's largest media concerns, is branching out into concert promotion in Europe, using the might of its book club operations to reach potential customers.

A five-city concert tour in November, billed as "Star Gala 1993," presented Shirley Bassey, Ray Charles, and Liza Minnelli, accompanied by the Bratislava State Symphony Orchestra. Tickets to the show were offered exclusively to members of the Bertelsmann Book Clubs.

The tour was organized by Bertelsmann and conducted via tour promoter G.A.P. Promotion in Dortmund. Bertelsmann says it entered the concert arena in an effort to present its members with a greater number of cultural events.

Nov. 6, opening night in Utrecht, Holland, coincided with the official inauguration of the Prins Van Oranje Hall. The tour then headed into Germany, with dates in Essen, Frankfurt, Berlin, and Munich.

Most venues had a seating capacity of 10,000, and Bertelsmann spokesman Christof Karrasch claims that the concerts were 80% booked by book club members. Karrasch explains the reasoning behind the project: "We want the public to realize that we have more to offer than just selling books, CDs,

and videos. We are on our way to becoming a serious concert promoter, and we are prepared to cooperate with other promoters."

The book club has 6 million members, and Bertelsmann claims its promotional material reaches 23 million households in Germany. The concerts were advertised in the club's catalogs three months prior to the tour, and book club members had priority in purchasing tickets at special rates. Shortly before each concert, remaining tickets were made available at public box offices.

During the past two years, the book club has presented other cultural events such as solo concerts, literary symposiums, lectures, and discussions, as well as book authors' readings. Last year, the club purchased the entire "Holiday On Ice" tour for its members, with shows selling a total of more than 50,000 tickets.

Currently, tickets are available to members for the "Best Of Andrew Lloyd Webber" musical tour to be conducted for the book club by Hamburg-based Stella Management in March of next year. Subsequent dates in Switzerland will be in conjunction with the Swiss book club.

Bertelsmann has book clubs in several European countries and it plans to cooperate with clubs in France and Spain on similar cultural events.



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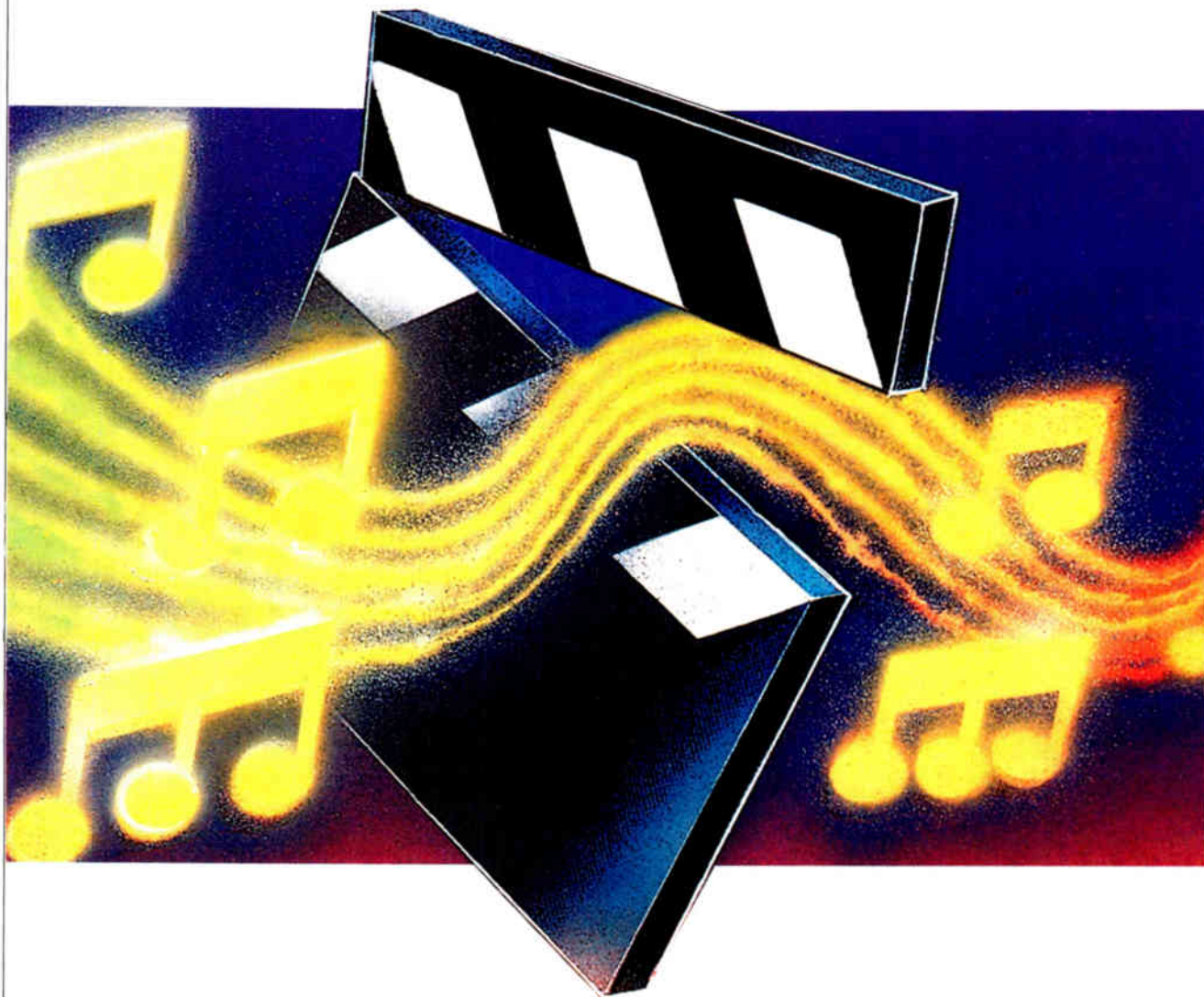
3 FEBRUARY 1994



Send your programme with all requests for further information to: Reed Midem Organisation, Midem Awards, 179 Avenue Victor Hugo, 75116, Paris.
Tel: 33 (1) 44 34 44 44
Fax: 33 (1) 44 34 44 00

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Annual Meet Draws Sony Execs To U.K.

The recent annual conference of Sony Music U.K. in Eastbourne, England, brought together Sony executives from Europe, Australia, and the U.S. for three days of workshops, meetings, and a closing-night banquet featuring appearances by Beverly Craven, Culture Beat, and Heaven West XI. Other artists present included Mariah Carey, Alison Moyet, Celine Dion, Misty Oldland, and Melanie Williams.



Paul Russell, chairman of Sony Music Europe, warmly greets, from left, Alison Moyet; Nick Fiveash, head of promotion at Columbia Records U.K.; and Debbie Rawlins, Moyet's manager.



Mariah Carey checks in with Columbia execs. From left are Kip Krones, managing director of Columbia Records U.K.; Paul Burger, chairman of Sony Music Entertainment U.K.; Don Jenner, president of Columbia Records U.S.; Brian Yates, marketing director of Columbia Records U.K.; and Carey's manager, Randy Hoffman.



Epic Records U.K. artist Beverly Craven shares a moment with Tommy Mottola, president/COO of Sony Music Entertainment Inc.

Hong Kong Gov't Takes Sudden STAR Turn MTV Asia Gets Green Light For Canto Vids

BY MIKE LEVIN

HONG KONG—The Hong Kong government's decision to finally allow Cantonese-language programming on STAR TV appears to have caught MTV Asia a little off guard.

Permission to let Hong Kong's dominant Chinese dialect on the local satellite television network, which transmits MTV, came Nov. 23, several weeks earlier than STAR executives had expected.

With Rupert Murdoch's News Corp buying the controlling stake in STAR, the government had to reconsider its attitude towards the channel's use of Cantonese programming (Billboard,

Nov. 6)

For the music television station, the news was welcomed as a key to the competitive—and lucrative—south China and Southeast Asian markets, where Cantonese entertainment is the biggest seller.

But that doesn't mean Cantonese music videos are taking over the screens. MTV has yet to strike a deal with local terrestrial TV station TVB, which has a monopoly on performance rights by Cantonese singers.

There is no law preventing these artists from performing on MTV. But managers are worried that by doing so, their clients would be black-listed from future TVB performances, which are the prime promotional vehicles for Cantopop stars.

So far, only one Cantonese video has been broadcast on MTV, by a new artist with no TVB links, says programming director Darren Childs.

"You'd think we'd be able to work side by side with [TVB] in getting this type of promotional material out," says Childs. "But it is still a delicate situation and looks like it will take some time to resolve."

Until the problem is overcome, Cantonese will be restricted to VJ announcements and news breaks. MTV feels that without the ability to broadcast Cantonese videos, it will have to concentrate on attracting a Cantonese-speaking audience by its non-musical dialog, the way it has done with Mandarin speakers.

FOR THE RECORD

Due to a production error, the charts for Norway, Denmark, Switzerland, and Chile, which ran in Hits Of The World in the Dec. 11 issue, appeared under the headlines for, respectively, Sweden, Finland, Portugal, and Argentina. In addition, previous chart positions given for Chile's monthly chart were for the preceding month, not week.

newsline...

JASON GUY has resigned as managing director of Echo, the new label being assembled by Chrysalis Group. Guy, who joined the label this summer, (Billboard, Aug. 7) from his post as marketing director of A&M in the U.K., cites personal differences between himself and Chrysalis Music Group CEO Steve Lewis as the key reason.

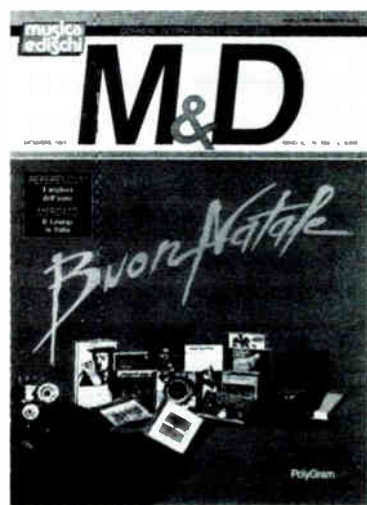
PICKWICK GROUP will appoint Nigel Walmsley, a director of its parent, Carlton Communications, as its non-executive chairman, starting in 1994. Current chairman/CEO Ivor Schlosberg is stepping down this month. Ben Bunders, managing director of Pickwick's European operations, will be executive deputy chairman, while Carlton executive director Jeremy Loyd becomes group CEO. Gary LeCount, sales and marketing director, becomes managing director of Pickwick U.K. Carlton is launching bids for other U.K. TV companies.

EMI VIRGIN MUSIC Publishing has signed a worldwide administration deal with French publisher Editions Salabert. Says Olivier Huret, Salabert managing director, "We want to make these great songs better known internationally, especially in the United States. We aim to get worldwide exposure through promotion, marketing, and publicity campaigns on a country-by-country basis." EMI Virgin already has an 8.25% stake in Salabert.

DAVID A. STEWART has signed a solo multi-album deal with EastWest Records in the U.K. First releases as a result of the deal are due next year.

POLYGRAM SPAIN is to produce videos for the rental market, in line with other PolyGram subsidiaries, says marketing director Jose Luis Espina. The company has been acquiring video rights to domestic and foreign productions. Says Espina, "We're making a big effort with Spanish cinema to underline our commitment to the national film scene."

TRING INTERNATIONAL, a U.K. budget company, says it has postponed its flotation on the London stock exchange due to a large number of share issues. In the past month, Tring has exchanged U.K. High Court writs with Machmain over nonfulfillment of contract, and with K-Tel International concerning 48 tracks used on Tring products.



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MONTHLY MAGAZINE

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SONY CALLS INT'L STAFF BACK TO U.K.

(Continued from page 38)

Jan. 23) and has appointed two new managing directors at Epic and Columbia, Rob Stringer and Kip Krones. Looking back on the year, Burger says, "We've been in a reflective mode in terms of A&R for the last few months, and we've seen the labels re-establish themselves in the U.K."

The international staff's return to the U.K. labels reflects the structure in place before the summer of 1991. At that time, the U.K. managing directors of Epic and Columbia, Tim Bowen and Andy Stephens, were promoted. Bowen became VP of strategic busi-

ness development for Sony Music Europe, while Stephens took on much of the international marketing function as VP of European Repertoire. Reporting to Stephens were marketing directors, Tracy Nurse for Columbia and Monica Marin for Epic. Sony says the appointment of Nurse to the British company and the re-appointment of a U.K.-based international staff is a simplification of the structure.

Next year, Stephens is expected to take a senior marketing post under Sony Music Europe VP Richard Ogden.

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HITS OF THE WORLD



JAPAN (Music Labo) 12/13/93

THIS WEEK	LAST WEEK	SINGLES
1	1	TRUE LOVE FUMIYA FUJII PONY CANYON
2	5	TRY BOY, TRY GIRL NOBUTERU MAEDA SONY
3	2	CHRISTMAS LOVE SOUTHERN ALL STARS TAISHITA VICTOR
4	4	IMAWO DAKISHIMETE NOA FUN HOUSE/MYCAL HUMMING BIRD
5	10	EIENWO AZUKETEKURE DEEN B GRAM
6	3	JUMPIN' JACK BOY WANDS B GRAM
7	NEW	MOICHIDO KIMINI AITAI THE ALFEE F/PONY CANYON
8	6	NAZENI KIMIWA KAERANAI CHAGE & ASKA AARDVARK/PONY CANYON
9	NEW	YUMEDE AETARA LINDBERG PUBLIC IMAGE/TOKUMA JAPAN
10	NEW	ALWAYS-TSUTAETAI TOSHI WITH NIGHT HAWKS ARIOLA/BMG VICTOR
ALBUMS		
1	NEW	DREAMS COME TRUE MAGIC EPIC/SONY
2	1	YUMI MATSUUYA U-MIZ EXPRESSTOSHIBA EMI
3	3	MIKI IMAI IVORY II FOR LIFE
4	6	TATSURO YAMAHITA SEASON'S GREETING MOON EASTWEST JAPAN
5	4	X JAPAN SINGLES SIRI N SONG/KIDON SONY
6	2	UNICORN THE VERY BEST OF UNICORN SONY
7	NEW	DENKI GROOVE VITAMIN KIDON SONY
8	NEW	YUI NISHIWAKI SAYONARANO BASHODE AMASHO KING
9	10	NORIYUKI MAKIHARA SELF PORTRAIT WEA JAPAN
10	5	LINDBERG EXTRA FLIGHT II PUBLIC IMAGE/TOKUMA JAPAN

AUSTRALIA (Australian Record Industry Assn.) 12/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
3	3	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
4	4	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION/FESTIVAL
5	5	DREAMS GABRIELLE POLYDOR/POLYGRAM
6	8	CREEP RADIOHEAD EMI
7	6	LEMON U2 ISLAND
8	9	NO RAIN BLIND MELON EMI
9	14	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM
10	13	THE WEIGHT JIMMY BARNES AND THE BADLOVES MUSHROOM/FESTIVAL
11	15	GOT TO GET IT CULTURE BEAT COLUMBIA
12	11	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
13	12	MR. VAIN CULTURE BEAT COLUMBIA
14	7	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
15	NEW	BYE BYE BABY MADONNA WARNER
16	20	HERO MARIAH CAREY COLUMBIA
17	16	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
18	10	GO WEST PET SHOP BOYS EMI
19	19	WHAT IS LOVE HADDADAWAY BMG
20	NEW	MOVING ON UP M-PEOPLE BMG
ALBUMS		
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	1	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN
3	3	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT WARNER
4	4	FRANK SINATRA DUETS EMI
5	5	JOHN FARNHAM THEN AGAIN ... RCA
6	7	MADONNA THE IMMACULATE COLLECTION WARNER
7	13	BILLY JOEL RIVER OF DREAMS COLUMBIA
8	6	ZOOROPA U2 ISLAND
9	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	9	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA
11	10	MADONNA EROTICA WARNER
12	16	MARIAH CAREY MUSIC BOX COLUMBIA
13	11	PEARL JAM VS. EPIC
14	12	ELTON JOHN DUETS PHONOGRAM
15	20	THE BEATLES 1962-1966 EMI
16	14	CROWDED HOUSE TOGETHER ALONE EMI
17	17	INXS FULL MOON, DIRTY HEARTS WARNER
18	19	THE BEATLES 1967-1970 EMI
19	NEW	BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM
20	18	PHIL COLLINS BOTH SIDES WARNER

NEW ZEALAND (RIANZ) 12/11/93

THIS WEEK	LAST WEEK	SINGLES
1	1	IT KEEPS RAININ' BITTY McLEAN FESTIVAL
2	2	SWEAT (A LA LA...LONG) INNER CIRCLE WARNER
3	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
4	NEW	LEMON U2 POLYGRAM
5	8	ALL THAT SHE WANTS ACE OF BASE BMG
6	4	SCORPIO DREAMS SUPERGROOVE BMG
7	10	HERO MARIAH CAREY SONY
8	NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	6	GO PEARL JAM SONY
10	9	WHAT'S UP 4 NON BLONDES WARNER
ALBUMS		
1	1	BRYAN ADAMS SO FAR, SO GOOD A&M
2	2	CROWDED HOUSE TOGETHER ALONE EMI
3	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN
4	7	U2 ZOOROPA ISLAND
5	4	THE DAVE DOBBYN COLLECTION FESTIVAL
6	NEW	FRANK SINATRA DUETS EMI
7	5	MEAT LOAF BAT OUT OF HELL II VIRGIN
8	6	PEARL JAM VS. SONY
9	3	TINA TURNER SIMPLY THE BEST FESTIVAL
10	NEW	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA

CANADA (The Record) 11/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
2	2	SHOOP SALT-N-PEPA NEXT PLAT/PLG
3	3	DREAMS GABRIELLE POLYDOR/PLG
4	4	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
5	6	ANNIVERSARY TONY TONI TONE MERCURY/PGD
6	10	THE POWER OF LOVE CELINE DION EPIC/SONY
7	17	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M/PGD
8	5	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA
9	7	INSANE IN THE BRAIN CYPRESS HILL QUALITY
10	8	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
11	NEW	JUST KICKIN' IT XSCAPE EPIC/SONY
12	9	TIME AND CHANCE COLOR ME BADD GIANT/WEA
13	13	IF JANET JACKSON VIRGIN/CEMA
14	16	HUMAN WHEELS J. MELLENCAMP MERCURY/PGD
15	12	HERO MARIAH CAREY COLUMBIA/SONY
16	11	JURASSIC PARK WEIRD AL YANKOVIC ATTIC/SCOTTI BROS
17	19	WHOO!, THERE IT IS 95 SOUTH HYPNOTIC
18	14	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
19	18	ONE TRACK MIND TB/TB ISBA
20	NEW	I BELIEVE BON JOVI MERCURY/PGD
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
2	2	MEAT LOAF BAT OUT OF HELL II MCA/UMI
3	3	PEARL JAM VS. EPIC/SONY
4	4	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
5	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN/MCA
6	5	VARIOUS ARTISTS DANCE MIX '93 QUALITY
7	8	FRANK SINATRA DUETS CAPITOL/CEMA
8	9	BLIND MELON BLIND MELON CAPITOL/CEMA
9	7	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UMI
10	11	MARIAH CAREY MUSIC BOX COLUMBIA SONY
11	12	NIRVANA IN UTERO DGC/UMI
12	13	SARAH McLACHLAN FUMBLING TOWARDS ECSTASY NEILTRICK/CEMA
13	6	PHIL COLLINS BOTH SIDES ATLANTIC/WEA
14	10	MICHAEL BOLTON THE ONE THING COLUMBIA/SONY
15	NEW	ELTON JOHN DUETS MCA/UMI
16	15	JANET JACKSON JANET, VIRGIN/CEMA
17	17	ROCH VOISINE I'LL ALWAYS BE THERE STAR
18	NEW	SNOOP DOGGY DOG DOGGYSTYLE INTERSCOPE/WEA
19	19	DEF LEPPARD RETROACTIVE VIRTRIGO/PLG
20	14	BLUE RODEO 5 DAYS IN JULY WEA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	3	MR BLOBBY MR BLOBBY DESTINY MUSIC
2	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
3	2	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
4	6	STAY (FARAWAY, SO CLOSE)/I'VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
5	NEW	CONTROVERSY PRINCE PAISLEY PARK
6	13	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
7	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
8	5	DON'T BE A STRANGER DINA CARROLL A&M
9	19	IT'S ALRIGHT EAST 17 LONDON
10	8	AGAIN JANET JACKSON VIRGIN
11	9	DON'T LOOK ANY FURTHER M PEOPLE deCONSTRUCTION
12	7	LONG TRAIN RUNNIN' (SURE IS PURE REMIX) THE DOOBIE BROTHERS WARNER
13	12	Y.M.C.A. '93 REMIX VILLAGE PEOPLE deCONSTRUCTION
14	NEW	THE PERFECT YEAR DINA CARROLL A&M
15	NEW	I AIN'T GOIN' OUT LIKE THAT CYPRESS HILL COLUMBIA
16	NEW	I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS PARLOPHONE
17	NEW	NO RAIN BLIND MELON CAPITOL
18	15	HERO MARIAH CAREY COLUMBIA
19	10	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
20	14	LET ME SHOW YOU K-KLASS deCONSTRUCTION
21	17	BIG TIME SENSUALITY BJORK ONE LITTLE INDIAN
22	20	WHAT'S MY NAME SNOOP DOGGY DOGG INTERSCOPE
23	16	AVE MARIA LESLEY GARRETT/AMANDA THOMPSON INTERNAL AFFAIRS
24	NEW	BRING ME YOUR CUP UB40 DEP INTERNATIONAL
25	11	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8
26	NEW	I WISH GABRIELLE GO BEAT
27	25	FUNK DAT SAGAT FFR
28	18	GOT TO GET IT CULTURE BEAT EPIC
29	NEW	WALKING ON AIR BAD BOYS INC A&M
30	21	LET HER DOWN EASY TERENCE TRENT D'ARBY COLUMBIA
31	NEW	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
32	NEW	LITTLE BIT OF HEAVEN LISA STANSFIELD ARISTA
33	23	MAXIMUM OVERDRIVE 2 UNLIMITED PWL CONTINENTAL
34	22	GIVE IT UP THE GOODMEN FRESH FRUIT/FFR/REDOM
35	24	U GOT 2 LET THE MUSIC CAPPPELLA INTERNAL
36	31	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA
37	NEW	WOPBABLUBOP FUNKIDOOBIEST IMMORTAL
38	35	BUDDHA OF SURBURBIA DAVID BOWIE ARISTA
39	28	FEEL LIKE MAKING LOVE PAULINE HENRY SONY
40	NEW	WE CLOSE OUR EYES '93 GO WEST CHRYSALIS

GERMANY (Der Musikmarkt) 12/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	2	GO WEST PET SHOP BOYS EMI
3	3	LIVING ON MY OWN FREDDIE MERCURY EMI
4	4	ALLES NUR GEKLAUT PRINZEN ARIOLA
5	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
6	11	THE SIGN ACE OF BASE METRONOME
7	5	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
8	8	PIECE OF MY HEART INTERMISSION INTERCORD
9	9	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA
10	17	U GOT TO LET THE MUSIC CAPPPELLA ZYX
11	7	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
12	16	CRYN' AEROSMITH GIFFEN
13	13	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
14	14	BOTH SIDES OF THE STORY PHIL COLLINS WEA
15	10	WHAT'S UP 4 NON BLONDES INTERSCOPE
16	12	GOT TO GET IT CULTURE BEAT DANCE POOL
17	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED ZYX
18	20	ANYTIME AND ANYWHERE STEPHAN MASSIMO ELECTROIA
19	18	SCHREI NACH LIEBE ARZTE METRONOME
20	15	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WEA
ALBUMS		
1	1	PHIL COLLINS BOTH SIDES WEA
2	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
3	3	SO FAR SO GOOD BRYAN ADAMS A&M
4	5	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	4	PET SHOP BOYS VERY EMI
6	6	PETER MAFFAY TABALUA UND LILLI ARIOLA
7	7	ARZTE DIE BESTIE IN... METRONOME
8	11	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN/MCA
9	9	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
10	NEW	ROLF ZUCKOWSKI DEZEMBERTRAUME POLYGRAM
11	13	SEILTANZERTRAU PUR INTERCORD
12	15	MEAT LOAF BAT OUT OF HELL SONY
13	8	RIVER OF DREAMS BILLY JOEL COLUMBIA
14	12	4 NON BLONDES BIGGER, BETTER... INTERSCOPE
15	10	FRANKIE GOES TO HOLLYWOOD BANG! THE GREATEST HITS ZTT/WEA
16	16	CHRIS REA EXPRESSO LOGIC INTERSCOPE
17	14	FANTASTISCHEN VIER SEILTANZERTRAU SONY
18	17	EROS RAMAZZOTTI TUTTE STORIE ARIOLA
19	20	AEROSMITH GET A GRIP GIFFEN/MCA
20	18	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	ALBUMS
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	3	BRYAN ADAMS SO FAR SO GOOD A&M
3	4	PHIL COLLINS BOTH SIDES VIRGIN
4	6	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
5	5	ELTON JOHN DUETS ROCK/PHONOGRAM
6	7	TAKE THAT EVERYTHING CHANGES RCA
7	11	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
8	8	MICHAEL BOLTON THE ONE THING COLUMBIA
9	9	MARIAH CAREY MUSIC BOX COLUMBIA
10	2	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN
11	12	DINA CARROLL SO CLOSE A&M
12	15	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT TELSTAR
13	10	SOUL II SOUL VOLUME IV THE CLASSIC SINGLES 88-93 VIRGIN
14	13	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC
15	17	FRANK SINATRA DUETS CAPITOL
16	20	ROLLING STONES JUMP BACK - BEST OF 1971-93 VIRGIN
17	16	KATE BUSH THE RED SHOES EMI
18	18	DAVID BOWIE THE SINGLES COLLECTION EMI
19	26	JAMES LAST JAMES LAST PLAYS ANDREW LLOYD WEBBER POLYDOR
20	14	DORIS DAY GREATEST HITS TELSTAR
21	21	FOSTER & ALLEN BY REQUEST TELSTAR
22	19	LISA STANSFIELD SO NATURAL ARISTA
23	24	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
24	25	BJORK DEBUT ONE LITTLE INDIAN
25	28	HANK MARVIN HEARTBEAT POLYGRAM TV
26	29	BILLY JOEL RIVER OF DREAMS COLUMBIA
27	22	FRANKIE GOES TO HOLLYWOOD BANG! GREATEST HITS ZTT
28	30	CROWDED HOUSE TOGETHER ALONE CAPITOL
29	34	THE CHRISTIANS THE BEST OF THE CHRISTIANS ISLAND
30	NEW	JANET JACKSON JANET, VIRGIN
31	27	CHRIS REA ESPRESSO LOGIC EAST WEST
32	NEW	HEART DESIRE WALKS ON CAPITOL
33	NEW	ETERNAL ALWAYS & FOREVER EMI
34	31	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
35	33	PRINCE THE HITS 2 PAISLEY PARK
36	32	EURHYTHMICS EURHYTHMICS LIVE 1983-1989 RCA
37	35	DANIEL O'DONNELL A DATE WITH DANIEL LIVE RITZ
38	NEW	SNOOP DOGGY DOGG DOGGYSTYLE DEATH ROW/INTERSCOPE
39	NEW	BILL TARMEY A GIFT OF LOVE EMI
40	NEW	UB40 PROMISES AND LIES DEP INTERNATIONAL

ITALY (Musica e Dischi) 12/6/93

THIS WEEK	LAST WEEK	SINGLES
1	1	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	2	COME MAI 883 F R I
3	3	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	5	YOUR LOVE FARGETTA DBM MOVEMENT
5	10	WHAT'S UP D.J. MIKO HDI LINE
6	NEW	PENSO POSITIVO JOVANOTTI POLYGRAM
7	4	BYE BYE BABY MADONNA WARNER
8	8	ETERNITY DATURA TRANCE
9	7	TEAR IT UP U.S.U.R.A. TIME
10	9	BOTH SIDES OF THE STORY PHIL COLLINS WEA
ALBUMS		
1	2	BRYAN ADAMS SO FAR, SO GOOD A&M
2	1	PHIL COLLINS BOTH SIDES WEA
3	9	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN
4	NEW	REMIXES FREDDIE MERCURY PARLOPHONE
5	NEW	NAPOLI, DUE PUNTI & A CAPO RENZO ARBORE E L' ORCHESTRA ITALIANA FONIT CITRA
6	7	FRANK SINATRA DUETS CAPITOL
7	NEW	DUETS ELTON JOHN ROCKET
8	6	883 NORD SUD OVEST EST F R I
9	3	MINA LOCHNESS PDU
10	4	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SFERRAGLIO

SPAIN (TVE/AFYVE) 11/27/93

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/RCA
2	3	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
3	4	GOT TO GET IT CULTURE BEAT SONY
4	2	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
5	7	WHAT'S UP D.J. MIKO MAX MUSIC
6	6	GO WEST PET SHOP BOYS EMI/ODON
7	8	LIVING ON MY OWN FREDDIE MERCURY EMI
8	NEW	DUM DA DUM MELODIE MC VIRGIN
9	NEW	A BRIGHTER DAY STEFANO SECCI - TALEESA GINGER MUSIC
10	NEW	MACARENA LOS DEL RIO SIRDISCO
ALBUMS		
1	2	GLORIA ESTEFAN MI TIERRA EPIC
2	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GIFFEN
3	1	FRANK SINATRA DUETS HISPAVOX
4	6	BEATLES 1967-1970 EMI
5	4	BEATLES 1962-1966 EMI
6	5	UB40 PROMISES AND LIES VIRGIN
7	3	PHIL COLLINS BOTH SIDES WARNER
8	10	MIKE OLDFIELD ELEMENTS VIRGIN
9	9	JOSE MANUEL SERRAT 24 PAGINAS INOLVIDABLES SERDISCO
10	NEW	SERGIO DALMA SOLO PARA 11 HORUS

NETHERLANDS (Stichting Mega Top 50) 12/7/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HET PIZZA-LIED ANDRE VAN DUIN CNR/INDISC
2	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	7	LA SOLITUDINE LAURA PAUSINI CGD/WARNER
4	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
5	2	GAIA VALENSIA MERCURY
6	6	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE/BOUDISQUE
7	5	CRYN' AEROSMITH GIFFEN
8	4	DUM DA DUM MELODIE MC SIDELAKE/VIRGIN
9	NEW	IS IT LOVE TWENTY 4 SEVEN CNR/INDISC
10	9	GO WEST PET SHOP BOYS PARLOPHONE
ALBUMS		
1	5	KINDEREN VOOR KINDEREN 14 VARAGRAM
2	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
3	1	PHIL COLL

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/11/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	GO WEST PET SHOP BOYS PARLOPHONE
4	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	8	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
6	5	GOT TO GET IT CULTURE BEAT DANCE POOL
7	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	12	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
9	NEW	THE SIGN ACE OF BASE MEGA
10	7	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
11	11	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
12	16	CRYIN' AEROSMITH GEFFEN
13	15	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
14	10	CAPPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
15	14	DON'T BE A STRANGER DINA CARROLL A&M
16	13	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
17	18	AGAIN JANET JACKSON VIRGIN
18	17	AIN'T IT FUN GUNS N' ROSES GEFFEN
19	9	WHAT'S UP 4 NON BLONDES INTERSCOPE
20	NEW	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
ALBUMS		
1	3	BRYAN ADAMS SO FAR, SO GOOD A&M
2	1	PHIL COLLINS BOTH SIDES VIRGIN
3	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
5	5	FRANK SINATRA DUETS CAPITOL
6	4	PET SHOP BOYS VERY PARLOPHONE
7	NEW	ELTON JOHN DUETS ROCKET
8	6	4 NON BLONDES BIGGER, BETTER... INTERSCOPE
9	9	BILLY JOEL RIVER OF DREAMS COLUMBIA
10	8	KATE BUSH THE RED SHOES EMI
11	10	MICHAEL BOLTON THE ONE THING COLUMBIA
12	17	FRANKIE GOES TO HOLLYWOOD BANG! THE GREATEST HITS ZTT
13	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
14	7	PEARL JAM VS. EPIC
15	11	EROS RAMAZZOTTI TUTTE STORIE ODD
16	12	UB40 PROMISES AND LIES DEF/INTERNATIONAL
17	NEW	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
18	13	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
19	14	THE BEATLES 1962-1966 APPLE/EMI
20	18	TAKE THAT EVERYTHING CHANGES RCA

NORWAY (VERDENS GANG Norway) 11/30/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	4	CREEP RADIOHEAD EMI
4	7	NIGGER CLAWFINGER MVM
5	5	HODET OVER VANNET FILMMUSIKK WARNER
6	3	AIN'T IT FUN GUNS N' ROSES GEFFEN
7	NEW	CRYIN' AEROSMITH GEFFEN
8	6	LIVING ON MY OWN FREDDIE MERCURY EMI
9	9	SIGN ACE OF BASE MEGA
10	NEW	WILD WORLD MR BIG WARNER
ALBUMS		
1	1	BRYAN ADAMS SO FAR, SO GOOD A&M
2	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? BMG
3	2	VARIOUS ARTISTS LOVE SONG COLLECTION RECORD COLLECTION
4	5	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	3	DE LILLOS NESTE SOMMER SOMET
6	4	PHIL COLLINS BOTH SIDES WARNER
7	7	TRINE REINE FINDERS KEEPERS EMI
8	NEW	BJORN EIDSVAG ALLESMANNSLAND NORSK/BMG
9	NEW	MARIAH CAREY MUSIC BOX SONY
10	6	EAGLES BEST OF WARNER

BELGIUM (IFPI Belgium/SABAM) 11/26/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE RECORDS
3	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	6	PINOCCHIO VAT PIN-OCCHIO FLARENASCH
5	5	I'LL ALWAYS BE THERE ROCH VOISINE RCA
6	4	GO WEST/SHAMELESS PET SHOP BOYS PARLOPHONE
7	NEW	OLE OLE OLE OLE THE WINNERS THAT'S REAL
8	NEW	ZEVEN REGENBOGEN DANA WINNER ASSEKREM
9	9	JE M'APPELLE HELENE HELENE MULTI
10	NEW	SENSUALITE AXELLE RED VIRGIN
ALBUMS		
1	1	DANA WINNER REGENBOGEN ASSEKREM
2	3	BRYAN ADAMS SO FAR, SO GOOD A&M
3	6	PHIL COLLINS BOTH SIDES WEA
4	5	ADAMO COMME TOUJOURS EMI
5	NEW	FRANK SINATRA DUETS CAPITOL
6	NEW	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SCI
7	NEW	EROS RAMAZZOTTI TUTTE STORIE ODD
8	NEW	ROCHE VOISINE I'LL ALWAYS BE THERE RCA
9	NEW	ROLLING STONES JUMP BACK - BEST OF 1971-93 VIRGIN
10	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN

IRELAND (IFPI Ireland) 12/2/93

THIS WEEK	LAST WEEK	SINGLES
1	4	STAY (FARAWAY, SO CLOSE!) U2 ISLAND
2	3	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
3	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
5	NEW	WE'RE GOING TO AMERICA JOE O' TOOLE & SKYE BUS
6	8	DON'T BE A STRANGER DINA CARROLL A&M
7	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
8	5	GIVE IT UP GOODMEN LONDON
9	NEW	SANTA CLAUS IS COMING TO TOWN TWO TENORS SONY MUSIC
10	10	HERO MARIAH CAREY COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 26 EMI/VIRGIN/POLYGRAM
3	2	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
4	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	8	VARIOUS BEST OF DANCE '93 TELSTAR
6	5	GARTH BROOKS NO FENCES CAPITOL
7	6	GARTH BROOKS IN PIECES LIBERTY
8	NEW	CHRISTY MOORE KING PUCK COLUMBIA
9	10	TAKE THAT EVERYTHING CHANGES RCA
10	NEW	VARIOUS THE GREATEST HITS OF 1993 TELSTAR

DENMARK (IFPI/Nelsen Marketing Research) 11/30/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE MEGA SCANDINAVIAN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	4	LIVING ON MY OWN FREDDIE MERCURY EMI
5	9	RUNAWAY TRAIN SOUL ASYLUM SONY
6	NEW	STAY (FARAWAY, SO CLOSE!)/I'VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
7	NEW	FIVE LIVE GEORGE MICHAEL & QUEEN EMI
8	NEW	IS IT LOVE TWENTY 4 SEVEN SCANDINAVIAN RECORDS
9	NEW	GOT TO GET IT CULTURE BEAT SONY
10	NEW	TRUST ME PANDORA VIRGIN
ALBUMS		
1	1	BRYAN ADAMS SO FAR, SO GOOD A&M
2	2	DIVERSE AH ABE! SONY
3	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN/BMG
4	NEW	DOMINGO PLACIDO/JOSE CARRERAS CHRISTMAS IN VIENNA MED DIANA SONY
5	NEW	SHU-BI-DUA SHU-BI-40 ELAP
6	4	MONRAD & RISLUND ABSOLUT EMI MEDLEY
7	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
8	9	SORENSEN LIS UNDER STJERNERNE ET STED EMI MEDLEY
9	6	KIM WILDE THE SINGLES COLLECTION BMG ARIOLA
10	10	MICHAEL BOLTON THE ONE THING SONY

SWITZERLAND (MEDIA CONTROL Switzerland) 12/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF EMI
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	2	GO WEST PET SHOP BOYS EMI
4	4	LIVING ON MY OWN FREDDIE MERCURY EMI
5	6	WHAT'S UP 4 NON BLONDES WARNER
6	5	THE RIVER OF DREAMS BILLY JOEL SONY
7	8	RELAX '93 FRANKIE GOES TO HOLLYWOOD WARNER
8	10	WILD WORLD MR. BIG WARNER
9	7	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE WARNER
10	9	RUNAWAY TRAIN SOUL ASYLUM SONY
ALBUMS		
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	1	MEAT LOAF BAT OUT OF HELL II EMI
3	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
4	4	PHIL COLLINS BOTH SIDES WARNER
5	3	PET SHOP BOYS VERY EMI
6	NEW	POLO HOFER & DIE SCHMETTERBAND LIVE SCHNOUTZ
7	5	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
8	6	BILLY JOEL RIVER OF DREAMS SONY
9	NEW	DIE TOTEN HOSEN REICH UND SEXY EMI
10	10	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT POLYGRAM

ARGENTINA (C.A.P.I.F.) 11/26/93

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
2	7	PATRICIA SOSA LUZ DE MI VIDA EMI
3	6	LOS PERICOS BIG YUYO EMI
4	NEW	EROS RAMAZZOTTI TODO HISTORIAS BMG
5	4	LUIGI MIGUEL ARIES WARNER
6	NEW	SILVIO RODRIGUEZ SILVIO M&M
7	NEW	UB40 PROMISES AND LIES EMI
8	NEW	VARIOUS VIVA '94 EMI
9	NEW	PAUL McCARTNEY PAUL IS LIVE EMI
10	NEW	THE BEATLES 1967-1970 EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EGYPT: With its playful but persistent anti-American theme, the album "Sheeka Beeka" (Delta Sounds) by Muhammad Fuad has caused a sensation here at the cultural center of the Arab world. Although the music is happy and accessible, the lyrics reflect the suspi-



cions that many Arabs harbor toward Americans for interfering in international disputes, particularly in the aftermath of the Gulf War (in which Egypt sided with America) and recent events in Eastern Europe. "Sheeka Beeka," street slang roughly meaning "something fishy," is the result of a collaboration between composer Ahmad El Haggar, a member of a musical family known for its commitment to pure, classical Arab sounds, and Midhat Eladi, one of the leading lyricists in youth music. On the album Fuad is backed by Western instrumentation, and the title track is taken from a movie of the same name. A reference to America in the original title of the film was eventually removed in the wake of government objections, sparking a legal battle that went all the way to the high court and

further fueling excitement about both film and album. The album's leitmotif is the ever-growing influence of American culture on the Arab world, but other hard questions also are posed, as in the song "Kilmit Wattan," which concerns the value of patriotism and love of the fatherland when the walls are damp and hardship is a way of life. Perhaps significantly, the album has topped the chart, and the film is a box-office smash.

MUHAMMAD HIJAZI

JAMAICA: The fifth annual Ghetto Splash, a free concert in Kingston's inner-city area, is scheduled for Dec. 21. Sponsored by CBS/Columbia, Ghetto Splash was conceived by promoter Patrick Roberts of Shocking Vibes as "a way to give something back to the ghetto youths who can't afford a show." Roberts' targeted audience always responds enthusiastically, with an average 15,000 to 17,000 turning out to see reggae's finest, which this year will include Buju Banton, Papa San, Lieutenant Stitchie, Beres Hammond, Junior Reid, Dennis Brown, Tony Rebel, Tiger, Cobra, and Junior Tucker.

MAUREEN SHERIDAN

SPAIN: "Stunned and abashed" were the first words that came to abbot Clemente Serna when he was asked by journalists what he felt about the award of a gold and a double-platinum disc, in recognition of an amazing 160,000 sales of albums of traditional Gregorian chants. "I would rather not be thought of as a star. I'm just an ordinary monk," added the reluctant idol of plainsong at his Santo Domingo de Silos abbey near Burgos in Northern Spain. The monk's choir has released four recordings of Gregorian chants since 1973, and EMI has just published a further 20,000 copies of a double-CD compilation. "I suppose many young people have found peace and serenity in the plainsong," explained the director of EMI Clasica Espana, Perez Arroyo, who made the presentation. Abbot Serna also said that he did not want Gregorian chants to become a vogue. "If people buy these records, then I hope they do so to find themselves at one, to seek profound interior peace, to be happy, and to give a real sense to their person."

HOWELL LLEWELLYN

NORWAY: Morten Harket, singer of a-ha, has stunned the critics and public alike with his first solo record "Poetenes Evangelium—Jesu Liv I Norske Dikt" (The Gospel Of Poets—The Life Of Jesus In Norwegian Verse) on the Kirkelig Kulturverksted label. In a move suggesting he has no intentions of repeating a-ha's achievement of topping Billboard's Hot 100 singles chart with "Take On Me" in 1985, Harket has set 12 Norwegian poems on the theme of Jesus to music. Never have the reviews of an album been so sharply divided, according to his record label's MD, Erik Hillestad. "The downside of this," he notes, "is that people who only read the tabloid newspapers could easily get the impression that the record has had a bad reception everywhere." It also has been difficult to promote the album through pop radio or other outlets suitable for a-ha's chart-oriented music. But Harket has won praise from other quarters. The rock weekly Puls said of the album: "The songs are not psalms. Everything on this record is magnificent. Harket is approaching the task with the distance of a pagan and the emotion of a believer." Many of the poets whose work Harket has adapted have not been involved in music before. They include Jens Bjorneboe, Inger Hagerup, Arnold Eidslott, and Georg Johhannesen, all best known for their work in the '50s and '60s. The music, composed by Oivind Varkoy, is mostly orchestrated with cello, violin, and viola and has a calm, timeless appeal, apart from one swing-beat track and one rock track. All the poems are published in anthology form by the Aschehoug publishing house, edited by Havard Rem.

KAI ROGER OTTESEN

JAPAN: That trio of cult heroines, Shonen Knife, is back in the U.S. this month for a tour with its soulmate, Nirvana, with whom Shonen Knife first toured in the U.K. before Nirvana became a household word. Shonen Knife opened for Seattle's grungemeisters Dec. 3 at the Uno Arena, New Orleans, and is scheduled to play five more dates as Nirvana's support before playing its own shows Dec. 11 in Chicago and Monday (13) in New York. Meanwhile, back at home, the group from Osaka is winning ever-increasing mass-media exposure as word of its overseas success filters back.

STEVE McCURE



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Canada

The Many Roles Of BMG's David Bendeth *Producer/Artist Background Shapes A&R Outlook*

BY LARRY LeBLANC

TORONTO—For being a producer, a songwriter, and the VP of A&R at BMG Music Canada, David Bendeth says he catches a lot of heat within the music industry here.

"Every A&R guy has a rap," explains the British-born label executive. "David Bendeth's rap is that he's got to produce or write [for any BMG act]. I find that criticism quite amusing because of our nine acts, I've only produced two [Varga and Sven Gali]. I do one production a year, which isn't a whole lot. In Canada, [multiple roles are] perceived as something quite strange, but in the rest of the world, it's considered normal."

Prior to his arrival at BMG five years ago, Bendeth worked in A&R at CBS Records of Canada for five years. In the '70s, he recorded three jazz-tinged solo albums with Epic, Ensign, and RCA. Signed to Warner/Chappell as a songwriter, his tunes have been recorded by Joe Cocker and Jeff Beck.

Taking over A&R at BMG Music Canada, Bendeth quickly made his presence felt by dismantling the company's entire domestic roster. Not one act survived the purge and there are still some mutterings within the industry here denouncing the act.

"You don't make a lot of friends clearing out a roster," Bendeth admits. "It was unfortunate but it wasn't like I inherited three or four great acts and could pick up the ball and run with them. I started at ground level zero and had nowhere to go but up. I had been given carte blanche by Heinz Henn [senior VP of international marketing/promotion at BMG Music] to do what I needed to do to fix the roster."

In his A&R role, Bendeth claims he understands what it's like being on the other side of the desk. "Sometimes I find it disheartening doing my job because being a writer and a producer and an ex-artist myself, I know how acts feel about [being turned down]. I feel very close to that," he says.

Today, under Bendeth's direction, BMG Music Canada has an impressive and remarkably diverse domestic roster. This includes such alternative-based acts as Cowboy Junkies (signed separately to both BMG Music International and BMG Music Canada), Crash Test Dummies, and John Bottomley; hard-rock bands Sven Gali and Varga; dance artists Saskia and Sheree Jeacocke; and two of Canada's top country acts, Charlie Major and Prairie Oyster.

In early 1994, BMG Music Canada will be releasing new albums by Prairie Oyster, Bottomley, and Sven Gali, as well as the solo debut by ex-Love And Sas singer Saskia. In addition, in the first quarter, Varga's debut album, "Prototype," will be released on Zoo Records in the U.S., Germany, and the U.K., and Major's "Other Side" debut album will be released by Arista Records in the U.S.

For the label's aggressive domestic stance, Bendeth gives credit to BMG Music Canada's president Bob Jamieson, who took over the company three years ago. "It wasn't until Bob came in and started putting everything we had behind our local acts that we started to

see results," he says. "Bob came at an incredible time for us. The Crash Test Dummies' first album was about to come out and he sensed we could run with it. Of course, the album was tremendously successful for us, selling over 300,000 copies in Canada."

"Today, we've got a well-rounded company in the sense that people here like Carol Wright, VP of artist marketing, Jill Snell, manager of artist marketing, Larry Macrae, director of national promotion, and Jim Campbell, senior manager of artist/international marketing, all understand different musics. We take on things that are many times unproven and then we put everything we have into working them. We've been willing to take risks and we know what to do with [alternative-styled artists like] John Bottomley, Cowboy Junkies, or Crash Test Dummies."

Unlike many Canadian A&R heads,

Bendeth rejects courting support from other affiliates, particularly the U.S., before committing to sign an act. "It's always great to have that support, but I think it's wrong for Canadian record companies to sign a band just because the U.S. [affiliate] wants it or likes it," he explains. "At this point in my career, I don't need somebody else to tell me if we've got something great or not. We never asked anyone if it was okay to sign Crash Test Dummies, Varga, or Charlie Major."

However, Bendeth has sought an outside ear for country. A hook-up last year with Nashville-based producer Steve Fishell, who has produced Prairie Oyster and Major, has provided him with more insight into the field.

"Having someone in Nashville who understands the business there, and knows what bands need has been helpful to me," Bendeth says.



They've Got Canada Covered. Booking agency S.L. Feldman & Associates, long established in Vancouver, recently celebrated the opening of its Toronto office. Shown above, from left, are Bruce Allen, president of Bruce Allen Talent, manager of Bryan Adams and Martina McBride, and co-owner of S.L. Feldman; Jake Gold, co-manager of the Tragically Hip; and Ross Reynolds, president of MCA Records Canada. Shown below, from left, are Kim Garner, director of marketing for Anthem Records; Sam Feldman, president of S.L. Feldman; Steve Herman, VP of S.L. Feldman; and Bruce Allen.



BELGIAN CHAIN GOES BUDGET

(Continued from page 38)

Hermans, "but I do regret seeing how major record companies boost their prices. In the end, this will have a negative effect."

With this knowledge, HVH Mega-stores launched a completely new operation, the Record Breakers stores, offering CDs and CD singles at rock-bottom prices. A 100-square-meter shop was opened in Sint Truiden earlier this year, and as the formula proved to be successful, a larger (600-square-meter) store was opened in the city of Hasselt. "What we do here is to buy stocks with the record industry and offer them in various price-categories," Hermans says. "We have opted

for a new line of shops here because we wanted to avoid the impression of selling leftovers. All shops are being specially designed so that consumers don't feel like as if they are at a second-hand market." He says the Belgian industry reacted positively to the idea. Hermans also buys product abroad, notably from specialized cutout companies.

"I think the client profits from the price difference, and although we don't offer the really new releases in our Record Breakers, the new stores allow us to attract additional potential buyers. We predict 5%-6% growth on last year's gross of 500 million Belgian francs (\$14 million)," says Hermans.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Home-Grown Titles Pack U.K. Shelves 47 Paramount To Move Cyber Titles 48

PICTURE THIS



By Seth Goldstein

HITCHING A RIDE: The master of the piggyback is back. In March, Starmaker Entertainment, which patented the use of the word as it applies to home video, begins delivering an animated feature, "Thumbelina," retailing for \$10.

While sales may be no bigger than your thumb at first—actually Starmaker probably will ship 200,000 units as of street date—the 80-minute cartoon will really take flight when Warner Bros. starts beating the publicity drums for its "Thumbelina," which arrives theatrically Easter weekend.

Starmaker's version, acquired from Enoki Films, will catch the hype wave. If history is any guide, the numbers should soar. The company has sold about 1.7 million copies of its "Little Mermaid," bootied along by the Disney theatrical and cassette release. Subsequent piggybackers have been successful, if not as numerically impressive.

Warner promises a return to the good old days. Its "Thumbelina," one of several Don Bluth features made in Ireland before the animator went bust, is being licensed to a fare-thee-well. At latest count, there were six apparel and accessories deals, four domestic and housewares, one personal care, two publishing, five stationery and school supplies, seven toys and games, and one video game (Tiger Electronics).

Next fall, Warner Home Video will follow with a "Thumbelina" addition to its clamshelled Family Entertainment line, \$24.96 suggested list. You can be sure Starmaker won't miss that ride, either. Also, GoodTimes Home Video may add its version of "Thumbelina" to the marketplace.

DECISION TIME: Marty Gold, owner of Academy Entertainment and defunct Artec, had a second meeting with creditors during the week of Dec. 6 to hash out a debt payment plan. His strategy, say trade sources, remains as we described (Billboard, Nov. 27).

Gold is said to want a four-year, \$1 million contract to manage Academy, which would contribute 80% of revenues to a payback fund. WEA and Columbia TriStar would be first on line; each is owed well in excess of \$6 million. Major Video
(Continued on page 48)

Riding The New Media Bandwagon

CD-ROM Sales, Rentals In Store At Stop & Shop Chain

BY TRUDI MILLER ROSENBLUM

NEW YORK—New England supermarket chain Stop & Shop is saying "go" to video and multimedia. The chain, which carries video in 51 of its 123 supermarkets, has opened three stand-alone video stores since July, sells CD-ROM in two of them, and has begun renting CD-ROM in the third, which opened Dec. 4 in Kingston, Mass.

The addition of CD-ROM was a natural progression, says video sales/operations manager Mark Fisher. "We've always been at the forefront of technology," he says. "When we entered video rental in 1985, we were among the first in New England to offer live inventory, to computerize our video section, and to offer depth of new releases. We had 75 copies of 'Return Of The Jedi' for rental, which was unheard of at the time.

"When video games became a growing force, we brought them in right away," he adds. "We brought in Super NES the day the first game was available, we brought in Sega CD the first day it was available. Our goal is to [remain] at the cutting edge of technology. Because of this, we have a strong

belief in multimedia."

CD-ROM is merchandised on a four-foot-wide section of wall "with handouts and plenty of signage," says Fisher. The stores currently carry 50-60 titles, oriented to education and games, supplied by distributor Baker & Taylor Software.

The response to CD-ROM sales, which began in July, has been "good, not overwhelming," Fisher says. "I'm much more excited about the potential of CD-ROM rental—people want to try it out before they buy it." Rentals began on the first day of business at Stop & Shop's Kingston store, and the chain plans to add CD-ROM to six more locations in the near future. The company is holding a one-day seminar to teach its managers about the computer-driven medium, and is putting together "a pretty aggressive promotional program." Details were unavailable.

Brad Grob, group director of market development for Baker & Taylor Software, sees Stop & Shop's move as indicative of the future of CD-ROM. "We firmly believe that, ultimately, software in general and CD-ROM will be sold at the places that are most convenient to the customer," he says. "Right

(Continued on page 47)



Next Time, She'll Direct This Shot. Dawn VanderVloed, center, of New York Univ.'s School of Anthropology won a full scholarship to the New York Film Academy's eight-week, \$4,000 training program in a sweepstakes sponsored by area chain RKO Warner Video and the Academy. In back, RKO Warner president Mike Dougherty, left, and COO Lawrence Kieves hold some of the 25,000 entries they received. Flanking the winner in front, from left, are Debbie Acerno of the New York Film Academy and Lorina Tester, RKO Warner director of merchandising.

Virgin Details Plans To Draw Buyers To New Megastore

BY BRETT ATWOOD

COSTA MESA, Calif.—Involve the customer and you invigorate sales. That's the strategy of Virgin Retail, which opened its second U.S. megastore at Triangle Square in Costa Mesa Nov. 13.

The 30,000-square-foot store enters the retail arena amidst a holiday season of cautious consumer spending. Virgin hopes to woo the buying public with 21 "try-before-you-buy" posts scattered throughout the store. There are 10 video-viewing stations, 10 game-playing stations (five Sega, five SNES), and one CD-I post to entice users to watch, listen, and, ultimately, participate in the product's presentation. Purchases are expected to follow.

Brian Keith, who manages the computer and video game section, says, "The whole idea is to encourage a hands-on environment. We

want to demonstrate what we sell. Consumers want to play before they pay." Keith says the store has seen a significant sales increase on titles that are demonstrated in the game-playing stations.

The two-story megastore devotes its entire upper level to home video and computer game sales, with floor space divided evenly between the two at approximately 7,500 square feet each.

Virgin Retail founder Richard Branson says character and environment—plus location—are important factors in establishing a prominent identity. Says Branson, "We're very much looking for sites that offer character, placed next to retail operations that we admire. This store is next to Nike and The Gap, as well as a cinema. We'll benefit from a lot of that cross-traffic."

With approximately 7,500 video
(Continued on next page)

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Video Firms Report Mixed Financial Results For Fall

BY DON JEFFREY

NEW YORK—Four companies that supply, distribute, or retail home video have reported mixed financial results for their recently ended fiscal quarters.

The best numbers were posted by Trimark Holdings Inc., which produces its own movies and releases them on cassette and disc. The company reports that net profits for the first fiscal quarter, which ended Sept. 30, rose 240%, to \$833,000 from \$245,000 in the same period last year. Net revenues were up 25.3%, to \$12.5 million from \$10 million last year.

Trimark's revenues from domestic distribution of home video titles, which are released under the name Vidmark Entertainment, jumped 30.7% in the quarter, to \$10.4 million from \$7.9 million a year ago.

The company notes that in addition to booking higher revenues from its various forms of business, it "has remained vigilant in monitoring overhead costs."

The Handleman Co., which racks music and video for mass merchandisers, says videocassette sales rose 4.5% in its second fiscal quarter, which ended Oct. 30, to \$116.4 million from \$111.4 million a year ago.

Overall, Handleman reports, net sales went up only slightly in the quarter, to \$322.4 million from \$321.8 million, but net profit increased 7.6%, to \$15.4 million to \$14.3 million. Video outperformed

Handleman's other product categories, which include music, books, and computer software.

Rentrak, the revenue-sharing distributor, reports that revenues for its second quarter, which ended Sept. 30, rose 37.3%, to \$15.1 million from \$11 million a year ago. The company attributes the gain to the addition of product from FoxVideo and other suppliers, and also to an increase in the number of retail outlets using Rentrak's pay-per-transaction system, up to 2,939 from 2,521 last year.

But Rentrak was forced to take a \$1.9 million write-off in the quarter in connection with the termination of its business in Germany, which caused the company to report a \$1.8 million overall loss. In last year's second quarter, the net loss was \$475,917.

LIVE Entertainment, which distributes titles from Carolco Pictures and other producers, reports a 24.6% decline in third quarter revenues, to \$68.7 million from \$91.2 million in the same period last year. The company says that its LIVE Home Video unit had lower revenues because it released no product during the quarter that could match the high sales and profits recorded by last year's rental hit "Basic Instinct" and the sell-through smash "Terminator 2: Judgment Day."

LIVE booked a \$4.2 million net loss for the quarter, compared with a \$557,000 net profit a year ago.

VIRGIN DETAILS PLANS

(Continued from preceding page)

and 5,000 laserdisc titles, the megastore draws plenty of consumers eager to take advantage of its wide selection. "A lot of what we sell is, like our L.A. store, geared to collectors," says video section manager Marty Sikich. "Our Criterion Collection is very popular—we stock everything they do. We carry imported laserdiscs that are hard to find elsewhere. We'll be carefully watching the spending habits of Orange County to see if they buy differently than L.A."

Sikich counters the argument that upscale image equals upscale price. "We've got some of the best video

prices around," he says. "We're blowing out copies of 'The Bodyguard' at \$14.99, which is lower than most of our competitors. We've done well with 'Sunset Boulevard' at \$9.99, perhaps because of the play that is opening here with Glenn Close."

While video and laserdisc sales collectively account for about a quarter of the megastores' annual revenue, video and computer game sales are building quickly. Branson is committed firmly to the emerging game formats. "We'll definitely be on top of the new developments in multimedia," he says. "The megastore has gotten a positive response for CD-I and CD-ROM, and now 3DO." Though the 3DO software is already in the store, the retailer is still awaiting the hardware, due sometime in December.

Interestingly, adult-themed CD-ROM titles are displayed alongside the games. Keith says that there have been no complaints about the combined product placement to date.

Keith reports strong holiday game sales on "Robocop Vs. Terminator," "John Madden Football '94," and "Aladdin." The hot video sales for the holiday, according to Sikich, are "Aladdin," "Free Willy," "The Bodyguard," and the colorized version of "Miracle On 34th Street."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	2	3	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
2	1	7	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
3	8	2	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
4	6	3	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
5	NEW ▶		MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
6	3	5	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
7	9	14	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
8	10	14	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
9	4	5	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
10	7	6	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
11	5	5	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
12	12	18	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
13	11	16	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
14	16	11	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
15	14	6	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
16	15	6	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
17	17	13	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
18	NEW ▶		LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
19	13	5	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
20	18	9	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
21	19	3	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
22	23	2	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
23	20	11	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
24	21	4	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
25	22	12	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
26	37	21	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
27	NEW ▶		THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Elijah Wood Courtney Vance	1993	PG
28	25	10	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
29	26	9	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
30	39	2	LILY TOMLIN: THE SEARCH FOR...	Wolf Video WOL3001	Lily Tomlin	1993	PG-13
31	27	16	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
32	28	12	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
33	31	15	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
34	29	8	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
35	38	6	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
36	NEW ▶		CARNOSAUR	New Horizons Home Video	Diane Ladd	1993	R
37	24	4	WHO'S THE MAN	New Line Home Video Columbia TriStar Home Video 52473	Doctor Dre Ed Lover	1993	R
38	35	14	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
39	34	8	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
40	32	17	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13

♦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.

Home-Grown Product Crowds Shelves At U.K. Video Stores

BY PETER DEAN

LONDON—British program suppliers are growing more of their own home video product these days, and the burgeoning crop of children's, instructional, and comedy tapes has begun to grab shelf space from the U.S. releases that have dominated retail to date. Supermodel Cindy Crawford is the latest American celebrity to feel competition from home-grown talent.

More competition will arrive as suppliers count the advantages of doing it themselves, rather than just acquiring and distributing. Trade sources calculate that an estimated 30%-40% of home-grown productions turn a profit, while making stars of performers who have never had an iota of television exposure. Traditionally, TV has been the path to success—if film isn't an option. Now performers like comedian Roy Chubby Brown can triumph without either.

Home video's impact was underscored Dec. 10, when the new feature "UFO" opened in 50 theaters across the U.K. Unknown abroad and even in many parts of Great Britain, Brown is capitalizing solely on his cassette audience. His "blue" routines have kept him off TV, but Brown's live performances reach 500,000 people a year.

Grass-roots support made his first video, "From Inside the Helmet," a success three years ago. Brown's subsequent releases, "The Helmet Rides Again" and "The Helmet's Last Stand," have combined to sell about 750,000 cassettes, netting a respectable 9 million pounds (\$13.5 million).

The decision by Peter Smith, PolyGram Video's managing director, to sign Brown was akin to a risky A&R record project. PolyGram spent 6,500 pounds (nearly \$10,000) filming a live act that had lived by word of mouth only for two decades.

"When I first suggested it, my bosses thought I meant Chubby Checker!" says Smith. "This area is

very much like an A&R function. You buy a number of releases from an artist. The first has launch costs of, say, 150,000 pounds (\$225,000), and you manage to reach break-even with sales of 20,000-30,000. Then the second and third releases have much more success."

Having stuck his neck out, Smith now finds himself an executive producer of "UFO," with Brown vying to break into the big time. The feature cost \$2 million to make; roughly \$750,000 should be recouped at the box office, followed by an extensive video campaign, where the real money resides.

Smith estimates "UFO" will gross 800,000 pounds (\$1.2 million) from 20,000 rental cassettes, and 4 million-4.5 million British pounds (\$6 million-\$6.2 million) from 300,000 sell-through units.

"The big difference with breaking an artist on video as opposed to records is that we don't have to get involved with the material, selecting tracks and so on. We just leave the artist to get on with it," says Smith.

Chubby Brown is more popular in the north of England than in the south, where many people still haven't heard of him. Comics often have specifically regional followings, a fact exploited by the makers and distributors of best-selling videos from Ireland's Brendan O'Carroll and Jethro from the west of England.

The value of home-grown productions exceeds simply providing an outlet for explicit comedy routines, however. The current top 50 retail charts include material ranging from children's product to a biography of singer Cliff Richard. Most of these titles will achieve sizable shipments of 100,000-200,000 tapes.

Confident of their market, British suppliers have begun to encroach on areas normally monopolized by U.S. imports. If the targeting is right, the

(Continued on next page)

STOP & SHOP DEBUTS CD-ROM

(Continued from page 45)

now, that's grocery stores. Later on it could be airports or mass merchants. It's really become a commodity item. We feel that the supermarket is a very viable channel for this market."

However, he adds, not every supermarket is a candidate. "It's such a new thing, and the installed base is very small. Because of that, you have to be very selective about the locations you put it into. If you're in a high-income neighborhood where a lot of people own computers and they spend a lot of money when they come to the supermarket, those are indications that your customer base might support this type of product. If your store doesn't have those characteristics, then I would say you absolutely should not go ahead with this product."

Baker & Taylor recently began a video store rental program. "We're committed to developing marketing programs," Grob says. "We offer a complete merchandising program: category headers, shelf signs, posters. We help them with the selection mix, de-

termining what's appropriate for that store. We provide retail training guides to help workers understand what it's all about. We also have an on-line literature library—if you have a fax at the store, you can dial a special number and, within minutes, get a fax with a complete product description and specifications."

Stop & Shop's video stores, which are located next to Stop & Shop supermarkets, range from 4,000-6,000 square feet and carry approximately 10,000 tapes, representing about 6,000 titles. The product is predominantly movies; there is also a "Learning Center" with 800 tapes, plus a video game section with close to 1,000 selections. Two of the stores also carry laserdiscs.

The stores are competitive with Blockbuster and other chains, says Fisher. "From a merchandising perspective, we're as good or better. There's nothing they offer that we don't have. We also have the advantage of convenience of location," next to the groceries.

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	10	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	4	2	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	4	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
4	2	5	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
5	6	4	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
6	NEW ▶		THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
7	5	5	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
8	7	16	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
9	10	3	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
10	11	58	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
11	8	19	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
12	9	16	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
13	13	182	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
14	18	4	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
15	12	13	REN & STIMPY: THE CLASSICS ◊	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
16	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
17	40	24	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
18	15	10	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
19	29	36	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
20	14	8	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
21	24	6	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
22	16	12	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
23	NEW ▶		MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
24	25	38	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
25	31	3	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
26	RE-ENTRY		FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	12.98
27	22	3	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
28	21	7	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
29	20	13	REN & STIMPY: THE STINKIEST STORIES ◊	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
30	NEW ▶		PANTERA: VULGAR VIDEO	A*Vision Entertainment 50345-3	Pantera	1993	NR	16.98
31	19	4	TWO FOR THE ROAD	FoxVideo 1084	Audrey Hepburn Albert Finney	1966	NR	19.98
32	32	2	SKID ROW: ROADKILL	A*Vision Entertainment 50436	Skid Row	1993	NR	19.98
33	37	56	AMADEUS ▲◆	HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
34	27	29	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
35	34	16	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
36	RE-ENTRY		THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	12.98
37	28	16	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
38	17	6	HAPPILY EVER AFTER	First National Film Corp. Worldvision Home Video 8045	Animated	1993	G	24.95
39	36	6	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
40	NEW ▶		OPUS N' BILL: A WISH FOR WINGS THAT WORK	Amblin Entertainment MCA/Universal Home Video 81329	Animated	1991	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Chains Test CD-I, CD-ROM; Target's 'Wonderful' Promo

NEW MEDIA TESTS: National Record Mart and Trans World Music are the latest retailers to try out CD-ROM and CD-I—based software.

Pittsburgh-based NRM has just added a "smattering" of CD-I and CD-ROM programs in its flagship store, as well as a line of budget computer software items, according to Susan Anderson, accessories buyer for the 115-store chain.

CD-based interactive games also will be in the mix at Trans World's For Your Entertainment outlet, a new superstore concept that debuted in Trumbull, Conn., earlier this month.

Paul Cardinal, general counsel of the Latham, N.Y.-based chain, says the 27,000-square-foot

FYE store contains music, video, books, cartridge games, and arcade games. Philips CD-Interactive models also are on display for demonstration and sale.

"There's not a tremendous amount of hardware in the home right now, so it's a chicken and the egg-type market," Cardinal says of the decision to carry the new tech items.

FYE will attempt to compete with computer superstores by offering a wide variety of product, including encyclopedia guides, he adds.

Elsewhere, Media Play, Musicland Corp.'s superstore format, opened two new outlets in Utah, in West Valley and Provo. The outlets are about 50 miles apart and occupy two former Phar-Mor locations.

Competitive dealers near Media Play say its music and book prices are low, but they don't consider its video pricing, such as \$16.99 for

"Aladdin," a threat.

Blockbuster Entertainment made big news last month when it decided to carry CD-based entertainment software, and the chain says early results are "beyond our expectations."

The test, running in 53 Northern California sites, has stimulated enough media attention that consumers from all over the country are calling the chain's Fort Lauderdale, Fla., headquarters and asking when their local stores will carry the product, says Mike van der Kieft, director of business development.

"Both sales and rentals of CD-ROM and CD-Interactive products have been very strong, but we're going to confine the product to where it is right now," he says.

'WONDERFUL' TIMING: It may look like a lucrative licensing deal, but Target Stores didn't pay a dime to use Republic Pictures Home Video's "It's A Wonderful Life" as the centerpiece of its holiday promotion.

Republic claimed sole copyright of the public-domain film in June, based on its purchase of the music rights coupled with its previous ownership of the short story from which the movie is derived.

However, Target had its "Life" plans in place a year ago, and Republic wasn't about to quibble over licensing fees with one of its biggest customers, according to studio sources.

"It certainly made the promotion (Continued on page 51)



by Eileen Fitzpatrick

Paramount To Distribute CyberFlix Titles Enters 3-Year Agreement To Handle CD-ROM Software

BY CHRIS MCGOWAN

LOS ANGELES—Paramount Interactive, the multimedia arm of Paramount Communications, has entered a three-year joint venture with CyberFlix, Inc., a multimedia publisher based in Knoxville, Tenn.

Paramount will market and distribute two CyberFlix CD-ROM titles, "Lunicus" and "Jump Raven," and has the right of first refusal on any CyberFlix programs produced over the next three years. In addition, CyberFlix will develop a software title based on the new Paramount TV show, "Viper."

The relationship is of great strategic value to Paramount since CyberFlix president Bill Appleton is considered one of the top programmers in the computer world. He created the Macintosh authoring tool "SuperCard" and the multimedia authoring software "DreamFactory."

"We're an interactive movie company, and who better to be partnered with than Paramount?" says Appleton. "There are a lot of advantages to teaming up. One is that we're working on a fundamental operating system technology to do interactive movies, and it makes sense to hook up with a content

provider like Paramount. Our shared vision for multimedia makes for an exciting future."

Keith Schaefer, president of Paramount Technology Group, adds, "Our strategy is to develop and invest in leading-edge technology today and pilot revolutionary content for future games, and CyberFlix is an ideal partner to help us accomplish our goals."

"Lunicus," released last April, has earned acclaim for its special effects and game action. Many critics agree with CyberFlix's claim that it's the fastest CD-ROM yet created. "Lunicus" has hit the top 10 on the CD-ROM sales charts of many computer magazines and catalogs this fall.

The animated sci-fi game/movie allows the user to navigate through extensively detailed imaginary worlds, in the mode of other hit CD-ROM titles such as "Spaceship Warlock," "Iron Helix," "Hell Cab," and "The Journeyman Project."

Paramount will distribute "Lunicus" in the Macintosh and MS-DOS formats, at a list price of \$69.95. The studio has world rights to the title, except in Japan, Bandai's territory. Los Angeles-based Interactive Media Agency (IMA) arranged that deal, and

animation legend Katsuhiro Otomo ("Akira") is helping create characters and dialog for the Japanese edition.

"Jump Raven," due in January from CyberFlix, is a sci-fi action title with an environmental theme, billed as "a dark tale of ecocide and salvation" that involves "melting ice caps, drowning cities, and genetic counterfeiters." "It goes even farther than 'Lunicus' and has wonderful real-time physics that run in a 3D model," Appleton says. The game offers more than 24 weapons, six co-pilots, and 12 different soundtracks to use on your voyage.

"Jump Raven" was developed with the CyberFlix "DreamFactory" authoring software, largely created during the making of "Lunicus."

"DreamFactory" primarily comprises three tools: Interactive Movie Editor (IME), the Cyber Puppet Editor, and the Virtual Environment Construction Kit. "Our vision is to make it possible for individual artists or a small group to create a full-length feature film on desktop, and then deliver it on multiple platforms [formats]," says Appleton. "Lunicus" and our future titles will serve as an R&D effort that will bring us to our ultimate goal—democratizing entertainment.

HOME-GROWN PRODUCT CROWDS SHELVES AT U.K. VID STORES

(Continued from preceding page)

profits can be substantial, as Video Collection International discovered with its "The Shape Challenge."

VCI researched a sector glutted with product and discovered that U.K. women were rebelling against the Cindy Crawford look. "We found that women were sick of supermodels who can spend a fortune looking good. They wanted to see real women, wanted a 'before' and 'after' style and something which was achievable," says VCI managing director Colin Lomax.

"The Shape Challenge" has sold more than 200,000 cassettes in less than a year, easily outstripping the first Cindy Crawford release and coming within just 600 units a week of the model's second fitness title.

VCI expects to sell an additional 40,000 copies of "Challenge" in January, benefiting from the sequel due Dec. 27. VCI expects No. 2 to sell just short of 100,000 copies, with No. 3

arriving in the spring and bringing total sales to the 500,000 mark.

Projects like "Challenge" allow the supplier to own the title outright without large advances, purchase fees, and royalties. The cost of marketing home-grown tapes can be as little as 150,000 pounds (\$225,000).

With outside product, "you can spend 300,000 pounds (\$450,000) on a decent advance and marketing," says Lomax. "But the problem is that because it's an acquisition, you have to pay a royalty on top. Therefore, the downside isn't so good. Regarding the second Cindy Crawford video, I didn't think we could get sufficient return on investment. Instead, we spent the money on establishing our own brands."

Pickwick Video, which distributed the first Cindy Crawford title last Christmas, passed on her second video. Instead, it is releasing its own before-

and-after workout, "Size 12 in 21 Days," Dec. 29. Pickwick is now looking at British productions for 90%-95% of its future releases, to be sold to subsidiaries in France, Scandinavia, Germany, Ireland, and Australia.

"We can pick up a U.S. program [for the "Nursery Rhyme" series] in which kids sing along in character with the relevant backgrounds that's just as well made in the U.S. But people here prefer British versions," says sales and marketing director Gary Le Count. "We made one in 1988 which cost just under 200,000 pounds (\$300,000). Volume 1 sold 325,000 units. Volumes 2 and 3 both achieved in excess of 150,000 sales."

Pickwick has broken even on its investment in a Beatrix Potter series after just the first two releases. There are four more to come, with "The Tailor Of Gloucester" currently high on the U.K. charts. Still ahead are European distribution, foreign licensing deals, and other avenues of exploitation.

Language barriers and national vagaries can restrict export potential however. Sport, cooking, and instructional programs may not sell well overseas because of their specificity—unless, like Simitar's British royalty docu-drama, "Fall Of The House Of Windsor," it's about a subject that crosses cultural borders.

Pickwick's "Nursery Rhymes" sold 10,000 copies in France but didn't work in Germany. Its risqué sex education video, "The Lovers Guide," sold 600,000 copies in the U.K., yet wasn't a success in countries with established porn markets.

The company allocates 7%-10% of its budget to market research, followed by a pilot release to test trade and consumer opinion that costs \$7,500-\$15,000. Given the overall expense, Le Count says, "It's worth doing."

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Mrs. Doubtfire (20th Century Fox)	14,735,459	1,678 8,782	1	46,702,649
2	A Perfect World (Warner Bros.)	5,428,887	1,964 2,764	1	18,669,507
3	Addams Family Values (Paramount)	4,587,571	2,577 1,780	2	36,248,838
4	Three Musketeers (Buena Vista)	3,809,153	2,096 1,817	3	38,147,519
5	Carlito's Way (Universal)	2,519,850	1,605 1,570	3	28,968,762
6	My Life (Columbia)	2,303,615	1,290 1,786	3	22,315,561
7	The Piano (Miramax)	1,701,363	239 7,119	3	7,502,744
8	Nightmare Before Christmas (Buena Vista)	1,490,082	1,341 1,111	7	45,652,234
9	We're Back! (Universal)	1,426,620	1,829 780	1	6,322,280
10	Man's Best Friend (New Line Cinema)	1,340,340	1,118 1,199	2	9,787,451

PICTURE THIS

(Continued from page 45)

Concepts would chip in some revenues from the Artec branches it's taken over.

Gold wants quick creditor approval, which he hopes to use as collateral to borrow money Academy needs for acquisitions. Reportedly, the programming well is about dry.

None of this will go down easily with the creditors, but they don't want to push Artec into bankruptcy and risk losing a combined \$20 million-\$25 million. One indie executive says he's not keen on financing a rival who will respond by bidding up prices. His bet: Gold's plan will be shot down.

CLUBBY CLASSICS: FoxVideo has scheduled 18 classic releases for 1994

sell-through, says the first issue of "Movie Club Connection," a newsletter sent to members who've enrolled via a retail purchase. That's the only way titles can be bought; nothing goes direct.

The studio leads off Jan. 5 with the 1939 "The Three Musketeers," capitalizing on the current Disney feature; Irving Berlin's "Alexander's Ragtime Band" (1938) and "Second Fiddle" (1939) are in February; Tyrone Power is celebrated with five titles in May and June. December is reserved for "Northside 777" (1948), the most-requested title according to a recent member vote. "MCC" also promotes Hollywood's Golden Age, a new line of oldies due in February.

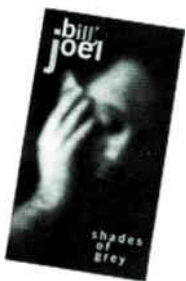
Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Billy Joel, "Shades Of Grey," Columbia Music Video, 60 minutes, \$19.98.

Video based on Joel's latest No. 1 album, "River Of Dreams," fittingly takes its title from one of the project's numerous songs, through which the artist offers fans a glimpse of his current stage of life. The program, which has been airing as part of PBS' "In The Spotlight" series, features plenty of live music as well as extensive interviews with Joel, producer Danny Kortchmar, Joel's wife Christie Brinkley (who also designed the album's cover), contemporary Phil Ramone, and others. As those who are familiar with "River Of Dreams" would expect, family and fatherhood are dominant themes here, but the video also sheds light on Joel's ever-changing songcraft and his very public falling out with former manager Frank Weber.



The Cure, "Show," Elektra Entertainment, 120 minutes.

Filmed last year during the "Wish" tour at the Palace Of Auburn Hills outside Detroit, this concert video was directed by Aubrey Powell and edited by none other than Robert Smith, who seems to be quite enjoying himself throughout. This video is a true treasure for fans of the band, as it runs through all of its hits—from "Boys Don't Cry" to "Just Like Heaven" to "Friday I'm In Love," as well as some less well-known gems. A rendition of the Kinks' "All Day And All Of The Night" also is a treat, and stage and lighting call forth an appropriately dramatic effect.

Michael English, "In Christ Alone: The Story Behind The Song," Warner Alliance (615-242-4780), 31 minutes, \$16.95.

The seemingly unlikely pairing of football star and contemporary Christian artist made headlines across the U.S. last year, when Buffalo Bills quarterback Frank Reich led his team to the comeback victory of the year in a playoff game against the Houston Oilers. Reich then began the postgame press conference by reading the lyrics to English's "In

Christ Alone"—a song, he explains in the video, that he knew he should share with people by day's end as soon as he got into his car to drive to the stadium. This video features both English and Reich, who, not surprisingly, have become fast friends. And although it is certainly the centerpiece, "In Christ Alone" shares space with two other English videoclips: "Heaven" and "Message Of Mercy."

CHILDREN'S

"The Trollies Christmas Sing-A-Long," Parade Video/PPI Entertainment (201-344-4214), 30 minutes, \$12.98.

Trollieland is transformed into a winter wonderland in this first holiday video from the playful little characters. Rockin' Troll, Cherrie, and the rest of the bunch are busy preparing for their Christmas sing-along show, and they offer a cup of holiday cheer via the tunes "White Christmas," "Jingle Bell Rock," "We Wish You A Merry Christmas," and more. But the ever-conniving Toady, who is patiently waiting in the wings, has other plans in mind for the Trollies, and he and his entourage detail their disgust via funny, twisted versions of "The Twelve Days Of Christmas" and other would-be cheerful carols. Will the Christmas spirit be strong enough to melt Toady's icy heart? Half-hour special will be broadcast Christmas Eve on Fox Broadcasting Co. stations.



HEALTH/FITNESS

"Nike Total Body Conditioning: Advanced Step & Sculpt," A*Vision Entertainment (212-275-2900), 65 minutes, \$19.95.

Intense workout heralding the new Nike Total Body Conditioning line is custom-made for fitness buffs who are ready to push themselves to their limits. Using a step, free weights, and resistance bands, the Nike team of instructors—which includes Kari Anderson, Jeff Vandiver, and Donna

Richardson—leads viewers through a series of relatively time-efficient workouts that target various trouble spots. Video is available for sale with or without the trademark Xertube resistance tube. A sweaty, but ultimately satisfying affair.

DOCUMENTARY

"Spirit Of The Navy: Voices Of Courage," U.S. Navy Memorial Foundation (800-821-8892), 47 minutes, \$24.95.



Similar in spirit to Ken Burns' much-lauded "Civil War" treatment, "Voices Of Courage" spotlights 10 historical episodes in U.S. history—from the American Revolution to the Persian Gulf War—via letters written from servicepeople to their loved ones back home. Archival film footage and stills decorate the narrative, and letters written to those in the military from mothers, wives, and friends, etc., add an additionally sentimental touch. Video release is timely in light of the anniversary of Pearl Harbor and renewed interest in the undertakings of General Douglas MacArthur.

SPORTS

"Gary Semics' Motocross Techniques Video 2," Gary Semics Video (216-424-3382), 33 minutes, \$39.95.

Sequel to Semics' first motocross instructional video again finds the soft-spoken dirt devil offering motocross enthusiasts more of his well-tested techniques, and combining them in what he considers the two most important rules of the road: always maintain a center of balance, and be sure to master the use of all five controls on the bike. The program is divided into segments, with Semics explaining his methods and using demonstrations to clarify his points. Interspersed with the lessons are dramatic pro racing scenes from National and Supercross events, as well as informative segments with

professional riders Jeff Ward, Damon Bradshaw, Jean Michael Ward, and others. Fun and informative, but the \$10 suggested price hike from the first video is a bit steep.

INSTRUCTIONAL

"Basic Self-Defense Techniques For Women," Isshinryu Productions Inc. (800-968-1654), 50 minutes, \$29.95.

The slow-motion sequences are barely necessary in this straightforward, methodical video that demonstrates self-defense skills that are particularly helpful to women and those facing attackers bigger than themselves. Harold Long, a solid authority in Isshinryu karate who created the video, is the target of a series of defensive movements demonstrated by a 16-year-old girl who also happens to be a fourth-degree black belt. In the true karate vein, all techniques are carried through without the use of additional props or weapons; however, the surprise of a real-life attack loses something in the translation.



"How To Cut Your Family's Hair At Home," Related Products Inc. (612-727-3483), approximately 25 minutes, \$21.95.

If the effects of the recession have made even the Hair Cuttery seem like a high-priced ticket, then this video is for you. A cut-and-dry synopsis, literally, of the basics of a fairly user-friendly method of home hair cutting, this tape covers everything from the correct way to hold the cutting shears to the best angle to stand at while cutting hair. It also periodically asks the viewer to stop the tape and practice a particular skill—which is a good teaching technique, but might get a little tedious for the person whose head is the one on the line.

FOR THE RECORD

Due to a printer's error, the photo accompanying the Dec. 4 review of Epic Music Video's "Michael Jackson: Dangerous—The Short Films" in Video Previews showed the back of the video cover, rather than the front.

Billboard.

FOR WEEK ENDING DECEMBER 18, 1993

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	2	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
2	2	9	OUR FIRST VIDEO ▲ ² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
3	3	33	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
4	5	6	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
5	4	2	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
6	6	8	GREATEST HITS MCA Music Video 10932	Reba McEntire	LF	19.98
7	9	6	NEIL DIAMOND: CHRISTMAS SPECIAL Columbia Music Video 19V49171	Neil Diamond	LF	19.98
8	8	5	CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
9	12	77	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
10	NEW		MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
11	13	43	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
12	7	3	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
13	15	3	A ROMANTIC CHRISTMAS GTS Records Video Treasures 3001	John Tesh	LF	19.98
14	11	9	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
15	14	36	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
16	16	8	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98
17	17	7	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
18	18	53	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V49159	Michael Bolton	LF	19.98
19	10	5	ROADKILL A*Vision Entertainment 50436	Skid Row	LF	19.98
20	21	66	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
21	19	7	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
22	24	55	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
23	23	4	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
24	22	57	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
25	25	12	THE HITS COLLECTION Warner Reprise Video 3-38371	Prince	LF	19.98
26	20	19	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
27	31	99	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
28	27	45	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
29	33	159	CARRERAS - DOMINGO - PAVAROTTI IN CONCERT ▲ ⁸ PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
30	NEW		SHADES OF GREY Columbia Music Video 19V49184	Billy Joel	LF	19.98
31	26	9	AL MOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
32	30	27	LIVE & LOUD ● Epic Music Video 29V49151	Ozzy Osbourne	LF	29.98
33	29	15	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
34	37	24	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
35	38	32	GREATEST HITS LIVE ▲ ² Columbia Music Video 19V49014	Neil Diamond	C	19.98
36	36	2	SHOW Elektra Entertainment 40181	The Cure	LF	19.98
37	28	3	IMAGES AND WORDS-LIVE IN TOKYO A*Vision Entertainment 50537-3	Dream Theater	LF	16.98
38	35	8	CONWAY TWITTY #1 HITS Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
39	34	67	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
40	RE-ENTRY		LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

Pioneer Launches New Laserdisc Labels As Hardware Sales Surge

PIONEER is launching two new laserdisc labels: **Pioneer Animation** and **Pioneer Classics**. The first will focus on Japanese animation, which has grown steadily in popularity in the U.S. Titles will have Japanese and English soundtracks and closed-captioned subtitles. "Reincarnation Of Ryoko," part of the "Tenchi Muyo" series, kicks off the line this month. Two new titles will be released each month.

Classics will group all of Pioneer's classical music, ballet, and opera acquisitions. Set for early '94 release are "Otello" (Jan. 26, \$59.95), "Salome" (Jan. 26, \$39.95), and "Stifello" (Feb. 26, \$59.95). All were filmed at the Royal Opera House, Covent Garden, in London. Home Vision is releasing the VHS versions.

HARDWARE SURGE: Sales of laserdisc players in 1993 have been

strong since April. The first quarter of the year showed a 21.3% decline over the same period in 1992, but the second and third quarters demonstrated 17.4% and 18.3% gains over 1992, respectively, according to EIA figures. The momentum continued into the fall, and the week of Oct. 23-29 showed an increase of 35.7% over the same seven days last year.

SOFTWARE STATS: Compiling la-

ser software sales information for 1993, the Laser Disc Assn. calculates that nearly 5 million units were sold in the first three quarters, worth \$192 million at retail. LDA executive director Judy Anderson says she thinks that 1993 "will be a better year than '92, but not a quantum leap" forward.

COLUMBIA TRISTAR is releasing "Last Action Hero" (\$39.95) on disc Jan. 26, day-and-date with the VHS

LASER SCANS™

by Chris McGowan

and Sony Imagesoft videogame versions. John Singleton's "Poetic Justice," with Janet Jackson, bows Feb. 2.

Warner launches Agnieszka Holland's acclaimed "The Secret Garden" (wide, \$34.98) Feb. 15.

IMAGE's "Lonesome Dove" is a four-disc boxed set (\$124.99) that includes both the six-hour miniseries and the 50-minute documentary "Lonesome Dove: The Making Of An Epic." This is a deluxe presentation of the vivid, gritty, and inspired Western epic. "Lonesome Dove," based on Larry McMurtry's Pulitzer Prize-winning novel, garnered seven Emmys.

HEAVY PETTING: A*Vision has four new **Penthouse Video** titles on laserdisc: "The All-Pet Workout," "Ready To Ride," and "Satin & Lace II: Hollywood Undercover" (\$29.95 each), as well as "Pet Of The Year Spectacular" (two discs, \$39.95). All four are in the CAV format.

MULTIMEDIA NEWS: **New Line Cinema** will be the first company to base a feature on a virtual reality game. New Line's "BattleTech" will be a sci-fi adventure based on a VR attraction created by **Virtual World Entertainment**. VWE specializes in location-based virtual reality entertainment, and has opened VR centers in the U.S. and Japan. New Line and VWE have signed a two-year development deal.

The **Interactive Media Association** has released a statement expressing its concern regarding the recent awarding of a broad multimedia patent to **Compton's NewMedia** (Billboard, Nov. 27). IMA executive director Philip Dodds notes in the release, "I expect that the IMA will support legal efforts to limit or overturn this patent." IMA is based in Annapolis, Md.

MILIA '91, billed as "the first-ever international multimedia content market," will be held Jan. 15-18 in Cannes. More than 170 companies from 17 countries already are confirmed exhibitors. For U.S. registration, contact Pryor & Associates at 818-972-4882.

MULTIMEDIA GUIDES: How can you familiarize yourself with telepresence, WAV files, transfer rates, and other arcane bytes of digital wisdom? Start with the following books. **Vivid Publishing's** "Desmystifying Multimedia" (\$29.95), co-published by **Apple Computer**, is a superb, user-friendly guide to markets, organizations, jobs, and projects. **MIS Press** has launched "Welcome To . . . PC Sound, Music, And MIDI: From Mystery To Mastery" by Tom Benford (\$29.95), an essential reference source for interactive pioneers in the music industry. **New Riders Publish-**
(Continued on next page)

BILLBOARD SPOTLIGHTS

CHILDREN'S ENTERTAINMENT

SHORT PEOPLE
mean
TALL PROFITS!

Children's

Entertainment has grown up and become

a substantial part of the video and audio market.

In the February 19 issue, Billboard exposes this lucrative

marketplace — examines the trends, and profiles the

talent. Kid's product retail buyers worldwide rely upon

this annual Billboard report. Grab their attention

in this much anticipated issue.

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LASER SCANS

(Continued from preceding page)

ing has "Technology Edge: A Guide To CD-ROM" and "Technology Edge: A Guide To Multimedia" (\$29.95 each), both of which are excellent technical introductions for both developers and consumers of interactive media. Two other noteworthy and comprehensive looks at the digital universe are Abacus' "Multimedia Mania" (\$49.95) and SAMS Publishing's "Multimedia Madness!" (\$44.95), both of which actually will keep PC users sane when confronted with sound boards and authoring tools. Each includes a companion CD-ROM with sample programs and utilities.

McGraw Hill offers "The Virtual

Reality Primer" (\$24.95) and "Virtual Reality: Through The New Looking Glass" (\$29.95), which explain VR technology, describe affordable applications, and delve into the cultural and ethical implications of virtual worlds. Don't leave your analog home without it. Brady's "The Joy Of Cybersex" (\$24.95) expands erotic horizons with a tour of X-rated computer software, including leading adult CD-ROM titles.

MULTIMEDIA SOFTWARE: The number one CD-ROM at the close of 1993 is Virgin Games' "The 7th Guest" (MPC & Mac, \$99.99), an engrossing mystery game set in a 22-room mansion and scripted by horror

novelist Matthew Costello. It features marvelous 3-D graphics, live-action footage, and a musical soundtrack.

Microsoft has released "Microsoft Art Gallery: The Collection Of The National Gallery, London" (MPC & Mac, \$79.95), a visual encyclopedia of 2,000 paintings. Included are 5,000 pages of text, 700 artist bios, 500 glossary terms, and 50 animated illustrations of painting techniques.

Advanced Multimedia Solutions offers "Video Movie Guide 1993" on CD-ROM (MPC/VIS, \$34.95), an electronic version of the Mick Martin and Marsha Porter book, listing 12,000 feature films. AMS is based in Seattle.

SHELF TALK

(Continued from page 48)

more adaptable, since it was a public-domain title," says Bob Thacker, VP of marketing at Target. "But we worked very carefully and closely with Republic, and we believe we're helping their efforts as well."

Among other benefits, Target has purchased 100,000 units of the title, according to a Target insider.

More than 30 "Wonderful Life" products, including ceramic renditions of the buildings in Bedford Falls' town square, holiday decorations, pot holders, and tablecloths, are available.

The multimillion-dollar promotion also features country stars Vince Gill and Trisha Yearwood singing "An Angel Earned Its Wings." A music video with the duo is included on all copies of the movie, and the single is given away with the purchase of Yearwood or Gill's new album.

The actors who played Jimmy Stewart and Donna Reed's kids made appearances at Target stores in five cities. Larry Simms (Peter Bailey), Jimmy Hawkins (Jimmy), Carol Coombs Mueller (Janie), and Karolyn Grimes Wilkerson (Zuzu) signed copies of the "It's A Wonderful Life" calendar given away free to customers.

Stewart has done a voice-over for the stores' thank-you ads to customers, scheduled to air after the holidays.

"It's a Wonderful Life" also is tied into Target's corporate giving program benefiting the homeless called "Building A Wonderful Life." The project, co-sponsored by Visa and Hanes, funds the construction of 50 homes to be given away to needy families.

FAVORITE SON: Hollywood Pictures Home Video will conduct a retail display contest for "Son-In-Law," the comedy starring MTV's Pauly Shore due in stores Feb. 23.

The supplier will ship in-store merchandising kits and helpful hints to encourage dealers to enter. Photo entries of retailers' displays must be post-marked by Feb. 1. All entries will receive a free "Son-In-Law" T-shirt, and the stores with the top five displays will win Nikon Fun Touch cameras.

The comedy, starring Pauly Shore grossed \$37 million at the box office.

CORRECTION: Comments attributed to Lauren Margulies, director of rental and sell-through at Wherehouse Entertainment, in the Dec. 4 column were made by Vicky Mehring, product manager and game buyer at Tower Video.

Billboard®

FOR WEEK ENDING DECEMBER 18, 1993

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	13	3	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
2	15	3	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	39.98
3	21	89	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
4	4	3	SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone William Baldwin	1993	R	34.95
5	1	9	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
6	3	11	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
7	2	7	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
8	RE-ENTRY		THE WIZARD OF OZ: THE ULTIMATE OZ ◊	MGM/UA Home Video Pioneer/Image Ent. 103990	Judy Garland Ray Bolger	1939	G	99.98
9	5	5	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R	34.98
10	22	3	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video Image Entertainment 1729	Michael Caine The Muppets	1992	G	29.99
11	6	5	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	39.98
12	17	3	MIRACLE ON 34TH STREET	FoxVideo Image Entertainment 8505-80	Maureen O'Hara John Payne	1947	NR	14.98
13	7	15	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
14	11	3	THE SANDLOT	FoxVideo Image Entertainment 8500	James Earl Jones Mike Vitar	1993	PG	39.98
15	NEW ▶		AN AFFAIR TO REMEMBER	FoxVideo Image Entertainment 1240-80	Cary Grant Deborah Kerr	1957	NR	24.98
16	8	21	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
17	9	13	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
18	12	13	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
19	14	11	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
20	NEW ▶		MICKEY MOUSE: THE BLACK & WHITE YEARS	Walt Disney Home Video Image Entertainment 1997	Animated	1993	NR	124.99
21	NEW ▶		A CHRISTMAS STORY	MGM/UA Home Video Pioneer/Image Ent. ML104599	Darren McGavin Peter Billingsley	1984	PG	34.98
22	NEW ▶		MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13	34.98
23	19	17	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
24	10	23	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
25	20	19	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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LIFELINES

BIRTHS

Boy, Derrian Lane, to Richard Duryea and Lorraine Rebidas-Duryea, Oct. 20 in Los Angeles. He is a personal manager. She is VP and GM of Private Music Publishing Companies.

Boy, William David, to Bill and Julie Faucett, Oct. 28 in West Palm Beach, Fla. He is programming manager at the Raymond F. Kravis Center for the Performing Arts there.

Girl, Ashley Nicole, to Rick and Cheryl Froio, Nov. 10 in Cleveland. He is the Cleveland regional branch manager for WEA Corp.

Boy, Dylan Matthew, to Eric and Karen Sadler, Nov. 13 in New York. He is a songwriter and producer who has worked on platinum recordings by a variety of artists. She is CEO of KD Sadler Inc., a firm that represents music video and film directors.

Girl, Alexis Ann, to Curry and Laura English, Nov. 21 in Houston, Texas. She is marketing director for Shane Media Services.

Boy, Max Rainer, to Danny Goldberg and Rosemary Carroll, Nov. 30 in Los Angeles. He is senior VP of Atlantic Records. She is an entertainment attorney.

MARRIAGES

Jim Briggs to Diane Burrowes, Oct. 16 in Weehawken, N.J. He is a music buyer for Nobody Beats The Wiz in Carteret, N.J.

Cindy Rachac Fincher to Eric Friedrichs, Nov. 13 in Austin, Texas. He is drummer for the band Sweet Revenge.

She is director of marketing and operations for Antone's/dos Records in Austin.

Curtis Abdo to Eve Vaupel, Nov. 27 in Nashville. He is owner of several Nashville-based entertainment complexes. She handles ASCAP's Nashville public relations.

Jeff Tamarkin to Caroline Leavitt, Dec. 5 in New York. He is the editor of Goldmine, a magazine for record collectors. She is a copywriter for Columbia House Video and a screenwriter/novelist.

DEATHS

David Houston, 57, from a brain aneurysm, Nov. 30 in Bossier City, La. A member of the Grand Ole Opry from 1972 until his death, Houston was best known for his 1966 No. 1 country hit "Almost Persuaded." The song also went to No. 24 on the pop chart and earned him two Grammys. Houston recorded a number of duet hits, including "My Elusive Dreams," with Tammy Wynette, which also went to No. 1, and "After Closing Time" and "I Love You, I Love You," both top 10 hits, with Barbara Mandrell. In a recording career that stretched from 1963 to 1981, Houston scored seven No. 1s and 16 top 10s. He is survived by his mother, his wife, and a son.

Frank Zappa, 52, of prostate cancer, Dec. 4 in Los Angeles. Zappa was a composer, guitarist, recording artist, satirist, producer, and leader of the '60s band the Mothers Of Invention. (See story, page 8.)

Douglas Hopkins, 32, found dead from a self-inflicted gunshot wound Dec. 5 in Tempe, Ariz. Hopkins was the former lead guitarist of A&M recording group the Gin Blossoms and per-

formed on the band's gold album "New Miserable Experience," which reached No. 32 on The Billboard 200. He wrote the group's hit "Hey Jealousy," which reached No. 25 on the Hot 100, and the current single "Found Out About You." According to AP reports, Hopkins was fired from the group in April 1992 because fellow band members said his drinking hindered his performance at recording sessions. He then formed a band called Chimeras, which later broke up. At the time of his death, he had been performing locally as a soloist or with other bands. He had been hospitalized two weeks ago after a suicide attempt, according to police, and had attempted suicide several other times in the past 10 years. He is survived by his mother and by his sister, Sara.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Hats Off To Juliana. Mammoth/Atlantic recording artist Juliana Hatfield celebrates her new worldwide publishing deal with Zomba Music Publishing, which includes her back catalog. Hatfield is currently on tour in support of her album "Become What You Are," which hit No. 1 on Billboard's Heatseekers chart. Shown, from left, are Jay Faires, president, Mammoth Records; Todd Fisher of the Juliana Hatfield Three; David Renzer, senior VP/GM, Zomba Music Publishing; Gary Smith, Hatfield's manager; Hatfield; Richard Blackstone, senior director of business affairs, Zomba Music Publishing; and Dean Fisher of the Juliana Hatfield Three.

GOOD WORKS

T.J. MARTELL HONORS Freston: Tom Freston, chairman/CEO of MTV Networks, will receive the 1994 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The award will be presented in April at a major fundraising event in Freston's honor in New York. Eric Clapton will perform. For more info, call Muriel Max at 212-245-1818 or Devorah Johns at 212-258-8260.

ART FOR CHARITY'S SAKE: A portion of the proceeds from worldwide sales of a limited edition of 1,000 hand-pulled lithographs created by the Beatles in 1967 will benefit the

following environmental and human rights organizations through Project Interspeak: Action Center For Human Rights, Natural Resources Defense Council, John McMillin Land-Water Resources, International, Roxanne Kremer/ISPTR/PARD. More details will be announced Dec. 14 at The Whitney Museum of American Art in New York. For more info, call 212-529-5626.

GIVING THEM SHELTER: Gary Spivak of MCA Records and Joel Amsterdam of Elektra Records have set the fourth "Gimme Shelter" acoustic benefit for the homeless in Santa Monica, Calif. The event is set for Dec.

14 at The Roxy, with appearances by Michael Penn, T Bone Burnett, Sam Phillips, Peter Himmelman, Exene Cervenka, and Wild Colonialists, among others. KCRW's Chris Douridas will host the event. For more details, call 213-480-3232.

DENVER GETS SCHWEITZER Award: John Denver was the recipient of the Albert Schweitzer Music Award, given by the Albert Schweitzer Institute for the Humanities at ceremonies Dec. 1 at the Quinipiac College in Hamden, Conn. The artist/writer received the award for a life's work dedicated to music and devoted to humanity. Rhena Schweitzer, Dr. Schweitzer's daughter, presented the award, which has been given in the past to Isaac Stern, Katherine Dunham, Van Cliburn, Mstislav Rostropovich, and Leonard Bernstein. Denver is the first non-classical artist to be honored with the award.

HOMELESS DONATION: Chrysalis/ERG group Arrested Development has donated \$54,174.52 to the National Coalition For The Homeless. The donation includes royalties from the hip-hop group's hit single, "Mr. Wendal," along with a matching dollar-for-dollar total contributed by the label. Group leader Speech recently presented the check to the organization's Fred Karnas and Mike Fabricant.

NEW COMPANIES

Horizon Records, formed by Tommie Kelley and Phillip Grant. A record company with a strong national sales, marketing, and promotional force. First release is "Rings Around Saturn" by rap duo Square Frame Garden. The company also plans to release gospel, country, and blues recordings. 2600 South Loop West, Suite 130-A, Houston, Texas 77054; 713-660-8877.

Slowhand, edited by Elaine Romano. A new quarterly magazine about Eric Clapton, including tour information, interviews, and trivia. E.C. Publications, P.O. Box 348, Greystone Station, Yonkers, N.Y. 10703; 914-438-2247.

Moxie Media, formed by Stephanie Bucci. A publicity and management firm. Bucci was formerly head of publicity at Relativity and Rough Trade, and has done publicity for Lucinda Williams, 24-7 Spyz, the Breeders, Mazzy Star, and others. P.O. Box 42234, Portland, Ore. 97242; 503-235-0590.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 13-14, "Hollywood 2000: Video, Video-On-Demand, And The Multimedia Future," BelAge Hotel, West Hollywood, Calif. 503-343-7024.

Dec. 15, International Radio & Television Society Christmas Benefit, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

JANUARY

Jan. 6-9, Winter Consumer Electronics Show, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 13-16, 21st Annual International Assn. Of Jazz Educators Conference, Sheraton, Boston. 913-776-8744.

Jan. 15-18, MILIA '94, international multimedia convention, presented by MIDEM,

Palais des Festivals, Cannes, France. Diana Butler, 212-689-4220.

Jan. 19, Rock And Roll Hall Of Fame Induction Ceremony, Waldorf-Astoria, New York.

Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 28-30, "Digital Sampling: A Comprehensive Seminar For Musicians," presented by the Music Technology Division of Berklee College of Music, Boston. Rob Hochschild, 617-266-1400 x247.

Jan. 29-Feb. 1, 51st Annual National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEM Convention, including International Retailer And Manufacturers Conference, moderated by Billboard's Mike Hennessey, Jan. 1; and New Technologies, Music And The Music Industry conference, Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 17-20, The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium, Loews Anatole Hotel, Dallas, Texas. Gail Steffens, 800-722-7355.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 27, MusiCares "Person Of The Year" Tribute Dinner, honoring Gloria Estefan, presented by The NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

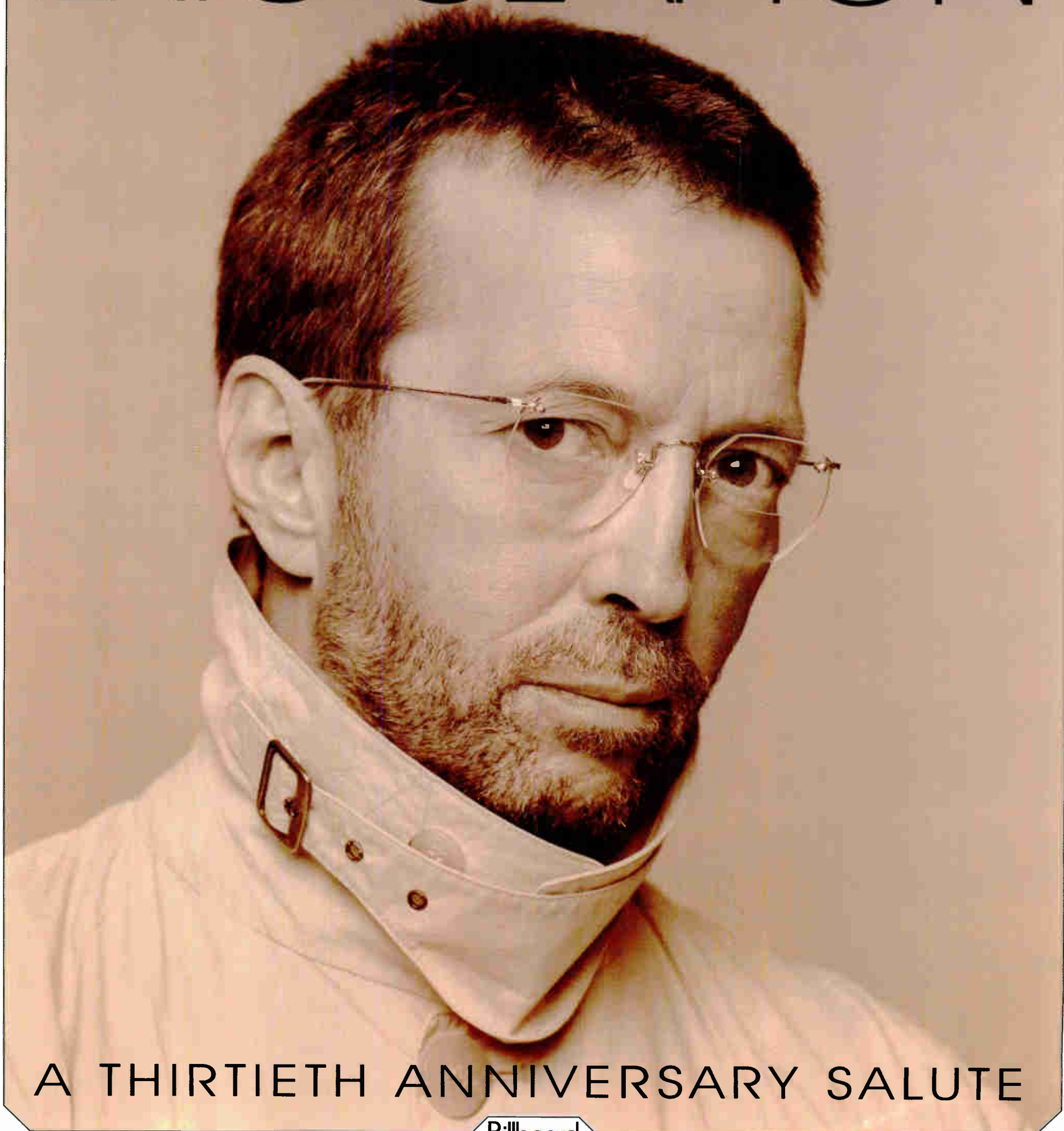
March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.

FOR THE RECORD

A story in last week's issue on a class action suit by music publishers against an interactive computer service incorrectly identified the law firm of Alan L. Shulman, who is special counsel to the publishers. It is the New York law firm of Silverman & Shulman.

ERIC CLAPTON



A THIRTIETH ANNIVERSARY SALUTE



ERIC CLAPTON

THE BILLBOARD INTERVIEW ★ BY TIMOTHY WHITE



“I tell those old stories, but they’re not what I want to tell. I only know how I want people to feel when I tell them.”

—*The Red Pony*, by John Steinbeck, 1937

Lucky is the artist who outlives his legend yet still longs to pursue his calling. For him, there is still the potential to learn.

“In my youth,” says Eric Clapton, “I grew up aligning myself with the intellect as it was demonstrated by great writers, and the sensuality as it was demonstrated by musicians. So my life was compartmentalized. If I wanted to show off to my girlfriend about my intellect, I would talk about books. If I wanted to show off about my sexuality, we would talk about music.”

He pauses, pressing his tortoise-shell spectacles against his brow. A frown moves across his placid face, its hapless presence akin to the eddied clouds that dapple the nearby Thames. All morning these shadows on his countenance will recur in a steady, drifting sequence, threatening to chill the air or change the mood. Yet Clapton and the river keep to their instinctive course, purposeful metaphors for constancy in a world that’s forgotten how to flow.

Eric adjusts his skinny frame on the low, circular couch in the two-story den of his London carriage house. It is 11 a.m. and Clapton has agreed to spend the next several hours engaged in unhurried conversation in his home, located just a short sprint off the King’s Road. Dressed in a white T-shirt, baggy bluejeans and scuffed loafers, his hair newly trimmed in a schoolboy butch cut, the musician is beginning his day. There is a first cup of coffee on the book-piled table before the fireplace. Next to the coffee, where an ashtray containing a cigarette would customarily rest, is a well-perused copy of *The Red Pony*, John Steinbeck’s wrenching story of adolescent initiation into the world of death, birth and disappointment.

“When I was young,” Clapton resumes, “I read some of Steinbeck’s work—*East of Eden*, *The Grapes of Wrath*—and I thought it was very inspiring. These are masterpiece works. But when I started reading his short stories recently, they just about made me want to commit suicide. *The Red Pony*, I could not believe this book. It broke my heart, and I thought there is no happy ending to anything.

“I’ve recently started to see,” he continues, “that a lot of the writers I was aligning myself with were alcoholic, damaged people with a poisoned viewpoint of life. As much as it was incredibly exciting and death-defying to read, it was not necessarily very good for the growth of one’s spirit.”

Implying that great art or great literature need not be pure in its intent?

“Yes, and I think we are a little less easy to hoodwink with that as we get older. I identified with Baudelaire and people like this when I was younger. That had to go as I’ve grown older; I reject a lot of this stuff because it’s like thumbing your nose at society for the sake of it.”

The occasion for this interval of reflection is the 30th anniversary of Clapton’s recording chronicles as a professional musician. It was on December 7 and 8, 1963, that guitarist Clapton and his fellow Yardbirds (vocalist/harpist Keith Relf, rhythm guitarist Chris Dreya, bassist Paul Samwell-Smith, drummer Jim McCarty) backed the second Sonny Boy Williamson aka Aleck Rice Ford in a live taping session at the Crawdaddy Club in Richmond, Surrey. An auspicious beginning, yet this occasion was prefaced and followed by many far less public annual commemorations, each an anniversary of shadows and light, one transition no less formative than the next.

He was born March 30, 1945. Roughly a decade later, he learned his parents were actually his grandparents: Rose Clapton and second spouse John Clapp;

“I was deflowered by an older woman who knocked my socks off. I was learning about sex, music and alcohol, and music finally got the upper hand.”

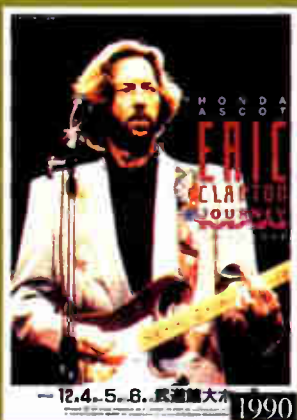
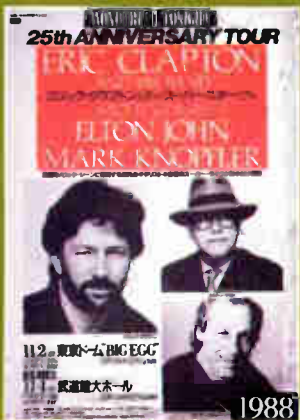
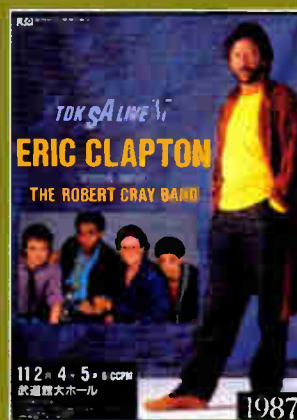
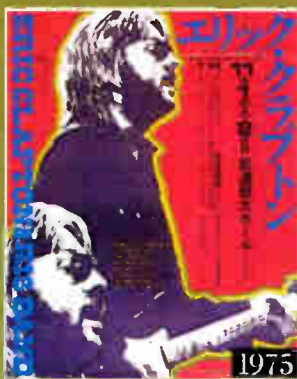
Continued on page 57

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CLAPTON

INTERVIEW

Continued from page 55

and that his older sister was in reality his mother: Patricia Clapton, who had been 16 and unwed when she gave birth to the child of her liaison with Canadian soldier Edward Fryer. Clapton would never meet his natural father.

Clapton was 20 in 1965 and playing with John Mayall's Bluesbreakers when "Clapton Is God" graffiti began appearing amidst the other scrawl on the walls of London's Underground rail stations. 1966-68 found Clapton the most popular rock guitarist in the world as one-third of the supergroup Cream, his lofty status reaffirmed in 1969 with Blind Faith and again in 1970-71 with Derek and the Dominos. On September 18, 1970, when Jimi Hendrix died, something within Clapton also expired, and a day of grief passed in his own garden segued into years of seclusion that hinged on a deepening heroin addiction.

Cured through Dr. Meg Patterson's unique electro-acupuncture technique, Clapton rekindled his solo career in 1974 with his soothing, whole-souled "461 Occan Boulevard" album. The anniversaries of other dependencies ensued, namely Patti Boyd Harrison, married in the late '70s and divorced in the late '80s. Eric began treatment for alcoholism in December 1987, and sobriety brought on the desire for a more settled lifestyle. He now had a son to raise: Conor, the product of Eric's relationship with Italian actress Lory Del Santo. But when four-year-old Conor perished in an accidental fall in 1991, it prompted a fathomless sorrow that could only find focus and meaning in "Tears In Heaven," arguably Eric Clapton's single most powerful song, and the pivotal creative act that somehow restored the essential spark of both the boy and his father.

If, perhaps, we are here to learn rather than achieve, to grow instead of gain, to fulfill instead of satisfy ourselves, then each fleeting moment is a bestowal to be cherished, a stroke to be seized. And the best among us likely endure in order to press the lessons of beginning again. Thus, what follows is less a career retrospective than a stock-taking discussion of experience and self-image.

"We have to refer to my sobriety to find a context to talk in," Clapton cautions as we settle in for our conversation, "because once I started to look at life without the crutch or the alteration of chemicals and alcohol and drugs—or even today with cigarettes, which I've literally just quit smoking—I had to let go of a lot of other aspects of my life, too.

"A lot of my perceptions about literature come very squarely under that. I appreciate but cannot identify, say, with Hemingway and his lack of enthusiasm; it all looks a bit childish."

He finishes his coffee, takes off his glasses and bows his angular head as he wipes the last wisps of sleep from his dark eyes. When he looks up again, his gaze burns a gaping hole in the morning's passing cloud cover. "I cannot identify with people who squander their gifts."

Continued on page 58



At Royal Albert Hall, March '93



With producer Russ Titelman

CLAPTON



INTERVIEW

Continued from page 57

Many people would say that your last three records—"Journeyman," "24 Nights" and "Unplugged"—are the best you've ever done. And "Unplugged," which has sold 7 million copies in the U.S. alone, is easily the most popular album you've ever issued. Yet as we sit here, it's also been 23 years since you began your solo career with the 1970 "Eric Clapton" release. How do you regard the mammoth new audience you've attracted?

[Small smile] I think they've been very patient. The people who decided to listen to me or champion my cause have been waiting so long, and I can't believe how I've gotten away with it. A person who really epitomizes that point of view is my manager, Roger Forrester. When I think of what he took on when he decided that he was going to become my kind of partner in this business! That was about 1971 or 1972.

I was a jibbering wreck. I didn't have one saving grace to me that you could list. There wasn't one thing that redeemed me, in my eyes anyway, and he took me on! And he stayed with me for over 20 years!

[Shrugs] He saw something which I don't know if I would have been able to see. I know now, in hindsight, that there is this gift that's there that I have been a kind of custodian of.

An art history teacher of mine once said something that's always stuck with me, and it was in reference to the Metropolitan Museum of Art or any fine institution of its kind. He said, "A good museum is not a collection of masterpieces, nor is any room full of masterworks especially useful to look at. The purpose of a museum is to show the process, the links between one effort and the other en route to a shared creative goal. What's on exhibit is the glory of the trial-and-error learning effort." Yet whether we're painters or spectators, we're never humble; we have one experience and we make it define everything else.

[Nodding] And really it's not a question of looking for that big experience all the time, or the next big experience, or the next big stimulation.

There are always moments inside those big moments of the past, like Cream or Blind Faith, that I can find to enjoy. But if we looked in each album from each period of my life as a complete album, it's embarrassing to me. Most of them, I find they just sort of show up this ineptitude of that particular stage of my career. But there will be moments inside those moments, like a one-minute section of the third track on the first side, that to me will be blissful. I'll be able to say, "Yes, that was where I knew what was going on." Or at least I was in tune with what was supposed to be going on.

And the rest of the time, well, I was just saying yes to the guys to stop from having to look at what needed to be done. Or I just didn't care or I was thinking about something else. A lot of work was done as a youth, with no sense of responsibility whatsoever, a lot of the time avoiding having to make mature decisions about musical policy. That's something I've only just really started to come to grips with.

"Journeyman" was probably the first time, really, that I hired a producer in Russ [Titelman] who was the same age as me. Someone that I could deal with as a friend and not as a father figure. Someone I could argue the toss with and assert myself with. In fact, that happened a lot on "Journeyman," and the music I think shows that.

"Journeyman" may have been the first time you ever drew on all your strengths, on all the different "sounds" you devised in bands of the past. It contained playing and arrangements derived

from Cream, from your earliest solo writing, your years with Delaney and Bonnie, Derek and the Dominos, and your best ensemble blues sessions. They're all really good songs.

It was a big part of my life, and I've got a feeling that had I not done that record, had I not decided to stop drinking and all the other things that go with it, I don't know if I would be alive. And I definitely wouldn't be considering putting out a blues album next.

And "Unplugged" was a direct follow-on from "Journeyman," really. It was like you talking about when you walk around a museum and you look for the process instead of the mind-altering experience. The next album I complete, whether or not it's released because of the record company's trepidations, will be almost a purely blues album. In other words, it will be what "Journeyman" and "Unplugged" were hinting at. Back then, I felt I had snuck in some blues stuff, but then I was thrilled to discover that...

...Nobody complained.

[Laughing] Exactly! Nobody complained!

Most probably, many people who bought "Unplugged" had never bought an Eric Clapton album before.

I know, I know. We're faced with the fact now that many people here who know about the song "Layla" don't know the original version! That is true. I've met people who say, "Well, this one's great. What's the original one like?" I say, "Well, you wouldn't recognize it!"

And the original version was the product of a much simpler, less pervasive era in the business, before rock music became part of the mass-entertainment consciousness.

Now the record business feels like part of the movie industry to me, because of the way it's connected. When you think about Warner Bros., I think it's a movie company as much as a record company.

The record companies in those early days were much more to my liking. They seemed to be run by entrepreneurs who were there all the time. You'd hang out with Ahmet [Ertegun] and these people like [producer] Tom Dowd from Atlantic who were definitely club-goers and music lovers. I'm happy that Warner Bros. has actually still got that accessibility to it with people like Lenny [Waronker], because I wouldn't know where else to go.

Before we look at where you've gotten, let's discuss the place you actually started musically. What made you pick up your very first instrument, the recorder, at Ripley School in Surrey?

[Chuckling] We'd have to go into regression with hypnosis to find that out! I started school at the age of five and I think I started playing recorder at the age of eight or nine; fourth grade would be about right. It was the only musical instrument that was accepted in the curriculum. There wasn't anything else available in that school; I don't think we had a piano, even. There was this big box for the tambourines and little drums and things that made noises, and the recorders.

There was a recorder band, and you had to buy your own recorder. It was a wooden one, made of beech—a very beautiful piece of wood, blond. And I did look after it. I played probably for two years, and I was good enough to satisfy myself, and to impress other people with it. I suppose in doing that I must even then have had some of the gift. But perfectionism was very strong in me. My big piece was "Greensleeves" and I could

Continued on page 60

I remember [Cream] playing in the backyard of a shop in Chicago. We'd fallen in with this guy who owned a boutique, and he talked us into playing one lunch time.

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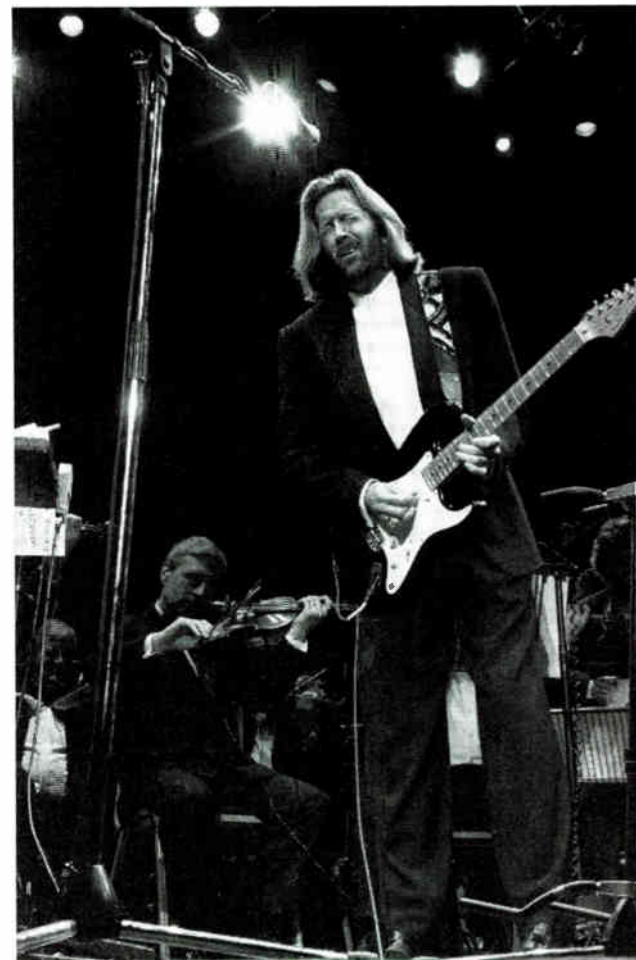
Eric Clapton



REPRISE RECORDS



CLAPTON



With the National Philharmonic at Albert Hall

INTERVIEW

Continued from page 58

read music. I won a prize for playing solo. About a year after that, I heard my first R&B or rock 'n' roll record, and it just shattered my perception of what music was about.

Hollyfield Road School in Surbiton. that was the next school you went to?

Yes. The school that we talked about first was what we call primary school, which takes you to the age of 11. Then in those days you sat for an exam that would decide which kind of school you would go to next. Whether it would be what we call secondary modern school, which is like an ordinary state school, or a grammar school, which I guess your parents would pay fees or you would get some kind of grant to go to. That was it from where I was coming from, from a little English village.

I sat for this exam, and it was called the Eleven-Plus. I remember being very traumatized at that time, because it had come into my life that I wasn't who I thought I was—I was actually an illegitimate child from somewhere else. [Grimly] I found out about my mom and my grandparents all being interchangeable. I had no idea what was real anymore. I remember this all seemed to take place five minutes before I sat in my exam. Of course it was actually a year and a half prior, but all that time just seems to have been compounded into me walking into this exam room and not caring, not wanting to be bothered with what people's assessment of me was all about. I didn't give a shit. I was very angry, and I failed this exam.

I was therefore sent off to secondary modern school, which was the lesser of the two things, yet my life picked up a little bit. I actually made friendships with two other kids who were very much like me, John Constantine and a guy called Duff Bregman, I think. It was like we had come from outer space and we didn't lit, didn't want to play sports, didn't want to do anything that smacked of normality. It was the first friendship I had that was to do with uniqueness and being in a minority. We discovered Buddy Holly, Elvis Presley, Fats Domino. That was when I was about 11 or 12. And the glue of our friendship was our inability to mix, our inability to belong, and our choice not to.

It's a burden to stand apart from people when you're so young, mostly because it's a prematurely sobering glimpse at what will later become a necessity.

I definitely believe that I was always where I was meant to be. And I think that because of where I am today, I'm able to look back at all these areas of my life with a fair amount of lovingness towards myself. But actually it's only now that I can remember. Some areas of my life have been in the darkness for certain reasons. They needed to be kind of un-dealt with until now. So it's actually interesting to talk about this chronology thing, because I haven't really talked about this period of my life very much.

Back then I had a great proclivity to art. I'd been drawing and painting and showing interest in art and modern art too. I had a definite love for the Impressionists and the Expressionists and things like that at a young age. I remember taking this next exam and I went through with flying colors, completely based on my ability as a young artist. So I was given this strange kind of grant to go to this school in Surbiton called Hollyfield.

It was a bit disturbing because I had just got settled in one school. I didn't want to go, and it was an hour's bus journey every morning to the outskirts of London. I didn't see my friends anymore; I had been completely uprooted. But almost immediately I found other people because in fact, this whole place was about these people who didn't fit, and things got better, especially in terms of musical taste and musical comrades.

Did you own a guitar at this point?

Almost exactly at that time I did. There was a guitar shop in Surbiton which is famous in England. It's called Bell's. It sold guitars that were made in Italy and England and some American guitars. This guy Bell was a gui-

tar and accordion player from Italian descent who made some money as an accordion player in the dance bands of the '40s and '50s and he opened up this shop. They also sold German Hofners and Hagstroms, which were Scandinavian and pretty outlandish looking, with a blue sparkling finish and a white pearl fretboard—just as glitzy as could be!

My first guitar was a Hoya. It was an odd guitar. My recollection was it looked like a gut-string guitar, but it had steel strings. I got a little way with that guitar, and then I just didn't know where to take it. I wanted to be so many different things at the same time. I wanted to be in a jazz band. I wanted to be Bill Broonzy. I was just starting to hear Muddy Waters. I was very confused. I didn't take the time to let this thing evolve in that first experience with the guitar, and so I shut down on it. I thought I ought to concentrate more on my studies, and I did actually move forward quite fast and quite well with my interest in art.

How old were you when you set music aside?

I think 14 or 15. I was happy and knew I was on the right track. I went on to enroll in another art school at the age of 16, the Kingston College of Art. It was a remarkable school. You would have a five-day week. Three of those days would be almost exclusively spent working with art—either in clay or with oil, or in light drawing. The other two days would be crammed pack with math, English and sport. I loved it; it moved me onto another level of an aesthetic appreciation in terms of music, art and literature. I met a bunch of people who were much more avant-garde.

Were there certain painters you identified with?

Picasso then, because we're talking about the early '60s in England when his first exhibitions were taking place. He was starting to roar and having a mammoth effect on the art world all around him.

van Gogh, he was in my experience from a lot earlier, as far back as the age of nine or 10. It was so primitive and yet so sensual and raw and strong and not abstract. I almost felt like I could paint like him. Most people who don't even have a passing knowledge of art can identify with van Gogh. They're moved by it.

What became of music? Was your guitar just sitting in the corner?

Well, I kind of made a fool of myself with it, is what happened! I wrote "Lord Eric" on this guitar, like I was a troubadour or something, and sang "Ban the Bomb" kinds of things. I made a complete idiot of myself, going around to coffee bars, places where it was accepted that this was a beatnik atmosphere, posing with berries on me at the age of 14. I embarrassed myself because people would ask me to play and I was terrible.

Were you writing your own songs at this point?

Oh, I didn't write anything, but I had "Scarlet Ribbons," which I had seen Josh White or someone like that playing. It was so mordant and mawkish; if you saw me coming you would have run a mile! You would laugh your head off; you wouldn't have anything to do with this guy.

I also found out about alcohol. I started drinking, and the two seemed to mix up a bit there. I had a lot of personality conflicts and changes going on. I'd met girls, and I had my first sexual experience around that time; a quite sort of heavy confrontation-of-nature. I was deflowered by an older woman who really knocked my socks off. It couldn't have happened in a better way, in fact, but it was all tied in with drinking and hanging out with older people.

Then I began withdrawing into myself again to try and reevaluate who I was and whether I was going to be an artist or a musician, what was calling to me the strongest.

I kept coming up with no answer. So I just floated. But as a floater I did get back into guitar as I was starting Kingston Art College, where I was supposed to spend the next four years. I was learning about sex, music

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“After Jimi died, I resented people liking Hendrix, because I felt so possessive about him. It was like you're talking about my mother and you know what color her underwear are.”



Eric Clapton

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CLAPTON

INTERVIEW

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and alcohol, and music finally got the upper hand, [laughing] gypsy philosophy and folk music: Leadbelly, Jesse Fuller.

I played things like "Alberta," which I did for "Unplugged." I got a very interesting letter from someone recently who was a descendent of Leadbelly's, saying thank you very much for my version of "Alberta." It came as quite a surprise because I didn't even know that "Alberta" was one of Leadbelly's songs! The actual inspiration for me doing it came from Snooks Eaglin's version. But those were the heroes of the time.

So you were a practicing beatnik, frequenting places like the L'Auberge coffee bar in Richmond. Did you have a beret?

[Nodding, grinning] I had a beret. I tried a lot of different guises. I had long hair, short hair, beard, no beard, and then I ended up with a guitar case, an overcoat and a very long brown scarf. This was like early grunge.

Is this around the time you began going into London to hang out at the Duke Of York pub and the West End jazz clubs?

That's right, like Ken Colyer's Studio 51. The whole scene was very small and very, very exclusive in a way. If you knew all of these people, they would probably fill up one room. They traveled from one place to another, and it wasn't really an audience. It was a gang, a crowd. The musician wasn't looked at as a separate entity. He was just one of the crowd who could play: "Oh that's Eric, he plays here. He'll play later if you like." It wasn't so professional then.

You'd go to be amongst your friends, and one of your friends was probably going to be playing. One of the leading lights at that time was a guy called Wizz Jones, who is still playing but works mainly in Europe and Germany. He was my hero because he was playing 12-string guitar and songs like "San Francisco Bay Blues." It was the purest stuff that came out of skiffle. So the folk club scene also took off for a little while.

Many people may not realize that another famous haunt of yours in this period, the Marquee, was a jazz club. It was only on one certain night of the week that it would feature R&B.

It was a Thursday, and you're right, the Marquee was never a rock 'n' roll club until it sort of fell into disrepute. But the guy [Harold Pendleton] who originally had it hated rock 'n' roll, he only tolerated blues, but not even R&B. So Alexis Korner was taking his life in his hands [by mounting Thursday night sessions with his Blues Incorporated band]. He would have an evening of jazz-blues and would touch on R&B stuff, and in the interval, he would let Mick [Jagger] and Brian [Jones] and Keith [Richards] get up with his rhythm section. All hell would break loose, and people danced during the interval, when as a rule back then they really didn't.

How was your first band, the Roosters, formed?

I don't know who came up with the name, but that came out of my friendships in Kingston art school when I was 16. I made friends with a guy, Tom McGuinness, whose girlfriend was in art school with me. She introduced me to him, and he said, "I'm thinking of forming an R&B band." He had heard that I'd been playing acoustic guitar in the pubs. I was playing these songs that were on "Unplugged": "Nobody Knows You When You're Down And Out" and "Hey Hey."

He knew that I had a taste for black folk music and he said, "Have you heard Jimmy Reed?" No. "Have you heard Bo Diddley?" Well, a little bit, not really. I'd heard Chuck Berry, but it was too modern for me. I was looking for country blues, for instance, and buying records by Furry Lewis. I was finding out about Blind Willie Johnson and making choices. I decided I really didn't like Blind Lemon Jefferson, who was much too ornate, baroque and fussy. I was finding out that I was actually tuning into what was the purer Delta stuff and things that were more regional: Atlanta or Texas.

And for me it was eventually coming down to Robert Johnson, to his first album ["King Of The Delta Blues Singers," Columbia, 1961] when it became available, and finding that was *all* of it and in many ways quite repellent. It was so emotionally raw; a bit like we're talking about with van Gogh. I suppose you could put the music to van Gogh!

Was it at this juncture that your grandma helped you buy your first electric guitar?

Yes. But I don't know which came first, the chicken or the egg, to be honest. What's probably next is that I was thrown out of art school after a year, because I wasn't doing the work. I was obviously not interested since I had found a whole life with girls, pubs, music and things pulling me in all different directions and enjoying life. This came as a real blow for my folks. I saw it through their eyes. I realized that I'd been very self-ish and I didn't know what to do. I was calling them for money and going up to see this crowd that I hung out with.

Finally, my grandfather said, "Well, you can't only do this. You're gonna have to start earning some pay, and that means you can work with me on building sites—doing bricklaying and so on." And because I was willing to put *some* effort into my own existence, they took some

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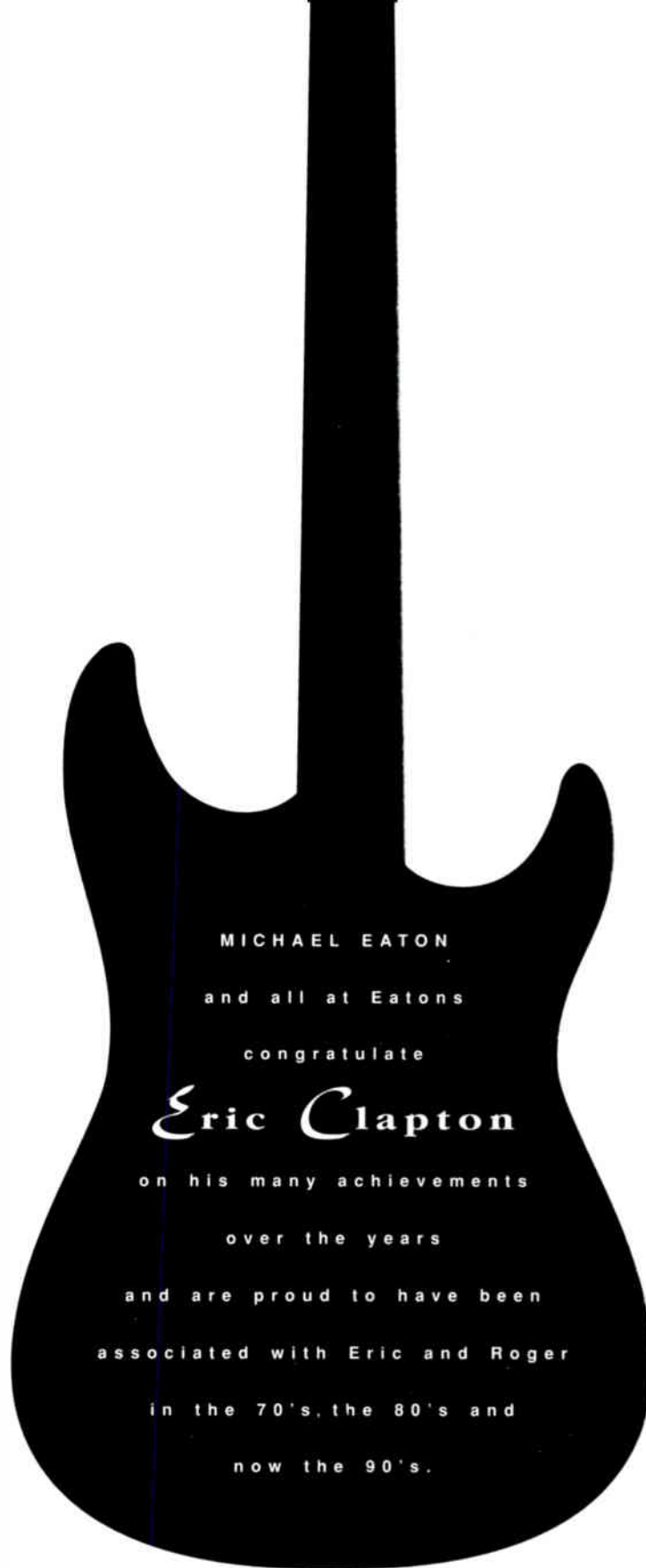
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pity on me and helped me to buy this guitar. Also this band came up, this Roosters thing, and I went along. By then I was learning so much so fast. The thing that most inspired me was that I had found out how to play the "shake" that would make the sound of Muddy Waters' guitar part on "Honey Bee" when he goes into the verse. It's a three-finger triad that does it. I remember that as being the first major victory in my approach to guitar playing.

And so the Roosters starting appearing on bills in the Ricky Tick circuit of teen clubs?

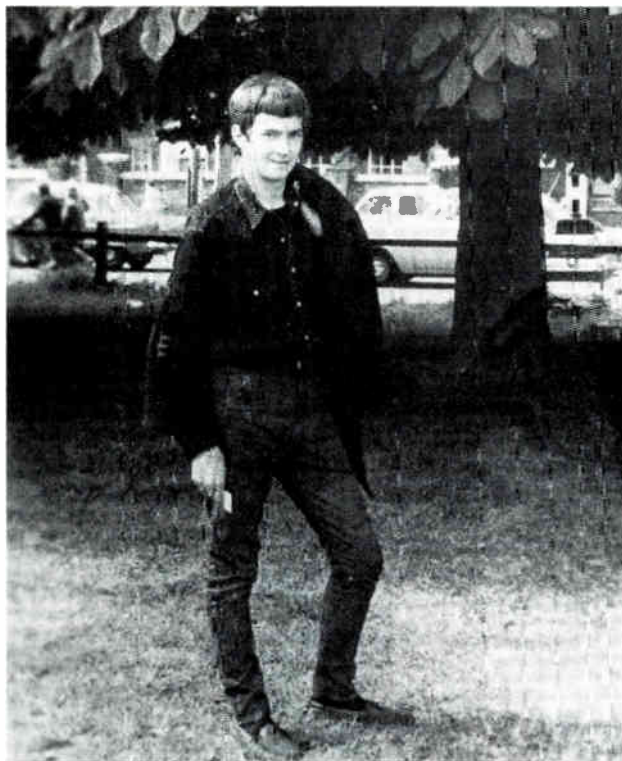
With the Roosters, I think we might have gotten one gig in the Ricky Tick or maybe two. To make the Ricky Tick circuit was the real big time. You would be paid and you'd be recognized as being of a standard. Usually, we were playing dives and pubs and little jazz clubs that were off the beaten track, taking anything. Very very small time. And we never recorded, of course. Never got near it.

In the next stage of your career, when you moved up to the Yardbirds, the key showcase to play was the Crawdaddy Club, which was sited at the Station Hotel in Richmond and then at the clubhouse of the Richmond Athletic Association.

The Crawdaddy Club was the name dreamt up by [promoter] Giorgio Gomelsky and someone else [Hamish Grimes] he worked with. And they would post announcements; they would say, "Friday nights the Crawdaddy will be here!" I can't think of anything that came before it that had to do with R&B. We were coming out of what had been a very big trad jazz move; not only was it jazz, it was white jazz, music inspired for the most part by Dixieland.

It was awful and I was blessed, thank God, with being introduced through my days in Richmond and Kingston to [guitarist] David Brock. We became very tight friends and when I was playing the pubs, we would play a lot of duets. We actually worked out a duet repertoire. He introduced me to New Orleans jazz, and a few other people in Kingston introduced me to King Oliver, The Hot Five, Jelly Roll Morton and George Lewis.

So it was easy for me, even at that stage, to say this trad jazz was no



Dreaming Broonzy: Clapton at 16

good. When we're talking about people like Kenny Ball, God bless him, it was Dixieland. A lot of people to this day think Dixieland and New Orleans jazz are the same thing, but Dixieland to me is like German oompah music.

When I first went there to the Crawdaddy it was to see the Stones play as a tryout for Gomelsky to have a look at them. The band that was actually playing the main gig was a jazz fusion band that had an electric guitar or electric trombone in it. So it was the Stones who were definitely the first ones to bring R&B into the Crawdaddy. There's no doubt about it. They almost didn't get the job at the Crawdaddy because they were bluesy. The audience was Dixieland lovers.

But what happened that night was the Crawdaddy had been dying a death with this sort of strange trombone band. And when they put the Stones in on the interval, these people showed up from nowhere who had never been there before. They were the Stones' friends and the gang

who had seen them play at the Marquee, a sub-culture crowd of probably 25 people. And the Crawdaddy made maybe 15 pounds more in profit that night than they ever had before.

And that was the beginning of the R&B change.

The Stones became the house band, and after a certain time the Stones decided to go on tour with the Everly Brothers and were already into "I Wanna Be Your Man"-kinds of Beatle songs and things. There was a definite shift in their policy. So the Yardbirds took over. And after that, the house band was the Paramounts, who were exclusively playing black R&B and Coasters B-sides.

You replaced Anthony Topham in the Yardbirds. Was he a strong guitarist?

Yeah, he was a good player, and a serious collector. He was an expert on blues—country blues and Chicago blues. He was about the same age as me, but what he had in terms of knowledge, he lacked in actual facility in terms of his playing. He wasn't making a lot of ground, and I seemed to be making a lot of ground. I was just forging ahead, going from one stop to another, deciding what I could take from here, how that would incorporate with this over there.

The rest of the band had seen me playing acoustic at parties. Keith Relf and I had bumped into one another. He and another guy called Roger [Pierce] were playing Django Reinhardt material. I was playing Big Bill Broonzy's stuff. Keith had formed the Yardbirds with Topham to play Howlin' Wolf, to play Bo Diddley. They had caught the idea of what the Stones were doing; you only had to go to a Stones show in the early days to see how this caught people's imaginations. There was such a sort of dearth of interest in any other musical area by this point that if you had one ounce of knowledge about this kind of material, you could make a fortune. I think Keith and Paul Samwell-Smith saw that the folk thing was dead, jazz was dead. And as they loved R&B and blues music, I think there was an interest in exploiting this as a financial pursuit.

Early on when you joined the Yardbirds, you were all backing up the second Sonny Boy Williamson. I believe he was rather hard on you guys. Was that because he was old and bitter or because you were young and green?

It was a very humbling experience, and that can sometimes be tempered with a lot of resentment when the person who is humiliating you is someone you adore. We wanted to do our best for him, and he kept showing us at every turn how little we knew about what the fuck was going on and how easy we had it. It was almost like: "How dare you live this comfortable life as young white kids and pretend to know what it's been like for me?! You may think you're doing a good job, but it's awful and it always will be. So I'm just going to make use of you and teach you what I can, but it will be a waste of time because you'll never under-

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CLAPTON

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stand." That was a pretty hard thing to go through so young.

Unfortunately, the band may have been badly warped by that experience, because it seemed as soon as the band got formed and was on a roll, we were being used. We were the sort of foil, really, the package. There was money in it, and it did a lot of damage to me and to everybody. I also think that once that was over, the next thing that the management saw was pop.

And that's when the Yardbirds shifted direction with "For Your Love"?

Yeah, and for me it was time to get out. I had experienced enough "adulation," to use the first word that comes to mind, be it genuine or whatever, to know that I could take some of this audience with me.

Explain something to me. How is it that at the age of 19, you and the Yardbirds managed to land a recording session in May 1964 at Decca Studios with Muddy Waters, Otis Spann on piano and Willie Smith on drums, recording "Pretty Girls Everywhere" and "Stirs Me Up." How does it happen that you and the band would gain access to such blues giants?

[Sheepish laughter] I think from just playing around places. And unfortunately, I'd developed a fairly hard exterior. So I think I blew it at that session because I came on like I knew what I was doing. If I'd been vulnerable and honest and humble I would have got a great deal more out of that experience. But as it was, because I was so fucking terrified, I tried to be as cool as I could be.

Mike Vernon organized and produced the session. All I can remember about that is the closeness that existed between Muddy and Otis. The way they talked and looked at one another, it was like they were married. And they wore the same extraordinary clothes: shiny, hand-spun silk suits with very baggy trousers and jackets that came almost to the knee. They were like angels.

Meanwhile, it was you, not Muddy, who played lead guitar on the date!

[Laughing, shrugging] Muddy was playing rhythm. And they were nice to me. They were great, wonderful. They were just drinking and playing, and it was interesting to watch these men. This is the thing: we're talking about having been around kids trying to be men—Mick, Brian and Keith and the Yardbirds were people who were like 18 or 19 years old at the most, pretending to be able to drink, pretending to be able to womanize. But seeing these two grown-up men who were doing it in front of you—whoa, it was scary. I remember when they listened to the playback, they danced too.

How do you mean?

They had this dance! Muddy and Otis did this dance where they stood up and hitched up their trousers. Their trousers were so baggy that they'd pull them up like skirts and do little routines. I'd never seen anything like it. It was beautiful.

But I pretended it was like something I did every day. And when it was over, I packed up my Gibson and said, "Okay. See you around, guys." Later, Mike [Vernon] sent me an acetate record of the session, which I may still have, and it would be all I would listen to for a whole year!

A year later, you did a London session with Bob Dylan, cutting "If You Gotta Go Now." Once again, you were still just getting started career-wise, yet you'd somehow fallen in with one of the foremost talents of the era.

[Grinning, nodding] It was the right place at the right time, and I wasn't impressed by that at all. In fact, I had a certain kind of resentment towards Dylan then because one of the people in the Yardbirds had been a massive Dylan fan; we're talking about Paul Samwell-Smith, and I could not correlate that with Paul supposedly being an R&B blues-bass player. The records he was buying of Dylan's work, "Blowin' In The Wind"...that to me was white folk music and by now I'm so adverse to any white music.

What broke the ice for me and Dylan was that he had that peculiarity, which I identified with. But musically I wasn't doing the job. They wanted me and John Mayall to play on this stuff because Bob knew about John; Bob bought this record "Life Is Like A Slow Train" and he liked this record.

I was just part of the deal when we went to the studio. And Bob had this cohort he was in cahoots with, Bobby Neuwirth. Bobby's a very good friend of mine these days, but right then in that time he was really a bad boy. They were a pair of bad boys. Bobby was like Bob's mouth-piece; he went everywhere and told us what Bob was thinking about: "I just want to tell you, Bob just isn't happy with the way this is." This kind of thing. And he came over to me and says, "Well, Bob would like you to play more of a country thing on this."

And I just went into a "Fuck you. I don't give a shit. I'm not gonna change, and I don't know how to do that. Sorry."

So I took an immediate dislike to the whole ball game. By then I was

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...an inspiration, a friend.



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such a kind of low-key jazz-school upbringing. For them to play this pop-fusion music was extremely tempting. I could see a repeat theme happening here with the way it went with the Yardbirds. I could see the look in their eye when they could smell success at this level. But I smelled self-destruction.

Another misgiving with Cream arose from your thwarted desire to sing more, right?

Yeah, but then Jack wanted to be lead vocalist. I had to face some fairly hard things about myself with this, because I think when you open your mouth and sing for the first time, it's so much like looking very hard in the mirror. You have to evaluate what you've got.

I chose to beat the shit out of myself with my talent there. I decided that I had a very small voice, a very limited range and it sounded very thin. On the occasions that I tried to sing, I was very disappointed in myself. And when I put my voice next to someone like Jack's—while I prefer my concept of what a singer does to Jack's—his voice, his natur-

as tough as I could. And, well, you know how it came about: we butchered the blues to put that song together. I was doing some other kind of thing, because I'd heard Albert King for the first time, and then Felix [Pappalardi] wrote this. He comes in with a sort of pop mode. So my back is up. I remember being apprehensive and thinking, "Here we go again." If we just left it to our own devices, it's great. But somebody's got to say, "Well, if we did this we could sell some more."

Therefore, when I think of that record, I think of the process and the amount that you sell of yourself and you give in to. And I did a lot of that in Cream—give in—until finally I couldn't do that anymore.

Looking back, how do you feel about the extended solo in "Crossroads" on Cream's "Wheels Of Fire" album? The run is so lyrical it's like a vocal, and so melodic one could whistle it.

Wow. Well, I think that work was good, but there's also an element of spitball, here-we-go too, because I don't remember it being better than anything else we were doing, to be honest with you. And I thought most of the live recording was pretty hard for me to take because I preferred listening to less hysterical things. My taste in bands at that time was The Band. So when I listened to what we were doing, it seemed naked and chaotic and slightly mad.

But I would never devalue that solo. I have to accept and appreciate what that solo has done for me in terms of people's appreciation of me. Yet I never would have given it that credit if you'd left it to me.

In the summer of '67 you did that "Lady Soul" session at Atlantic's New York studios for Aretha Franklin's "Good To Me As I Am To You" track.

[Pensive] Let's see, how did I get pulled into that? I think Cream was in town recording and Tom [Dowd] and Ahmet said come in, and I was watching the session take place. There seemed to be more guitar players in that room! Six guitar players to make one guitar part! And they were all people I'd heard of, all sorts of household names [Joe South, Bobby Womack, Jimmy Johnson] in the R&B world. Ahmet went in there and next thing I knew, they were all out and Ahmet was asking me to go and play.

Were you a fan of Aretha's?

I was a huge fan, but I think it was a far cooler thing for Ahmet. He got so much of a buzz out of that, especially since it paid off. For me it was a terrifying, last-minute learning experience. There was a whole bridge to the song and because I couldn't read the music, I just said, "I can't play this." Really, my attitude was "I don't know how to play in

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so devoted to the sort of underground Chicago element of music, I wasn't even into B.B. King! I mean, now we're talking about me listening to Howlin' Wolf B-sides or Jimmy Rogers—the in-between-the-lines Chicago blues. So I wasn't impressed, and Bob was in a bit of a trip. At one point they said, "Well, we might as well call it a day. Bob's gone home." What? Where's he gone? "He's gone to *Madrid*." Oh, all...right.

But I have to admit that as much as I was prejudiced and closed to the whole experience, Dylan sat down at one point and played the piano and sang; it was basically him just writing as he lived and breathed. It caught my ear. Working with him that one time changed my attitude towards him forever, and I became altered. And I did go back and listen to his stuff.

A question about Cream. Everybody knows about their mammoth '68 U.S. tour, with the Fillmore, Winterland and Madison Square Garden shows, but is it true that at one point you and Jack Bruce and Ginger Baker actually played high school gyms?

[Smiling] Yes, of course. I don't understand why you seem so surprised! We played all over, at some extraordinary places. I remember playing in the backyard of a shop in Chicago because some way or another we'd fallen in with this guy who owned a boutique. He talked us into playing in his backyard one lunchtime. [Booming laugh] I believe it's true that we'd go anywhere. In hindsight, it seems like every-one played stadiums.

With Cream a lot of the time, I felt like I'd made a mistake.

As much as we were having a lot of fun and being in the sort of avant-garde of a musical movement, my heart wasn't in it a lot of the time because I'd left behind the ability to play Chicago blues every night, all night. This was not available to me anymore, and I was going where I tried to avoid going, which was back to pop music.

Jack and Pete [Brown] were writing very unique jazz, rock, blues stuff. But Ginger and Jack, when they saw, like anybody else, the possibility of becoming popular, it was irresistible because they came from



Mojos Working: E.C., Muddy Waters, Albert Lee, Johnny Winter

al gift, was still magnificent. I think I had to, or chose to, back down because of that.

One of your best Cream vocals occurred on "Strange Brew." The performance is very sensual, very unlike most of what Cream recorded.

I think that's you seeing the element in my voice that I probably didn't like because I was probably trying my hardest to sing macho or

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INTERVIEW

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this environment." They were so nice, but looking back I could see it from Ahmet's point of view—how he could show off his protégé. "He looks like a freak, but listen to him play." As for Aretha, I don't remember anything about meeting her. I'm not even sure if she was there when I played.

What ever happened to the Falstaff beer commercial Cream recorded in London in '67?

[Smiling] I thought it was really good because I think we did a sort of reworking of "Sunshine Of Your Love" and rearranged it. But what we were doing, believe it or not, was we were writing a great song, and it got sort of allocated to this thing. Then we didn't go back to it. I don't know what happened legally, why this thing never made the air. But I do remember thinking that was a great song, because we didn't often write that way. Most of the time Jack and Pete would be off writing; we didn't actually write as a band.

During late '67 and at various points in '68, you did sessions with George Harrison for his "Wonderwall Music" soundtrack and "While My Guitar Gently Weeps" with the Beatles. Were you aware of how you were helping George's songwriting cause with the other Beatles by showing this kind of support for him?

No, I had no idea. I felt very honored to be recognized by this group of people—especially by George—as being any kind of talent. But I thought that what I played at that time, the style I played, was far too jazzlike; it wasn't Beatles-like. They had always had a sense of humor and a sense of self-ridicule involved, and I took my stuff very seriously. So I didn't think this would work at all because I was a blues or blues-rock guitar player. But they kind of laughed around it all. Paul's statement has always been to caricature stuff—a nod and a wink: "We love the blues, but let's not take things too seriously, folks." But they couldn't escape the fact that the song itself was a very heavy deal.

Could you describe your friendship with Jimi Hendrix?

We were both similar at the time, both very, very shy. Yet at the same



time, we both recognized how far away from the rest of the musical community we were, and how much we wanted to be more that way. And so there was an acknowledged brotherhood and feeling of spiritual akin-ness which you could detect but wouldn't mention.

Because of our love for one another and our knowledge of how people could really be clumsy and nosy and overbearing in this sort of situation, we would deliberately underplay our relationship. That sad story about me buying him the left-handed [Stratocaster] guitar [in 1970, with Jimi dying immediately prior to the moment Eric had selected to present it] was probably my first conscious move towards him, me thinking I better do something about getting to know this guy, about getting to spend some time with him. It was always the nod and the "Yeah, I know it's tough" or "Yeah, I understand."

"Cause he would say to me things like, "Man, they only come and see me fuckin' play with my teeth, and I'm really sick of this shit." And I would have the same complaints about. "Well, you know, Jack and Ginger are really jazz musicians, but I'm trying to turn them on to blues." We would always be in the same kind of harmony, but we'd never do anything about it. And it was sad that he got taken away.

I had to do some work with Nile Rodgers just recently for a Jimi Hendrix tribute album ["Stone Free," Clapton performing the title track]. I found it very painful. After Jimi died, I deliberately stopped listening to his music. I wouldn't talk to anybody about him. I resented people liking Hendrix, because I felt so possessive about him. It was like you're talking about my mother and you know what color her underwear are. It was a very personal loss for me. I was very angry and felt very abandoned.

Just nine days before Jimi's death, you had cut "Little Wing" with Derek and the Dominos.

That was a drug-oriented experience. Making that album ["Layla And Other Assorted Love Songs"] was drug-oriented. I was on a lot of very powerful anesthetics. I know I was intellectually showing my love for that man, but I wasn't feeling it, although I suppose I was, as much as I could be. But I was pretty well anesthetized.

What was making you so unhappy that you needed drugs to sedate yourself?

Loneliness. Fear and loneliness. They're usually key issues in my life when I'm that unhappy. I need some more time as a sober human being to look at that. It still is one of the darkest areas of my life. I literally became like a hermit, and I haven't really spent much time examining it.

I know from previous talks that a worthy antidote to loss can sometimes be some sort of life-affirming activity. Are you still contemplating doing an album about your late son Conor?

[Softly] I think some of that got leaked onto the "Unplugged" record, and some of that will be on the next studio record. I tend to realize that everything I do in the light of what happened will be a tribute to him now. It doesn't have to be a specific issue or a song that relates entirely to his life or his death. My existence on this planet actually is due to him today. My ability to stay sober is due to him.

So I'm a lot easier on myself about that. I don't feel quite so driven to do anything anymore thanks to that experience. I tend to look back on that now in a very positive way and see the gift that has come from it. ■

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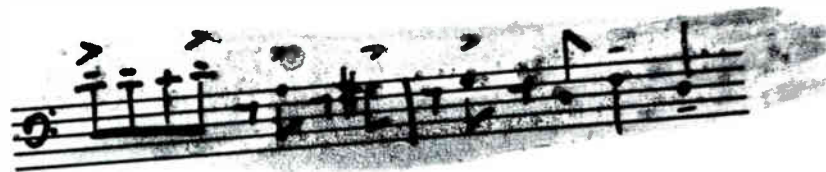
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CLAPTON

How Does Roger Forrester Manage? With Grace, Good Humor & Unplugged Advice

BY THOM DUFFY

LONDON—Along the mantel of an elegant office suite near Regent's Park, a row of polished prizes commemorates a few of Eric Clapton's achievements. Between freshly minted trophies from the World Music Awards and the Rock & Roll Hall of Fame: "Man of the Match: Cricket Tour Summer 1989."

There are, of course, many sides to rock 'n' roll's most celebrated guitarist. Through his long career, Clapton has teamed up with an array of musicians, producers, songwriting collaborators—and cricket mates. But for some two decades, one colleague has remained a constant presence in the artist's life: Clapton's manager, Roger Forrester.

"This is my second interview in 20 years; not bad," says Forrester as he settles behind his desk in the office suite, one leg slung over the arm of his chair, a cigarette in one hand. When guarding the interests of his client, Forrester is as intense and tough as necessary. But the 53-year-old manager is gracious, good-humored and self-effacing as he offers his unique perspective of Clapton's career.

Forrester began his own career as a booking agent in the early '60s



for British rock 'n' roll acts from Joe Brown to Marty Wilde. "Then in the late '60s, I went and worked for the Robert Stigwood Organization, and that's when I first met Eric," he says. "I used to be one of three or four bookers who used to book Cream. From 1968 to 1972, I was basically Eric's agent, working under the Stigwood umbrella, where Robert Stigwood was the official manager."

Assorted Superstars

In 1970, Clapton had completed a tour and live album with Delaney & Bonnie And Friends and released his own solo debut, "Eric Clapton," under contract with Stigwood's RSO label. The same year saw the release of the masterful "Layla And Other Assorted Love Songs."

"From 1972 onward, Robert took a back seat [in managing Clapton] because he was more interested in [theatrical productions such as] *Jesus Christ Superstar*," recalls Forrester. "That's where I got mainly involved with Eric on a day-to-day level."

It was also the period when Clapton was struggling to overcome his drug dependency. Like other managers, Forrester was faced with the question of how to balance his role as his client's business adviser with his personal concern. "You don't know where that line is," he concedes. "That line is very, very fine. And as we all know, Eric wasn't very well in the early '70s, is the best way to put it. And we kind of muddled through. God knows how we ever did it, but we got through it."

"I think I sat at the side of the stage for 10 years; I had a special seat built. And I was sitting there, every show, pacing through it. It was very nerve-wracking. But we got through it. Eric always seemed to be healthier on the road than he was off the road. If you looked at our itineraries in the '70s, we never stopped working."

After successfully overcoming his heroin addiction, Clapton flew to Miami in 1974 to record "461 Ocean Boulevard," his first No. 1 album.

Continued on page 90

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Eric is the consummate artist. He is constantly challenging and renewing himself. When he plays, writes and sings he is able to tap into and express his deepest emotions. That's why his music always rings true.

There are lots of lessons to be learned from him—not just about music, but about courage and the desire to achieve a kind of purity in everything you do. It's been an honor working with him and a pleasure having him as a friend.

—Russ Titelman

DISCOGRAPHY

Continued from page 70

(Winwood). The sextet performs "Steppin' Out," "I Want To Know" and "Crossroads." This also marked Clapton's first sessions since emerging from his self-imposed woodshedding exile at Palmer's house.

John Mayall's Bluesbreakers, **Blues Breakers With Eric Clapton** (Decca; London). The album that prompted "Clapton Is God" graffiti around England—still regarded as Eric's best (certainly most aggressive) blues playing. Includes Clapton's first solo vocal appearance, Robert Johnson's "Ramblin' On My Mind." Often referred to as "The Beano Album," thanks to the comic book Clapton is pictured reading on the cover.

John Mayall's Bluesbreakers, single: "Lonely Years"/"Bernard Jenkins" (Purdah UK). One harmonica-guitar and one piano-guitar duet with bandleader Mayall.

John Mayall's Bluesbreakers, single: "Key To Love"/"Parchman Farm" (Decca UK). Clapton is featured on "Key To Love" only.

Cream, single: "Wrapping Paper"/"Cat's Squirrel" (Reaction UK).

Cream, single: "I Feel Free"/"NSU" (Reaction UK).

Cream, **Fresh Cream** (Reaction; Atco). Initial American release omitted "Spoonful" in favor of "I Feel Free," a single not included on the English edition.

1967

Various artists, **Raw Blues** (Decca; London). Compilation of various Clapton- and Mayall-related tracks, including a heretofore unreleased track from the Champion Jack Dupree sessions.

Cream, single: "Strange Brew"/"Tales Of Brave Ulysses" (Reaction UK). The flipside, Clapton's first attempt with a wah-wah pedal, was recorded the day he was introduced to the device in New York City.

Cream, **Disraeli Gears** (Reaction; Atco).

Various artists, **Blues Anytime** (three volumes, Immediate UK). All three volumes feature instrumental tracks produced by Jimmy Page, featuring E.C. backed by Page and various Rolling Stones. Reissued and repackaged countless times in various guises.

1968

Cream, single: "Sunshine Of Your Love"/"SWLABR" (Polydor; Atco). According to the band, the flipside's title stands for "She Was Like A Bearded Rainbow."

Cream, single: "Anyone For Tennis"/"Pressed Rat And Warthog" (Polydor; Atco).

Cream, **Wheels Of Fire** (Polydor; Atco). Double LP: two studio sides, two live sides—including the classic arrangement of "Crossroads." (Though it has been reported, by engineer Tom Dowd and Clapton himself, as being edited down from a longer performance, the song is in fact exactly as it was played live.)

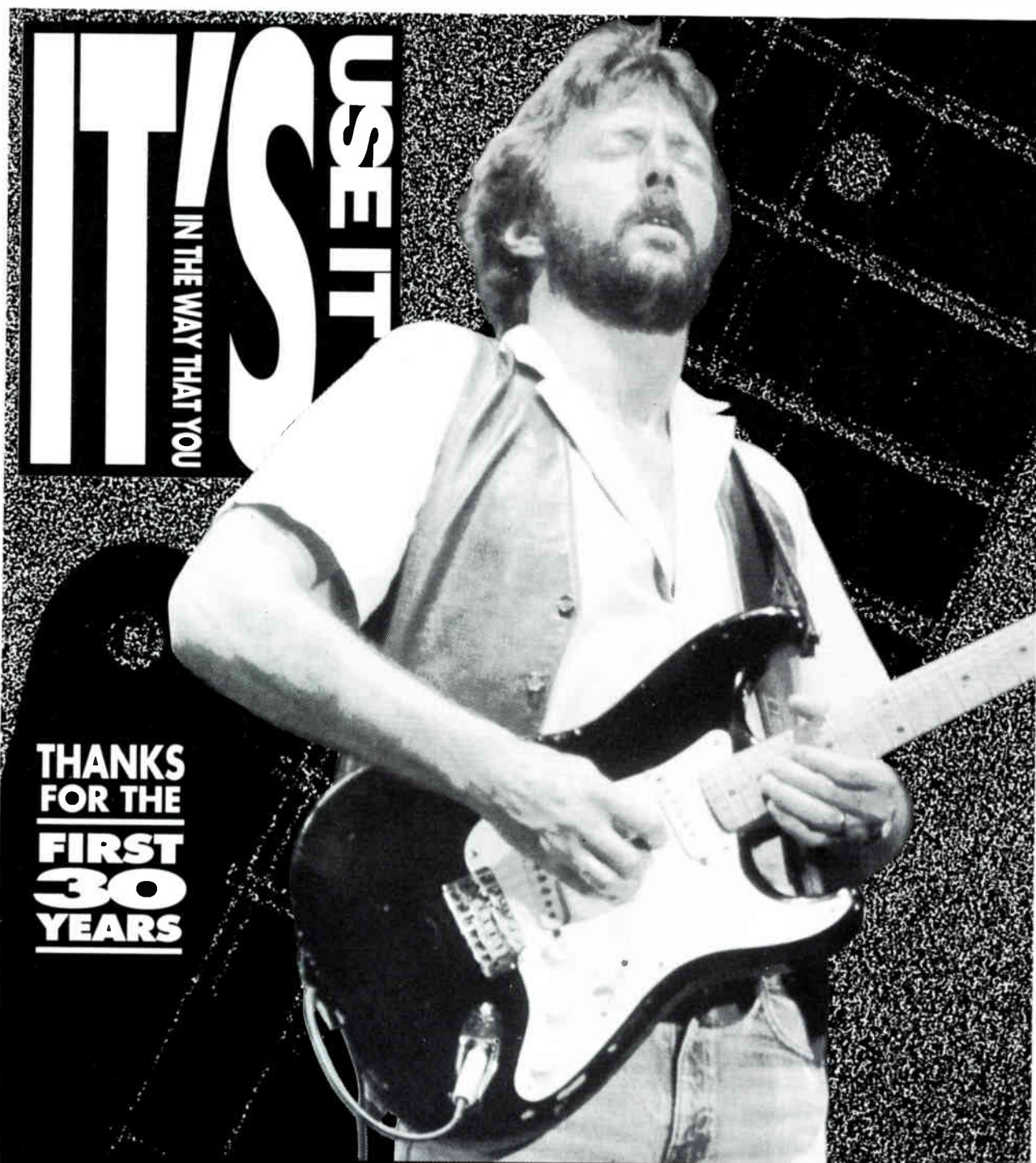
Aretha Franklin, **Lady Soul** (Atlantic). Clapton supplies the "guitar obligato" on "Good To Me As I Am To You."

The Beatles, **The Beatles ("The White Album")** (Apple). Contrary to repeated reports and assumptions, Clapton plays on "While My Guitar Gently Weeps" only.

George Harrison, **Wonderwall—Music By George Harrison** (Apple).

The Mothers Of Invention, **We're Only In It For The Money** (Verve). Clapton briefly appears in conversation only.

Continued on page 80



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CLAPTON

DISCOGRAPHY

Continued from page 78

1969

Cream, single: "White Room"/"Those Were the Days" (Polydor; Atco).

Cream, single: "Badge"/"What A Bringdown" (Polydor; Atco). A-side was co-written by Clapton and George Harrison, who plays rhythm guitar under the name "L'Angelo Mystenoso."

John Mayall, **Looking Back** (Decca). A retrospective of Mayall's various groups; Clapton is featured on a live version of "Stormy Monday," recorded March '66 with Jack Bruce on bass.

Cream, **Goodbye** (Polydor; Atco).

Blind Faith, promo-only single: "Change Of Address" (nickname given to these untitled instrumentals, Island).

Blind Faith, **Blind Faith** (Polydor; Atco). Issued with two separate covers—one featuring a group photo, the other a nude photo of a young redheaded female. The original CD reissue added two solo tracks by bassist/violinist Rick Grech.

Billy Preston, **That's The Way God Planned It** (Apple).

Billy Preston, single: "That's The Way God Planned It (Parts I and II)" (Apple).

Jackie Lomax, single: "Sour Milk Sea"/"The Eagle Laughs At You" (Apple).

Jackie Lomax, single "New Day" (Apple).

Jackie Lomax, **Is This What You Want?** (Apple).

Plastic Ono Band, "Cold Turkey"/"Don't Worry Kyoko" (Apple).

Plastic Ono Band, **Live Peace In Toronto 1969** (Apple).

Martha Velez, **Fiends And Angels** (London UK).

Delaney & Bonnie And Friends With Eric Clapton, single: "Coming Home"/"Groupie (Superstar)" (Atlantic).



1970

Shawn Phillips, **Contribution** (A&M).

Eric Clapton, **Eric Clapton** (Polydor; Atco). His debut solo album.

Eric Clapton, single: "After Midnight"/"Easy Now" (Polydor; Atco).

Cream, **Live Cream** (Atco).

Delaney & Bonnie And Friends With Eric Clapton, **On Tour** (Atlantic).

Vivian Stanhall, single: "Labio Dental Fricative"/"Paper

Round" (Liberty).

George Harrison, **All Things Must Pass** (Apple).

Derek And The Dominos, single: "Tell The Truth"/"Roll It Over" (Polydor; Atco). Produced by Phil Spector during the recording of *All Things Must Pass*, this was released in September 1970 and withdrawn at the artists' request the same month.

Derek And The Dominos, **Layla And Other Assorted Love Songs** (Polydor; Atco).

Billy Preston, **Encouraging Words** (Apple).

Jonathan Kelly, single: "Don't You Believe It" (Parlophone UK).

Steve Stills, **Stephen Stills** (Atlantic).

Leon Russell, **Leon Russell** (Shelter).

King Curtis, single: "Teasin'" (Atlantic).

Doris Troy, **Doris Troy** (Apple). Female singer known for her 1963 hit, "Just One Look."

Doris Troy, single: "Get Back"/"Ain't That Cute" (Apple).

1971

John Mayall, **Back To The Roots** (Polydor). A reunion LP, teaming Mayall with various former band members; redone as *Archives To Eighties* in 1988 (Polydor).

Derek And The Dominos, single: "Layla"/"Bell Bottom Blues" (Polydor; Atco). This 2:43 edit of "Layla" reached only No. 51 on the Hot 100 in early 1971 but re-entered the chart in May '72 and reached No. 10. (The flipside was re-released as a single under Eric Clapton's name in 1973.)

Ashton, Gardner & Dyke, **The Worst Of** (EMD).

Bobby Whitlock, **Bobby Whitlock** (CBS UK; ABC/Dunhill).

Jesse Ed Davis, **Jesse Davis** (Atlantic).

Leon Russell, **Leon Russell And The Shelter People** (Shelter).

Steve Stills, **Stephen Stills 2** (Atlantic).

Howlin' Wolf, **The London Howlin' Wolf Sessions** (Chess).

The Crickets, **Rockin' 50s Rock 'N' Roll** (Barnaby/CBS). Clapton backs Buddy Holly's former band (who supplied backing vocals on the Eric Clapton solo album) on the title cut and "That'll Be The Day."

Dr. John, **The Sun, Moon And Herbs** (Atco).

Buddy Guy & Junior Wells, **Play The Blues** (Atlantic).

Yoko Ono, **Fly** (Apple).

1972

Eric Clapton, **History Of Eric Clapton** (Polydor; Atco). A double-LP retrospective with the withdrawn single "Tell The Truth," as well as

Continued on page 82

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CLAPTON

Brothers' "Bye Bye Love," but E.C. does not play guitar on the album. Freddie King, **Burglar** (RSO).



DISCOGRAPHY

Continued from page 80

a 9:27 studio jam of the same tune.

James Luther Dickinson, **Dixie Fried** (Atlantic).

Cream, **Live Cream, Vol. 2** (Atco).

Bobby Whitlock, **Raw Velvet** (CBS UK; ABC/Dunhill).

Eric Clapton, single: "Let It Rain" (Polydor).

Bobby Keys, **Bobby Keys** (Warner Bros.).

George Harrison and various artists, **The Concert For Bangladesh** (Apple). Although he doesn't take center stage for any of this live benefit, Clapton backs Harrison, Bob Dylan and others.

Plastic Ono Band, **Some Time In New York City** (Apple).

Duane Allman, **An Anthology** (Capricorn). Includes *Layla* sessions outtakes not previously released at the time.

1973

Derek And The Dominos, **In Concert** (RSO).

Derek And The Dominos, single: "Why Does Love Got To Be So Sad"/"Presence Of The Lord" (RSO).

Various artists, **Music From Free Creek** (Charisma). Clapton plays on "Road Song," "Getting Back to Molly" and "No One Knows," with Dr. John, Delaney Bramlett and others.

Eric Clapton, **Eric Clapton's Rainbow Concert** (RSO). All-star concert put together by Pete Townshend to mark Clapton's comeback after an extended hiatus due to drug addiction. Townshend, Steve Winwood, Ronnie Wood, Jim Capaldi and others comprised the band.

1974

Eric Clapton, single: "I Shot The Sheriff"/"Give Me Strength" (RSO).

Eric Clapton, **461 Ocean Boulevard** (RSO).

Eric Clapton, single: "Willie And The Hand Jive"/"Mainline Florida" (RSO).

Howlin' Wolf & Muddy Waters, **London Revisited** (Chess). Unreleased tracks from *The London Howlin' Wolf Sessions* comprise one side; the other side, featuring Muddy Waters tracks, does not include Clapton.

George Harrison, **Dark Horse** (Dark Horse/Warner Bros.). Clapton and then-girlfriend Patti Boyd sing on a rerecorded cover of the Everly

1975

Eric Clapton, **There's One In Every Crowd** (RSO).

Eric Clapton, single: "Pretty Blues Eyes"/"Swing Low Sweet Chariot" (RSO).

Eric Clapton, single: "Knockin' On Heaven's Door"/"Someone Like You" (RSO).

Eric Clapton, **E.C. Was Here** (RSO). Later CD issue contains entire, unedited version of "Driftin' Blues."

The Who, **Tommy** (Original Soundtrack Recording) (RSO; Polydor). Clapton performs the Sonny Boy Williamson blues "Eyesight To The Blind," as his character from the movie, the Preacher.

Dr. John, **Hollywood Be Thy Name** (United Artists).

Arthur Louis, single: "Knockin' On Heaven's Door" (Island). This reggae artist's single featured Clapton and band on the same instrumental track as the Eric Clapton single. It was quickly withdrawn and has been since mired in legal entanglements, as has a never-released Arthur Louis LP.

Bob Dylan, **Desire** (Columbia).

1976

Eric Clapton, **No Reason To Cry** (RSO). Features appearances by Bob Dylan, The Band and others. Later CD version includes the previously unissued "Last Night."

Eric Clapton, single: "Hello Old Friend"/"All Our Past Times" (RSO). A-side features Jesse Ed Davis on slide guitar.

Various artists, **Prime Cuts** (RSO). Ten-inch compilation includes a never-released version of Clapton performing the Charlie Chaplin composition "Smile."

Joe Cocker, **Stingray** (A&M).

Ringo Starr, **Rotogravure** (Atlantic).

Stephen Bishop, **Careless** (ABC).

1977

Eric Clapton, single: "Carnival"/"Hungry" (RSO).

Eric Clapton, **Slowhand** (RSO).

Eric Clapton, **Lay Down Sally**/"Cocaine" (RSO).

Freddie King, (1934-1976) (RSO). Features a live rendition of "Further On Up The Road" with King backed by Clapton and band.

Ronnie Lane & Pete Townshend, **Rough Mix** (MCA).

Roger Daltrey, **One Of The Boys** (Polydor).

Corky Laing, **Makin' It On The Street** (Elektra).

Kinky Friedman, **Lasso From El Paso** (Epic).

1978

Eric Clapton, single: "Wonderful Tonight"/"Peaces And Diesel" (RSO).

Eric Clapton, single: "Promises"/"Watch Out For Lucy" (RSO).

Eric Clapton And His Band, **Backless** (RSO).

Rick Danko, **Rick Danko** (Arista).

Various artists, **White Mansions** (A&M). A "Civil War tale" featuring Clapton performing the instrumentals "White Trash" and "Kentucky Race Horse."

The Band, **The Last Waltz** (Warner Bros.). The Band backs various friends during its farewell Winterland concert. Clapton does "Further On Up The Road."

1979

Eric Clapton And His Band, single: "If I Don't Be There By Morning"/"Tulsa Time" (RSO).

Danny Douma, **Night Eyes** (Warner Bros.).

Marc Benno, **Lost In Austin** (A&M).

George Harrison, **George Harrison** (Dark Horse).

1980

Eric Clapton, **Just One Night** (RSO). Double-LP recorded live in Japan.

Continued on page 84

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—Frank Beard

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tinues to influence me today. He's one of the
nicest men I have ever met...and he spills a
mean cup of cappuccino!*
—Dusty Hill

DISCOGRAPHY

Continued from page 82

Alexis Korner, **The Party Album** (Castle UK; Interchord Germany).
Ronnie Lane, **See Me** (RCA).
Stephen Bishop, **Red Cab To Manhattan** (Warner Bros.).

1981

Eric Clapton And His Band, **Another Ticket** (RSO).
Eric Clapton And His Band, single: "I Can't Stand It"/"Black
Rose" (RSO).
Eric Clapton And His Band, single: "Another Ticket"/"Rita Mae"
(RSO).
Gary Brooker, single: "Home Lovin'" (Mercury). Former Procol
Harum singer/pianist and a member of Clapton's Another Ticket band.
Gary Brooker, single: "Leave The Candle"/"Chasing The Chop"
(Chrysalis).
Phil Collins, **Face Value** (Virgin).
John Martyn, **Glorious Fool** (Warner Bros.).

1982

Gary Brooker, **Lead Me To The Water** (Mercury).
Various artists, **The Secret Policeman's Other Ball—The Music**
(Island). This live set marked the first time Clapton and Jeff Beck record-
ed together.

1983

Eric Clapton, single: "I've Got A Rock 'N' Roll Heart"/"Man In
Love" (Duck/Warner Bros.).
Eric Clapton, **Money And Cigarettes** (Duck/Warner Bros.). A lim-
ited edition was available on premium "Quiex" vinyl.
Eric Clapton, single: "The Shape You're In"/"Crosscut Saw"
(Duck/Warner Bros.).
Eric Clapton, single: "Slow Down Linda"/"Crazy Country Hop"
(Duck/Warner Bros.).
John Mayall, **Primal Solos** (Decca; London). Culled from old live
tapes of various Mayall units; "Hoochie Coochie Man" features Clapton
and Jack Bruce.
Ringo Starr, **Old Wave** (Bellaphon, released in Germany, Canada
and Brazil only).

1984

Roger Waters, **The Pros And Cons Of Hitch-Hiking** (EMI).
Christine McVie, **Christine McVie** (Warner Bros.).
Corey Hart, **First Offense** (EMI).
The Yardbirds, **Shapes Of Things** (Charly). Seven-LP boxed set con-
taining Clapton's entire Yardbirds recording career, including some out-
takes. The box also includes 1964 demos—"Boom Boom" and "Honey
In Your Hips"—and a live set from December '63 (the same night the
Sonny Boy Williamson And The Yardbirds set was recorded), which was
released in the States the same year as **The Compleat Yardbirds** (two-
record set) on Compleat/PolyGram.

1985

Eric Clapton, single: "Forever Man"/"Too Bad" (Duck/Warner
Bros.). A 12-inch English edition added "Something's Happening."
Eric Clapton, **Behind The Sun** (Duck/Warner Bros.).
Eric Clapton, single: "See What Love Can Do" (Duck/Warner
Bros.).
Tina Turner, single: "What You See Is What You Get" (Capitol).
Gary Brooker, **Echoes In The Night** (Mercury).
Eric Clapton, "She's Waiting"/"Jailbait" (Duck UK—the flip-
side's only appearance).
Soundtrack, **Edge Of Darkness** (BBC Records). Clapton's award-
winning performance in the film *Edge Of Darkness*.
Continued on page 86

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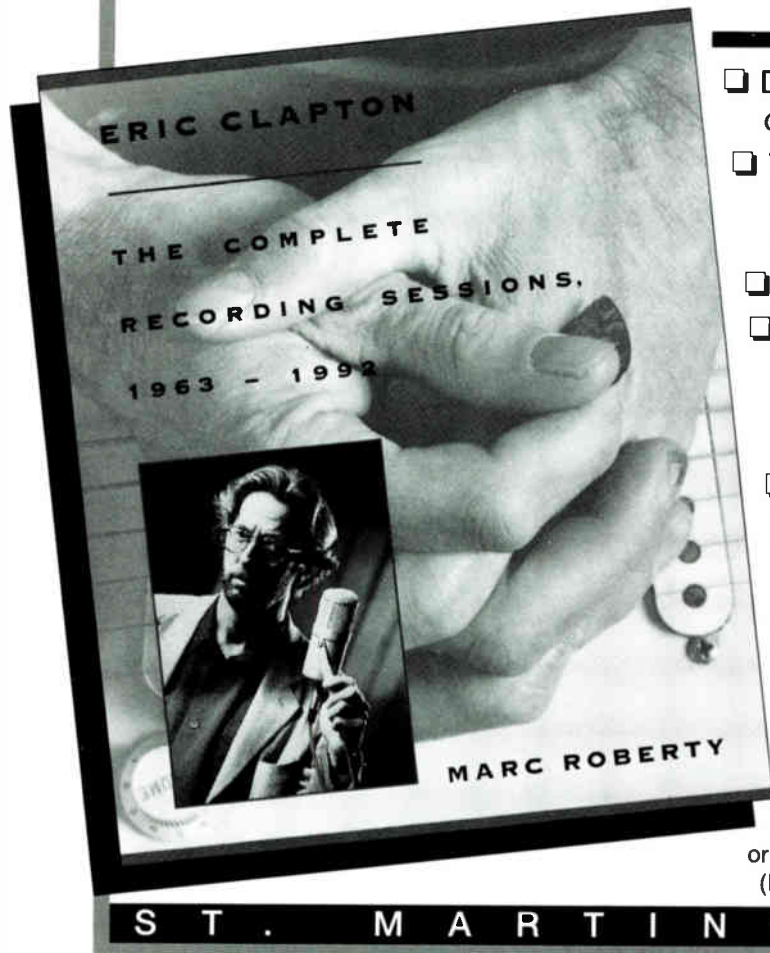
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S T . M A R T I N ' S P R E S S

CLAPTON

Eric's playing comes straight from the heart, that's what I've always felt. There's honesty, passion and fire, not unlike the man himself. To me, when one has all of those qualities, you're it. Cheers, Eric!
—Robert Cray

DISCOGRAPHY

Continued from page 84

winning soundtrack to the acclaimed British TV espionage serial.
George Harrison, **Water** (Original Soundtrack Recording) (London; Audio Tracks).

1986

Eric Clapton, **August** (Duck/Warner Bros.). CD added "Grand Illusion."
Leona Boyd, **Persona** (CBS).
Paul Brady, **Back To The Centre** (Mercury).
Bob Geldoff, single: "Love Like A Rocket" (Mercury).
Bob Geldoff, **Deep In The Heart Of Nowhere** (Mercury).
Various artists, **Prince's Trust** (A&M).
Lionel Richie, **Dancing On The Ceiling** (Motown).
Soundtrack, **The Color Of Money** (Warner Bros.). Includes "It's In The Way That You Use It."

1987

Eric Clapton, single: "Behind The Mask"/"Grand Illusion" (Duck).
Bob Dylan, **Hearts Of Fire** (Columbia).
Various artists, **Prince's Trust Concert '87** (A&M).
Eric Clapton, single: "Tearing Us Apart"/"Hold On" (Duck).
Eric Clapton, "Holy Mother"/"Tangled In Love" (Duck).
John Asley, **Everyone Loves The Pilot** (Atlantic).
Soundtrack, **Lethal Weapon** (Warner Bros.).
Chuck Berry, **Hail! Hail! Rock & Roll** (MCA).
Sting, **Nothing Like The Sun** (A&M).
George Harrison, **Cloud Nine** (Dark Horse/Warner Bros.).

1988

The Bunburys, single: "Fight" (Arista).
Tina Turner, **Live In Europe** (Capitol).
Various artists, **Prince's Trust Concert '88** (A&M).
Eric Clapton, **Crossroads** (Polydor). The unprecedented sales of this retrospective redefined the notion of boxed sets and "best-of's." Includes numerous tracks that were previously unreleased.
Bob Dylan, **Down In The Groove** (Columbia).
Buckwheat Zydeco, **Taking It Home** (Island). Clapton appears on the accordionist's zydeco arrangement of "Why Does Love Got To Be So Sad."
Carole King, **City Streets** (Capitol).
Gail Anne Dorsey, **The Corporate World** (Sire/Warner Bros.).
Eric Clapton, single: "After Midnight"/"I Can't Stand It" (Polydor). New version of J.J. Cale composition (recorded especially for the *Crossroads* box and a Michelob beer commercial), coupled with 1981 single.
Soundtrack, **Homeboy** (Virgin; Warner Bros.).
Soundtrack, **Lethal Weapon 2** (Warner Bros.).
Jim Capaldi, **Some Come Running** (Island).

1989

Jack Bruce, **Willpower** (PolyGram).
Eric Clapton, **Journeyman** (Duck/Warner Bros.).
Stephen Bishop, **Bowling In Paris** (Atlantic).
Eric Clapton, single: "Bad Love"/"Before You Accuse Me" (Duck).
Phil Collins, **But Seriously** (Virgin).
Cyndi Lauper, **A Night To Remember** (Columbia).
Zucchero, **Zucchero** (London UK).
Brendan Croker, **Brendan Croker And The Five O'Clock Shadows** (Silvertone).

1990

Eric Clapton, single: "No Alibis"/"Running On Faith" (Duck/Warner Bros.).
Michael Kamen, **Concerto For Saxophone And Orchestra** (Warner Bros.).
Derek And The Dominos, **The Layla Sessions—20th**
Continued on page 88

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CLAPTON

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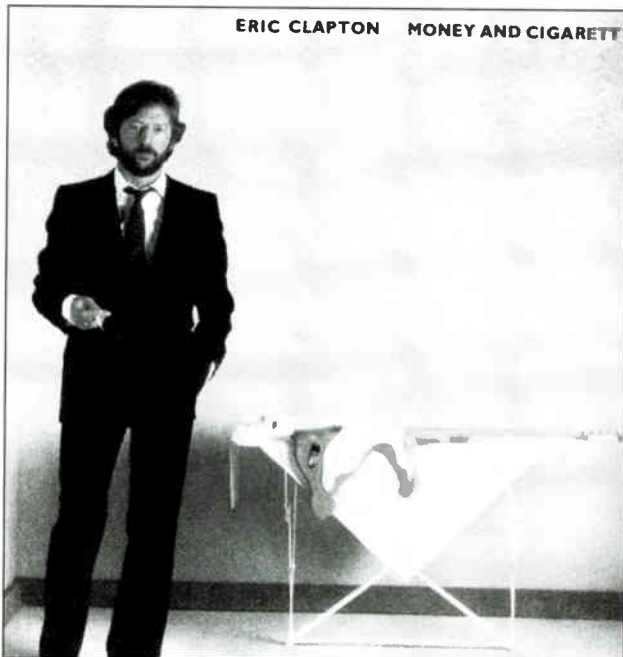
Continued from page 86

Anniversary Edition (Polydor). Three-CD edition including unreleased tracks and outtakes.

Eric Clapton, single: "Pretending"/"Hard Times" (Duck/Warner)
Various artists, **Nebwuth** (Polydor). Clapton does "Sunshine Of Your Love" and performs with Dire Straits.

Various artists, **Nobody's Child** (Warner Bros.). Clapton contributes "That Kind Of Woman."

The Rolling Stones, **Flashpoint** (Rolling Stones). Clapton appears on "Little Red Rooster."



1991

Eric Clapton, **24 Nights** (Duck/Reprise). Two-CD document of Clapton's record-breaking Royal Albert Hall concerts from 1990 and 1991.

Various artists, **Two Rooms: Celebrating The Songs Of Elton John and Bernie Taupin** (Mercury). Clapton does "Border Song."

Eric Clapton, single: "Wonderful Tonight"/"Edge Of Darkness" (Duck). Live versions from *24 Nights*.

Lamont Dozier, **Inside Seduction** (Atlantic).

Richie Sambora, **Stranger In The Town** (PolyGram).

Buddy Guy, **Damn Right I've Got The Blues** (Silvertone).

Johnnie Johnson, **Johnnie B. Bad** (Elektra). Clapton backs Chuck Berry's longtime pianist.

1992

Soundtrack, **Rush** (Duck/Warner Bros.).

Eric Clapton, "Tears In Heaven"/"White Room" (Duck). *Rush* soundtrack (studio) version of A-side with live version of flipside from *24 Nights*.

Here's the thing about Eric: he was the first white guitar player to bring blues to the forefront of pop music. He took the music of the Kings (Albert, B.B. and Freddie), Robert Johnson and Muddy Waters and shared it with the world...in his own way. Even through the band and direction changes, his own unique guitar was there, unmistakable and true. Quite frankly, Eric Clapton is stylistically responsible for an entire generation of guitar players.

—Lee Roy Parnell

Eric Clapton has been a tremendous influence on my life and career. When I was 13, he almost single-handedly turned me and the rest of Teenage America back to its musical roots: THE BLUES. In the '60s, a friend of mine played the Bluesbreakers record for me over the phone. It was the first time I'd ever heard Eric play, and to this day I've never forgotten how that tone, his phrasing and emotion hit me. He is TRULY a great artist.

—Jimmie Vaughan

Dear Eric,

The love my family and I have for you will last forever and ever! When I needed a friend you were there for me, and when I needed a voice for the many gifts that God has given me, you sang them like no other! The Lord has surely blessed you with the strength of a lion and a heart as big as all mankind. You will always be in my every prayer and forever in my heart. Greatness is too small a word to describe such a man as Eric Clapton.

Long live the king!

—Your pal, Jerry Lynn Williams

As a cricketer, he bats about as well as I play guitar. I played cricket against him once and made the fatal mistake, as far as the crowd were concerned, of bowling him out. Maybe that explains why he's never recorded any of my songs. Nonetheless, I'm still an enormous fan quite simply because Eric is No. 1 in his field, which is a pretty big pasture these days.

—Tim Rice

Soundtrack, **Lethal Weapon 3** (Warner Bros.).

David Sanborn, **Upfront** (Elektra).

Elton John, **The One** (Rocket/MCA).

The Bunburys, EP: **Bunbury Tales** (Polydor).

Eric Clapton, **Unplugged** (Duck/Reprise).

Eric Clapton, single: "Layla"/"Tears In Heaven" (Duck/Reprise).

Live acoustic versions from *Unplugged*.

George Harrison, **Live In Japan** (Dark Horse/Warner Bros.).

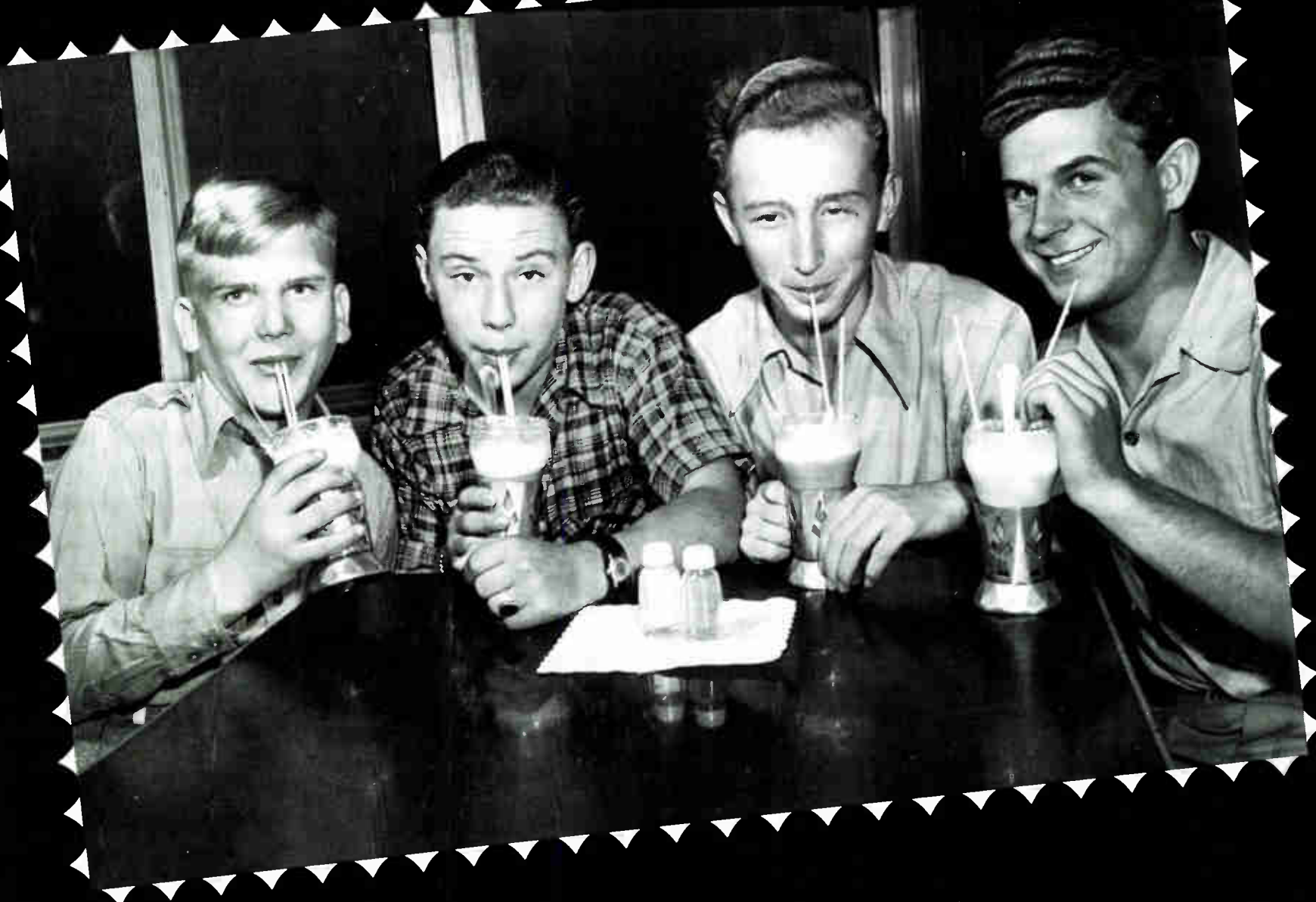
Clapton and band backed Harrison on his first tour since 1974.

1993

Ray Charles, **My World** (Warner Bros.).

Various artists, **Bob Dylan: The 30th Anniversary Concert Celebration** (Columbia). Clapton performs on "Don't Think Twice It's All Right," "My Back Pages" and "Knockin' On Heaven's Door." ■

Ron Delsener and Mitch Slater
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MUSICAL INSTRUMENTS
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CLAPTON

FORRESTER

Continued from page 74

produced by Tom Dowd, "a great friend of mine and Eric's," says Forrester. "He's a wonderful man."

Although Forrester by that time had assumed management of Clapton full-time from Robert Stigwood, the guitarist remained signed as a recording artist to Stigwood's RSO Records through the release of "Another Ticket" in 1981. Forrester expresses great admiration and fondness for Stigwood. But he also acknowledges that there were business differences with RSO by the time Clapton signed with Warner Bros. Records in the early '80s.

Clapton's master recordings from his days with RSO are now owned by Polydor Records, a division of PolyGram Records, which issued the "Crossroads" and "Layla" boxed sets in 1988 and 1990 respectively, and a European best-of set "The Cream Of Eric Clapton" earlier this year. "We have a great understanding with Polydor," says Forrester. "They will not release material without Eric and I approving it."

By 1983, with the release of "Money And Cigarettes," Clapton had signed with Warners. "The [RSO] contract was up, and I approached [Warner Bros. Records chairman] Mo Ostin. I found that, in all my dealings with the various record companies, they're more tuned into the artists," says Forrester. "Eric has a great relationship with the president [of Warner Bros.], Lenny Waronker, and [senior VP/director, A&R] Ted Templeman. And often Lenny calls him and they talk about music."

"Money And Cigarettes" also was the first Clapton album to appear on his personal imprint, Duck Records. "We used to try to do shows in little pubs, and we used to call it the Duck Brothers," explains Forrester. "Peking was Albert Lee and Bombay was Eric. And that's how Duck Records came about."

"Eric has always done well, but one of the big upsurges came when, I don't know why, I decided to do the Ritz," says Forrester of the still-rememberable concert stand in late 1986 at the Manhattan theater then located on East 11th Street. "You're looking to play a really small place in New York with a big lockout, rather than going to a [Madison Square] Garden situation, to create a buzz," he says. "And you know people in the industry and journalists are going to be there. I didn't go to the shows, but Russ Titelman called me in the middle of the night and said, 'It's unbelievable!' There's still people who say that's one of the best shows Eric has ever done."

Acoustic Reservations

Clapton's critical and commercial stock rose steadily in the 1980s. "The club shows, Live Aid, but generally, without any shadow of a doubt, there's one main thing: Eric's health," says Forrester of Clapton's successful treatment for alcoholism in 1987. "Obviously, this is really personal between Eric and I, what went on. I encouraged him to sort himself out, but the end decision had to be Eric's."

When it comes to the creative decisions that have shaped Clapton's recordings over the past several years, Forrester downplays his role. "I don't think I influence him at all in production, or what tracks to use," he says, "because Eric says I have a pop mind. Also, Eric does not believe this, but I love blues music. You can't be with an artist as long as I've been with Eric and not like blues music. I love it; I don't think he believes it."

However, Forrester was responsible for the decision to release the massively successful, Grammy-winning "Unplugged" album over Clapton's reservations. "Three times I said to him, 'We've got to go with this. I've got a feeling it's going to do well.' Eric and I were somewhere in America and he says, 'All right, it's up to you.' That was the total end of the discussion. So I got my own way. And I was proven right that occasion," he says, smiling. "Sometimes, I'm proven wrong."

After a 14-show tour of Japan this fall, Forrester says Clapton's schedule is clear for recording in 1994. "Next year, we're doing a studio album, and there's no other tours until we finish it. The only thing we're doing is the Royal Albert Hall. I don't think we can get out of it," Forrester quips of Clapton's now annual multi-night stand in February at the London venue. "As soon as we start the Albert Hall concerts, the mail starts arriving [requesting tickets] for the next year. And next year is his hundredth show there."

At this point in Clapton's career, Forrester says, "Eric is more bent toward the blues than anything. He's more [into] blues than the pop side of it. It's more blues, as proven by the Albert Hall shows last year."

Clapton's own compositions and blues standards are most likely to comprise the majority of songs on a new studio album. "I get an enormous amount of tapes sent here," says Forrester. "But what I do is, I give Eric until the 99th hour on his own material. And then if we're short, we'll look at other material."

Although Forrester has occasionally provided financial or business guidance to other musicians, he says he could never imagine working again with any other performer as intimately as he has with Clapton since the early '70s. "No, definitely not," he says. "There's not another Eric around, as a person or as a musician, really. People come up to me in restaurants and shake my hand because I manage Eric Clapton. And when I'm introduced, you're never introduced as Roger Forrester; you're introduced as Roger Forrester, Eric Clapton's manager. Which I don't mind. I still get a great buzz from that." ■

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Alliance, Trinity Seal Merger Deal Wholesaler Back On Acquisition Track

BY ED CHRISTMAN

NEW YORK—With the completion of the merger between Alliance Entertainment Corp. and the Trinity Capital Opportunity Corp., look for the giant wholesaler to resume its acquisition march.

The deal, which makes Alliance Entertainment Corp. a public company with shares trading on NASDAQ's over-the-counter market, strengthens the company's balance sheet by reducing debt, making it easier to raise funds for potential acquisitions. (The company's trading symbol is SONG.)

Alliance was formed in 1991 and has since acquired Miami-based Bassin Distributors, Bethel, Conn.-based CD OneStop/Titus Oak Cos., and Denver-

based Encore Distributors.

"The company's stated business plan is more acquisitions," says Anil Narang, vice chairman/CFO of Alliance. "Who they are, I can't say at this point."

But the deal "de-leverages" Alliance's balance sheet, according to Narang, which makes it easy for the company to raise money to pay for any potential acquisition.

As part of the merger, Alliance inherits Trinity's cash, which totals about \$21 million, which was used to redeem \$14.7 million in subordinated debentures and \$7.3 million in preferred stock. The bonds and the preferred stock were held by Bankers Trust and Bridge Capital Inc.

Trinity, created in November 1991, was a shell company whose only asset was the cash it raised through a public offering in May 1992. In that offering, Trinity sold 4.6 million units to the public for \$5 each. Each unit consisted of one share of the company, a warrant to buy a share at \$5.50, and a warrant to buy a share at \$6 by a certain date.

In going public, the terms of the offering required that the cash raised would be used to acquire one company. On March 17, Trinity announced its plans to merge with Alliance Entertainment. Shareholders overwhelmingly approved the merger, which was completed Nov. 30. The deal is termed a reverse merger because Trinity Capital Opportunity Corp. no longer exists.

In closing the deal, Trinity issued 25 million shares to Alliance shareholders in exchange for their stock in the New York-based company. In total, Alliance has 32.1 million shares outstanding, including 2.5 million owned by Trinity insiders and its investment banks. On the day the merger was completed, the stock closed at \$5.375, giving Alliance a market capitalization of about \$172.5 million. The following day, the stock's last quoted bid price was up an eighth, closing at \$5.50.

Alliance, which is expected to have revenues of about \$285 million this year, has increased its financial clout through the merger, Narang says. Since the company is now publicly traded, "we now have a new form of currency available to us," meaning that it can issue stock and debentures should circumstances require raising

cash.

Also, he points out that the company already has a \$70 million revolving loan facility with Chase Manhattan, which is well in excess of the working capital needed to meet the company's cash requirements.

Furthermore, he points out that if the company's stock price increases to near the \$8 range, it will give the company the ability to bring in an additional \$53 million in cash, thanks to the warrants that were included in Trinity's initial public offering. If the stock reaches \$8, the warrants can be called by Trinity, which would have to pay five cents per warrant. But shrewd investors likely would act before the warrant is called by redeeming it to buy shares trading near \$8 for \$5.50 or \$6, which would insure a profit much greater than five cents per share.



His Kind Of Town. Sir Georg Solti, celebrating the 40th anniversary of his first appearance with the Chicago Symphony Orchestra, visits Chicago classical outlet Rose Records to sign autographs for fans. Shown, from left, are Steve Winn, VP, London Records; Jim Rose, Rose Records; Solti; and Mrs. Aaron Rose, Rose Records.

Megastore's Debut Consummates Deal For Virgin, B'buster

BY BRETT ATWOOD

COSTA MESA, Calif.—The Virgin Retail/Blockbuster Entertainment partnership has borne fruit with the opening of the first of 50 megastores the companies plan to open as joint ventures in the next five years.

Virgin launched its 30,000-square-foot outlet here Nov. 26 with a "Rockin' California Holiday Beach Party" opening celebration. The store, which had a soft opening Nov. 13, is located at Triangle Square in Costa Mesa. The party was attended by hundreds of people, including the general public and several industry guests.

Virgin owner Richard Branson said Virgin has secured leases for sites in San Francisco and Sacramento, Calif., and is within days of signing for locations in New York and Miami. He estimated that some new U.S. megastores could be open

(Continued on page 95)

Rap Rocks The House At Doll's Rapid Vast Selection Draws Customers From Across Ohio

BY CARLO WOLFF

EAST CLEVELAND, Ohio—It's a cold Saturday afternoon in November, and Doll's Rapid Creations is buzzing with customers. Maybe they're there to pick up the Funkadelic reissues Priority just released.



HENDERSON

Maybe they've come into the packed two-room store to score a CD or tape by K-Chill or Southpaw, local groups Doll's owner, Kermit Henderson, is helping to promote.

Whatever the reason, the place is jammin'. And unlike many other record stores, it's well-stocked with vinyl, a commodity Henderson says people still seek. Whenever possible, he stocks his product in all formats.

Even though vinyl—which takes up some 20% of the floor space of this 6,000-square-foot establish-



ment—only accounts for 5% of sales, Henderson says he keeps it on hand "as an investment. What's garbage to some isn't garbage to others."

Doll's Rapid Creations, a suburban institution for nearly 20 years, is owned by Henderson; his mother, Ruby; his sister, Loreatha Morah; and his brother, Orson Tartt.

"Doll" is Kermit's mother's nickname; "rapid" refers to a nearby rapid-transit station; and "creations" memorializes a time in the '70s when the store was as devoted to "creative" customized T-shirts as it was to music.

With a location right next to a fashion store, it's small wonder Doll's does so well. Kind of like one-stop shopping for the latest in sounds and threads.

According to Henderson, a baby-

born in Meridian, Miss., Henderson moved with his family to Cleveland when he was 6. He attended Case Western Reserve Univ. from 1972 to 1975, gaining his first exposure to the music business when he became a part-time DJ, working weekends on Case's FM station.

That's when he met Jim Wright, a prominent black record retailer in Cleveland for whom he wrote radio spots and scripts. Wright eventually made him a partner, effectively steering him away from academia (he wanted to become a doctor, and still plans to finish school and pursue another career, perhaps medicine or law, he says) into the music business.

Located at 14470 Euclid Avenue, Doll's Rapid Creations, the store he

(Continued on page 96)

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Bankrupt Nova's Fate Will Be Determined By Outside Forces

THE STORY SO FAR: Since Nova Distributing's owners rejected an offer from Abbey Road back on Nov. 11 (Billboard, Nov. 27), the Atlanta-based one-stop has found itself at the mercy of outside forces, which have been moving to shape the company's destiny.

Nova, which filed Nov. 22 for protection under Chapter 11 of the U.S. Bankruptcy Act claiming assets of \$4.3 million and liabilities of \$5.4 million (Billboard, Dec. 11), looks like it will be sold to one of three suitors.

But before revealing those companies' names, a little background on the situation.

After turning down the offer from Abbey Road's Bruce

Ogilvie, Nova owners Steve and Bud Libman flew to Miami Nov. 15 to meet with Alliance Entertainment Corp. executives at Bassin Distributors, an Alliance subsidiary, in an attempt to sell Nova to that company. But when Alliance executives looked at the one-stop's financials, they became less enamored of the idea of putting in a bid on Nova, and by week's end they had decided against it, according to sources familiar with the negotiations.

On Nov. 22, things got really interesting at Nova's Norcross, Ga., headquarters. When employees showed up for work, Sony Music Distribution was waiting in the parking lot with its lawyer, a sheriff, marching orders to reclaim its product, and a truck to put it in. Sony apparently felt that reclaiming product was its right, since the inventory was subject to a security agreement.

Nova, according to sources, managed to stall Sony long enough for its lawyer to get to the facility. After some discussion, Sony was allowed into the warehouse and began filling the truck with its product.

But instead of standing around and watching, Nova executives and their lawyer raced to the U.S. bankruptcy court in Atlanta to file for Chapter 11 protection. When those papers were signed by a judge, they were raced to the lawyer's office and faxed back to Nova, where Sony had almost completed the seizure of its product, according to court papers.

Nova and its lawyers argued that since the company had filed for bankruptcy, Sony no longer had any right to reclaim the product, and instead must get in line with the other secured creditors. Sony saw things differently and drove away with the product, though not before Nova employees pulled some shenanigans, which may have included the formation of a human wall and, at the very least, consisted of a strategically placed car or two to block the truck's departure.

Nova subsequently filed a motion for contempt against Sony for "violating the debtor's rights..." In that motion, Nova, as the debtor, asked the court to order Sony to return all inventory immediately, pay the debtor compensatory and punitive damages, and

pay the debtor's attorney's fees.

Nova executives maintain that Sony forced them into bankruptcy, although other creditors disagree, saying that a Chapter 11 filing was inevitable.

In any event, the judge made a ruling Dec. 7 on the motion that will result in Nova getting Sony product. Instead of shipping back the seized product, which is valued at about \$240,000-\$250,000, Sony has agreed to give Nova an unsecured credit line for \$50,000, which can be used to buy new inventory. Those in attendance in the

courtroom wondered whether the new inventory would be included in post-petition or pre-petition bankruptcy proceedings, the difference being that post-petition

unsecured claims take priority over pre-petition unsecured claims.

Meanwhile, beginning about Dec. 3, Alliance, Abbey Road, and Baltimore-based J.E.K. each began separate discussions with Nova and the creditors about buying the assets. As of Dec. 7, Abbey Road and Alliance had offers on the table. The plan the creditors are attempting to implement appears to include a prepackaged deal whereby one of the offers—acceptable to the creditors and, hopefully, Nova—would be presented to the bankruptcy judge for his blessing. The next courtroom date is set for Tuesday (14). Stay tuned...

ON THE MOVE: Up in Latham, N.Y., Northeast One Stop filled the hole created by the departure of GM Mike Fitzgerald by promoting buyer Dave Stanton to operating manager. Stanton was replaced by Ted Newman, who joined the company about a month back to work alongside Dave Smith at the buying desk... Joey Quarels, who left Uni Distribution, is seeking opportunities. Quarels, who was senior director of urban product development, can be reached at 805-379-4957.

BETTER LATE: Track forgot to tell you about the bang-up Bassin Breakers show held a month or so back by Bassin Distributors. According to Shaleen Gilman, the show attracted 1,000 retailers and 55 exhibiting companies. That's drawing power.

AND THE ENVELOPE PLEASE: A couple of weeks ago, Track ran the employee awards handed out at the Spec's Music annual award dinner. The Miami-based merchant also gave out vendor awards. The salesperson of the year was a tie, with Karan Aalund of CEMA and Charmelle Gambill of PolyGram Group Distribution sharing the honors. Dee Ferrick of PolyGram Classics & Jazz was named label regional sales rep of the year; Marc Weisberg of Warner Home Video was named video sales rep of the year; Paul Coggin of Spectrum Marketing won the accessories sales rep award.

RETAIL TRACK
by Ed Christman



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MEGASTORE OPENS

(Continued from page 93)

by next summer, with the San Francisco store set for a May opening.

"There happen to be 50 cities in America where the population is more than a million people, which is really our benchmark for setting up a location," said Ian Duffell, president of Virgin Retail Group Asia/Pacific.

Virgin entered a joint venture with Fort Lauderdale, Fla.-based Blockbuster late last year. The equity split between the two partners for the U.S. is 75% Blockbuster and 25% Virgin, with Blockbuster primarily supplying the financing and Virgin supplying the superstore retail expertise. In addition, Blockbuster bought 50% of Virgin's European operation.

Branson says the two partners have agreed to collaborate on all U.S. megastore openings for the next five years. Though the Blockbuster logo is absent from the signage, it is present on the glass front doors, which read "A Virgin Blockbuster Partnership."

Branson, who has made unconventional entrances his trademark at previous international megastore openings, descended from the sky in a stunt show arranged by Peter McKernan of McKernan Motion Picture Aviation. Balancing on a surfboard perched on the edge of a helicopter, Branson was lowered to the store rooftop, and he then slid down a rope to the store entrance. A barefoot Branson greeted consumers as they entered the store to the tune of Madonna's "Like A Virgin."

As with its Los Angeles counterpart, Virgin Retail plans to maintain a high profile for its Costa Mesa megastore through "event" appearances, such as Tony Bennett's Nov. 27 in-store show.

Virgin Retail claims to stock 150,000 music titles and 7,500 video titles. The store contains 70 music-listening posts, 10 video-viewing posts, and 11 video game stations. In addition, Blockbuster Entertainment plans to open a virtual reality entertainment center early next year in an adjoining vacant store space.

The Costa Mesa location is not without competition. Close by is a traditional Tower store. In addition, an alternative-intensive specialty store called the Tower Lab is set to open in January.

But Branson said, "We're not changing from our Los Angeles format. We'll stay true to the concept of having a large megastore with a staff that knows their music, a wide range of stock, and a pleasant atmosphere."

Duffell breaks down megastore sales as 70% music (10% of which is classical), 15% laserdisc, 10% video, and 5% clothing. Duffell did not specify a percentage of sales for computer and video game stock, including CD-ROM, CD-I, and other multimedia products.

Brian Keith, who manages the computer and video section, said the addition of 3DO hardware, expected in-store in early December, and other multimedia developments should ignite interest in the area.

Of the pioneer Los Angeles megastore, which predates the Blockbuster agreement, Duffell said, "We are totally on our own as a destination store there. We haven't had the support of any co-tenants in that building, which is not what we had expected. The fact that people have to make a concentrated effort to go to that store and it has been successful has given us a lot of confidence for the future."



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Trans World Blames Losses On Flat Sales Replenishment System May Still Be Causing Problems

BY DON JEFFREY

NEW YORK—Trans World Music Corp., the 680-store music and video retailer, reports that sales in the third quarter for stores open at least one year were flat compared to a year ago.

The lack of growth in same-store sales led the Albany, N.Y.-based company to book a net loss of \$1.55 million for the three months that ended Oct. 30. In last year's third quarter, the net loss was \$1.49 million.

Paul Cardinal, the company's general counsel, says that music comps were "just slightly off from last year" during the quarter, but that video showed "strong positive comps" in August and September and "slightly positive comps" in October. The chain sells far more music than video.

Explaining the weak same-store sales, Cardinal says, "We think we encountered additional [problems] in implementing our new merchandise replenishment system. We were not on target with our merchandise as

well as we could have been, especially on the mall side."

Quarterly net sales rose 8.2%, to \$101.7 million from \$94 million a year ago. That increase was due entirely to new stores, says Cardinal.

In a company release, chairman Robert Higgins stated, "Our comparable-store sales and earnings continued to be unsatisfactory in the third quarter, as they were in the second quarter. With a strong new release schedule ahead, I expect our fourth-quarter sales and earnings results to improve significantly during the upcoming holiday season."

The company's gross profit margin declined to 38.8% of sales, from 39.2% last year, because of an increase in promotional markdowns. Cardinal says, "It was a decent quarter for new releases. Those are priced more aggressively, more promotionally, than catalog titles."

Still, Trans World managed to control its expenses in the quarter. As a percentage of sales, selling, general, and administrative expenses fell to

35.8%, from 36.4% a year ago. The company attributes the improvement in SG&A to "leveraging of administrative costs." Cardinal says, "The new-store growth has been achieved without any meaningful increase in the home office and central distribution costs."

The retailer opened 35 stores in the quarter and has debuted a total of 51 new outlets this year. By year's end, Trans World expects to have 700 units in operation. Its stores go under the names Record Town, Tape World, Coconuts, and Saturday Matinee.

In the third quarter, Trans World opened its flagship Coconuts store at Rockefeller Center in New York. "It's performed above our expectations," says Cardinal. "We think the location's just excellent. And we kicked it off with some decent advertising. The Coconuts name is now much better known in the New York area."

The company's stock closed at \$15 a share in over-the-counter trading at press time. Its 52-week range is \$12.75 to \$17.75.

Luke Plies Dealers With Discounts, Prizes

NEW YORK—Luke Records hopes to increase its in-store presence with a Christmas display contest, which will award winning retailers a total of \$20,000 in cash prizes. A first prize of \$1,000 and a second prize of \$500 will be awarded in each market across the U.S.

From Nov. 25 to Dec. 25, participating retailers can buy Luke product at a 20% discount. The retailers can win points by putting up displays of the compilation "Christmas At Luke's House," H-Town's "Keepin' My Composure," Luke's (aka Luther Campbell) "The Hop," U-Mynd's "Stop, Look & Listen," and Poison

Clan's "Don't Sleep On The Hizzo." Stores also can earn points by having staffers wear Luke Records T-shirts to work on weekends and by mentioning the Luke Records sale in the store's phone greeting. Luke will provide display materials and T-shirts for the stores.

The Miami-based label will spot-check the stores by phone and in person during the contest. Contestants also must send the label photos of the in-store displays and of the employees wearing the T-shirts.

"We're not a major label, so we're looking for visibility," says Luke executive VP Debbie Bennett. "We also

want to thank our retailers for the help that they've given us over the year and give them a chance to win some money to spend on their Christmas bills."

The contest application was sent to about 3,000 retailers, of which about 80% responded, says Bennett. Participating stores include Joy Of Music in Cleveland, Music Menu in Seattle, and Peppermints in Atlanta. The winner will be selected Dec. 20, and the label hopes to announce the winner on its upcoming BET Christmas special, the date of which has not yet been set.

TRUDI MILLER ROSENBLUM

RAP ROCKS THE HOUSE AT DOLL'S RAPID CREATIONS

(Continued from page 93)

opened after ending his partnership with Wright, is a busy establishment. Its walls are adorned with pictures of Kermit with such stars as Mike Tyson, Barry White, and De La Soul. The walls also boast about 30 gold and platinum records, some given to Kermit by the artists themselves, some offered to him by grateful record labels and promotion companies.

One particular frame contains both a gold and a platinum record for Heavy D. & the Boyz' "Big Tymie." Turns out Henderson knows Andre Harrell, executive producer of that Heavy D. album, from Harrell's days with rap group Dr. Jeckyll and Mr. Hyde. It doesn't hurt that Henderson promoted the first Heavy D. concert in Cleveland.

So he's a promoter, too? "A lightweight," Henderson says.

Although Henderson won't divulge sales figures, he says his biggest seller is rap. "I'd say, as far as categories of music go, 65% is rap; 25% is rhythm and blues, jazz, and gospel; and everything else makes



up the rest."

Henderson, whose favorite artists are MC Hammer and Public Enemy's Chuck D, says he buys primarily from one-stops and ATM. He doesn't carry used product or bootlegs. "I refuse to carry anything I know will get me in trouble," he says.

About 35% of his customers come from East Cleveland, a predominantly black and depressed Cleveland suburb. Another 30% come from Cleveland itself, and 15% from Cleveland Heights. Others come from as far away as Columbus, 130

miles south, and Ashtabula, some 40 miles east.

Ninety-seven percent of his customers are black, and most are males, 12 to 30 years old. Saturdays bring the most hardcore clientele, he says.

At one time, Henderson says, he and his partners owned five stores stretching from Akron in the south to Painesville in the northeast. But now, Doll's is his only outlet. And it's doing just fine for him: At the 1992 and 1993 NARM conventions, Henderson was nominated for small retailer of the year, he says.

Keeping his customer base diverse and growing occupies much of Henderson's efforts. That's why he's developed a mailing list of "preferred customers." Since he computerized his operation in the summer of 1992, he's developed a database that educates him about his market. The mailing list, which he plans to activate at the beginning of the year, will allow him to offer discounts to repeat customers in order to foster

(Continued on page 100)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	1	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS 11 weeks at No. 1	21
2	2	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	21
3	4	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	4
4	3	AMY GRANT ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	4
5	5	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	4
6	7	JOHN TESH ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	4
7	8	VARIOUS ARTISTS ▲ ² A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	19
8	9	GARTH BROOKS ▲ ² LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	5
9	10	NAT KING COLE ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	19
10	6	MEAT LOAF ▲ ⁶ EUREKA INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	135
11	17	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	16
12	16	THE CARPENTERS ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	17
13	11	CROSBY/SINATRA/COLE LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	11
14	19	JOHNNY MATHIS ▲ ² COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	14
15	12	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	9
16	13	THE BEATLES ▲ ⁵ CAPITOL 97036 (14.98/31.98)	1962-1966	9
17	25	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	10
18	24	GEORGE WINSTON ▲ ³ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	22
19	32	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307* (7.98/11.98)	ONCE UPON A CHRISTMAS	10
20	15	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	112
21	28	ELVIS PRESLEY RCA 59800* (4.98/9.98)	BLUE CHRISTMAS	7
22	36	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	7
23	14	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	135
24	20	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	135
25	43	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	8
26	39	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	9
27	26	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	12
28	40	ANNE MURRAY ▲ ² CAPITOL 16232 (7.98/11.98)	CHRISTMAS WISHES	9
29	44	REBA MCENTIRE MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	3
30	—	THE TEMPTATIONS ● MOTOWN 5279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	5
31	21	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	135
32	22	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	135
33	18	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	124
34	42	VARIOUS ARTISTS MADACY 10 (6.98/15.98)	50 ALL-TIME CHRISTMAS FAVORITES	13
35	—	MAHALIA JACKSON LASERLIGHT 15300 (4.98/5.98)	GOSPEL CHRISTMAS WITH MAHALIA JACKSON	1
36	29	AMY GRANT REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	2
37	—	VINCE GUARALDI FANTASY 8431* (8.98/16.98)	CHARLIE BROWN CHRISTMAS	9
38	37	BING CROSBY LASERLIGHT 15444/DELTA (2.98/6.98)	WHITE CHRISTMAS	2
39	23	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	135
40	30	PINK FLOYD ▲ ⁶ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	135
41	—	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	4
42	38	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	5
43	35	THE MANHATTAN TRANSFER COLUMBIA 52968 (9.98 EQ/15.98)	CHRISTMAS ALBUM	2
44	27	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	133
45	34	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	135
46	31	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	126
47	33	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	135
48	46	GLENN MILLER & HIS ORCHESTRA LASERLIGHT 15418 (2.98/6.98)	IN THE CHRISTMAS MOOD	4
49	—	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70637* (6.98/9.98)	1935 - 1954	6
50	48	BING CROSBY ● MCA 15024 (2.98/4.98)	MERRY CHRISTMAS	13

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.

INDI Takes RED Challenge; Australia's Accidental Slide Stylist

WE GET FAXES: DI received a fax transmission this week that piqued some interest. It was a response to an item in this space two weeks ago about RED's record \$10.5 million month in October.

Independent National Distributors Inc. executive VP of business affairs **Chris Joyce** wrote, "To answer [RED president] **Sal Licata's** question, 'Who does more than \$10.5 million a month independently?': INDI does! In fact, Independent National Distributors Inc. has done over \$110 million during the last 11 months. This volume level has become our normal operating level."

Feeling a bit remiss about overlooking such success, DI called Joyce to get an update on the doings of the **CRD-Big State-Malverne** consortium.

Elaborating, Joyce notes, "Our fiscal year runs through June 30, and last year we did \$93 million, which was a record year. And that only represents six months of running well."

INDI pulled together in mid-1991, but Joyce notes that the entire company is now working from one central computer system, with weekly conference calls to keep all sectors of the company informed.

Joyce adds that INDI is looking at a gross of \$120 million for the 1993 calendar year and that the fiscal year ending next June should look similar. In 1992, INDI had revenues of \$92 million, compared to RED's total sales of about

\$65 million.

All this has been attained with 10 signed, exclusive lines, although Joyce says that 30 lines may be considered exclusive in reality, if not contractually. The distributor just picked up rap power **Luke Records** exclusively (Billboard, Dec. 11).

"No label accounts for more than 10% of the sales," he notes.

Joyce ties a lot of this booming business to having labels like **Fantasy, Ichiban, Bellmark, Luke, Tommy Boy, and American Gramophone** in more than one region. "We get hot with one label, and then we get hot on another label," he says, adding that strong catalog sales have bolstered INDI's big picture.

All told, from the perspective of RED and INDI, it looks like a bold and beautiful year for the national indie distributors.

QUICK HITS: Rick Rubin's **American Recordings** has started up an indie imprint, **Mongrel**, distributed by **Caroline**. First up from the company is a self-titled album by **Fudge Factory Inc.**, a gnarly quintet fronted by **Jon Sidel**, who also operates two of L.A.'s hipper night spots, **Small's K.O.** and **the Olive**. . . **RED** may be axing some lines, but that hasn't stopped the distributor from sealing an exclusive pact with **Street Beat**, a bass-oriented imprint started up by **Bo Crane** of Flor-



by Chris Morris

ida's **Pandisc**. . . **Dobie Gray**, whose "Drift Away" was a No. 5 hit 20 years ago, has been drafted to appear on an updated version of the track by **Roca** on **Studio City, Calif. indie Big City Records**. . . **Street Street Communications** has started up in **Boynton, Fla.**, distributed exclusively by **Bassin**; the company's first release is a bass/rap album by **A.C. AuFunkster**.

FLAG WAVING: Things might have turned out differently for Australian slide guitarist **Dave Hole** if his style hadn't evolved literally by accident.

"It developed basically by virtue of an accident to my little finger of my left hand," says Hole, whose stunning blues slide burns up his second **Alligator** album, "Working Overtime."

He adds, "I'd only been learning for a few weeks when I broke that finger. I improvised. The slide fit snugly over the index finger of my left hand, and I played over the neck. By the time the cast came off, I was well and truly into

this style."

That unconventional method, comparable to the equally curious attack employed by blind guitarist **Jeff Healey**, allows Hole to play with unusual mobility and fluidity. His fiery originality and striking imagination are apparent everywhere on the album, and nowhere more so than on the eight-minute showpiece "Up All Night Thinkin'."

Learning to play in the backwaters of Perth, Australia, where few blues men performed live when Hole picked up the guitar two decades ago, may have sparked something different in his work as well.

"Even with my standard playing, I think I play a little unusually," he says. "I've done it by ear, from records, rather than seeing someone play it. It took me ages to figure out about bending notes. If I'd seen even one second of **B.B. King**, I'd have figured it out in an instant."

Hole's altogether bizarre but highly affecting style has astounded audiences during his first U.S. tour. This week, he will wrap up a 50-date trek.

"It tends to be like that," Hole says with a note of amazement, speaking of his impact on people. "People are amazed at the particular style and the playing. Then they finally get into the music."

Hole, who has spent his whole career playing in the relative obscurity of Perth, finally is seeing more of the

world. He did two European tours, opening for **Gary Moore**, and he says he may return to the U.S. again next fall, "when the weather's a bit warmer."

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

HADDAWAY

PRODUCERS: Halligan/Torello
Arista 18743

Global smash "What Is Love," already a gold single in the U.S., has rolled out the red carpet for this debut by the charismatic, Trinidad-born dance/pop artist. Fortunately, the record is deep enough with other potential hits to suggest that Haddaway may have a longer life ahead of him than others who have tried to parlay success in the fashion world into a musical career. Among the most potent offerings here are follow-up single "Life (Everybody Needs Somebody To Love)," "I Miss You," and hi-NRG "Come Back (Love Has Got A Hold On Me)" and "Rock My Heart."

LOWEN & NAVARRO

Broken Moon
PRODUCER: Jim Scott
Parachute/Mercury 314 518 309

Latest by folkish duo is an adult-oriented rock record in the vein of recent work by the likes of Marc Cohn and David Crosby. Most compelling cuts here are "I'll Set You Free," co-written with former Bangle Susanna Hoffs; the rollicking "Pride And Hunger"; title cut; and "Open Your Heart," a harmonically rich heartwarmer. While the album lacks a definitive hit, it is euphonious enough to attract adult alternative and AC programmers. Debut release from Mercury's new Parachute imprint.

COWBOY JUNKIES

Pale Sun Crescent Moon
PRODUCER: Michael Timmins
RCA 66344

Canadian band led by siblings Margo, Michael, and Peter Timmins shows a propensity toward rocking harder on latest album. While group still indulges in mood-oriented songs akin to earlier works (see "Crescent Moon," "Ring On The Sill"), it proves it can turn up the juice on numbers like "Seven Years" and cover of California bluesman Ray Agee's "Hard To Explain." Expanded sonic outlook could awaken new modern rock interest.

GEORGE GERSHWIN

Gershwin Plays Gershwin/The Piano Rolls
PRODUCER: Max Wilcox
Elektra Nonesuch 79287

Piano rolls cut for Duo-Art, Universal, and Mel-O-Dee from 1916-1933 reveal the stunning virtuosity of songwriter Gershwin, who cut the rolls himself. Songs performed include "That Certain Feeling" and Gershwin's first big hit, "Swanee"; more remarkable still is a two-roll set of "Rhapsody In Blue," magnificently orchestrated for piano. An added highlight is Frank Milne's sweeping '33 rendition of "An American In Paris." A beautifully played look into the roots of American popular song.

STEVE YOUNG

Switchblades Of Love
PRODUCER: J. Steven Soles
Watermelon 1016

Singer/songwriter, whose "Seven Bridges Road" and "Lonesome Orn'ry And Mean" have become folk and country perennials, delivers a superior set for the Austin-based independent. Sympathetically produced by Soles and backed by a band including Benmont Tench, David Miner, David Kemper, Van Dyke Parks, and vocalist Katie Moffatt, Young lends his rich voice to such excellent numbers (most of them originals) as "Have A Laugh," title cut, "Going Back To California," and "If My Eyes Were Blind." A sturdy return by a major, if oft-overlooked, talent.

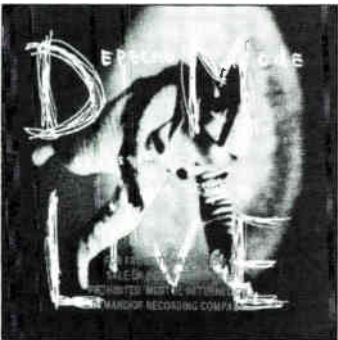
ALL

Breaking Things

PRODUCERS: Bill Stevenson, Stephen Egerton, & John "Evercast" Hampton
Cruz 031

L.A.-to-Missouri combo's punky pop is

SPOTLIGHT



DEPECHE MODE

Songs Of Faith & Devotion/Live ...
PRODUCERS: Alan Wilder & Steve Lyon
Sire/Reprise 45505

Hot on the heels of the platinum "Songs" studio album, the popular English synth band offers a live version of same, recorded in four different cities on its '93 world tour. Attractiveness of this package will depend on the relative neediness of the average DM fan, who only recently plunked down cash for the same material. Precision and appeal of the concert versions here can't be faulted, but, in a holiday season crammed with fresh records, buyers may rate this a redundancy.

now put across by new lead singer Chad Price (the group's third vocalist, and maybe its best). Caffeine-driven unit still has a way with a rough-edged hook, and sweet-but-hard numbers such as "Original Me" and "Shreen" will please old fans and possibly draw in new ones with deserved modern-rock radio exposure.

★ SMOKEY WILSON

Smokey N' Fire
PRODUCER: Ron Levy
Bullseye Blues 9534

Smokey isn't just a nickname for this longtime staple of the L.A. blues scene—it's an apt description of the scorched-earth atmosphere on what is, incredibly, his first full-length American album. Booted along by producer Levy on keyboards and braced by a hot group of local players, Wilson shows why he enjoys a heavy West Coast rep on a set that features first-rate examples of his full-blooded singing, energetic guitar work, and entertaining original songs. Choice stuff for buffs.

★ ERIK VOEKS

Sandbox
PRODUCERS: Adam Schmitt, Patrick Hawley & Erik Voeks
Rockville 6130

Auspicious pure-pop debut from this singer/songwriter (with an Aussie upbringing) was co-produced by fellow songsmith Schmitt. Voeks' skill with whimsical lyrics and lovely vocal harmonies shines on "My Dentist" and "Let Go Now." Other highlights of a top-notch set include the smart pop of "Finger Painted Cat," the sunny, infectious groove of "Hannah," and the beautiful hooks of "Unwind."

ORIGINAL CAST ALBUM

Annie Warbucks
PRODUCER: Thomas Z. Shepard
Broadway Angel 55040

The successor to "Annie" finally made it to New York 15 years later, albeit in a well-received off-Broadway production. One cannot say the score by "Annie" writers Charles Strouse and Martin Charnin is as tuneful—"Annie" produced a standard in "Tomorrow"—but it's bright, and right in the storyline's groove. The accompanying booklet is a treat, telling the story in large, four-color cartoon panels.

RAP

NEW KINGDOM

Heavy Load
PRODUCERS: The Lumberjacks, Scott Harding & New Kingdom
Gee Street 162-444 059

Hip-hop twosome steps forward with a hoot-and-a-half debut that pushes lackadaisical beats, some interesting samples (from the James Gang, Miles Davis, and Grand Funk Railroad, among others), and some rhymes that reflect a nascent slacker consciousness. "Good Times" and rant-along "Mama And Papa" are among the best examples of NK's flavorful raps.

JAZZ

▶ RAMSEY LEWIS

Sky Islands
PRODUCERS: Ramsey Lewis & Frayne Lewis, Carl Griffin & Maurice White
GRP 9742

Veteran Chicago pianist's latest is a contemporary jazz tour de force, featuring onetime band mate White behind the boards, Henry Johnson on guitar, guest player Art Porter on alto sax, and vocalist Eve Cornelious, who spices up original "Tonight" and Lionel Richie's "Love Will Find A Way." Other high points include a medley of standbys ("Wade In The Water," "Hang On Sloopy," and "The In Crowd"), instrumental covers of tunes by Lennon-McCartney and Janet Jackson, and some ear-pleasing originals. Album's steady chart performance attests to the scope of project.

JAZZ FROM KEYSTONE

Thunder & Rainbows
PRODUCER: Todd Barkan
Sunnyside 1055

Branford Marsalis side men Kenny Kirkland, Charles Fambrough, and Jeff "Tain" Watts assemble for this enjoyable, informal trio date. Best of the set includes such Watts compositions as the breathless "The Impaler" and the free-spirited "Dance Of The Niblets," as well as Fambrough's puckish "Kasploosh." Also features a sweet take on Wayne Shorter's lyrical "Black Nile."

LATIN

▶ SERGIO VARGAS

xHóxR
PRODUCER: Gabriel Grullón
Sony Tropical/Sony 81156

Album title "Por H O Por R" is name of curious jacket cover that triumphed in a contest in Vargas' native Dominican Republic. In any case, Vargas' best effort to date contains a plethora of smoking merengue numbers, such as the title track, "Sin Ella Sufro," "Mi Primer

VITAL REISSUES™

ASTOR PIAZZOLLA

The Late Masterpieces
PRODUCER: Kip Hanrahan
American Clavé 1022

The title (Piazzolla's own handle for these 1986-1989 works) couldn't be more apt—the three albums here represent the late Argentine bandoneon player at his most creative. On the albums "Tango: Zero Hour," "La Camorra: The Solitude Of Passionate Provocation," and "The Rough Dancer And The Cyclical Night," made for Kip Hanrahan's label, the accordionist and his classic quintet offered the perfect mating of traditional tango rhythms and startling modern compositional dissonances. A beautiful summation, and a fine intro for the uninitiated.

JOE HENDERSON

The Blue Note Years
COMPILATION PRODUCER: Tom Evered
Blue Note 89287

No mere attempt to cash in on Henderson's newfound popularity with Verve, this four-CD set presents a rigorous overview of the tenorist's work for Blue Note from 1963 to 1990. He was perhaps the most adaptable of saxophonists, offering poised work on sets by funkster Horace Silver, soul organist Freddie Roach, and avant garde pianist Andrew Hill, among others; he also made some swinging sessions on his own. In the end, superlative compilation, well-annotated by Zan Stewart, presents an in-depth picture of a super sideman and a provocative leader.

SPOTLIGHT



ANOTHER BAD CREATION

It Ain't What U Wear, It's How U Play It
PRODUCER: Various
Motown 6363

Juvenile hip-hoppers who bounced to platinum with their first album two years ago come on like junior love men in the follow-up. Songs play on members' youthful innocence and inexperience (check titles like "I Don't Wanna Be Grown Up" and "My First Kiss"); tunes range from romantic ballads to slamin' funk-ups. "Got It Goin' On" is best example of the hit-worthy material in the latter category; softer stuff may be a little gooey, but still might hit home on the charts with support from sextet's teen audience.

Amor," "Lucerito," and "Peñas Al Viento," along with superbly gut-wrenching bolero "Lo Que Es La Vida."

★ LA LUPITA

Pa' Servir A Ud.
PRODUCER: La Lupita
Culebra/BMG 3360

One of the few Latino rock acts whose kinetic recorded material measures up to rabble-raising live shows, this Mexican quintet once again tosses its manic, streetwise anecdotes about love situations and social consciousness into a boiling musical pot brimming with punk, grunge, and funk flavorings. Most intriguing tracks—"El Camello," "Contrabando Y Traición," and "La Suerte"—showcase front man Hécto Quijada, who juxtaposes his guttural growl with the soaring, netherworldly voice of sometime lead singer Rosa Adame.

COUNTRY

★ VARIOUS ARTISTS

Steelin' The Hits
PRODUCERS: Tom Willett, David Haerle
CMH 5207

Multiculturalism at its bounciest, as such varied pieces as "Star Trek Theme,"

"California Girls," "Alexander's Ragtime Band," and "Blue Danube Waltz" dance to the common denominator of the steel guitar. Twelve cuts, all sizzling.

★ VARIOUS ARTISTS

Great American Train Songs
PRODUCERS: Various
CMH 8006

This 20-cut compilation of train tributes includes selections by Merle Travis, Joe Maphis, Lester Flatt, Mac Wiseman, Reno & Harrell, Grandpa Jones, and similar stalwarts of the rails. The sentimentalists among us will rejoice particularly in the inclusion of "The Baggage Coach Ahead." Folklorist Norm Cohen provides the notes.

GOSPEL

▶ CARMAN

The Standard
PRODUCERS: Various
Sparrow 1387

Carman's first all-new Sparrow release is a wildly mixed bag of brilliant cuts and meandering retreads. "Who's In The House," "Sunday School Rock," "Now's The Time," and "Holdin' On" are among his strongest, most propulsive tracks ever, but "The River" and "Lord, I Love You" rehash sound of earlier hits. Weaker still is the pedantic, six-minute sermon "America Again," which has none of the glee and imagination of Carman's earlier story-songs.

SALVATION ARMY TROMBONE ENSEMBLE

Spiritual To The Bone
PRODUCER: Stephen Bulla
USA South CRD018

That's right, a swingin' trombone ensemble playing souped-up arrangements of ancient spirituals, accompanied by a hot rhythm section! The six-man "bone team tears through spirituals like "Swing Low," "Motherless Child," and "Nobody Knows The Trouble" with amazingly boppin' results. Much of the credit goes to the arrangements by Bulla and William Broughton, but the players—especially soloist Herb Bruce (drawn from the worldwide ranks of Salvation Army Brass bands)—are no slouches either. Contact: 404-728-6736.

CLASSICAL

OSTERTAG: ALL THE RAGE

Kronos Quartet
Nonesuch 79332

A message-disc that speaks of the fury and frustration of the gay and lesbian community under attack. It's cleverly constructed, combining words and sounds of protest with music that underscores and sharpens the emotional content. Eric Gupton is the effective reader. The specially priced CD single runs little more than 16 minutes, and all Kronos royalties go to the American Foundation For AIDS Research.

CHRISTMAS

LORRIE MORGAN

Merry Christmas From London
PRODUCER: Richard Landis
BNA 66282

Backed by the New World Philharmonic, Morgan comes up with one of the most delightful collections of the season. The album includes "My Favorite Things," now also a heavily played music video, plus duets with Johnny Mathis, Tammy Wynette, and Andy Williams and a cover of her father's own Christmas composition, "Up On Santa Claus Mountain."

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 Pick; which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ WHITNEY HOUSTON Queen Of The Night (3:21)

PRODUCERS: L.A. Reid, Babyface
WRITERS: W. Houston, L.A. Reid, Babyface, D. Simmons
PUBLISHERS: Nipsey, ASCAP; Kearsy/Green Skirt, BMI
REMIXER: CJ Mackintosh
Arista 2650 (c/o BMG) (CD single)

If anyone can successfully bring house music back to pop radio, it's Houston. Umpteenth single from the durable soundtrack to "The Bodyguard" is a wickedly catchy ditty, armed with a chorus that will stick in your mind like sinfully sweet brain candy. Yummy disco/house remix by CJ Mackintosh improves upon the rock/jack-swing original version by smoothing out the groove and placing more emphasis on the well-structured melody and Houston's unusually playful performance. A club smash that is fast beginning to rack up deserved radio action. An excellent way to close the campaign behind this record-breaking project.

POINTER SISTERS Don't Walk Away (4:19)

PRODUCER: Peter Wolf
WRITERS: A. Hill, P. Sinfield
PUBLISHERS: Pillarview B.V./Chrysalis Songs/EMI-Virgin, BMI
SBK/ERG 04752 (c/o CEMA) (cassette single)

Before there were harmonious new jill swingers like Jade and SWV, there were the Pointer Sisters. Sibling act ends a lengthy break from recording with a bouncy jack/funk ditty that pays close attention to current radio trends. A throaty lead vocal is complemented by jiggly guitars and a guest shot from Michael McDonald. First single from "Only Sisters Can Do That" is headed for top 40 playlists and lively AC formats.

J.C. LODGE Loving You (no timing listed)

PRODUCER: Errol O'Meally, J.C. Lodge
WRITERS: Riperton, Rudolph
PUBLISHER: Warner-Tamerlane
RAS 7042 (cassette single)

Dancehall diva resurfaces with a reggae-spiced cover of Minnie Riperton's pop evergreen. The music slips 'n' slides at a leisurely pace and is framed by an ongoing, fluid trumpet solo. Lodge gives the song a straightforward, faithful reading, deviating from the original vocal arrangement to add some jazzy vamping. Pop programmers who continue to dabble in reggae sounds may find this a worthy addition. Others may want to investigate the B-side composition, "Activate Me," which has a jaunty groove and more relaxed vocal.

FRANKIE SMITH The New Double Dutch Bus (4:04)

PRODUCERS: Chris Alberta, Al Alberta, Jr.
WRITERS: F. Smith, B. Bloom
PUBLISHERS: Frashon/Squirrel Nut/W MOT, BMI
Sound Spa 01 (cassette single)

Smith goes back to his early-'80s disco/pop hit and updates it for the house music generation. Goofy tune will conjure up fond dancefloor memories for many. Nostalgic programmers in need of a fun novelty item should give any of the six mixes a whirl. Contact: 215-876-2006.

R & B

▶ SHABBA RANKS WITH PATRA AND TERRI & MONICA Family Affair (4:00)

PRODUCER: Salaam Remi
WRITER: S. Stewart
PUBLISHER: not listed
REMIXER: Larry Robinson, Deadman & Wesley, Michael Moor
Atlas 1109 (c/o PLG) (cassette single)

Three acts from the Epic Records roster momentarily hang at PLG's new Atlas label for this slamin' rendition of a Sly & the Family Stone classic. Producer Salaam Remi builds a slick and slinky funk/hip-hop foundation for Ranks and Patra to toast a message of unity upon. Terri & Monica, meanwhile, coo admirably. Single from the juicy soundtrack to "Addams Family Values" is ready for instant urban and pop radio acceptance.

DERRICK THOMPkins Air (4:30)

PRODUCERS: D. Watson, M. Watson
WRITER: D. Thompkins
PUBLISHER: not listed
DM 41202 (CD single)

It was bound to happen. Song pays tribute to basketball superstar Michael Jordan, with an embarrassing level of passion from Thompkins. And yet it is quite easy to imagine legions of sports fans and kiddies lining up to indulge in a little of the shameless adoration this track provides. A different kind of love song. Contact: 305-583-9832.

THE MASQUERADE Do Ya Like U Wanna Be Done (no timing listed)

PRODUCER: Koo Koo
WRITER: Koo Koo
PUBLISHER: Pumpu Da Funky, ASCAP
Dungeon 001 (CD single)

Male vocal group strikes its best Romeo pose on this spare and funky plea for carnal knowledge. The lead performance has a snaky, winking sense of humor, while a hand-clappin' beat skips along nicely, owing much respect to early Prince recordings. Track has an overall raw sound quality that may limit its mainstream reach, but stations looking for something different may want to give this one a whirl. Contact: 800-328-3218.

COUNTRY

▶ GEORGE STRAIT I'd Like To Have That One Back (3:51)

PRODUCERS: Tony Brown, George Strait
WRITERS: B. Shore, R. West, A. Barker
PUBLISHERS: Music Corporation Of America, Inc./Hidden Harbor/Dabi Lu/Katie Walker/O-Tex, Inc. (BMI)
MCA 10907 (c/o Uni) (7-inch single)

A heartrendingly lovely country ballad delivered with casual assurance by a true master of the genre.

▶ JOHN ANDERSON I've Got It Made (2:52)

PRODUCERS: James Stroud, John Anderson
WRITER: M.D. Barnes
PUBLISHERS: Irving/Hardscratch, BMI
BNA 62709 (c/o BMG) (7-inch single)

The song title is particularly appropriate

NEW & NOTEWORTHY

PRINCE OF HOUSE Get It Started (4:40)

PRODUCERS: Ecliamus Martin
WRITER: E. Martin
PUBLISHER: J. Dub, BMI
REMIXERS: DJ Digit, DJ EFX, Bobby D'Ambrosio, Dangerous D
Epic 77323 (c/o Sony) (12-inch single)

First single from Epic's "Hey, Mr. DJ" dance music compilation is a spirited invitation to wiggle. A friendly, easy-going vocal coasts over a percolating groove that is chock full of tasty percussion and a thick, cushiony bassline. Top 40 and crossover radio programmers will relate most to the song's seemingly bottomless barrel hooks. The party will begin in the clubs, though a kicky pop/hip-hop mix by DJ Digit and DJ EFX will spread the word everywhere else.

THE FOG Been A Long Time (6:20)

PRODUCERS: Gio, Davide Ruberto
WRITER: R. Falcon
PUBLISHER: Miami Soul, ASCAP
REMIXERS: Gio, Davide Ruberto
Columbia 5570 (c/o Sony) (12-inch single)

After a heated round of U.S. major-label bidding, insinuating tribal-dance import finally sees the light of domestic release. Rigid, almost militaristic beats will remind some of "Give It Up" by the Goodmen, though track is padded with a house/rave keyboard subtext that provides much-needed individuality. Infectious chants are icing on the cake and should help keep club DJs in line while successfully soliciting crossover radio support. From Columbia's "Get It, Got It, Groove" compilation.

considering the year he's had. And with this ode to life's simple pleasures, Anderson provides further assurance that his country/soul voice will be gracing the airwaves for a long time to come.

▶ REBA MCENTIRE They Asked About You (3:16)

PRODUCERS: Tony Brown, Reba McEntire
WRITERS: K. Nash, B. Nash, F. Weller
PUBLISHERS: Starstruck Angel/Bill and Kim Nash/So Hot Songs/Young World, BMI
MCA 54769 (c/o Uni) (7-inch single)

A perfectly good evening is wrecked by a memory in this so-so ballad. As usual, McEntire milks the lyric for all it's worth, which, in this case, ain't a whole lot.

CHARLIE FLOYD Good Girls Go To Heaven (2:44)

PRODUCERS: Jimmy Bowen, Clyde Brooks
WRITERS: R. Fagan, K. Williams
PUBLISHERS: O/Sony Cross Keys, ASCAP
Liberty 79017 (c/o CEMA) (CD promo)

This kind of rowdy honky tonk singalong always works in the bars where the crowd's all hopped up. Capturing that vibe on record is the hard part, but, with cranked-up fiddle and distorted guitar wailing, Floyd pulls it off here.

DANCE

▶ MOBY All That I Need Is To Be Loved (4:59)

PRODUCER: Moby
WRITER: Moby
PUBLISHER: Little Idiot, BMI
REMIXERS: Moby, Eddie "Flashin'" Fowlkes
Elektra 66245 (12-inch single)

The reigning King Of Techno follows his recent No. 1 club smash, "Move," with this fast'n'frenetic jam, which overflows with steaming keyboards and a caterwauling, primal vocal that will send shivers down the backs of frenzied revelers. Four remixes go from trendy tribal tones to exhausting rave and pop/house. Sure to be another floor-filler, track also is a perfect means of introduction at alternative radio.

▶ MIDI RAIN Fire (7:36)

PRODUCER: John Rocca
WRITER: J. Rocca
PUBLISHER: Schmozzo, PRS
REMIXERS: DJ Pierre, Nick Jones, Ollie Dagois, John Rocca, J. Saul Kane
Vinyl Solution/Columbia 77291 (c/o Sony) (12-inch single)

John Rocca-fronted act should easily continue its ongoing success with this hypnotic entry from the forthcoming "One" collection. A ear-catching hook is embellished with trance-flavored house grooves. DJ Pierre brings a rich and soulful quality to the jam on his "Burning House" remix, while Ollie Dagois adds a splash of computer-savvy Euro-disco. With something here for almost everyone, track simply cannot miss topping the charts.

▶ BEAVIS AND BUTT-HEAD Come To Butt-head (6:21)

PRODUCER: Nile Rodgers
WRITERS: M. Judge, N. Rodgers
PUBLISHERS: Judgemental/Tommy Jym, BMI
REMIXERS: DJ EFX, DJ Digit, 3rd Floor Productions
Geffen 4594 (c/o Uni) (12-inch single)

MTV's most famous—and controversial—air personalities hit the clubs mighty hard with this lip-smacking slice of house seduction. Butt-head's loverman monologue is surrounded by a smokin' groove and a soulfully chanting group of backing singers. Double-pack of remixes giddily stride into hip-hop and disco territories. Way-cool entry for mainstream programs, single also is a good bet for pop and crossover radio play. From the red-hot album, "The Beavis And Butt-head Experience."

▶ THE DAOU Give Myself To You (9:18)

PRODUCERS: Danny Tenaglia, the Daou
WRITERS: V. Daou, P. Daou, D. Tenaglia
PUBLISHERS: Almo/Vandat, ASCAP; Tenaglia, BMI
REMIXERS: Danny Tenaglia, the Daou
Tribal America 58085 (c/o I.R.S.) (12-inch single)

Husband-and-wife team that topped the dance charts last year with "Surrender Yourself" returns with a trippy deep-

houser. Vanessa Daou is evolving into quite the vixen, while Peter Daou's formidable keyboard prowess is even sharper and more distinct. Collaborator Danny Tenaglia adds a toughness to the arrangement, which is the final key element to making this an instant club staple. Gag on that lush and dreamy "Grand Ballroom" mix!

GROOVE COMMITTEE FEATURING GLENN "SWEETY G" TOBY I Wanna Hold You (7:09)

PRODUCERS: Glenn Toby, Victor Simonelli
WRITERS: G. Toby, V. Simonelli
PUBLISHERS: Simonelli/JSE, ASCAP; Sweetman/BMG-Careers, BMI
REMIXERS: Glenn Toby, Victor Simonelli
Emotive 745 (12-inch single)

Highly popular import item finally finds its way to these shores, which should only help accelerate the pace of Glenn Toby's rising star. His hearty performance is matched by an air-punching beat and push keyboards that could be molded for radio play with the right edit—especially given the track's underlying retro mood. Contact: 212-645-7330.

AC

▶ DOLLY PARTON & JAMES INGRAM The Day I Fall In Love (no timing listed)

PRODUCER: David Foster
WRITERS: C. Bayer Sager, J. Ingram, C. Magness
PUBLISHERS: All About Me/Music, Corporation Of America/Yah-Mo/Warner Tamerlane, BMI; WB/Magnified/MCA, ASCAP
Columbia 5590 (c/o Sony) (cassette single)

Now here's a bit of imagery. Shiny power ballad is intended as the love theme for a pair of Saint Bernards. Track from the soundtrack to "Beethoven's 2nd" effectively brings these two distinctive voices together—thanks to their smiling performances and David Foster's pretty arrangement. It all gets a little thick, though, when you hear Parton sweetly sing, "roll over Beethoven, please come out and play," followed by Ingram's white-knuckled echo. Still, track is ripe for adults and children alike.

SCOTT BAKULA Somewhere In The Night (3:31)

PRODUCER: Mark Banning
WRITERS: V.R. Bunch, S. Bakula
PUBLISHER: Veltrove, BMI
GNP Cresendo 1402 (CD single)

Actor from television's "Quantum Leap" series takes a shot at singing with this pretty pop ballad, which is lifted from the soundtrack to the now-canceled program. Bakula's popularity and earnest (if somewhat limited) vocal could do the trick in creating interest among AC programmers. Contact: 213-656-2614.

ROCK TRACKS

★ SY KLOPPS BLUES BAND Born Under A Bad Sign (no timing listed)

PRODUCERS: David Denny, Bobby Scott
WRITERS: B.T. Jones, W. Bell
PUBLISHER: Irving, BMI
Guitar 99302 (c/o Relativity) (CD cut)

Singer/guitarist kicks no-nonsense blues-rock on this slamin' entry from his band's new "Walter Ego" album. Track has an engaging live sound that is topped with nimble riffing and a worldly vocal. All in all, an invigorating effort with a fun, brawling tone. Should sound great on album-rock stations—cranked to peak volume, of course.

OPEN SKYZ Every Day Of My Life (4:12)

PRODUCER: Ritchie Zito
WRITERS: G. Burtnik, D. Prater
PUBLISHER: Hampstead/WB, ASCAP
REMIXERS: David Prater, Glen Burtnik
Zita/RCA 62689 (c/o BMG) (cassette single)

Just when you thought corporate rock was dead... quartet christens guitarist Ritchie Zito's new label with an anthem that sounds like it could have been recorded about four or five years ago. Now, while "hipper" brains may be quick to scoff, track does have lots of nimble riffing and an overall earnest quality that

is at least momentarily endearing. Will fit just fine in classic rock formats that occasionally slip in a new one.

SPAVID Itchy (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Cash Cow 004 (7-inch single)

Buffalo-based outfit melds a free-form jazz sensibility with Nirvana-like fuzz guitars on this midtempo jaunt. Cathartic shrieks by Michael Scully compete with loads of garage-flavored feedback and herky-jerky rhythms by drummer Jason Kourkounis and bassist Bruce Reckahn. Bold effort is cool for college radio. By the by, check out the equally strong "Jarneck Chump" and "Slept" on the flipside. Contact: 716-689-6185.

RAP

GURU FEATURING MC SOLAAR Le Bein, Le Mal (3:21)

PRODUCERS: Guru, MC Solaar, Jimmy Jay
WRITER: Guru
PUBLISHERS: Illi Kid/Gifted Pear/EMI-April, ASCAP
Chrysalis/ERG 04724 (c/o CEMA) (cassette single)

And now for something totally off the beaten path. Guru dips into his acclaimed "Jazzmatazz" and pulls out this smokin' ditty, which has a deft swapping of English and French rhymes. Pondering the state of crime and politics, cut takes on an unusual intensity as MC Solaar intones his reflections with a rapidly wagging foreign tongue. He has a smoother delivery that contrasts Guru's more gruff phrasing. All the while, jazzy trumpet solos waft atop limber turntable scratching. Unique and noteworthy.

MAD LION Girlz (4:05)

PRODUCER: G. Addae
WRITER: Mad Lion
PUBLISHER: not listed
Wreck 20072 (c/o Nervous) (12-inch single)

Peppy blend of reggae and hip-hop musical elements is held together by the Mad Lion's feisty toasting and rapping. Amorous jam wisely swerves past misogynistic potholes, which gives the track a fun and charming bent. Already picking up deserved props from street-level tastemakers, look for record to start making crossover and urban radio noise imminently. Contact: 212-730-7160.

CHRISTMAS

AARON NEVILLE Please Come Home For Christmas

A&M 8223 (c/o PGD)

BEBE & CECE WINANS Jingle Bells

Sparrow/Capitol 79288 (c/o CEMA)

DAVID BOWIE & BING CROSBY Peace On Earth/Little Drummer Boy

Rykota 0218

TORI AMOS Little Drummer Boy

Atlantic 5409

PATSY "Kid" Santa Claus/Happy Holly-Day Roperoy 2255

Contact: 212-935-6324.

CHRISTMAS FAMILY TREE Phat Rat Christmas

Phat Rat/Vision 1290

GET SET V.O.P. Timberlands For Xmas

Polydor 1085 (c/o PLG)

LORI RUSSO Christmas In My Heart

Major 39372 (c/o Navarre)

MARIA HOWELL What Does Christmas Mean To You

Spirit 0101. Contact: 704-375-0654.

JP Santa Baby

Pride 01 (c/o Sinmix Productions)

ROSEMARY LOAR A Kiss On New Year's Eve

Short Sleeve 10001. Contact: 212-517-0248.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

RAP ROCKS THE HOUSE

(Continued from page 96)

loyalty. The \$2-off coupons he hands out at the store bear Henderson's likeness and read, "Inflation Fighter Kermit."

Databases alone don't keep the customers coming. The fact that Doll's carries every album by every major rap group, and usually stocks singles far beyond their commercial lives, keeps his store popular. In early November, he recalls, he sold "Down With The King," a recent single by Run-DMC, months after it was a hit.



Doll's is well-stocked with R&B. Above, sales associate Earl Darden serves a customer. (Photo: Carlo Wolff)

Promotions keep him going, too, like the one he ran at midnight the day after Thanksgiving. It was a one-hour event designed to move units of Snoop Doggy Dogg's hot "DoggyStyle" album. It worked. Henderson says he's never seen such business.

Even though he keeps current by attending all major industry conventions, Henderson says he's actually a "hermit type" of person. "I'm an outgoing person out of necessity," he says, adding that he stopped making TV commercials because he was becoming an unwilling celebrity.

He keeps his profile up via his commercials on WZAK (93 FM), Cleveland's most powerful black station. Now he's just a voice, which suits him fine.

In addition to advertising, price keeps his customers coming. He likes to recount how a well-known local chain advertises three cassette singles for \$10. That's a good hook, so customers are surprised when they come to his store and ask whether he sells three cassette singles for \$10. At Doll's, they cost \$2.99 each, or three for \$8.97.

"They want to spend more money here, they can," Henderson laughs.

What keeps him in the music business? "Just being busy, I guess."

Christmas Comes Early To Musicland Chain Teams With BMG To Offer Singles, Coupons

BY SARI BOTTON

NEW YORK—This holiday season, 25,000 Musicland customers will receive the gift of music in the mail—in the form of cassette singles and discount coupons—and they won't be from St. Nick.

Rather, BMG Distribution and The Musicland Group itself will be playing Santa Claus, sending out promotional samples by mail to members of the retailer's Replay Club, an incentive-based continuity program.

The cassettes will be sent along with the plastic-packaged January issue of Request magazine, Musicland's in-house publication, which Replay subscribers receive. The January issue will be distributed Thursday (16).

"We'll be mailing out 100,000 cassette singles from all of our labels, including contemporary and country artists," says Bob Morelli, BMG's national director of independent distribution and ventured labels. "They'll go to the 25,000 people who belong to Musicland's Replay frequent-buyer program. Each person will receive four sam-

ple cassettes, plus coupons for \$2 toward the purchase of full-length cassettes and \$3 off the full-length CDs which correspond to the samples they got."

In all, about 30 acts—including Bruce Hornsby, Aimee Mann, Captain Hollywood, Souls Of Mischief, Green Jelly, Coming Of Age, Matthew Sweet, Chatay Sav-

motional items and information. According to a company spokesperson, the 868-unit chain tested the frequent-buyer program in a handful of its Musicland and Sam Goody stores in various markets around the country during the last year.

One of the reasons BMG chose to work with Musicland is its Replay program.

For this promotion, Musicland is providing discount pricing and BMG is donating the sample cassettes.

In the past BMG has run promotions in which it gave out sample cassettes in-store, "but this is unique, in that it is being distributed to a targeted audience of people who we know make frequent music purchases," says Morelli.

He adds that BMG would like to see sales levels for each of the full-length albums increase by about 5%-10%.

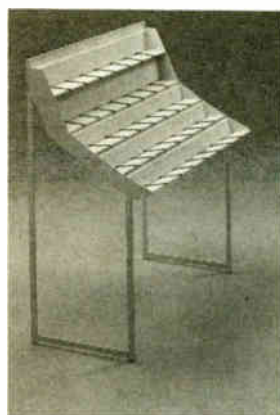
But, more importantly, he notes, "This is a great way to make people aware of new and developing artists," which in turn can have positive effects on business in the long run.

'This is a great way to make people aware of new and developing artists'

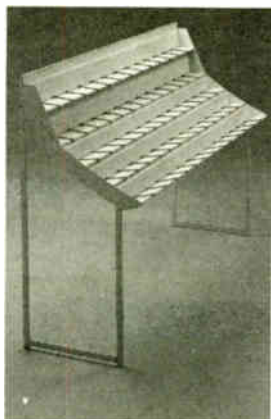
age, 2 Unlimited, and Dr. Alban, among others—each with a sample cassette from BMG's family of labels, are part of the promotion. Each Replay member receives four randomly selected sample cassettes.

Replay is a Musicland experiment that seems to be working. For \$9.95, Replay subscribers receive Request magazine monthly, discounts, coupons, and other pro-

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THE ABCs OF SOUTH AMERICA

BILLBOARD SPOTLIGHTS ARGENTINA, BRAZIL, AND CHILE



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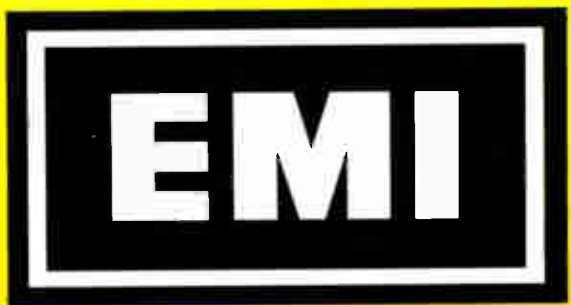
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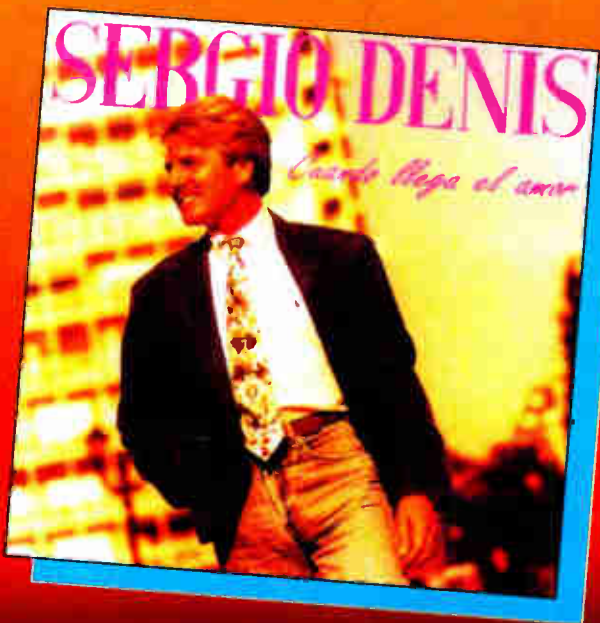
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THE ABCs OF SOUTH AMERICA

Don't Cry For Argentina

The Rebounding Economy Encourages Independents And Rewards Local Talent

By MARCELO FERNANDEZ BITAR

The music industry in Argentina has captured the fancy of the entire nation, thanks to exploding record sales and a nonstop countrywide buzz created by foreign rock dignitaries who continue to fill huge soccer stadiums.

Prominent international idols such as Metallica, Santana, Peter Gabriel and Michael Jackson have graced the covers of almost every national newspaper and magazine, creating a near hysterical demand for the acts. Latino stars also have fared well, with Luis Miguel and homegrown hero Fito Paéz arousing intense interest from domestic showbiz specialists.

What they have found, indeed, is that *los tiempos* are changin'. The chaotic economic slump of 1989-90, when much of the country was being trampled by galloping inflation, brought

Prominent international idols such as Metallica, Santana, Peter Gabriel and Michael Jackson have graced the covers of almost every national newspaper and magazine, creating a near hysterical demand for the acts.

the Argentine music industry to a near halt. But the last two years have seen the emergence of a revived economy buttressed by a stable dollar/peso exchange rate that has enabled local concert promoters to lure international artists.

Booming CD sales further support the notion that the domestic record industry is maintaining a recovery that started in 1992. Luis Aguado, president of trade group Cámara Argentina de Produc-



SODA STEREO

ciones Fonográficas (CAPIF), also points out that the domestic arena will yield more gold (30,000 units sold) and platinum (60,000 units sold) albums in the foreseeable future.

"This year showed more sales than 1992, and everything indicates that next year will be the same or slightly better," declares Aguado. "Many consumers are now buying a large amount of new and catalog CDs. The result of this bonanza is that the Argentine music industry has regained its historical annual total sales of 14 million to 15 million units."

Domestic sales for the first semester came in at 8.3 million units, with CDs comprising 53% of the tally, cassettes 46% and vinyl a minuscule 0.3%. In 1992, total album sales reached 15.5 million units, more than double the abysmal 1990 figure of 6.4 million units.

Leading the resurgence last year was BMG with a robust 30%

Continued on page 106

The Brazilian Beat

Rural Strains, Traditional Romance Sell Well At Home And Away

By ENOR PAIANO

Retailers, promoters and record executives in Brazil all agree: 1992 was the worst year in the history of the Brazilian music business.

Last year's domestic sales figures certainly support the unanimous sentiment. Only 32 million units were sold, giving Brazil one of the puniest per capita sales in Latin America: 0.2. Moreover, this dismal sales tally followed two already depressed years, 1990 and 1991, during which the Brazilian music industry sold 45 million units annually. Those flaccid sales numbers subsequently forced



SO PRA CONTRARIAR

the Brazilian music companies to trim label rosters, downsize personnel and cut operating budgets.

But late in 1992 the music industry began to improve—curiously, right around the time Brazilian president Fernando Collor de Mello was impeached on Sept. 29. Suddenly, the general domestic economy began showing signs of recovery, which subsequently helped record sales perk up by the holiday season.

The Brazilian music business has not looked back since. Domestic sales for 1993 are expected to reach between 45 and 50 million units, which would be worth \$330 million. CD sales are contributing mightily to both the unit and dollar tallies, with

One key factor contributing to the resurgence of Brazil's record industry was the emergence of budget-line CD series backed by aggressive marketing campaigns.

Brazil's national trade organization, Associação Brasileira Dos Produtores De Discos (ABPD), anticipating that 1993 CD sales will come in at 22 million units—an increase of 120% over 1992.

Two companies seemed prepared for an upswing in CD sales, as Sony and BMG opened CD plants in 1992, boosting Brazil's overall plant capacity to 30 million CDs annually.

"The growth in the whole market has gone largely beyond our expectations," says Manoel Camero, ABPD's managing director.

Nonetheless, Brazil's expectant rosy sales numbers this year pale in comparison to the record 76 million units sold in 1989.

Continued on page 108

Chile Heats Up

More Superstar Tours And Less Pirated Product Enter The Country

By PAUL VERNA

Like many other Latin American territories, Chile has experienced an influx of superstar tours, increased competition among the five major international music companies and the promise of continued growth with the arrival of MTV.

But Chile stands alone among leading Latin American territories in its CD-to-cassette ratio, which swings decisively toward the latter, and its piracy rate, which experts say is among the lowest in the region.

While the other South American countries whose markets are larger than Chile's, Brazil and Argentina, have enjoyed explosive growth in their CD markets, Chile's CD business constitutes less than 20% of units sold, according to label sources.

The Association of Phonograph Producers—the country's

Chile stands alone among leading Latin American territories in its CD-to-cassette ratio, which swings decisively toward the latter, and its piracy rate, which is among the lowest in the region.

leading trade group—estimates that the Chilean music market will reach 7 million cassette units and 1.4 million CD units by the end of 1993.

In an effort to explain this phenomenon, PolyGram Latina managing director Ramón Villanueva says, "The quality of cassettes here is better than in every Latin American country. Here cassette quality is comparable to that of more developed countries. We're light years ahead of other Latin American countries, and we have an extremely low rate of returns from defective merchandise."



MYRIAM HERNANDEZ

Other factors that have limited the growth of CDs, says Warner Music Chile managing director Wieland Kafka, are an insufficient supply of product and an inability by the majors to service their accounts with simultaneous releases on CD. Most albums, he says, have been released first on cassette and later on disc.

But now that those problems are being rectified, the scales will probably tilt in favor of CDs, according to various sources.

"We're putting a lot more emphasis

on CDs," says Kafka. "In the last 12 months, we and the other majors have created mid-priced and budget CD lines. In fact, in the last month our [tape to disc] ratio has already increased to 2:1. The configuration will definitely grow."

Cassette prices in Chile are roughly the same as in the U.S. (approximately \$9 for front-line releases), while CD prices are slightly higher (\$18 front-line). But the anticipated growth in the CD business will not necessarily displace the falloff in cassette sales, says Kafka. Thus, the Chilean music business may not enjoy a net gain in 1994.

Still, even if Chile suffers a slight decrease in unit volume, it

Continued on page 114

THE PAST

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THE HOUSE OF BRAZILIAN MUSIC SINCE 1913



THE ABCs OF SOUTH AMERICA

BRAZIL

Continued from page 104

"Even with the 1993 [sales] increase, the Brazilian market is far below its potential," states Beto Boaventura, Warner Brazil's managing director.

Apart from the slowly reviving Brazilian economy, there was one key factor contributing to the resurgence of the country's record industry: the emergence of budget-line CD series backed by aggressive marketing campaigns. "It's an incredible opportu-

International prosperity combined with a shrunken domestic market has spurred Brazilian artists to demand a provision in their new contracts stipulating that the label will attempt to promote them outside of Brazil.

nity to exploit back catalog," notes Marcos Maynard, PolyGram's managing director.

PolyGram's mid-priced CD series "Bom E Barato" ("Good And Cheap") also propelled PolyGram to first place in market share for the first half of 1993. Other companies have introduced similar and successful compendium packages, such as Sony ("Best Price," "Memory Pop Shop"), Warner ("Kit Descontado"), EMI ("Acervo Especial") and BMG ("Masters," "Off Price").

Unlike in most other Latin American countries, vinyl still domi-



ASA DE AGUIA

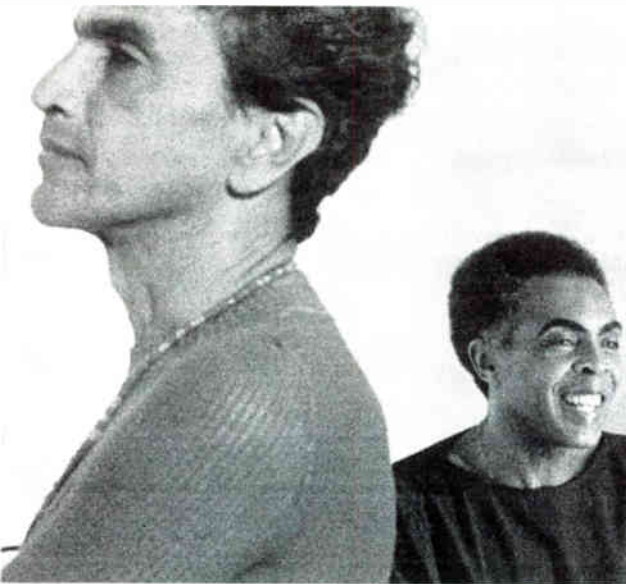
nates in Brazil, occupying nearly 55% of all sales in 1992. But the cassette market is expected to grow by 15% this year to around 6 million units, according to Camero, who adds that the increase in cassette sales is "due to a more decisive campaign against piracy."

Domestic acts still account for a healthy 60% of all album sales in Brazil, while providing some of the biggest-selling records in the market.

Camero estimates the pirate cassette business to be four times the legal market in 1992, with most of the counterfeit product entering Brazil from Paraguay. But Camero notes that since Paraguay joined the Latin American trade group Federação Latinoamericana Dos Produtores Fonograficos (FLAPF) early this year, the flow of illegal tapes coming from Paraguay has been reduced by a whopping 80%.



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CAETANO VELOSO & GILBERTO GIL



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JORGE BEN JOR

Domestic acts still account for a healthy 60% of all album sales in Brazil, while providing some of the biggest-selling records in the market. In 1992, Daniela Mercury's pop-sambareggae smash "O Canto Da Cidade" topped all other records, selling 1.2 million units. By contrast, last year's best-selling for-



CHITÃOZINHO & XORORÓ

single album was Michael Jackson's "Dangerous," which sold 350,000 units.

Meanwhile, the rural strains of sertaneja continued as the primary music of choice in 1992, led by sertaneja favorites Leandro & Leonardo, Chitãozinho & Xororó, Roberta Miranda, and Zezé

Continued on page 113

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THE ABCs OF SOUTH AMERICA

BRAZIL

Continued from page 108

di Camargo & Luciano. Each of the aforementioned acts, whose albums are almost always eponymously titled, routinely sell near 1 million units per release.

Despite sertaneja's dominance, other genres are holding ground or establishing a position in Brazil. Traditional romantic pop acts, such as Roberto Carlos, Fagner, Simone, Fabio Jr. and Fafé de Belém, are selling upwards from 500,000 units per record.

The Bahia-born Mercury's sudden, wildly successful emergence on the national scene paved the way for other Bahian acts to gain countrywide recognition. Among the most prominent Bahian artists to break outside their home state were Ilê-Ayê, Ara Ketu, Olodum, Muzenza, Banda Mel, Cheiro de Amor and Chiclete con Banana.

And respected veterans were making a comeback as well.

"Tropicália 2" by Caetano Veloso and Gilberto Gil went gold (100,000 units sold) within its first month of release in August. Maria Bethânia's "As Canções Que Você Fez Para Mim" struck gold only one week after its release in July. Legendary composer Jorge Ben Jor—almost forgotten by his record company, Warner—scored the biggest radio hit of 1993 with "W. Brasil."

With prospects looking ever better for 1994, many Brazilian companies are gearing up to develop new artists, including Sony Brazil, which managing director Roberto Augusto asserts "had



DANIELA MERCURY

One unexpected benefit of 1992's bleak album sales was the successful entrance of a pair of Brazilian acts into the Spanish-language arena. EMI's Os Paralamas Do Brasil now performs more shows in Argentina than in Brazil. In October, PolyGram's sertaneja heroes Chitãozinho & Xororó—known in the Spanish-speaking market as José & Durval—reached No. 1 on Billboard's Hot Latin Tracks chart.

Mercury hit it big in Argentina without switching languages as "O Canto Da Cidade" rang up nearly 200,000 and became the best-selling Portuguese-language album in Argentina since the bossa nova wave 30 years ago.

Such international prosperity combined with a shrunken domestic market has spurred Brazilian artists such as Continental's Leandro & Leonardo and Roberta Miranda to demand a provision in their new contracts stipulating that the label will attempt to promote them outside of Brazil.

To that end, Warner is attempting to promote famed singer/songwriters Gilberto Gil and Ben Jor—formerly Jorge Ben—by releasing their upcoming albums worldwide. The label also is offering English-speaking rock act Dr. Sin to several countries.

Conversely, foreign acts are shooting to strengthen their presence in Brazil. From September to December, several superstars—among them Michael Jackson, Madonna, Spin Doctors, Paul McCartney and Peter Gabriel—performed in Brazil.



ROBERTA MIRANDA

multimedia promotions for the show. Pepsi and secondary sponsor Nestlé both lent their financial muscle—about \$3 million—to Michael Jackson's two October concerts in São Paulo.

Even with the sponsorships, however, the average ticket price to shows by Jackson and Madonna was only \$20. Veteran Brazilian promoter Manoel Poladian claims that the feeble concert market in 1992 compelled promoters to slash their admissions to stay afloat. Unfortunately, those prices have not rebounded.

"To keep filling seats, we had to lower the ticket prices about

Phil Rodríguez, a longtime promoter in Brazil who has brought numerous international acts to the country, including Guns N' Roses, Metallica, Spin Doctors and Gabriel, acknowledges that he is "cautiously bullish" about the concert market in Brazil. "I think—as I've always thought—that Brazil will get stronger as the economic and political environment begins to stabilize and grow," says the Miami-based Rodríguez. He also observes that, because ticket prices remain under tremendous pressure, "for now sponsorships are key so we can cover the bottom lines a little bit."

Indeed, potent sponsorship backing is defraying expenses. Brazilian brewer Antartica is believed to have paid \$1.5 million to sponsor Madonna's recent show, a sum that Rodríguez says did not include considerable monies spent by Antartica on



LEANDRO & LEONARDO

been the only company to invest in 1992 and has continued to invest."

Apart from Mercury's smash album, Sony also nabbed gold albums (100,000 units sold) with pop vocalists Adriana Calcanhoto and Edson Cordeiro.

Chitãozinho & Xororó—known in the Spanish-speaking market as José & Durval—reached No. 1 on Billboard's Hot Latin Tracks chart.

Now the label is hoping to break new acts, led by Mercury's kiddie protegés Meninos Do Pelô, rock band Chico Science & Nação Zumbi, pop/dance girl trio As Sublimes, rap artist Gabriel O Pensador and axé group Asa De Águia.

BMG is soon to ship the label premiere of ex-Titãs lead vocalist Arnaldo Antunes, as well as product from samba outfit So Pra Contrariar, Relógio and Bah. EMI is expected to put out albums from kid Abelha guitarist Leone and Inimigos Do Rei vocalist Paulinho Moska. Warner is high on Raimundos and hard-rock outfit As Mulheres Que Dizem Sim, while PolyGram looks to break soul singer Edmon and girl pop trio Lilith.



ROBERTO CARLOS

30%," says Poladian. "We used to estimate the concert's expenses, then make the ticket price. Now we establish a ticket price and then find out how much we can afford for an act. The result is a ticket one-third the price of a ticket in Argentina or Chile."

Another Brazilian promoter, Dody Sirena, who brought Jackson to São Paulo in conjunction with Xuxa Produções, remarks

As foreign notables ponder stops in Brazil, one Brazilian star, kiddie idol Xuxa, has embarked on an initiative to crack the U.S. market.

that foreign artists performing in the booming Argentine market need not forget Brazil. "Our work is to convince an act scheduled to perform in Argentina to stop in São Paulo or Rio on its way back," says Sirena.

As foreign notables ponder stops in Brazil, one Brazilian star, kiddie idol Xuxa, has embarked on an initiative to crack the U.S. market. In September she debuted her syndicated children's program, "The Xuxa Show," on independent stations in the U.S. She currently is shopping for an English-language deal.



THE ABCs OF SOUTH AMERICA

CHILE

Continued from page 104

will remain a healthy market. Its piracy rate is estimated by industry sources at 15% to 25%. Even at the higher end of that spectrum (which Villanueva says is "realistic"), the rate is much lower than that of countries like Peru and Paraguay, where the majority of music merchandise sold is illegitimate.

Villanueva says piracy in Chile falls under two categories: "industrial" counterfeits, which resemble the originals, and "crude" copies that are obviously inferior in quality to the genuine article.

Chile also boasts a live-music market that has exploded in recent years, with stadium appearances by superstars like Peter Gabriel, Bon Jovi, Michael Jackson, Jethro Tull, Duran Duran, Poison, Guns N' Roses, Toto, Metallica, Kenny G and Paul McCartney.

Industry sources cite various factors for the increase in superstar tours that have passed through Chile. For one, the end of the military dictatorship of General Augusto Pinochet has eased

artistic restrictions on musicians of all levels (though one source indicates that the first major superstar concert in Chile, a Rod Stewart show in 1989, occurred during Pinochet's regime). Also, Chile's robust economy offers superstar acts a financial incentive that smaller South American countries can't provide.

Milena Rock, production manager for Chilean promoter Prodin, says most of these star appearances take place during the warm months—September through April—because there are no adequate indoor venues for large-scale concerts. During the peak season, which is currently under way, there are "high-level shows almost every week," she says.

Prodin is one of the major promoters in the Chilean market, along with main competitor Providencia, jazz specialist La Gargola, and Lumina, which brought Cuban artist Silvio Rodriguez to Chile.

Because of the high ticket prices for the larger shows (Michael Jackson seats cost up to \$85), Prodin cut a deal with leading department-store chain Falavela to offer consumers a deferred pay-

ment option when they purchase tickets with a Falavela credit card. The promoter employed that method successfully for recent shows by Jackson, Pat Metheny and Jose Carreras, says Rock.

Such novel approaches as the Prodin/Falavela arrangement are the product of intense competition on the concert circuit, a situation that Kafka says contributes to the abundance of superstar packages.

The record companies are also engaged in a heated struggle for market share, as evidenced by the entrance into Chile of all the major international music groups except MCA (whose product is distributed in Chile by BMG).

Of those firms, EMI is the leader with a 23% market share in September 1993, according to figures from the Association of Phonograph Producers. Sony is next with 22%, followed by PolyGram (15%), BMG (13%) and Warner (also 13%). Warner is the latest to set up a Chilean operation.

Competition among these firms varies markedly from the U.S. situation in that EMI distributes BMG, PolyGram and Warner product, in addition to its own. Sony handles its product, plus



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Chile boasts a live-music market that has exploded in recent years, with stadium appearances by superstars like Peter Gabriel, Bon Jovi, Michael Jackson, Guns N' Roses, Metallica, Kenny G and Paul McCartney.

much of the local repertoire.

The presence of MTV, which debuted on a Chilean satellite channel Nov. 1 of this year, is likely to fuel these competitive fires. The network programs a mixture of Chilean and international clips that reflects the Top 20 album chart compiled by the Association of Phonograph Producers.

Other TV outlets also program substantial amounts of music-video fare. Villanueva estimates that the various cable, satellite and broadcast TV stations air a combined total of 20 to 25 hours of music-video programming per week.

"Now, all the national groups understand that they can't try to promote themselves without a videoclip," says Rock.

Still, she acknowledges that radio is "by far the No. 1 means of exposure. Whatever's not on the radio doesn't get heard."



LA LEY

Stations like Aurora program only Spanish-language music, while Rock & Pop, Concierto and Radio Tiempo include foreign repertoire. Formatting is increasingly tight, say observers, and no single station has a wide lead over any other.

By contrast, the retail industry is lopsided. La Feria del Disco controls some 25% to 30% of the market, with nine stores plus music concessions in large department stores, according to Kafka. Its main competitors, Colt 70 and Spec, account for less than 10% apiece, he says.

Sales reports from these chains are the basis for Chile's album charts, which are compiled monthly by the Association of Phonograph Producers. The charts from July, August and September of this year feature international "Anglo" stars like U2, Nirvana and McCartney; non-Chilean Spanish-speaking artists like Luis Miguel, Miguel Bose, Christina y los Subterranos and Ana Gabil; and local neo-folk acts like Illapu and Los Reales del Valle.

Chilean songstress Myriam Hernandez and rock groups like la Ley, los Prisioneros and los Tres have also been successful, though none appeared on the chart during that period.

The music of PolyGram's la Ley is described by Villanueva as "widely imitated rock/pop with significant content." The group's first album sold four-times platinum and its second double-platinum. By Chilean certification criteria, platinum represents

Continued on page 116

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THE ABCs OF SOUTH AMERICA

ARGENTINA

Continued from page 106



VILMA PALMA E VAMPIROS

Argentine rock has stopped being an underground phenomenon and is now recognized as a vital cultural force.

station called Rock & Pop. The station helped provide a base on which Grinbank built his promotion empire.

Now DG is on the comeback trail, led by veteran record executive Daniel Botti. "Our goal is to be the most important independent label in Argentina," remarks Botti, "with local bands who are played heavily on Rock & Pop, as well as with licensing of catalogs of English labels like 4AD, Beggars Banquet, China and Big Cat."

A fine example of DG's synergy with Rock & Pop is the recent concert stop by ex-Yes keyboardist Rick Wakeman, whose latest greatest-hits package was released by DG, while his show was being promoted by Rock & Pop Productions.

In the meantime, Grinbank remains Argentina's pre-eminent concert promoter, with upcoming shows expected from Living Colour, Sting, Robert Plant and Paul McCartney. In a rare defeat,

One of the latest developments in Argentina's music scene is the arrival of new record companies formed by local concert promoters.

Grinbank recently lost the Michael Jackson shows to Héctor Caballero. Nonetheless, Grinbank enjoys exclusive booking agreements with three stadiums, as well as preferential attention from soft drink and credit card companies eager to display their wares at one of Grinbank's shows.

"All of these concerts [cause] an immediate boost in sales," says CAPIF's Aguado. It's just another reason why international acts are streaming to Argentina.

"And the industry will continue growing as long as the economy stays stable," affirms PolyGram's Aprile.

CHILE

Continued from page 114



JORGE GONZALEZ

25,000 units sold and gold 15,000 units.

The company with the most success marketing domestic repertoire is EMI. The label's managing director, Ramon Vitale, says its trump card is Illapu, which he describes as "an Andean folklore ensemble that started out singing protest songs but has since toned down its material enough to gain a wider following." The group's latest album has passed the triple-platinum mark, according to Vitale.

EMI's other big Chilean act is Jorge Gonzalez, whose solo debut since disbanding celebrated rock group Los Prisioneros has passed the platinum mark. EMI also distributes Los Prisioneros' catalog.

EMI's leadership in the Chilean market is also a result of its strength in the international field. The company's international roster includes active superstars like Pet Shop Boys, Paul McCartney and UB40, as well as catalog stalwarts like the Beatles and Queen.

With all this local color and international flair, Chile will continue to stand out in the world music community as a vital market—one that is at once atypical of and similar to its South American neighbors.

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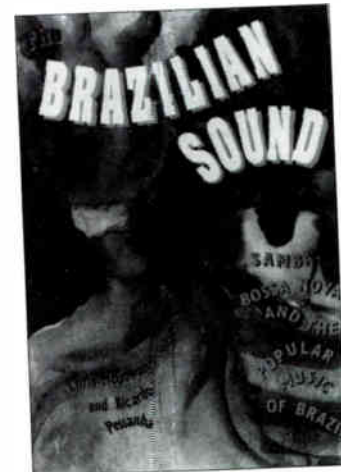
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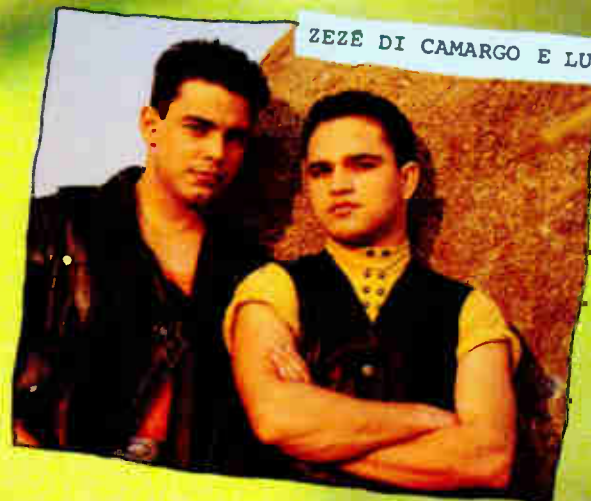
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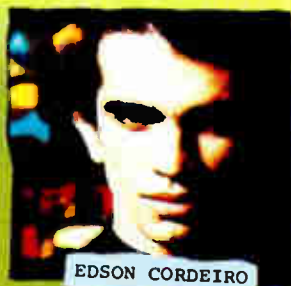
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Give Her A Hand. Sarah Chang and Maestro Wolfgang Sawallisch strike a special note at a recent recording session of Paganini's Violin Concerto No. 1 in D. Chang hooked up with Sawallisch and the Philadelphia Orchestra at Memorial Hall in Fairmont Park, Philadelphia, where sessions for Chang's third EMI Classics release were initiated. Chang will return to the studio in the spring to wrap up the new release.

Tracing Eurythmics' Live History Album Integrates Shows From Various Eras

■ BY ZENON SCHOEPE

LONDON—Despite being unflatteringly tagged as a "video band," the Dave Stewart/Annie Lennox partnership Eurythmics had a long and illustrious tradition of live performance. It is this aspect of the band that is explored on the new "Untouched" live double album.

"It's a live history," says Stewart. "When most people make a live album, they record gigs in a row from a certain stadium with a mobile. They decide the best tracks, mix it, then the band goes in and replaces the guitar, the drums; the singer goes in and sings over his vocals again; and they call it 'So and so live!'"

"This is a completely different con-

cept. Gigs we did from the first to the last were recorded at some point, somehow—sometimes by a radio station, sometimes [by] a truck for TV broadcast. We got all the multitracks, and listened to over 80 hours of live music and whittled it down to an album



Longtime associate and former Eurythmics drummer Olle Romo, left, mixed the band's new live album at The Church, with oversight from Eurythmic/studio owner Dave Stewart, right.

from 1983 to 1989," says Stewart.

The project was mixed in about two months by longtime associate and former Eurythmics drummer Olle Romo, with Stewart overseeing, entirely on the SSL 14056 G Series in Studio A of Stewart's The Church studios in London. An acoustic set, available as a limited-run free CD with the album, was mixed by Manu Guiot at Grand Arnee in Paris. "Manu's mixed Eurythmics albums in the past, and we brought him in around the end, when Olle was just about flaking out,"

Stewart says.

Preparation for the album took nearly a year, as all the live multitracks ever recorded were located and then monitor-mixed at The Church to DAT for listening purposes. However, finding the elusive multitracks in the first instance was not simple, given the variety of sources involved. When they were unearthed, many of the tapes had to be baked, as many had experienced an oxide peeling. All usable masters were then transferred to 24-track 3M 996 without noise reduction.

Many will remember the Eurythmics' performance at the Nelson Mandela concert at Wembley, but the tape of that performance has been destroyed. "They do that routinely if nobody claims it," says Romo. Stewart adds, "For the price of the tape, they just wipe the whole thing; they could have sold it to us for much more than that!"

Thankfully, however, it was not as if Stewart, Lennox, and Romo were short of choices. "The quality of all the bands is amazing," says Stewart. "Annie was singing without one overdub, and she's spot-on all the time. With the bands, you don't realize [they're] that good at the time when you're playing, because all you can hear is these awful monitor mixes. So in many cases, the first time we heard what we'd done was when we listened to it here at The Church."

The album runs as a single performance, merging shows from different years, bands, and venues into a continuum. (Continued on next page)

Zoo Review: U2 Tour Takes Large-Scale Tack Band's Neverending Trek Was A Tech Success

■ BY MIKE LETHBY

LONDON—U2 has been on the road for what is beginning to seem like a lifetime with ever-growing metamorphoses of its original "Zoo TV" tour concept, which played Europe's indoor arenas and, on a larger scale, U.S. stadiums throughout 1992.

And what a long, strange trip it's been. Along the way, beginning with the "Achtung Baby" album, the band has dug back into its very *raison d'être*, effectively reinventing its late-'80s image with a sharper focus and an earthier vein of writing and

production. The tour also has seen other international forays, interspersed earlier this year with breaks to record the "Zooropa" album.

But the carnival's plethora of live-performance and PR-led images, along with Bono's public explanations of the powerful visual messages (both overt and subliminal) emanating from the stage, have received mixed media reactions.

MESSAGE & MEDIUM

This summer's London shows (the last of which was free to thousands of registered unemployed persons who held copies of the official Social Security form from which the night's guest act, UB40, took its name) found some critics outraged at what they perceived as the casual deployment of fascist images. Others preferred to read less into it, but nonetheless said they would have liked to see a less ambiguous marriage of message and medium.

In fact, by the time the tour hit London this summer, no one even

seemed sure whether the show was supposed to be called "Zooropa" (as on the publicity material) or "Zoo TV" (as proclaimed by the stage set's huge neon logo).

Whatever its moniker, this year's model was a major extension of 1992's "Zoo TV" show—specially grown for a bigger picture, and with an even more intense focus on the "global TV"

With Zoo TV, what they wanted to do was fill that space, to make the show fill the stadium in every sense'

imagery.

Joe O'Herlihey, U2's live sound engineer since the band's formative days, says, "It's basically the same thing as 'Zoo TV,' but on a much larger scale. They want to do something that's a lot more than the usual 'TV set' approach to stadium shows—where you've just got a little square stage away down one end, and maybe a couple of video screens. With 'Zoo TV,' what they wanted to do was to fill that space, to make the show fill the stadium in every sense."

VIDEO WALLS

The visual components of the show doubtless were familiar to most U2 fans and the music business. For these larger performances, the scale was appropriately larger (apart from the catwalk-connected round stage, which was somewhat lost in Wembley's acres) and in many ways more imaginative. Show director "Willy" Williams' original design saw the suspended Trabant cars providing much

of the lighting; Zooropa outdoors had no stage roof and, proportionately, even less conventional lighting than previous incarnations. Seven slender radio towers, topped with red aircraft warning lights, defined and framed the scale of the set. Seven video walls were fed by a multicamera video team that had a fully equipped mobile-TV production studio housed in a nest below stage left (every show was taped in its entirety).

The Shell Shock Firework Co. and JEM provided some 100 pyro effects—including confetti cannons loaded with "Zoo Ecu" banknotes (substituted in Ireland by Zooropa condoms).

SOUND VET

Zooropa's sound, of course, came from Clair Brothers, which has worked with U2 for more than 10 years now. There was more of it, but, once again, much of the action was hidden below the stage in a succession of cramped booths packed with monitor consoles, MIDI device racks, synchronizer racks, and video monitors.

Says O'Herlihey about Clair Brothers, "It's their attention to detail; they've got a real frontier attitude to technology."

He mixed Zooropa on an ATI Paragon console and a Clair Brothers CBA desk. The PA comprised 144 pairs of Clair Brothers' latest version of the S4 Series 2 System, flown in two curved wings. Fronting the round stage was a small system of Clairs' P4 "Piston" boxes.

There were no delays at Wembley, other than the stadium's own fiber-optic-distributed system, used for high balcony in-fills. "Delays work fine with some tours, but with this show we wanted the focus to be on the stage," O'Herlihey says.

Monitors—Clair Brothers wedges, Clair and MT4 sidefills, and Radio (Continued on next page)

Ichiban Takes Trident Plunge Studio Is Fourth With New Board

■ BY RUSSELL SHAW

ATLANTA—KALA Studios, owned by Atlanta-based Ichiban Records, recently installed a 40-channel Trident Series 90 console. The 24-track, fully automated studio here is the fourth in the world to carry the new Trident



Head engineer Jimmy O'Neill checks out the new board. (Photo: Andrew Wilson)

board.

"It has some incredibly good EQ, incredibly flexible automation, and it has the traditional, warm, characteristic Trident sound," says KALA head engineer Jimmy O'Neill of the board. "It's user-friendly, with colored lights laid out in such a way that you can easily see what switches are engaged or disengaged. It also has the capability of

equalization that splits off into different sections and can be assigned to different channels."

According to studio manager Frank "Buzz" Amato, the new board is a hit with several of the Ichiban-distributed rap and hip-hop acts that have checked it out recently, including Tag Team. "With the EQ of the Series 90, we can get the kick drum of rap lower than our old Trident Series 65 was capable of taking care of. That's why we've had the subwoofers put in," Amato says.

When the Series 90 was delivered several weeks ago, Trident took KALA's Series 65 console back on a trade-in basis.

Amato estimates 70% of KALA's recording schedule is spent on Ichiban-related projects. Ichiban VP and director of operations Nina Easton says that although the Trident Series 90 board was not acquired specifically as a recruiting tool for new, outside business, its presence at KALA won't hurt. "Because Ichiban has quite a large roster by itself [and distributes some 20 other labels], the board wasn't installed for that reason—but we are thinking that maybe we will entertain some more outside business in the future," Easton says. "We are excited about all the possibilities."

NEW ALBUM TRACES EURYTHMICS' LIVE HISTORY

(Continued from preceding page)

uous string. "I wanted it to build like a gig, with peaks and lows," says Stewart. "We had some difficulty merging crowds [between songs], because they were of such different

sizes."

However, apart from the usual assortment of thumps and bangs associated with live performance, Romo says the mixing of "Untouched" never got

overly complicated. Still, spillage had to be controlled.

"Between the band, it's not too bad and sometimes it even works in your favor, but the main problem is the vocal," says Romo. "Every time Annie's not singing, the whole band spills down her mike. And there were occasions when she obviously [had] run across the stage or leant into the audience, so you even have people screaming down the mikes," he says.

Stewart says the discipline involved in mixing a live album is completely different from that for a studio album. "With a studio album, you're stopping and starting all the time whenever the band has a new idea," he says. "With a live album it's all on the tape, and nobody's standing around saying, 'Hey, what if we have an orchestra on

here?'"

The album was cut at Townhouse and sequenced on Sonic Solutions—an arduous process, according to Romo, because of the need for careful cross-fades between numbers, plus a couple of condensing edits. "We mastered to 1630, and because each CD was one continuous piece, any EQ adjustment at the cut had to be done on the fly while the thing was running," he says. "That was kind of hairy as we got to the end of a side!"

The intensity and power captured on "Untouched" begs the question of whether Stewart and Lennox will ever play together again. "We burnt right to the end," says Stewart. "The last thing we did was play to 100,000 people in Rio. For the last number, the stage was full of Brazilian percussionists and the

band, it was massive. We just never told anyone that this was the last gig or announced it, but Annie and I knew we were playing this epic.

"It's not that we ever said this is the last thing we're ever going to do; it was just a natural, grown-up thing of saying, 'This is a bit boring now because it hasn't got that same freaky, edgy dynamic.'" Stewart says he used to force the band to record in mad situations to create tension, and he says he still is prone to bring in a curve ball in his recording.

"What we got out of it was a kind of nervous edge, even if it was a straight pop song," he says. "If you listen to 'There Must Be An Angel,' it has that edge."

newsline...

THE TOWN OF FULLERTON, Calif., is preparing to honor a hometown boy made musical-instrument god. "Five Decades Of Fender: The Sound Heard Around The World"—the first comprehensive exhibition of Leo Fender's work and his impact on the music of the 20th century—opens Friday (10) at the Fullerton Museum Center and runs through April 2, 1994. The exhibit, which examines both the Fender history and its legacy today, features more than 75 vintage instruments, prototypes, and amplifiers, including the first guitar Fender made. Among other firsts on display are one of the first production models of the Stratocaster and the prototype for the Telecaster.

A special section also offers visitors a chance to get hands-on with some of the instruments.

In other Fender news, the Scottsdale, Ariz.-based Fender Musical Instruments has just opened a subsidiary in Dusseldorf, Germany.

CREST AUDIO has expanded its engineering department in Paramus, N.J., with the addition of Dennis Fink and Greg Hanks. Fink, who comes on board as chief engineer/digital systems, will be responsible for the design, development, and product specifications for computer-controlled analog and digital signal processing-based systems and components. He has spent the past 12 years at Mathematical Systems Design Inc., of which he was a co-owner. Hanks, founder and owner of N.Y. Technical Support, joins as systems design engineer.

In other news from the executive file, Bob Fulton, formerly executive VP/COO of Carver Corp., has been promoted to president/CEO. He replaces Tom Graham, who continues as consultant to the company and as a member of the board of directors.

U2 TOUR WRAPS

(Continued from preceding page)

Station in-ear systems—were mixed, again from below stage, by Dave Skaaf and Vish Wadi on four Ramsa WS-840 consoles. There was plenty of work for them as the band moved around and between the main and small stages; as each musician moved from his own main wedge monitors, his in-ear mix followed him on a joystick-controlled

panning matrix. When the band moved to the round stage, way out in front of the PA stacks, this became an essential ingredient in making the monitor mix work.

With this tour, U2 recaptured the high ground of the genre with a show as innovative as anything seen on the world stage in years.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DEC. 11, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	AGAIN Janet Jackson J. Jam, T. Lewis J. Jackson (Virgin)	GANGSTA LEAN DRS/ C. Jackson (Capitol)	MY SECOND HOME Tracy Lawrence/ J. Stroud (Atlantic)	SHOOP Salt-N-Pepa/ Mark Sparks (Next Plateau)	GETTO JAM Domino/ Domino DJ Battlecat (Outburst/RAL)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	ROLL WIT IT (Fremont, CA) Mike Hersh Steve Young	ELEVEN ELEVEN (Nashville) Lynn Peterzell	SOUNDTREK (New York) Al 'Taz' Mechera	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Amek Mozart	Neve Series III	Soundtracs CMX	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100A (dolby SR)	Otari MTR-100	Mitsubishi X-850	Studer A800	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake Meyer HD-1	Yamaha NS10	EV 802 Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 456	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	ROLL WIT IT (Fremont, CA) Steve Young	MASTERFONICS (Nashville) Tommy Cooper	SOUNDTREK (New York) Al 'Taz' Mechera	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	Harrison MR4/ Series 10	Amek Mozart	SSL 4000E G Computer	Soundtracs CMX	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100A (dolby SR)	Otari MTR100	Mitsubishi X-850 with Apogee Filters	Studer A800	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake Meyer HD-1	Yamaha NS10	EV 802 Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	3m 996	Ampex 456	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	FUTURE DISC Tom Baker	MASTERFONICS Glenn Meadows	HIT FACTORY Herb Powers	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	DMI	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	HTM Cinram	Sony Manufacturing

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Radio

AmCom's Success Is A Done Deal Co. Builds Rep On Hometown Transactions

BY ERIC BOEHLERT

NEW YORK—Thanks to the duopoly-induced fever, lots of broadcasters have been busy this year negotiating station deals. But a little-known group called AmCom General may have bested them all for the most-calls-to-the-broker's-office title.



FRANCIS

Since April, the Greenville, S.C.-based company has done the following deals, all in its hometown: sold WMYI for \$10 million; purchased crosstown WANS/WWMM for \$3.7 million; sold WANS; agreed to purchase WBBO for \$2.6 million; and entered a local marketing agreement with an option to purchase WHYZ. The whole time, AmCom continued to operate KRMD-AM-FM Shreveport, La., one of the most successful country stations in the U.S.

To some, AmCom may seem like an overnight broadcasting sensation, but president/CEO George Francis points out that the company has been around since 1985. Due to some early regulatory battles, though, after seven years AmCom had just three outposts: WMYI and simulcast KRMD-AM-FM. It's only been within the last year that AmCom has really spread its wings. And according to Francis, the company, with the possibility of some new investors coming aboard, may be making more acquisition news soon.

AmCom was launched when Francis, a veteran start-up and fix-it specialist (he helped take WVEZ-FM Louisville, Ky., from a 6.2 Arbitron share to a 12.9 share in one year) who has "worked at more stations than I care to remember," sold

his share of the highly profitable WMAG Greensboro, N.C. He then was introduced to Boston investment firm Tucker Anthony, which asked him to search for new properties to purchase. The first he found was KRMD, then Shreveport's No. 2 country station, which was picked up for \$5.5 million. Today the station sells spots for \$100 instead of pre-AmCom rate of \$12, and routinely draws ratings in the 20-share range while the former country king, KWKH-FM, has fallen into 5.0-6.0 territory.

Francis points to the station's unusual programming, instituted with the help of PD Bob Moody, now at WPOC Baltimore, which married AC and country (a no-no by conventional-wisdom standards) and created one of KRMD's keys to success. Francis argues that in smaller markets (Shreveport ranks No. 123, according to Arbitron) "you can be more things to more people" by playing Bette Midler and Percy Sledge along with Vince Gill and Garth Brooks. Over the years, KRMD has won the Billboard Radio Award for small-market country station of the year, and has been nominated for a similar title by the Country Music Assn.

AmCom's next project, WMYI, took a while to get off the ground, but once it did it became one of the most fruitful move-ins ever. The original problem centered on AmCom needing to improve WMYI's tower in order for the station to reach nearby Greenville listeners (WMYI is licensed to Hendersonville, N.C.). Told by his Washington, D.C., lawyers that his FCC request to add 80 more feet to the tower was a "slam dunk," Francis lined up the financing. But when the commission nixed the idea, Francis recalls, "My entire career flashed before

my eyes." Eighteen months later, the problem was resolved and AmCom began transforming the former automated country station into Greenville's third-highest-rated outlet, as an AC. (WMYI marked its kickoff by broadcasting 102 straight days of commercial-free music.) From 1988 to 1989, the station jumped 4.3-10.2, 12-plus.

More recently, when Capstar Communications, owners of crosstown WSSL-AM-FM, offered AmCom \$10 million for WMYI, Francis took the money in order to pay off his investors. That way he became the sole owner of a debt-free AmCom. Then, thanks to the unusual lack of a noncompete agreement, he immediately dove right back into Greenville's waters, picking up WWMM (now WJMZ), WBBO, and WHYZ.

The Greenville market seems to typify the impressive growth, both economically and population-wise, that the Southeast region is enjoying these days. Not only is auto maker BMW building a new manufacturing plant nearby, but Greenville, located on I-85 smack between Charlotte, N.C., and Atlanta (or, at approximately the buckle of the bible belt) is still a broadcaster-friendly outpost.

"Greenville is one of the best [radio] markets of its size," says Jim Duncan, editor and publisher of the American Radio Report, who points to the area's growing economy and its still under-radioed status. Noting that there are essentially 12-13 viable stations in Greenville, Duncan says, "To have two sticks in a market as good as Greenville," as Francis now does, is enviable.

Although larger than Shreveport, Greenville (at No. 61) still is the mid-size market that the AmCom chief prizes. "Radio works well in those size markets," says Francis, arguing that stations are more important to listeners in smaller towns. The fact that Francis, 50, the son of a North Carolina tobacco farmer, grew up listening to rural radio helps explain his affection for Greenville and low-profile markets like it.

As for plans for his new properties, WJMZ has flipped from AC to urban AC and WHYZ programs ABC/Satellite Music Networks' urban AC format, "The Touch." A blueprint is still in the works for WBBO, which is top 40. AmCom most likely will take over that station by next April, with the FCC's blessing.

The new properties need work, though. Asked which of the FMs, WBBO or WJMZ, requires the most help, Duncan at American Radio Reports responds, "both." Considering the stations' long-term ratings mediocrity, he labels both as two-year turnaround projects.

Francis is confident, though. After all, by his own count, his career has been filled with nearly a dozen station challenges of this type. And as he notes, "I'm 11 for 11."



Swing Batta Swing. Tommy Boy artist K7, out promoting his top 20 single, "Come Baby Come," visits WJMO-FM (Jammin' 92) Cleveland. Pictured, from left, are Mike Becce, Tommy Boy's director of national top 40 promotions; Keith Clark, station PD; K7; and WJMO MD Don Jackson.

Alcohol Warning Bill Returns; FCC Sticks To Weston Fine

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. Of Broadcasters is gearing up to prevent a post-holiday letdown—possible passage of the Senate's once-dormant alcohol warning bill, which is alive and kicking once again.

NAB is warning that lawmakers may return from their recess and pass the bill early in the new session.

Sen. Ernest Hollings, D-S.C., has turned down a suggestion by broadcasters to inaugurate a public relations campaign about the dangers of drinking, and has opted to join his colleague, Sen. Strom Thurmond, R-S.C., in getting the bill passed.

Thurmond's daughter was killed earlier this year in a drunk-driving ac-

cident, and Congress has been sympathetic.

WASHINGTON ROUNDUP™

With Hollings on board, the vote in his Commerce Committee could mean a huge loss to broadcasters.

"It's very important for broadcasters to contact their members on the committee," says NAB government relations chief Jim May. "The Commerce Committee is our best line of defense, and broadcasters must pull out all the stops in letting their members know. They can't be reticent . . . or we'll lose. If it goes to the Senate floor, there's much less of a chance we can win this. If it passes and goes to the House, we'll lose."

If such legislation is passed, it could mean huge losses in radio beer and wine advertising nationwide, since the warnings may snuff out ads from companies.

Francis is confident, though. After all, by his own count, his career has been filled with nearly a dozen station challenges of this type. And as he notes, "I'm 11 for 11."

FCC STILL WANTS \$8,000 FROM WESTON

The FCC has turned down a request from Weston Properties Limited Partnership to lower a forfeiture of \$8,000 for violation of commission rules concerning unauthorized transfer of ownership of its former station, WKBR Manchester, N.H., which was dark for most of 1991 and 1992 before it was sold.

Denon Plans New Push For RBDS Systems

NEW YORK—In an effort to promote Radio Broadcast Data Systems technology, equipment manufacturer Denon America is investing \$100,000 in a plan that will provide 40 major-market stations with RBDS encoders, valued at \$2,500 each.

Denon VP John Langan says the company is in the process of selecting the stations, and that its choices will be based on "listenership, format variety," and the ability to tie in with area dealers to promote the technology, which stations are expected to do in exchange for receiving the encoder.

All stations selected will be FMs, since the technology is not yet available for AM.

RBDS is a technology that allows listeners to tune radios by format, rather than frequency. RBDS-equipped radios also use an LCD display that can show call letters, station slogans, formats, song titles, and artist information on the tuners, and also can be used for advertising purposes (Billboard, June 5).

Denon's campaign is part of an effort to get more stations using the RBDS technology, which is popular in Europe but has been slow to catch on in the United States. Approximately 100 FM stations are now broadcasting an RBDS signal, according to Langan. That is just 42 more stations than the 58 that were using the technology six months ago.

PHYLLIS STARK



Hungry Hearts. WXRK (K-Rock) New York raised more than \$300,000 during this year's "Hungerthon." Gathered for a special concert, standing from left, are Carl Palmer of Emerson, Lake & Palmer; Rosanne Cash; Keith Palmer of ELP; Roger McGuinn; and Greg Lake of ELP. Seated, from left, are WXRK jocks Vin Scelsa, Pete Fornatale, and Meg Griffin. (Photo: Chuck Pulin)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	*** NO. 1 *** SAID I LOVED YOU... BUT I LIED COLUMBIA 77260	◆ MICHAEL BOLTON 3 weeks at No. 1
2	2	3	8	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
3	4	6	8	HERO COLUMBIA 77224	◆ MARIAH CAREY
4	3	2	21	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
5	5	4	18	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
6	8	13	8	AGAIN VIRGIN 38404	◆ JANET JACKSON
7	6	5	19	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
8	11	12	7	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
9	7	7	16	HOPELESSLY RCA 62597	◆ RICK ASTLEY
10	16	21	4	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
11	9	9	10	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
12	12	10	7	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
13	10	8	29	FIELDS OF GOLD A&M 0258	◆ STING
14	13	11	16	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
15	15	15	15	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	14	16	12	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
17	18	14	27	I'M FREE SBK 50434/ERG	◆ JON SECADA
18	19	22	21	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
19	25	31	4	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
20	17	17	32	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
21	22	23	9	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
22	23	27	5	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
23	20	19	21	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
24	21	18	12	NOTHING 'BOUT ME A&M 0350	◆ STING
25	32	34	3	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
26	24	20	11	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
27	27	26	21	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
28	31	30	9	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
29	28	28	25	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
30	26	25	23	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
31	30	29	6	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
32	39	—	2	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
33	35	40	3	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
34	29	24	23	WILL YOU BE THERE MCA/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
35	36	35	17	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
36	33	33	6	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
37	37	36	20	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
38	38	39	3	COMMITMENT OF THE HEART 550 MUSIC 77221	◆ CLIVE GRIFFIN
39	34	32	21	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
40	NEW	1	1	***HOT SHOT DEBUT*** LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS


1	1	1	6	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
2	2	2	5	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
3	5	3	23	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	4	6	23	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
5	3	5	9	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	10	10	22	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
7	—	—	1	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
8	7	7	7	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
9	6	4	7	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
10	—	—	15	FAITHFUL EMI 50411/ERG	◆ GO WEST

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's

PD

of the week™



Dave Rossi
WAVF Charleston, S.C.

ALTHOUGH HIS STATION has been up and down in the ratings during the last year, album rock WAVF (96 Wave) Charleston, S.C., PD Dave Rossi believes it has finally hit its stride and that its current high ratings are here to stay.

The station's 12-plus Arbitron ratings fluctuated wildly in the past year (4.9-7.0-4.9-6.5-7.3), but its 7.3 share in the summer book put it in the No. 4 position in the competitive Charleston market. In the most recent Arbitron, the station was up to 7.5 and No. 3 in the market.

Rossi says one reason for the station's recent success is that in Charleston, where the average age is 29, WAVF is "totally tapped into 28- and 29-year-olds." This is due, in part, to the youthfulness of the station's staff. Rossi is 28, GM Woody Bartlett is 30, and the air staff is all close to the same age. "We're all in that target demographic," says Rossi. "We're not 40 trying to guess what a 30-year-old wants to hear."

In addition to the staff's youth, Rossi says the station also has benefited from having no consultant and conducting no professional research. "We don't speak consultant, we speak the language the listeners speak," he says. "We put the music first."

The station has been filling the album rock niche in the market since 1985, but in 1991, management decided to head in a more progressive direction. "Two years ago, we made a decision... to address a lot of bands we thought would be big," says Rossi. "We really stuck our necks out on a lot of them... It rattled a lot of people and chased them away to the classic rock station [WYBB], but they've kind of come back."

While WYBB has tried to portray WAVF as "weird," Rossi says his station actually is very mainstream. He describes WAVF as "a true rock station like it was meant to be... kind of a throwback."

While Rossi does program Jimi Hendrix, Neil Young, and Led Zeppelin, he nixed acts like Journey, Kansas, and Bryan Adams. "There was a lot of stuff we were playing that we considered filler. They were just generic songs, so we nuked Foreigner and put in the Velvet Underground," he says.

Rossi says he adds "things that don't research, but [are] things we like and that our audience likes." These include lesser-known songs by artists like Dire Straits, Led Zeppelin, and Peter Dinklage, the ones Rossi describes as "cooler songs that aren't burnt out."

A recent afternoon hour sounded like this: Soul Asylum, "Somebody To Shove"; Aerosmith, "Amazing"; R.E.M., "The One I Love"; Jim Carroll Band, "People Who Died"; Stone Temple Pilots, "Plush"; Little Feat, "Fat Man In The Bathtub"; Blind Melon, "Tones Of Home"; the Rolling Stones, "She's

So Cold"; Matthew Sweet, "Time Capsule"; Hootie & the Blowfish, "Hold My Hand"; Bonnie Raitt, "Thing Called Love"; and the Red Hot Chili Peppers, "Soul To Squeeze."

Rossi's relatively brief broadcasting career began in overnights at WIXV Savannah, Ga. He joined WAVF for P/T six years ago and worked his way up to PD in 1991.

Rossi says WAVF is "the most promotionally active station in the market." In addition to nightly appearances, the station also sponsors an annual free concert. This year's show, held Oct. 8, featured the Meat Puppets, Drivin' N' Cryin', Cracker, and Jeffrey Gaines. Attendance was approximately 35,000, and Rossi says he expects the event to pay off for the station in the fall book.

The music mix is carefully targeted to make the station accessible, featuring bands like the Jayhawks and Uncle Tupelo during the daytime so that "it's easier for people to check out," Rossi says. "We're hitting them over the head with something that has a weird name but doesn't sound weird, as opposed to hitting them over the head with something with a weird name that is weird."

Part of the station's success also comes from breaking two rules of radio. "People say you can't like everything we play, but that's exactly what we do," says Rossi. "If we don't like something or we're burnt on it, we yank it, [even if it's] a great-testing song." Although conventional wisdom says programmers usually burn out on records at just about the time listeners are getting familiar with them, Rossi calls that thinking "a record company thing."

"I don't know anyone that hasn't heard Boston so many times that they [don't] need to hear it again," he adds.

The other bit of conventional wisdom the station ignores is the theory that programmers should not put too much emphasis on requests, since listeners who call the request line are the active ones who represent just a small percentage of the actual audience. "We do focus groups, and we're out so much and we talk to people so much and encourage listener feedback... formally and informally," says Rossi. "That's kind of unconventional. When I was growing up, we were told [not to] listen to what people say on the request line, because that's only 1% of the audience. I never believed that."

Now that he's happy with the music, Rossi says the next step for the station is to "make some serious money with the thing. We put together a good sales team that believes in the station for the first time. We have established the station as being a trend-setting station, both locally and nationally. Now we're going to market it."

PHYLLIS STARK

Heftel, SRN Announce Merger Plans

NEW YORK—Consolidation through mega-deals, the radio industry's biggest trend of 1993, is continuing unabated right through year's end, with two more major deals announced this week.

Heftel Broadcasting Corp. and Spanish Radio Network have announced plans to merge, in a deal valued at more than \$150 million. The merger will create the largest Spanish-language radio company in the country.

Heftel president Carl Parmer will continue in that role at the new entity, and plans to acquire additional properties, particularly in the top five Spanish

markets.

The merged company will own and operate WADO New York, KTNQ/KLVE Los Angeles, and WQBA-AM-FM Miami. Heftel also is a part owner in Viva America Media Group, which operates WAQI/WRTO Miami. Viva also will be part of the deal.

Meanwhile, Osborn Communications Corp. is acquiring six radio stations from Heritage Broadcast Group, including four FMs and two AMs, for \$22.5 million. Stations involved in the deal are WWNC/WKSF Asheville, N.C., WOLZ Fort Myers, Fla., WFKS

Daytona Beach, Fla., and WAAX/WQEN Gadsden, Ala.

In the markets affected by the deal, Osborn currently owns a Muzak franchise in Fort Myers/Naples, Fla., is 50% owner in a company that holds a CP for a station on Sanibel Island, Fla. (Fort Myers market), and also owns WBYB Jacksonville, Fla. (whose signal covers part of Daytona Beach), and the CBS-TV affiliate in Anniston, Ala., which serves Gadsden. Osborn also owns and operates radio and television stations and Muzak franchises in several other markets.

PHYLLIS STARK

Radio

Lizard Promo Tips Scales For WENZ

LOS ANGELES—If you've seen a giant lizard roaming the streets of Cleveland, don't worry. It's not a hallucination—it's the new promotion vehicle for modern rock WENZ (the End). Actually, it's a local transit system bus that has been vinyl-wrapped with a picture of a lizard.

The reptile became popular with station listeners when WENZ adopted WXRT Chicago's TV spot early this year. The Cleveland spot shows a lizard picking its feet up and putting them down, with a voice-over that says, "The dune lizard stands all day in hot sand, moving his feet up and down. Move someplace cooler: 107.9 the End."

WENZ promotion and marketing director Marshall Goudy says the spot was such a hit that people have started doing "the lizard dance" at remotes.

"We didn't want a station mascot," Goudy says, "but we wanted to do something with the lizard. So we signed a two-year contract with [local transit authority] RTA to cover two buses with this vinyl wrap with a lizard on it."

The buses also have a poster of morning team Brian Fowler and Joe



WENZ (the End) Cleveland's eye-catching, vinyl-covered transit busses are attracting the attention of local commuters.

Cronauer on the back and the station call letters on each side.

According to Goudy, it cost between \$10,000 and \$12,000 to cover each bus. The station also paid the RTA approximately \$30,000 per bus and gave the transit authority \$30,000 worth of commercial air time.

The buses travel on their usual routes around town, but the station has the option of requesting them for special events. So far, the station has used the buses to take 80 listeners and the morning team to the Cleveland Cavaliers home opener and for various concerts.

"We don't really have to use them for events a lot, because they're all over town seven days a week," says Goudy. "We switch the routes every two months. The exposure is great. I'm sure we're getting some sampling through curiosity."

AND THE WINNERS ARE . . .

The National Assn. Of Broadcasters has announced the nine winners of its "Best Of The Best Promotion Contest." Awards were given for best station enhancement, community service, and sales promotions.

The grand prize went to KYYS (KY102) Kansas City, Mo., for "Joe Montana Comes To Kansas City." When the Kansas City Chiefs acquired the quarterback, the station convinced the town of Ismay, Mont.,



by Carrie Borzillo

to change its name to Joe, Montana, and flew listeners to a Chiefs exhibition game.

The complete list of awards is as follows: large-market station enhancement, KRFX Denver, "Father Knows Best"; large-market community service, KLOU St. Louis, "KLOU 103 Rock'n'Roll Benefit Concert"; large-market sales, WROO/WAIA/WSTF Jacksonville, Fla., "Skyblast '93"; medium-market community service, WMIL Milwaukee, "Care-A-Van For Kids"; medium-market sales, KKCS-FM Colorado

Springs, Colo., "Marty The Moose Coloring Books"; small-market station enhancement, KJAM Sioux Falls, S.D., "Quiz Biz Junior"; small-market community service, WPXC Cape Cod, Mass., "WPXC Designated Driver Program"; and small-market sales, KEKB Grand Junction, Colo., "KEKB/McDonald's Buddy Bears."

In other awards news, Country Radio Broadcasters is accepting entries for its seventh annual awards for excellence in country radio promotions. Entries must be postmarked by Jan. 7, 1994. For entry forms, contact Dave Nichols at CRB in Nashville. CRB also seeks marketing material for its annual montage of country radio's best marketing efforts, to be shown during its 25th annual Country Radio Seminar in March. Submissions should be recorded on reel-to-reel tape and sent to

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 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 ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	★★★ No. 1 ★★★ DAUGHTER	PEARL JAM EPIC
2	2	2	7	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
3	3	3	8	AMAZING GET A GRIP	♦ AEROSMITH GEPETTO
4	5	5	8	BAD THING BROTHER	CRY OF LOVE COLUMBIA
5	4	4	6	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
6	8	15	5	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
7	6	8	9	THAT DON'T SATISFY ME BROTHER CANE	♦ BROTHER CANE VIRGIN
8	9	12	7	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
9	11	10	9	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
10	10	11	12	DOWN IN A HOLE DIRT	♦ ALICE IN CHAINS COLUMBIA
11	13	14	6	CREEP CORE	♦ STONE TEMPLE PILOTS ATLANTIC
12	17	20	5	STAY (FARAWAY, SO CLOSE!)	♦ U2 ISLAND/PLG
13	16	16	11	SOBER UNDERTOW	♦ TOOL ZOO
				★★★ AIRPOWER ★★★	
14	19	25	5	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
15	15	13	14	HEART-SHAPED BOX IN UTERO	♦ NIRVANA DGC/GEFFEN
16	7	6	8	BLACK ON BLACK II DESIRE WALKS ON	HEART CAPITOL
17	14	9	6	AIN'T IT FUN THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEPETTO
18	12	7	9	STICK IT OUT COUNTERPARTS	♦ RUSH ATLANTIC
19	26	26	4	WOMAN FACE THE HEAT	SCORPIONS MERCURY
20	30	—	2	LIFE IS A LEMON AND I WANT MY MONEY BACK MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL	MCA
21	20	18	20	NO RAIN BLIND MELON	♦ BLIND MELON CAPITOL
22	32	—	2	TONES OF HOME BLIND MELON	♦ BLIND MELON CAPITOL
23	23	27	4	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	♦ MEGADETH GEPETTO
24	18	22	8	I'M ALIVE I'M ALIVE	♦ JACKSON BROWNE ELEKTRA
25	22	21	6	ALL ALONE TIME MACHINE	JOE SATRIANI RELATIVITY
26	25	23	14	HUMAN WHEELS HUMAN WHEELS	♦ JOHN MELLENCAMP MERCURY
27	24	34	4	LITTLE CRAZY WAR OF WORDS	♦ FIGHT EPIC
28	31	40	3	YOU CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
29	27	32	5	MOTHER THRALL-DEMONSWEATLIVE	♦ DANZIG AMERICAN/REPRISE
				★★★ HOT SHOT DEBUT ★★★	
30	NEW	1	1	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/GEFFEN
31	28	36	4	LOW KEROSENE HAT	♦ CRACKER VIRGIN
32	21	17	14	I'M THE ONLY ONE YES I AM	♦ MELISSA ETHERIDGE ISLAND/PLG
33	38	—	2	ESTRANGED USE YOUR ILLUSION II	♦ GUNS N' ROSES GEPETTO
34	39	—	2	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES GEPETTO
35	29	28	17	HOCUS POCUS ANIMAL INSTINCT	♦ GARY HOEY REPRISE
36	35	35	18	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	♦ RED HOT CHILI PEPPERS WARNER BROS.
37	36	30	12	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	♦ WHITE ZOMBIE GEPETTO
38	NEW	1	1	NOTHING IAN MOORE	IAN MOORE CAPRICORN
39	NEW	1	1	WHEN JESUS LEFT BIRMINGHAM HUMAN WHEELS	♦ JOHN MELLENCAMP MERCURY
40	37	37	7	THAT'S LOVE ATTITUDE	♦ APRIL WINE F.R.E.

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	1	9	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC			
2	2	2	2	4	PEACE PIPE BROTHER	♦ CRY OF LOVE COLUMBIA			
3	3	3	3	7	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE VIRGIN			
4	4	4	4	4	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M			
5	5	5	5	12	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN			
6	—	—	—	1	WICKED GARDEN CORE	♦ STONE TEMPLE PILOTS ATLANTIC			
7	6	6	6	9	CRYIN' GET A GRIP	♦ AEROSMITH GEPETTO			
8	7	7	7	8	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA			
9	8	7	7	17	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH GEPETTO			
10	9	8	8	9	BIG GUN LAST ACTION HERO SOUNDTRACK	♦ AC/DC COLUMBIA			

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	★★★ No. 1 ★★★ INTO YOUR ARMS COME ON FEEL	♦ THE LEMONHEADS ATLANTIC
2	2	2	8	DAUGHTER VS.	PEARL JAM EPIC
3	5	4	8	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
4	3	3	10	LAID LAID	♦ JAMES MERCURY
5	6	16	4	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
6	4	6	8	TODAY SIAMESE DREAM	♦ SMASHING PUMPKINS VIRGIN
7	10	8	9	BECAUSE THE NIGHT MTV UNPLUGGED	♦ 10,000 MANIACS ELEKTRA
8	21	14	15	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4.A.D./ELEKTRA
9	9	15	6	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
10	7	7	5	RUBBERBAND GIRL THE RED SHOES	♦ KATE BUSH COLUMBIA
11	12	10	5	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM ARISTA
12	15	11	16	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES ISLAND/PLG
13	17	13	7	TUESDAY MORNING WAITING FOR HERB	♦ THE POGUES CHAMELEON/ELEKTRA
14	16	21	3	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD EPIC
15	8	12	6	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D./WARNER BROS.
16	11	9	15	LOW KEROSENE HAT	♦ CRACKER VIRGIN
17	13	27	3	ALL APOLOGIES IN UTERO	NIRVANA DGC/GEFFEN
18	22	26	4	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/GEFFEN
19	24	18	8	GEPETTO STAR	♦ BELLY SIRE/REPRISE
20	14	17	11	BUTTERFLY WINGS CONCENTRATION	♦ MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
21	20	20	7	DEBONAIR GENTLEMEN	♦ THE AFGHAN WIGS ELEKTRA
22	18	5	14	HEART-SHAPED BOX IN UTERO	♦ NIRVANA DGC/GEFFEN
23	27	24	4	HANG ON THIRTEEN	♦ TEENAGE FANCLUB DGC/GEFFEN
24	NEW	1	1	WHITE LOVE MORNING DOVE WHITE	♦ ONE DOVE FFRR
25	19	23	3	STAY (FARAWAY, SO CLOSE!)	♦ U2 ISLAND/PLG
26	23	19	8	HEAL IT UP MEXICAN MOON	♦ CONCRETE BLONDE CAPITOL
27	30	—	2	CHEMICAL WORLD MODERN LIFE IS RUBBISH	♦ BLUR FOOD/SBK/ERG
28	29	—	2	BOHEMIA BOHEMIA	♦ MAE MOORE TRISTAR
29	25	—	2	TIME FULL MOON, DIRTY HEARTS	♦ INXS ATLANTIC
30	28	29	3	DIVINE HAMMER LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA

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

Billboard Revises Reporting Panels for 7 Airplay Charts

NEW YORK—Effective with this issue, Billboard has revised the radio reporters for its Hot 100 Singles, Hot Adult Contemporary, Hot R&B Singles, Hot Country Singles & Tracks, Album Rock Tracks, Modern Rock Tracks, and Hot Latin Tracks chart panels.

Stations are divided into two categories: those monitored by Broadcast Data Systems, and those small-market, unmonitored stations that report their playlists. There are five weight categories for unmonitored stations, based on their weekly come audiences in the summer 1992 Arbitrons: platinum, gold, silver, bronze, and secondary.

Thirteen top 40/modern rock stations have been added to the monitored panel for the Hot 100 chart. Those additions are CIMX Detroit; KBBT Portland, Ore.; KDGE Dallas; KPNT St. Louis; KTOZ-FM Springfield, Mo.; WAQZ Cincinnati; WEQX Albany, N.Y.; KFMG Des Moines, Iowa; KTCL Denver; WFNX Boston; WKQX Chicago; WWCDC Columbus, Ohio; and WZRH New Orleans.

The 189-station Hot 100 monitored panel now consists of 74 top 40/mainstream, 59 top 40/adult, 32 top 40/rhythm-crossover, and 24 modern rock stations. With the addition of the 63 small-market, unmonitored stations, the total number of stations reporting to the Hot 100 is 252.

WPOW Miami moves from the top 40/rhythm-crossover monitored panel to the top 40/mainstream panel. Also on the mainstream panel, KAYI Tulsa, Okla., changes calls to KHTT, and WTLQ Scranton, Pa., changes calls to WSKS.

There were several weight changes on the unmonitored Hot 100 small-market radio panel. KCAQ Oxnard, Calif., and KCLD St. Cloud, Minn., are upped from secondary to bronze reporting status. There were also several call letter changes on the panel. WFHT Tallahassee, Fla., is now WXSX. WNFI Daytona Beach, Fla., is now WFKS.

Three stations were added to the Hot Adult Contemporary and top 40/adult panels, which now have 59 reporting stations. The new stations are KGBX Springfield, Mo.; WIOG Flint, Mich.; and WMXL Lexington, Ky.

Four new monitored stations have been added to the Hot R&B Singles reporting panel, which now has 76 monitored reporters, including 25 that are classified as R&B/adult stations. The new stations are KXOK St. Louis; WEAS-FM Savannah, Ga.; WYFX West Palm Beach, Fla.; and WOLF-AM Syracuse, N.Y. KXOK, WEAS, and WYFX are added as R&B/adult stations. WEAS and WYFX move to the monitored panel from the small-market panel.

In addition, WXOK Baton Rouge, La., moves from the R&B/adult to the R&B/mainstream panel, and WENN Birmingham, Ala., moves from R&B/mainstream to R&B/adult.

No new stations were added to the unmonitored R&B panel, which has 27 reporting stations, but there were several weight changes on this panel. WCKX Columbus, Ohio, moves from bronze to silver reporting status. KSJL-FM San Antonio, WQHH Lansing, Mich., and WTLZ Saginaw, Mich., move from secondary to bronze status.

Two stations have been added to the Hot Country Singles & Tracks reporting panel, which now has 129 monitored stations. The new additions are KTTS-FM Springfield, Mo., and WPCX Syracuse, N.Y.

Two stations have been added to the Album Rock Tracks chart panel, which now numbers 106 reporters. The new stations are KMYZ Tulsa, Okla., and KXUS Springfield, Mo.

A total of 44 stations now report to the Modern Rock Tracks chart, which includes 24 monitored stations and 20 small-market stations. The following eight stations have

been added to the panel: KBBT, KPNT, KTOZ-FM, WAQZ, WEQX, KFMG, WKQX, and WWCDC. Five stations move from the unmonitored to the monitored panel: CIMX, KDGE, KTCL, WFNX, and WZRH.

On the Hot Latin Tracks panel, three stations were added, bringing the total number of reporters to 68. The new stations are gold reporter WSKQ-AM New York, silver reporter KLAT Houston, and bronze reporter KURS San Diego.

In addition, there were several weight changes on this panel. Moving up from bronze to silver reporting status are KBNA El Paso, Texas, KESS Dallas, KIQI San Francisco, KRIO-FM San Antonio, and WTAQ Chicago. KXTN San Antonio moves from gold to silver. KXYZ Houston moves from silver to bronze. Moving from bronze to secondary are KAMA El Paso, Texas, KCOR San Antonio, KDIF Riverside, Calif., and KQXX McAllen, Texas.

PROMOTIONS AND MARKETING

(Continued from preceding page)

Barry Mardit at WWWW Detroit.

IDEA MILL: CYBER 105

KITS (Live 105) San Francisco's listener-appreciation party was dubbed "Cyber Freak '93," and included "seven rooms of doom." The rooms included a main stage featuring Duran Duran, Urge Overkill, the Dead Milkmen, and others; an alternative stage featuring local bands; the ambient room, with a "groovy chill zone" featuring beanbag chairs and ambient sounds; the green room, featuring environmental groups, a coffee bar, open-mike poetry readings, drum circles, psychics, and tarot card readers; the cyber room, which was an interactive, multimedia room; Club Live 105, featuring a dance floor and DJ; and the autograph room, featuring Live 105 personalities. A great twist on an annual event.

KIIS Los Angeles made its East Coast-born listeners very happy

Dec. 2 when morning man Rick Dees broadcast live from an ice-skating rink, while actual snow was brought in from Mountain High's Snow Mountain. Ten listeners participated in a snowman-building contest and competed for the opportunity to appear on a float in the Rose Bowl Parade.

Modern rock WDRE Long Island, N.Y., modern rock KITS, and album rock KRXQ Sacramento, Calif., are the latest additions to the growing list of rock outlets hosting acoustic holiday concerts. KROQ Los Angeles will celebrate its fourth "Acoustic Christmas" with an all-star bill including Tony Bennett (Billboard, Dec. 4). The WDRE and Live 105 shows also will have Bennett on their bills. (Bennett became a favorite among modern rock outlets when he appeared with the Red Hot Chili Peppers at the MTV Music Video Awards this year.) KRXQ's "Sacramento Unplugged" was held Nov. 24 and featured local bands. All four shows are benefits.

A few new marketing and promotion tools are available to stations. Raleigh, N.C.-based Harker Research has created the Harker Research Age Gauge, a ruler-like tool that enables stations to find out easily what eras of music its target audience wants to hear. Also, NAB is offering HelpFax, a 24-hour, seven-day service that lets NAB members ac-

cess more than two dozen promotion, programming, and idea exchange resources, including a comprehensive radio promotion checklist.

WPEN Philadelphia released the 85-page "WPEN Cookbook—Favorite Recipes Of The 950 Family" to benefit the Leukemia Society. The elaborate soup-to-nuts book contains recipes from WPEN staffers, VP Al Gore and wife Tipper, favorite-recipe contest winners, and other celebrities. Beneficial Savings Bank underwrote the cookbook and is carrying it at its banks.

KLSX Los Angeles' fourth annual "97.1 KLSX Classic Rock Expo" featured 27,000 square feet of rock'n'roll collector's items from all over the world, including the entire record collection from the legendary former L.A. radio station KMET.

PRO-MOTIONS

Bill Hesselbirg joins WXPS (X107) White Plains, N.Y., as promotion director. He previously was assistant promotion director at WHTZ (Z100) New York... Kristine Hayes joins WLIF Baltimore, as assistant promotion director. She was a technical production assistant for crosstown WBFF-TV... Country WFMS/WGRL Indianapolis promotion manager Kay Feeney-Caito is looking for a promotion assistant.

WASHINGTON ROUNDUP

(Continued from page 124)

failed to demonstrate it cannot pay the original amount, found the reduction "not warranted."

FCC: REVOKE DARK STATION LICENSE

The FCC has asked David and Sherry Pike, licensees of KRAN Morton, Texas, to show cause why it should not revoke their license for violation of FCC rules. The station has been off the air without authority since July 10, 1992.


Since David Pike had not respond-

ed to several FCC inquiries and the station is still dark, the commission has concluded that Pike is "not qualified to remain [a] licensee."

Elsewhere, Quadras Inc.'s silent AM station, KDEW-AM Dewitt, Ark., was fined \$250,000 by the FCC and is facing a license revocation hearing. The station apparently has been off the air since June 1991, but its waiver to remain silent, granted by the FCC's Mass Media Bureau, expired Oct. 1.



In His Corner. On a recent visit to Dallas, Keith Washington, right, gets some support from ABC/Satellite Music Networks' Glenn Cosby, who serves as operations manager for the network's "The Touch" format.



Hits!


in

Tokio

Week of November 28, 1993

- ① Can We Talk Tevin Campbell
- ② Your Love Keeps Working On Me Jody Watley
- ③ Boom! Shake The Room Jazzy Jeff & Fresh Prince
- ④ Please Forgive Me Bryan Adams
- ⑤ Seppun Kiss Original Love
- ⑥ Both Sides Of The Story Phil Collins
- ⑦ Dreamlover Mariah Carey
- ⑧ Love Has Put A Spell On Me Kiss Of Life
- ⑨ Better Than You Lisa Keith
- ⑩ Go West Pet Shop Boys
- ⑪ All She Wants Ace Of Base
- ⑫ So Natural Lisa Stansfield
- ⑬ Let It Snow Boyz II Men
- ⑭ I've Got You Under My Skin Frank Sinatra with Bono
- ⑮ You & I Matt Bianco
- ⑯ Again Janet Jackson
- ⑰ Dreams Gabrielle
- ⑱ When I Fall In Love Celine Dion & Clive Griffin
- ⑲ Rubberband Girl Kate Bush
- ⑳ Hero Mariah Carey
- ㉑ Still A Friend Of Mine Incognito
- ㉒ Will You Be There Heart
- ㉓ Take 5 XL
- ㉔ I'm In A Philly Mood Daryl Hall
- ㉕ Stone Free Eric Clapton
- ㉖ Runaway Love En Vogue
- ㉗ The Gift Inxs
- ㉘ Blue Bird Miki Imai
- ㉙ Just Kichin' It Xscape
- ㉚ Come With Me Ronny Jordan
- ㉛ I'm Alive Jackson Browne
- ㉜ True Love Elton John & Kiki Dee
- ㉝ Relight My Fire Take That Feat Lulu
- ㉞ If We Were Lovers Gloria Estelan
- ㉟ Voo Doo Teddy Pendergrass
- ㊱ Ai Ha Hushigisa Kome Kome Club
- ㊲ Koi Wo Shita Chera
- ㊳ Here We Go Stakka Bo
- ㊴ Sunday Morning Earth, Wind & Fire
- ㊵ Zuru Yasumi Noriyuki Makihara
- ㊶ Breathe Again Toni Braxton
- ㊷ Someday Gota & The Heart of Gold
- ㊸ Givin' It Up Incognito
- ㊹ No Rain Blind Melon
- ㊺ Hopelessly Rick Astley
- ㊻ My Cherie Amour Clementine
- ㊼ (Now I Know What Made) Otis Blue Paul Young
- ㊽ Wish Soul II Soul
- ㊾ More Fire Than Flame Basia
- ㊿ It's Too Real Belinda Carlisle

Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



Lawsuit Sends Foos Into Bankruptcy; Armed Forces Radio Accepts Rush Edit

CHICAGO-BASED attorney and talent agent Saul Foos, who represents a virtual who's who of top radio talent, has agreed to a Chapter 7 bankruptcy proceeding sought by four clients who filed suit claiming that Foos owes them \$868,500, according to reports in Chicago's two daily newspapers.

The Chicago Sun-Times reports that Foos also is the subject of a federal investigation into an alleged investment scam, although the U.S. Attorney's office declined comment. Foos is believed to owe about 60 investors as much as \$10 million, according to the Chicago Tribune.

Names from Foos' past and current client list include Moby, Doug Banks, John Landecker, Tom Joyner, Robert Murphy, and Larry Lujack. Many of those clients are believed to have made investments through Foos in what they thought were pension funds, commodities accounts, and station ownership deals.

The bankruptcy proceeding means Foos' assets, including his talent representation firm, will be liquidated by a trustee to pay off his debts. Neither Foos nor his attorney, Larry Wolfson, could be reached for comment.

In other news, Mark Shannon, talk show host on KRXX Oklahoma City, was awakened at his home just after midnight Dec. 8 by a call from one of his morning-show listeners. The caller said he had just shot and killed his wife's ex-husband outside a local nightclub, and insisted the victim had been stalking both the caller and his wife. The man also told Shannon that he had fled to Arkansas. Shannon, who recognized the man's voice as one of his regular callers, urged him to give himself up, but the caller hung up. The next morning, the caller's wife phoned Shannon's show and pleaded on the air for her husband, if he was listening, to give himself up. At press time, no arrest had been made.

Ending the mini-controversy that briefly swirled around Rush Limbaugh and the Armed Forces Radio and Television Services (Billboard, Dec. 11), the two parties have come to an agreement: A stripped-down, commercial-free, 37-minute (one hour, minus the ads) version of Limbaugh's daily talk show soon will be available via satellite for those military posts that want to air it. Conservative Congressmen had accused the AFRTS of refusing to air Limbaugh because of the talk show host's ideological slant. Not so, says Col. Joe Cook, AFRTS chief of staff. "We don't get into ideological criteria." He says Limbaugh's three-hour show was just too long.

The Philadelphia Inquirer reports that Infinity Broadcasting's syndicated morning man, Howard Stern, is being edited, reportedly by Tom Chiusano, the GM at WXRK (K-Rock) New York, where the show originates. According to the paper, Chiusano arrives by 6 a.m. each day and monitors Stern's show with a device that can delete portions of the show, something he does "once or twice a day, on the orders of Infinity president Mel Karmazin." Infinity attorney Steve Lerman and Ken Stevens, GM of Infinity's WYSP Philadelphia, told the In-

quirer's Joe Logan, "It's none of your business." It is unclear whether the edit affects just the Infinity stations or all 16 of Stern's affiliates.

Owen Weber's HMW Communications has submitted official paperwork to the FCC in its effort to pick up all eight of Voyager Communications' stations for \$30 million (Billboard, Nov. 6), as well as Tom Joyner's WTRG Raleigh, N.C., for \$9 million. Weber is backed by Dallas' Hicks, Muse & Co. The Voyager outlets include WRDU Raleigh, N.C., WMFR/WMAG/



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

WNEU Greensboro, N.C., WLWZ-AM-FM Greenville, S.C., and WOIC/WNOK Columbia, S.C.

Following the \$13.5 million sale of KSOL (Wild 107) San Francisco from United Broadcasting to Arthur Velasquez's KSOL Limited Partnership, Velasquez has hired former Beasley Broadcast Group executives Allen Shaw and William Weller to serve as operating partners of the company. Shaw was COO at Beasley. Weller was VP/operations. Current KSOL GM Scott Fey will continue to oversee day-to-day operation of the station.

Combined local and national spot revenue was up 5% in October compared to the same month last year, according to the Radio Advertising Bureau. Local revenue was up 5%, and national was up 6% in October. For the period covering January through October, the news is even better. Combined revenue is up 8% compared to the same period last year, as a result of a 9% gain in local revenue and a 7% gain in national.

ABC Radio Networks and In-Flight Phone Corp. have inked a deal to provide airline passengers with up to 12 channels of ABC programming, including news, sports, entertainment, and music. Most channels will be offered free, although there will be a charge for some live sports and special events. No airline carriers were announced.

Pioneer Electronics Corp. has joined the Eureka-147 Project, which aims to establish a world standard for digital radio broadcasting. The company has teamed with Digital Radio Research in Canada, and will make prototype receivers available in Montreal and Toronto in early 1995 for experimental service of digital broadcasting there.

PROGRAMMING: DALLAS' KICK

Marcos Rodriguez, owner of KESS/KLTY Dallas, has entered a local marketing agreement with crosstown N/T KDNT and nearby country KAND-FM Corsicana, Texas. KDNT and KAND-

FM are now simulcasting a Tejano format and are known as "Kick." The automated network is overseen by Guadalupe Figueroa, a night jock on KESS. Rodriguez also operates Spanish KMRT (La Super 1480) Dallas.

KFAN/KEEY Minneapolis OM Lorna Gladstone, who previously programmed WGN Chicago, will be returning to Chicago to work for a new employer she says she is not yet at liberty to name. She is helping conduct a search for her replacement in Minneapolis, and wants T&Rs.

Capitol Broadcasting, owners of AC WWMX Baltimore, has taken over crosstown rival WVRT from Scripps-Howard Broadcasting. WWMX GM Ardie Gregory is now overseeing both stations, which are simulcasting WWMX pending a format change at WVRT expected in January.

N/T WERQ-AM Baltimore changes calls to WOLB and is now simulcasting sister WOL Washington, D.C. ... Following the sale of the station, religious WFEL Baltimore changes calls to WKDB and picks up syndicated children's format "Radio AAHS."

Nick Sanders is upped from APD/afternoons to PD at WOMX Orlando, Fla. Sanders takes over for Pat Paxton, now at KHMV Houston. WOMX GM Rick Weinkauff is accepting T&Rs for Sanders' former on-air slot.

KDNT Dallas flips from N/T to Spanish ... WYAT New Orleans changes calls to WGSO ... WOGY-AM Memphis changes calls to WJCE.

Tom Marshall is upped from in-house consultant to PD at WKLQ Grand Rapids, Mich., replacing Mike Tinnes. Marshall previously was with KIOZ San Diego. WKLQ's midday host, Dave Wellington, absorbs Tinnes' old afternoon shift.

Rich Stevens has been named PD of WFKS (formerly WNF1) Daytona Beach, Fla., where he also will do mornings. He has taken the station in a more mainstream top 40 direction, and needs record service. Stevens most recently was doing P/T at WFLZ Tampa, Fla., which he will continue to do. He previously worked at WJHM Orlando, Fla.

Michael Lee has resigned as PD/afternoon jock at WXZL Annapolis, Md., to take the programming slot at KRZZ Wichita, Kan., where he replaces Sherman Cohen. WXZL recently was purchased by Jake Einstein, the former owner of WHFS Baltimore, and Lee reports the album rock station soon will turn toward alternative rock.

Urban AC WXYU Lynchburg, Va., is now simulcasting sister mainstream urban station WJJS, which retains its format but is now known as "Hot 101.7 Jams." WXYU picks up the call letters of sister FM station WVLR. WVLR and co-owned WVRV Roanoke, Va., which had been simulcast urban, are now simulcast oldies. WVRV becomes WRDJ (DJ105). WVLR becomes WLDJ (DJ103).

New outlet KDLE Wichita signs on at 93.9 as a soft AC outlet ... Adult standards/brokered outlet WRTN White Plains, N.Y., picks up syndicated talker Sonny Block.

Paxson Broadcasting and the International Motor Sports Assn. have

newsline...

TERRY KILE is the new GM at WHP/WRV Harrisburg, Pa., replacing John Dame, now VP/COO at Dame Media. Kile last was president of High Media Group, a local communications and investment company.

MARGARET FORT has been promoted from GSM to GM at WNOK Columbia, S.C. She replaces Jimmy Collins, now at crosstown WCOS.

STATION SALES: WRXR-FM and (CP) WKBG Augusta, Ga., from J&L Broadcasting Inc., to Multi-Market Radio for \$5 million; KQBR Sacramento, Calif., from EZ Communications to Progressive Media Group for \$2.5 million; KFMH Davenport, Iowa, from Flambo Broadcasting Inc., to Connoisseur Communications, owner of crosstown KJOC/WXLP, for \$1.7 million (Connoisseur begins operating the station under a local marketing agreement Jan. 1); WZNS Florence, S.C., from Metropolitan Broadcasters Associates to Beasley Broadcasting for \$1.5 million; KPGM Casper, Wyo., from Western Inspirational Broadcasters Inc., to Mongo Broadcast Group for \$250,000.

DEAL CLOSINGS: After lengthy delays resulting from challenges to the proposed sale, Zebra Broadcasting and United Broadcasting have announced Dec. 31 as the closing date for the sale of WJMO-AM-FM Cleveland to Zebra. No format changes are planned at either station. CBS Radio and Cox Enterprises have completed their station swap, which gave KLRX (now KRRW) Dallas to CBS and gave WYNF (now WWRM) Tampa, Fla., to Cox. Regional Radio has closed on its acquisition of WIBM-AM-FM Lansing, Mich., from MetroCities Communications Inc. Regional also owns crosstown WJXQ.

EDWIN SAMUELS joins the Katz Corporation as VP, information systems. He previously worked at Sony Music Entertainment, where he held a similar position.

IRWIN GROSSMAN has been installed as chairman of the board of North Texas Public Broadcasting Inc., licensee of KERA Dallas. He is president of Investment Properties Inc.

teamed up to form the IMSA Radio Network to carry the 1994 racing season live on stations across the country. The new net will broadcast 10 races next year.

Mississippi State Univ. will sign on a new, 14,000-watt station, WMSV, by March 1. The station, which will program an album rock/modern rock hybrid format, will be the largest college station in the state, and will serve northeast Mississippi. GM Steve Ellis needs record service, and can be reached at P.O. Box 6210, Mississippi State, Miss., 39762

A-Ware Software has changed the name of its music scheduling product from MusicScan to MusicMaster.

PEOPLE: MARINO TO KMEL

KGCI Riverside, Calif., APD/MD Mike Marino has been named APD at KMEL San Francisco. Also, former KIHS Los Angeles night jock Hollywood Hamilton joins KGCI for mornings, replacing Cadillac Jack and Irma Blanco.

Former WQHT (Hot 97) New York interim morning man Rickie Ricardo joins crosstown WSKQ-FM as morning co-host. He replaces Carlos Cabrera, who moves to WSKQ-AM as host of a new morning news program.

Former KDWB Minneapolis morning man Steve Cochran lands the morning slot at WPNT (FM100) Chicago, where he replaces Dr. Phil Duncan ... Georgeann Herbert has been promoted from managing editor to assistant news director/executive editor at WBBM-AM Chicago. She replaces Deirdra White, now at WWJ Detroit.

WWRC Washington, D.C., morning men Brian Wilson and Bob Madigan are out. PD Peter Laufer and evening news host Pat Korter are handling mornings for now.

Cliff Davis is out as part of the

morning team at KYIS Oklahoma City ... Former Philadelphia Inquirer sports writer Glen Macnow joins WIP Philadelphia to host the 10 a.m.-noon shift. He replaces Chuck Cooperstein, now at KAAM Dallas.

Randy Pringle, who was controller for KPIX-TV San Francisco, joins KYW-AM-TV/WMMR Philadelphia in that capacity ... Former Texas State Network morning anchor Tony Romeo joins KYW as Harrisburg, Pa., bureau chief, according to the Inquirer.

Hal Abrams joins KHOW Denver for afternoon drive and a news sidekick position, where he will use the name Randy Mann. He previously was with KMBY Monterey, Calif., and KOME San Jose, Calif.

The lineup for Major Networks' hard-rock format "The Force" includes Rick Ferguson from WDND Chicago in mornings, former WBBM-FM (B96) Chicago night show producer and part-timer Mark Sullivan in middays, former WDEK De Kalb, Ill., part-timer Gary Zahara in afternoons, former WWBZ Chicago part-timer Todd Maverick in nights, and former WAPE Jacksonville, Fla., part-timer Greg Tanner in overnights.

Former WMGK (now WPLY) Philadelphia morning co-host Mike Bowe joins crosstown WMGK as host of the Saturday night '70s show ... Will Harris joins WHIO/WHKO Dayton, Ohio, as traffic reporter. He previously was an air personality at crosstown WONE-AM/WTUE/WMMX.

Tamara Taggart has been named promotion manager for CISL/CKZZ Vancouver, British Columbia. She previously was assistant promotion director at crosstown CFOX ... WVNC Ogdensburg, N.Y., afternoon jock Todd Matthews joins WTNY-FM Wattertown, N.Y., for overnights, replacing Jimmy Z., who moves to weekends.

MANSON ROYALTIES FROM GN'R SONG GO TO VICTIM'S KIN

(Continued from page 8)

Of Sam" statute, enacted to prevent felons from profiting from their crimes (Billboard, Dec. 11).

Geffen, which had indicated that mechanical royalties due Manson from the recording might be legally earmarked for payment toward a previous judgment, now says the royalties will go to Bartek Frykowsky, the 37-year-old son of Wojciech (Voytek) Frykowski, one of the Manson family's seven 1969 murder victims.

According to the label, the judgment stems from a federal suit filed against Manson on Bartek's behalf in 1971. The initial award of \$500,000 has been renewed by the court every 10 years and stands in excess of \$1.2 million owed to Bartek.

At Geffen's request, an attorney for Frykowski's son has served the label with a writ of execution that requires all royalties due to Manson be paid to meet the judgment.

In a statement, Geffen acknowledged that published estimates of Manson's royalties in the region of

\$60,000 for each million units sold is "reasonably correct."

However, a California Department of Justice spokesman indicates that the state attorney general's office is still investigating the possibility of action on the Manson cover under existing statutes.

"Basically, we're aware of this situation, that Manson could be receiving royalties," says Mike Van Winkle of the department's law enforcement division. "We're looking into it... I can't say we're looking into it to take action. We're just going to take it from here."

Guns N' Roses, which was reportedly under heavy pressure to remove the Manson track from "The Spaghetti Incident?" has decided to keep the cut on the album, which slips from its debut position of No. 4 to No. 10 on The Billboard 200 this week.

GN'R's manager Doug Goldstein could not be reached for comment; however, in a statement released by the label Dec. 8, Goldstein said, "When it was confirmed this week that Manson would not receive royalty payments, we decided to leave the track on the album. We feel it only fitting we can help the family of at least one of the victims."

In the same statement, Geffen president Ed Rosenblatt said, "We would have preferred the song wasn't on the album, but given our belief in freedom of speech, as well as the clear restraints of our legal agreements with the band, it is not our decision to make. That decision belongs solely to Guns N' Roses."

After the Manson uproar broke, Geffen stated its intention to provide undefined "support" for the Doris Tate Crime Victims Bureau, a

Sacramento, Calif.-based anti-crime legislative and counseling group established in the name of Manson victim Sharon Tate's late mother.

However, the Tate Crime Victims Bureau announced Dec. 7 that it was mounting a boycott of the label's records, as well as movies and other creative endeavors from the David Geffen Co.

Patty Tate, a member of the Tate group's board and Sharon Tate's sister, says, "The [Crime Victims Bureau] board has no intention of taking [Geffen's money]."

On her reasons for launching the boycott, Tate says, "They're glorifying Manson, and that really bothers me. My family has gone through hell and continues to go through hell. That's appalling... The man doesn't deserve to be put on a pedestal. He has no regard for human life. He's a cruel and evil man."

She adds that Geffen is "in essence capitalizing off of my sister's and everybody else's murders. It hurts, no matter how many years go by."

Asked what action she would like to see taken on Geffen's part, Tate says, "I really wanted the song pulled off the album, but I read today that their hands are tied. It looks like that won't be able to happen, so we'll just stand where we are, and say to the public, 'You have to have some sort of social conscience.'"

Tate says she would like to discuss the situation with Geffen, adding that neither she nor other board members have been contacted by the company.

According to Geffen spokeswoman Bryn Bridenthal, Geffen still intends to make a donation to the Tate

Crime Victims Bureau, despite the boycott. She adds that the label is attempting to contact the group.

On Dec. 7, Geffen's offices in West Hollywood, Calif., and New York were picketed by members of the Guardian Angels.

A flyer distributed by the vigilante street patrol group attacked the

label for paying Manson what it called "blood money," and slammed David Geffen for "shamefully [claiming] that it is not his responsibility to control the content of his product and it's [sic] impact on the victims of Manson." The Angels called on the label to remove the song from the album.

CHERTOFF TO POLYGRAM

(Continued from page 10)

Most recently senior VP of A&R at Columbia, Chertoff was the producer of Cyndi Lauper's Grammy-winning album, "She's So Unusual," and, more recently, Sophie B. Hawkins' Grammy-nominated debut. His other A&R successes include the Ruff House label deal with Columbia, which brought Cypress Hill and Kris Kross into the Sony Music orbit.

According to Levy, Chertoff "nimblely manages both the talent selection and subsequent development and maturation of the music."

IRV LIGHTMAN

ASCAP U.K.

(Continued from page 10)

ASCAP's offices in the U.K. will double next year, with a replacement being sought for Fisher and appointments expected for another director of repertoire and a senior figure to head up operations. "There's no one lined up for that [senior] job as yet," says Donovan.

Competition between BMI and ASCAP to represent U.K. and European songwriters has intensified in recent years. At the start of the year, BMI appointed Christian Ulf-Hansen assistant director of writer and publisher relations. Ulf-Hansen and BMI's VP for European writer and publisher relations, Phil Graham, have been active in signing developing and established writers. Ulf-Hansen previously was a membership representative for the U.K.'s Performing Right Society.

BMI's moves have been noticed, Donovan says. "They have been out there saying things, but in terms of how it's affected us in the U.S., we still control \$100 million more than BMI."

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LAWYER'S FEES AT ISSUE

(Continued from page 10)

on the earlier copyright. However, the court turned down Fogerty's application for lawyers' fees, and that denial was upheld by the 9th Circuit Court of Appeals in February 1993.

In upholding the denial of Fogerty's application for attorney's fees, the 9th Circuit court ruled that a "prevailing [winning] defendant may not be awarded lawyer's fees unless it can be demonstrated that the action [suit] was frivolous or instituted and prosecuted in bad faith."

Kenneth I. Sidle, representing Fogerty and Warner Bros., argued that in 9th and 2nd Circuit cases, attorney's fees are routinely awarded only if the plaintiff wins. But in other circuits, such as the 3rd, 4th, and 11th, the fees are awarded to the winning parties regardless of whether they are plaintiffs or defendants.

MARTIN-POTTER TAKES NAIRD HELM

(Continued from page 10)

ly" will appoint Neumann's successor, but adds that Neumann and administrative assistant Laura Bell "are going to stay involved at least through the May convention."

The next NAIRD convention will take place May 11-15 at the Palmer House Hilton in Chicago.

In the immediate future, Martin-Potter will be in Cannes for MIDEM from Jan. 30-Feb. 3, heading up NAIRD's attendees at the international trade show.

The companies enrolled for

Malcolm Burnstein, arguing the case for Fantasy, told the justices that previous and related case history and the intent of Congress makes it clear that the lawyer fee arrangement encourages plaintiffs to protect their copyrights.

However, Sidle argued, this case is complicated because there are two copyrights involved. What the earlier decision "fails to realize is that the defendant usually has a copyright as well," a fact that may not be considered in current award standards.

Any new award standard established by the Supreme Court will still be subject to the "discretionary" findings of the judge under Section 505 of the U.S. Copyright Act.

The ruling in the case will come in the spring, according to a Supreme court spokesperson.

MIDEM through NAIRD so far are Ross-Ellis, Ltd. (Montreal); Music Bank (Rockford, Ill.); Alligator Records (Chicago); Green Linnet Records (Danbury, Conn.); Hired Gun Marketing (Lafayette Hill, Pa.); M.S. Distributing (Elk Grove Village, Ill.); Blood Records (Villanova, Pa.); Discovery Records (Santa Monica, Calif.); Lifedance Records (Portland, Ore.); Blind Pig Records (Chicago); Home Base Music (Seattle); and Great Bay Distributing (Baltimore).

Monitor™

NOV. 29—DEC. 5, 1993

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 74 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	12	ALL THAT SHE WANTS ACE OF BASE (ARISTA) 8 weeks at No. 1	1	1	9	SHOOP SALT-N-PEPA (NEXT PLATEAU) 3 wks at No. 1
2	2	12	AGAIN JANET JACKSON (VIRGIN)	2	2	9	GANGSTA LEAN DRS (CAPITOL)
3	3	8	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	3	5	8	KEEP YA HEAD UP 2PAC (INTERSCOPE)
4	4	8	HERO MARIAH CAREY (COLUMBIA)	4	7	8	HERO MARIAH CAREY (COLUMBIA)
5	5	12	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	5	3	13	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
6	6	15	WHAT IS LOVE HADDAWAY (ARISTA)	6	4	14	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
7	9	4	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	7	6	10	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	10	5	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	8	8	14	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
9	8	6	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	9	11	20	AGAIN JANET JACKSON (VIRGIN)
10	11	6	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	10	10	7	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
11	15	5	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	11	9	11	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
12	13	5	LINGER THE CRANBERRIES (ISLAND/PLG)	12	12	7	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
13	14	5	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)	13	13	9	NEVER KEEPING SECRETS BABYFACE (EPIC)
14	7	14	NO RAIN BLIND MELON (CAPITOL)	14	14	7	SLOW & EASY ZAPP & ROGER (REPRISE)
15	12	7	BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)	15	21	3	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
16	20	7	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	16	16	19	DREAMLOVER MARIAH CAREY (COLUMBIA)
17	17	6	MR. VAIN CULTURE BEAT (550 MUSIC)	17	18	10	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
18	18	6	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	18	17	11	COME BABY COME K7 (TOMMY BOY)
19	16	7	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	19	15	15	ANNIVERSARY TONY! TONE TONE! (WING/MERCURY)
20	22	19	DREAMLOVER MARIAH CAREY (COLUMBIA)	20	28	3	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)
21	19	11	WILD WORLD MR. BIG (ATLANTIC)	21	22	6	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
22	25	19	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	22	24	3	CRY FOR YOU JODECI (UPTOWN/MCA)
23	28	3	HIGHER GROUND UB40 (VIRGIN)	23	19	7	TIME AND CHANCE COLOR ME BADD (GIANT)
24	33	3	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	24	20	6	MR. VAIN CULTURE BEAT (550 MUSIC)
25	23	7	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	25	23	6	SEX ME (PARTS I & II) R. KELLY (JIVE)
26	27	21	IF JANET JACKSON (VIRGIN)	26	25	4	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)
27	21	17	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	27	31	5	DREAMS GABRIELLE (GODISCS/LONDON/PLG)
28	31	4	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	28	26	22	IF JANET JACKSON (VIRGIN)
29	26	20	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	29	27	21	I GET AROUND 2PAC (INTERSCOPE)
30	29	18	CRYIN' AEROSMITH (Geffen)	30	30	4	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)
31	24	17	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	31	35	2	YOURS SHAI (GASOLINE ALLEY/MCA)
32	32	26	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	32	29	23	RIGHT HERE/HUMAN NATURE SWV (RCA)
33	34	2	JESSIE JOSHUA KADISON (SBK/ERG)	33	NEW ▶		CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
34	39	2	SHOOP SALT-N-PEPA (NEXT PLATEAU)	34	NEW ▶		GOODY GOODY LISE TTE MELENDEZ (FEVER/RAL/CHAOS)
35	30	15	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	35	NEW ▶		(LAY YOUR HEAD ON MY) PILLOW TONY! TONE TONE! (WING/MERCURY)
36	38	3	DAUGHTER PEARL JAM (EPIC)	36	33	7	YOLANDA REALITY (STRICTLY RHYTHM)
37	35	16	HEY JEALOUSY GIN BLOSSOMS (A&M)	37	32	24	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
38	NEW ▶		MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	38	38	23	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
39	NEW ▶		AMAZING AEROSMITH (Geffen)	39	NEW ▶		PLEASE FORGIVE ME BRYAN ADAMS (A&M)
40	NEW ▶		NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)	40	NEW ▶		ONE ON ONE TO BE CONTINUED... (EASTWEST)

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.

COMMITTEE OF FANS RESTORES WORK OF COMPOSER, INVENTOR RAYMOND SCOTT

(Continued from page 1)

commercials, films, and TV shows, and served as pianist for the CBS Radio Orchestra and for his own Quintette. He later led the house band on the popular "Your Hit Parade" radio show of the late '40s and '50s.

Always preoccupied with his craft, Scott neither promoted himself nor made sure his legacy was secure. Consequently, his recorded archives and his only surviving electronic instrument, the electronium, are deteriorating in two outbuildings on the artist's property in Van Nuys, Calif.—scorched by the heat, leaked on, and ravaged by time.

Scott is still alive, but several crippling strokes since 1987 have left him unable to care for himself. His wife, Mitzi, looks after him and oversees his business affairs.

With Mitzi's help, freelance writer, producer, and WFMU New York radio personality Irwin Chusid is heading a massive effort to get Scott's collection into the Marr Sound Archives at the Univ. of Missouri-Kansas City, where he says "scholars, researchers, and music buffs would have carefully monitored access to the material."

Chusid—who is director of the Raymond Scott Archives—has established a restoration committee consisting of himself and two other dedicated Scott fans: musician/composer Mark Mothersbaugh, famous for his work with the pioneering synthesizer-rock group Devo; and veteran music journalist Mr. Bonzai, now a columnist for Mix magazine.

The committee has assembled an advisory board whose diversity reflects the artistic community's love affair with Scott. So far, the members are producer Hal Willner, "Ren & Stimpy Show" creative director Bob Camp, author/jazz historian Bob Friedwald, Mix magazine editor David M. Schwartz, Warner Bros. director of recording and engineering Lee Herschberg, synth pioneer Robert Moog, David Harrington of the Kronos Quartet, Andy Partridge of XTC, clarinetist Don Byron, film critic Leonard Maltin, WNYC New York radio personality David Garland, and musician Henry Rollins.

"We want to help Raymond define his place in history," says Willner, who served as executive producer of the 1992 Columbia compilation "The Music Of Raymond Scott: Reckless Nights And Turkish Twilights" (which Chusid produced) and produced a Stalling retrospective for Warner Bros. in 1990.

"For all of his work and all of his creativity, Raymond is a forgotten man," adds Camp, who uses Scott music generously on "Ren & Stimpy." "He's an original; there's nobody else like him."

Chuck Haddix, director of the Marr Sound Archives, attributes Scott's widespread influence to his "subliminal" effect on people. "There's so much interest and so much influence because we all watch those cartoons," he says. "He was a true pioneer."

Even those who have come to know Scott's name only recently feel a deep-rooted attachment to the artist. Bonzai says, "I was exposed to some aspect of him as a child, but really I knew nothing



Composer Mark Mothersbaugh seated at Raymond Scott's electronium.

about Raymond. I think a lot of people, when they hear his music, say, 'I've heard this stuff before.'"

It was this childlike fascination that led Bonzai and longtime friend Mothersbaugh to Scott's house last spring, in a "pilgrimage" arranged by Chusid.

They found a man who was "in his own world, out of communication with the rest of the world," says Mothersbaugh. "He had archives that were in shocking disarray. There was one room that looked like a chicken pen that had no windows in it. It had rows of tapes that were sitting on boards that were warped in the middle, and the electronium was in a garage where the roof is not only sagging, but it looks like it's leaking."

The alarming condition of Scott's collection moved Bonzai and Mothersbaugh to action. They met with Chusid in June, and together the three launched a restoration project.

RESTORING HISTORY

Mothersbaugh is in charge of transferring the tapes in the vault to DAT. He has agreed to donate his time, the use of one of his recording studios, and the services of his Los Angeles-based company, Mutato Muzika.

The rest of the collection—some 2,720 acetate discs—will be entrusted to the Marr Archives, where a team led by Haddix will clean, sleeve, shelve, and inventory the discs. Following that documentation process, the discs will be meticulously rerecorded onto analog, open-reel tape, according to Haddix.

Haddix says most of the discs are aluminum-based acetates, while some are glass-based. The glass masters are "a sound archivist's worst nightmare, because once the glass breaks it's hard to put back together," he says.

The aluminum-based acetates, though more durable, also present problems. "They used castor oil as lubrication in the plasticizer," says Haddix, "but castor oil will break down and the disc will crystallize, and you'll lose the signal."

In Scott's case the masters are especially important, because he "never wrote anything down," says Haddix. "In terms of the history of American popular music, these are recorded manuscripts."

In his Aug. 3 pitch letter to prospective advisory board members, Chusid wrote, "The value of these recordings is incalculable. They constitute over a half-century of American musical history, from the dawn of the swing era to the age of MIDI . . . Somewhere in that collection is rumored to be a disc of Dizzy Gillespie auditioning

for Scott in the early 1940s—if only we could find it."

Once the material is documented by Marr, it will be made available to scholars and researchers on site and remotely via a national database network, according to Chusid. "We are also exploring the possibility of donating DAT copies of the collection to other resource organizations," he says.

The Marr Archives is a fitting repository for Scott's recorded legacy, Haddix says. It has a recording studio equipped with special turntables and styli for 16-inch acetates, and is fitted with other equipment to deal with archival problems such as tapes curled at the edges and discs in need of reequalizing.

The Marr Archives also houses the Leith Stevens and Dave Dexter Jr. collections. Kansas City native Stevens was the director of "The Swing Club" TV program, where Scott played with his Quintette, and "an innovator in film scoring," according to Haddix. Dexter founded downbeat magazine, and has also worked at Billboard and at Capitol Records.



RAYMOND SCOTT (Circa 1953)

Haddix says the Scott collection "falls under our collection development project. We collect popular American music recorded primarily before 1955—jazz, big-band, spoken-word—so it's right up our alley."

The choice of Marr, ideal as it may seem, was a fluke. Chusid, who is based in Hoboken, N.J., says he originally had set out for Los Angeles to work out a strategy with Mothersbaugh and Bonzai.

"By coincidence, I stopped in Kansas City [on the way to L.A.] to visit a friend," he recalls. "I had heard about the Marr Sound Archives, so [when I was there] I went to find 78s of Raymond and other things. When I saw that this could be the perfect home [for Scott's archives], I got very excited about the prospect of working with them. When I went on to L.A., it was with the intention of convincing Mrs. Scott that this was the place."

It did not take much convincing. Mitzi Scott says she is delighted that her husband's work will finally get the treatment it deserves.

However, the project is still at an early stage. So far, the members of the advisory board have been asked only to lend their names to the project. Chusid admits he dreads having to ask for money for the restoration.

He declines to give an estimate

of the amount needed. Once the money is raised, Haddix says the restoration of the discs likely will occur in two phases beginning next spring, while the tapes can be transferred within three months, according to Mothersbaugh.

There are no plans yet to release any of the music commercially, according to Chusid. "Right now the important thing is to get the stuff in a safe zone, away from where it is," he says.

However, Chusid adds that the potential exists for as many as four full-length albums of Scott music of different styles: early Quintette pieces, full-band works, electronic music, and later Quintette material.

The Marr Archives will own the discs, while the Scott estate—managed by Mitzi Scott and two of Raymond Scott's daughters—will control the commercial rights, according to Chusid.

The bulk of Scott's catalog is published in the U.S. by Music Sales Inc., a U.K.-based firm that also owns the Schirmer catalog, Tin Pan Alley works, and material by the Dorsey Brothers, Thelonious Monk, and Duke Ellington. The publisher purchased Scott's catalog in 1964 from Warner Bros., which had bought it from Scott in 1943, Chusid says.

The remainder of Scott's repertoire—some "two to four dozen" compositions, according to Chusid—is published through the artist's own firm, Gateway Publishing.

EARLY MUSICAL TALENT

Scott was born Harry Warnow Sept. 10, 1908, in Brooklyn, according to Chusid's liner notes for "The Music Of Raymond Scott."

Although young Harry showed signs of musical genius early in his life, he was intent on going to engineering school until his brother Mark, conductor of the CBS Radio Orchestra, intervened. He bought Harry a Steinway piano and paid his tuition to the Institute of Musical Art (now Juilliard).

Upon graduation in 1931, Harry Warnow was hired as pianist for the CBS radio band. He started contributing his own music to the orchestra—with such characteristically screwball titles as "Confusion Among A Fleet Of Taxicabs Upon Meeting With A Fare"—Harry Warnow changed his name to Raymond Scott to avoid accusations of nepotism.

Even though the CBS band was performing some of Scott's music, he wanted more creative freedom. He persuaded CBS producer Herb Rosenthal to let him form his own side project, which he called the Raymond Scott Quintette.

Despite its name, Scott's ensemble consisted of six musicians: himself, bassist Lou Shoobe, tenor sax man Dave Harris, clarinetist Pete Pumiglio, drummer Johnny Williams, and trumpeter Bunny Berigan (later replaced by Dave Wade).

From 1937-39, the short-lived outfit recorded the music that, in 1943, would make its way on to the Warner Bros. cartoons.

Scott left CBS in 1940 and took his orchestra—by then expanded to a big band—on the road. He returned to CBS two years later and formed what Chusid calls "the

first racially mixed network studio orchestra," which included such talents as Cozy Cole, Benny Morton, Coleman Hawkins, Ben Webster, Emmett Berry, and Charlie Shavers.

Throughout the '40s, Scott wrote for commercials, films, TV, and Broadway plays, often using Dorothy Collins as his featured singer. Scott replaced his brother as bandleader of the popular syndicated chart-countdown show "Your Hit Parade" following Mark Warnow's death in 1949.



THE RAYMOND SCOTT QUINTETTE

In 1950, Scott and his first wife, Pearl Zimney, separated, and two years later he married Collins.

For the next 15 years, Scott remained active as a composer of commercial jingles and film and TV scores. During that time he started the Audivox and Master labels (the latter a tribute to Irving Mills' label of the same name), and worked as A&R director for Everest Records, for which he produced the first Gloria Lynne recording and auditioned Bo Diddley.

Scott also continued to indulge his passion for electronic instruments, inventing in his home lab a programmable polyphonic sequencer, a film-scoring device described in a 1959 Popular Mechanics article as a "videola," an automatic radio scanner, and instruments like the clavivox (a variant of the theremin) and the electronium.

Scott married Mitzi Curtis in January 1967, a few years after he and Collins were divorced. In the early '70s, the Scotts relocated from North Hills, N.Y., to Los Angeles, where he headed the electronic music research department at Motown Records.

He left the label in 1977 and, for the next 10 years, continued to experiment with electronic music composition and technology.

According to Mitzi, Scott suffered the first of many strokes in August 1987. He has had so many since then that she says she has lost track.

"Physically, he's not in too bad shape, but he's severely brain-damaged," she says. "You cannot reason with him."

Despite his condition, Scott occasionally shows signs of recognizing his own accomplishments. When shown a copy of a Mix magazine article on Scott that pictured the electronium, he exclaimed, "That's mine!" says Mitzi.

Those who have visited Scott recently, like Bonzai and Haddix of the Marr Archives, say the only word they have heard him say is "bye."

FRANK ZAPPA, MUSICAL INNOVATOR AND COUNTERCULTURE HERO, DIES AT 52

(Continued from page 8)

the people with voter-registration drives at concert venues, and directly to the government with his appearance on Capitol Hill to testify against the labeling of albums with "explicit" lyrics. His commitment to the First Amendment was only strengthened after he visited the former Soviet Bloc in 1990, where he was moved by stories of fans who were beaten for listening to his banned albums.

"The best thing that can be said about Frank's death is that he will live on, truly," says Adrian Belew, former Zappa guitarist and vocalist. "You can't say that about many careers. His is going to extend on, and he'll have an effect on 21st Century music, there's no question about it."

Similar sentiments are expressed by Steve Vai, another former Zappa guitarist. "One hundred years from now... Frank and his music will be revered and celebrated."

Zappa's recorded legacy is massive, with 61 albums released between 1966 and 1993. In his career he recorded for Verve, United Artists, and Rykodisc, but most often on self-run labels Bizarre, DiscReet, Zappa, and Barking Pumpkin. Rhino recently made a deal to distribute a large portion of the Zappa catalog, which previously had been distributed by CEMA; additional Zappa catalog titles are available through Rykodisc. The latter label issued much of Zappa's recent work, including the six-volume "You Can't Do That On Stage Anymore" series.

Of Zappa's remarkable output, Belew says, "You never would meet a person who worked as many hours and harder than he did. He was totally relentless."

DOO-WOP DEVOTEE

Zappa was born Dec. 21, 1940, in Baltimore, but while he was still a child his family moved to California, ultimately settling in the desert town of Lancaster.

As a high school student and drummer for local bands, Zappa was an avid fan of such R&B greats as Slim Harpo, the Jewels, Lightnin' Slim, the Orchids, the Spaniels, Howlin' Wolf, Don & Dewey, Muddy Waters, Sonny Boy Williamson, Clarence "Gatemouth" Brown, the Nutmegs, and the Paragons. (One Zappa classmate and fellow R&B enthusiast was Don Van Vliet, who would later be known as Captain Beefheart.)

After high school and two brief enrollments at local junior colleges, drummer-turned-guitarist Zappa grew disillusioned with lounge and pickup-band gigs, and became involved in professional recording. After purchasing a small recording studio in Cucamonga, Calif., Zappa worked with pioneering recording engineer Paul Buff. Together, they developed new techniques in multitrack recording and close-miking. Throughout the early '60s, Zappa produced R&B, surf, and novelty singles for several small labels, including Art Laboe's Original Sound.

In 1964, Zappa's friend Ray Collins asked him to fill in on guitar for the Soul Giants, an R&B cover band. (Collins and Zappa previously had co-written the song "Memories Of El Monte" for the Penguins.) Zappa soon became the leader, and the group—which included vocalist Collins, bassist Roy Estrada, and drummer Jimmy Carl Black—was renamed the Mothers.

After seeing the band play a 1965 stint at L.A.'s Whisky A Go Go, MGM

producer Tom Wilson offered it a recording contract. Executives at MGM label Verve insisted that the Mothers change their name, so "Of Invention" was added. The debut Mothers Of Invention album, "Freak Out," was released in 1966. By Zappa's estimate, it cost between \$25,000 and \$30,000 to produce, a huge amount at the time.

In 1967, Zappa moved to New York, where the Mothers Of Invention played an extended run at the Garrick Theater in Greenwich Village. Initially titled "Pigs And Repugnant," but later renamed "Absolutely Free," the Garrick shows became a nightly laboratory for Zappa's over-the-edge musical and performance ideas.

After releasing four original albums for MGM, Zappa formed his own labels, Bizarre Records and Straight Records, which were distributed by Reprise Records.

ZAPPA SIGNEES

Back in Southern California by 1968, Zappa led a stable of musical artists who were very much on the musical and cultural fringe. Zappa's signees included glam-metal progenitor Alice Cooper; the G.T.O.'s, an assemblage of L.A. groupies (including groupie chronicler-to-be Pamela Des Barres); street singer Wild Man Fisher; eclectic rocker Jeff Simmons; progressive folkie Tim Buckley; and avant-blues howler Captain Beefheart, for whom Zappa produced the landmark alternative album "Trout Mask Replica." Much of the Straight and Bizarre catalogs now are distributed by Rhino.

Zappa's multifaceted compositions often were influenced by the progressive jazz of the '60s, and his electrified, hard-swinging numbers marked the first rumblings of the jazz-rock fusion movement to come. Raheem Roland Kirk joined the Mothers onstage in 1968, and the following year, noted jazz promoter George Wein booked the Mothers on a short East Coast jazz tour with Kirk, Duke Ellington, and Gary Burton. That tour marked the breakup of Zappa's original Mothers Of Invention, which had swelled from four instruments in 1964 to as many as 10, including saxophones, clarinets, percussion, and violin.

Zappa reformed the Mothers (and discarded the "Of Invention") by 1970, now fronted by Flo & Eddie—aka Mark Volman and Howard Kaylan of '60s hit makers the Turtles. "He was a guy who was able to combine so many elements, notwithstanding the most important element... his sense of humor," says Volman. "I enjoyed being in that particular Mothers—it was so much fun... When we were in the band, when Flo & Eddie were on stage, all we ever tried to do was crack Zappa up. If you listen to those albums, you can hear him laughing at us. When you made Frank Zappa laugh, that was it."

At the end of the Mothers' sold-out 1971 tour, Zappa was plagued by disaster. At Geneva's Casino de Montreux, the band's set was interrupted by a fire that ultimately engulfed the hall. (The conflagration later was the subject of Deep Purple's hit "Smoke On The Water.")

On the British leg of that same tour, Zappa was attacked onstage by an unbalanced concert-goer and was thrown 15 feet, into the orchestra pit. Aside from cuts on his head, Zappa also suffered a broken leg, a broken rib, and a crushed larynx. When he was able to speak again, the pitch of his voice had dropped a full third.



THE MOTHERS (circa 1970)

Through years of recording and touring, Zappa's bands often were joined by established musicians, while also serving as a springboard for new talent. Zappa alumni include Jean-Luc Ponty, George Duke, Lowell George, Don "Sugar cane" Harris, Johnny "Guitar" Watson, Terry and Dale Bozzio, Patrick O'Hearn, and Aynsley Dunbar, among others.

"He was, for me, the kind of person that it was a pure joy to be around," says Belew, who first entered the public eye on tour with Zappa. "I learned so much in 10 months' time just walking around that person."

In 1966, Zappa met Gail Sloatman, whom he married the next year. (Zappa was briefly married and divorced in the early '60s.) Frank and Gail Zappa had four children: daughters Moon Unit, now 26, and Diva, 14; and sons Dweezil, 24, and Ahmet, 19.

"In all of the things he did, he had a great respect for his family," says Volman.

The first of the Zappa children to gain prominence was Moon Unit, whose dead-on parody of affected Southern Californian teenspeak propelled his "Valley Girl" single to No. 32 on the Hot 100 in September 1982. A total of nine Zappa albums entered the top 40, but it took his arctic novelty song "Don't Eat The Yellow Snow" to pull the "Apostrophe (')" album from which it came into the top 10 in April 1974.

BEAT THE BOOTS

The 1986 album "Jazz From Hell" earned Zappa his lone Grammy, for best rock instrumental performance. This year, Zappa was nominated for the Rock And Roll Hall Of Fame, but failed to win induction.

Much of Zappa's recording work was done in his state-of-the-art home studio. "I was always just totally amazed by everything he was doing," says Belew. "Once I went there and I said, 'Frank, how did you get all this stuff?' He had this beautiful studio. He said, 'Simple. I don't do coke.'"

The chronic bootlegging of Zappa's concerts and studio recordings led him to form the Foo-eee imprint, distributed by Rhino Records, which released bootleg albums—their sound quality and cover art scarcely changed—in a 12-album series titled "Beat The Boots."

Zappa's immersion in classical or "serious" music began when, as a teen-ager, he became enchanted with an album of the works of Edgard Varese—a composer who would have a lasting influence on his career. (As a 15th birthday present, Zappa was allowed to make a long-distance phone

call to Varese in New York.) An interest in Igor Stravinsky and Anton Webern soon followed.

In 1959, Zappa wrote the orchestral music to the film "The World's Greatest Sinner"; it would remain unproduced until 1963. Zappa's first full-scale classical performance came with the 1970 premiere of his live rock opera, "200 Motels," featuring the Mothers backed by the Los Angeles Philharmonic Orchestra, conducted by Zubin Mehta. The 1971 film version of "200 Motels" (and its United Artists soundtrack album) featured London's Royal Philharmonic Orchestra.

In the early '80s, Zappa released two albums of orchestral music performed by the London Symphony Orchestra conducted by Kent Nagano, although Zappa later was critical of the performance. A far more successful collaboration came when Zappa's multitextured compositions were played by the French Ensemble Intercontemporain, conducted by Pierre Boulez, and released as "Boulez Conducts Zappa, The Perfect Stranger."

In recent years, the New York-based Orchestra For Our Time, led by conductor/orchestrator Joel Thome, has performed Zappa works in acclaimed programs titled "The Music Of Frank Zappa" and "Zappa's Universe." (A concert album of "Zappa's Universe" is available on PolyGram's revived Verve label.)

Modern composer Nicholas Slonimsky, a friend of Zappa's, says, "He had a remarkable talent to create pieces completely out of the ordinary, so that he can appear to be composing something totally new and yet sounding very old."

The final album to be released in Zappa's lifetime was a "The Yellow Shark," a live recording by the Ensemble Modern, conducted alternately by Zappa and Peter Rundel. Commissioned for last year's Frankfurt Festival, "The Yellow Shark" was, Zappa felt, the most accurate performance of his often dizzyingly complex works. Sadly, his failing health forced him to return home before the completion of the concert series.

"His fight was so powerful in all things, including his fight for life," Thome says.

A VIDEO VISIONARY

Zappa also was among the first recording artists to see the potential of home video. His first concert long-form, "Does Humor Belong In Music?" on Picture Music International, was to be distributed by Sony Video Software in 1986. Due to explicit language and a moment of female toplessness, Sony wanted to release the

video with a warning sticker, a proposal unacceptable to Zappa. The piece ultimately was distributed by MPI Home Video.

In the late '80s, Zappa created his own home video label, Honker Home Video, whose logo bore a cartoon version of the prominent Zappa proboscis. Distributed to retail by MPI and through Zappa's Barfko-Swill mail-order operation, Honker's titles include "Uncle Meat," "The True Story Of 200 Motels," the 1979 theatrical release "Baby Snakes," and "Video From Hell," a Honker sampler. (The video of "200 Motels" is available from MGM/UA Home Video.)

GETTING OUT THE VOTE

In 1962, Zappa spent 10 days in jail on a trumped-up obscenity charge; the experience forever influenced his views on free speech and censorship. What set Zappa apart from other outspoken rock performers was his continual exhortation for his listeners to become involved in American democracy. His oft-repeated message was "Don't forget to register to vote." (In 1985, Zappa updated the message to "Register to vote before it's too late.") On his 1988 "Broadway The Hard Way" tour, he conducted registration drives that placed about 11,000 new voters on the rolls.

"He believed that government is in the hands of the totally corrupt, and the only way the government can be saved is by getting uncorrupted young people to get out and vote," says Daniel Schorr, Zappa's friend and senior news analyst for National Public Radio.

In September 1985, Zappa testified at hearings of the Senate Commerce, Technology and Transportation Committee on the Parents' Music Resource Center's proposal to place warning stickers on recordings. Zappa told the committee that the PMRC's sticker proposal was "an ill-conceived piece of nonsense which fails to deliver any real benefits to children, infringes the civil liberties of people who are not children, and promises to keep the courts busy for years." He continued, "The PMRC's demands are the equivalent of treating dandruff by decapitation."

In 1990, Zappa traveled to the Soviet Union and Czechoslovakia under the aegis of the Financial News Network, now part of CNBC. Longtime Zappa fan and newly elected Czechoslovak president Vaclav Havel (now president of the Czech Republic), met with Zappa and proposed that Zappa become a special ambassador for trade, culture, and tourism. The appointment was rejected by the U.S. State Department. Nonetheless, Zappa was hailed as an artistic hero by the Czech citizenry, who were quite familiar with his albums, despite the fact that they had been banned there.

Hearing the news of Zappa's death, Havel paid tribute to him as "a friend of our newly born democracy and one of the first people to visit here after the revolution. Although he never became an ambassador for Czechoslovakia, he was a friend of our country."

In lieu of flowers, the Zappa family requests that donations be made to the Office For Intellectual Freedom at the American Library Association, 50 E. Huron, Chicago, Ill., 60611, or to the Cousteau Society, Greenpeace, or any favorite environmental cause.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 189 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	9	HERO	MARIAH CAREY (COLUMBIA) 2 wks at No. 1	38	40	10	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
2	2	24	AGAIN	JANET JACKSON (VIRGIN)	39	36	8	SLOW & EASY	ZAPP & ROGER (REPRISE)
3	4	9	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	40	56	5	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
4	3	14	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	41	43	5	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
5	7	9	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	42	44	6	HIGHER GROUND	UB40 (VIRGIN)
6	5	15	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	43	47	6	JESSIE	JOSHUA RADISON (SBK/ERG)
7	6	13	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	44	37	11	WILD WORLD	MR. BIG (ATLANTIC)
8	11	7	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	45	41	17	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
9	8	16	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	46	42	18	CRYIN'	AEROSMITH (GEPFEN)
10	9	13	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	47	33	14	ANNIVERSARY	TONY! TONI TONE! (WING/MERCURY)
11	10	20	DREAMLOVER	MARIAH CAREY (COLUMBIA)	48	50	11	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
12	18	4	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	49	54	4	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
13	12	10	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	48	7	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)
14	13	17	WHAT IS LOVE	HADDAWAY (ARISTA)	51	69	2	CHOOSE	COLOR ME BADD (GIANT)
15	14	10	GANGSTA LEAN	DRS (CAPITOL)	52	52	4	CRY FOR YOU	JOCECI (UPTOWN/MCA)
16	15	8	KEEP YA HEAD UP	2PAC (INTERSCOPE)	53	51	16	HOPELESSLY	ROCK ASTLEY (RCA)
17	16	21	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	54	55	4	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
18	24	7	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	55	59	3	CANTALOUPE (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
19	22	6	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	56	64	2	GOODY GOODY	LISSETTE MELENDEZ (FEVER/RAL/CHAOS)
20	17	7	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	57	58	23	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
21	19	7	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	58	—	1	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	20	18	NO RAIN	BLIND MELON (CAPITOL)	59	72	2	THE POWER OF LOVE	CELINE DION (550 MUSIC)
23	27	8	LINGER	THE CRANBERRIES (ISLAND/PLG)	60	53	22	I GET AROUND	2PAC (INTERSCOPE)
24	28	7	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	61	60	3	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
25	26	7	MR. VAIN	CULTURE BEAT (550 MUSIC)	62	45	8	TIME AND CHANCE	COLOR ME BADD (GIANT)
26	23	8	BOTH SIDES OF THE STORY	PHIL COLLINS (ATLANTIC)	63	57	17	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
27	29	23	IF	JANET JACKSON (VIRGIN)	64	62	3	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
28	30	9	NEVER KEEPING SECRETS	BABYFACE (EPIC)	65	—	1	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
29	21	25	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	66	—	1	PURPLE HAZE	THE CURE (REPRISE)
30	25	20	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	67	—	1	YOURS	SHAI (GASOLINE ALLEY/MCA)
31	34	19	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	68	65	30	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
32	39	4	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	69	67	4	INTO YOUR ARMS	THE LEMONHEADS (ATLANTIC)
33	32	5	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)	70	63	8	FIELDS OF GRAY	BRUCE HORNISBY (RCA)
34	35	29	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)	71	66	3	GIVE IT UP	THE GOODMEN (FFRR)
35	46	5	DAUGHTER	PEARL JAM (EPIC)	72	—	1	AMAZING	AEROSMITH (GEPFEN)
36	31	14	COME BABY COME	K7 (TOMMY BOY)	73	—	7	YOLANDA	REALITY (STRICTLY RHYTHM)
37	38	18	HEY JEALOUSY	GIN BLOSSOMS (A&M)	74	61	6	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
					75	—	1	LOW	CRACKER (VIRGIN)

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

HOT 100 RECURRENT AIRPLAY

1	1	18	TWO PRINCES	SPIN DOCTORS (EPIC)	14	17	6	I'M FREE	JON SECADA (SBK/ERG)
2	2	2	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	15	14	50	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
3	4	9	FIELDS OF GOLD	STING (A&M)	16	12	3	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
4	5	3	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	17	13	4	LATELY	JOCECI (UPTOWN/MCA)
5	3	11	COME UNDONE	DURAN DURAN (CAPITOL)	18	25	31	ORDINARY WORLD	DURAN DURAN (CAPITOL)
6	7	11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	19	19	4	OOH CHILD	DINO (EASTWEST)
7	6	10	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	20	20	9	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
8	—	1	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	21	18	9	WEAK	SWV (RCA)
9	8	4	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	22	21	38	RHYTHM IS A DANCER	SNAP (ARISTA)
10	9	6	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	23	15	7	IF I HAD NO LOOT	TONY! TONI TONE! (WING/MERCURY)
11	10	20	I'M SO INTO YOU	SWV (RCA)	24	28	11	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
12	11	18	DON'T WALK AWAY	JADE (GIANT)	25	27	48	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
13	16	35	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	4	12	ALL THAT SHE WANTS	ACE OF BASE (ARISTA) 1 week at No. 1	38	45	3	LET IT SNOW	BOYZ II MEN (MOTOWN)
2	2	7	AGAIN	JANET JACKSON (VIRGIN)	39	37	19	DREAMLOVER	MARIAH CAREY (COLUMBIA)
3	1	14	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	40	35	6	FREAKIT	DAS EFX (EASTWEST)
4	5	9	GANGSTA LEAN	DRS (CAPITOL)	41	33	16	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	6	7	HERO	MARIAH CAREY (COLUMBIA)	42	39	12	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
6	3	11	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	43	36	13	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
7	9	3	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	44	66	2	THE POWER OF LOVE	CELINE DION (550 MUSIC)
8	7	31	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	45	40	8	WILD WORLD	MR. BIG (ATLANTIC)
9	8	13	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	46	43	7	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
10	11	8	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	47	53	4	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
11	10	6	KEEP YA HEAD UP	2PAC (INTERSCOPE)	48	51	4	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
12	14	6	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	49	50	8	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
13	12	9	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	44	22	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
14	13	8	SEX ME (PARTS I & II)	R. KELLY (JIVE)	51	52	6	SLOW & EASY	ZAPP & ROGER (REPRISE)
15	—	1	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	52	48	8	FOREPLAY	RAAB (RIP-IT/LC)
16	18	2	CRY FOR YOU	JOCECI (UPTOWN/MCA)	53	41	15	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
17	16	9	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	54	64	3	FAST AS YOU	DWIGHT YOAKAM (WARNER BROS.)
18	15	5	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	55	47	21	IF	JANET JACKSON (VIRGIN)
19	17	14	COME BABY COME	K7 (TOMMY BOY)	56	54	24	CHATTACHOOCHIE	ALAN JACKSON (ARISTA)
20	19	6	TIME AND CHANCE	COLOR ME BADD (GIANT)	57	60	6	THE SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
21	22	7	NEVER KEEPING SECRETS	BABYFACE (EPIC)	58	—	1	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE (JIVE)
22	26	6	LINGER	THE CRANBERRIES (ISLAND/PLG)	59	49	24	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
23	23	6	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)	60	55	5	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
24	21	12	ANNIVERSARY	TONY! TONI TONE! (WING/MERCURY)	61	68	3	TRUE LOVE	ELTON JOHN & KIKI DEE (MCA)
25	24	14	WHAT IS LOVE	HADDAWAY (ARISTA)	62	—	1	AMAZING	AEROSMITH (GEPFEN)
26	20	17	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	63	67	4	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
27	25	2	REALLY DOE	ICE CUBE (PRIORITY)	64	59	13	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
28	30	5	MR. VAIN	CULTURE BEAT (550 MUSIC)	65	62	4	AS LONG AS I CAN DREAM	EXPOSE (ARISTA)
29	29	8	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)	66	57	28	LATELY	JOCECI (UPTOWN/MCA)
30	27	13	COME INSIDE	INTRO (ATLANTIC)	67	56	11	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
31	38	3	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	68	—	1	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
32	34	4	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	69	—	1	JOHN DEERE GREEN	JOE DIFFIE (EPIC)
33	28	19	CRYIN'	AEROSMITH (GEPFEN)	70	61	8	SEND ME A LOVER	TAYLOR DAYNE (ARISTA)
34	32	18	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	71	69	3	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
35	31	25	I GET AROUND	2PAC (INTERSCOPE)	72	58	16	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
36	46	8	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)	73	65	11	EASY COME, EASY GO	GEORGE STRAIT (MCA)
37	42	50	DAZZEY DUKS	DUZZE (TMR/BELLMARK)	74	63	20	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
					75	—	1	JESSIE	JOSHUA RADISON (SBK/ERG)

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

31	NEVER SHOULD'VE LET YOU GO	Zomba, ASCAP/AMW, ASCAP CPP	5	SHOOP	Unichappell, BMI/Placid, BMI/Iza, BMI/Kakalaka, BMI/Next Plateau, ASCAP/S.T.M., BMI/HL/WBM
38	NO RAIN	Heavy Melon, ASCAP WBM	44	SLOW AND EASY	Troutman, BMI/Saja, BMI
100	PAYING THE PRICE OF LOVE	Gibb Brothers, BMI/Careers-BMG, BMI HL	83	SOMETHING IN YOUR EYES	Sony Songs, BMI/Ecaf, BMI HL
9	PLEASE FORGIVE ME	(Worksongs Limited, ASCAP/Zomba, ASCAP/Almo, ASCAP/Badams, ASCAP CPP)	90	THE SONG REMEMBERS WHEN	Careers-BMG, BMI/Hugh Prestwood, BMI HL
47	THE POWER OF LOVE	(EMI Music Services, GEMA/EMI April, ASCAP) HL/WBM	60	SOUL TO SQUEEZE	Ensign, BMI/Moebetoblane, BMI HL/CPP
99	PUSH THE FEELING ON	(EMI Virgin, ASCAP/Graham Wilson, ASCAP HL)	75	STAY (FARAWAY, SO CLOSE)	(Polygram Int'l, ASCAP)
55	REALLY DOE	(Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP WBM)	33	SWEAT (A LA LA LA LONG)	(Mad House, BMI)
52	REAL MUTHAPHUCKKIN G'S	(Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP)	27	TIME AND CHANCE	(Brittisse, ASCAP/Me Good, ASCAP)
51	REASON TO BELIEVE	(Alley, BMI/Trio, BMI) HL	62	TRUE LOVE	(Chappell & Co., ASCAP) HL
32	THE RIVER OF DREAMS	(Impulsive, ASCAP/EMI April, ASCAP HL)	45	TWO STEPS BEHIND	(Bludgeon Rifola, ASCAP/Zomba, ASCAP)
98	ROCK WITH YOU	(Rock Pop, BMI/Mad House, BMI)	34	U.N.I.T.Y.	(Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL
96	RUNAWAY LOVE	(Two Tuff-Enuff, BMI)	17	WHAT IS LOVE (A La Carte)	(EMI Blackwood, BMI) WBM
10	SAID I LOVED YOU... BUT I LIED	(Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane, ASCAP/Zomba, ASCAP) CPP			

SONY REAPS RECORD REVENUES

(Continued from page 1)

• James Taylor's now triple-platinum "Live" sold gold in the quarter.

• The "Last Action Hero" soundtrack sold more than 500,000 units in the U.S. and is now thrice that worldwide.

• New releases from Babyface, Neil Diamond, Gloria Estefan, and Ozzy Osbourne, along with the "Judgment Night" and "Poetic Justice" soundtracks, all surpassed 500,000 units sold in the quarter.

• Ren & Stimpy's "You Eediot" sold 230,000 units domestically, while three Sony Wonder/Nickelodeon home video volumes shipped platinum.

Sony Music's third quarter so far has built on the second's foundation, enabling the company to enjoy continued record-breaking results. Led by Pearl Jam's "Vs.," which debuted at No. 1 and has already sold 5.7 million worldwide, the third quarter has been bolstered by Michael Bolton's "The One Thing," now at 2.5 million worldwide. Both Xscape's "Hummin' Comin' At You" and Harry Connick Jr.'s "When My Heart Finds Christmas" have sold 720,000 domestically, while Celine Dion's "The Colour Of My Love" is at 655,400 worldwide.

The "Philadelphia" soundtrack is expected to do well, while "Sleepless In Seattle" has sold an additional 320,000 units in the third quarter and spawned the "More Songs For Sleepless Nights" sequel, which is expected to go gold by year's end. Also set for gold certification is the "Honky Tonk Angels" collaboration featuring Dolly Parton, Tammy Wynette, and Loretta Lynn. Michael Jackson's "Will You Be There" single has gone gold.

There's more to the Sony story than sales figures. In the past quarter, Epic Records launched Sony 550 Music with albums by Eve's Plumb, flop, Funky Poets, Clive Griffin, Culture Beat, and Celine Dion. Sony Music Special Products launched the Risky Business imprint, featuring compilations using the Sony catalog.

The company has overhauled its Nashville operation with the appointments of Allen Butler as executive VP/GM, Paul Worley as executive VP, and Scott Siman as senior VP. Meanwhile, SMEI, Blockbuster Entertainment, and PACE Entertainment joined to develop amphitheatres around the world, and the Sony Plaza technology/entertainment arcade bowed at SMEI's New York world headquarters.

To top off this extraordinary season of activity, Sony Music president Tommy Mottola was named SMEI president and COO in September.

"A lot of care and attention has been paid to preserving the traditions of this great company, but we also have the task of forging ahead," says Mottola. This includes preparing for the evolving technological developments of the '90s, especially as they affect Sony Music Distribution, he notes. The newly christened Sony Music Studios facility also comes into play, he adds, offering space for artists to explore everything from songwriting to recording, video production, and tour rehearsal.

The key to Sony Music's robust performance, Mottola and his top aides agree, is artist development.

"We start with great music, of course, then we stress . . . in the U.S. and globally, 'long-term artist development,'" Mottola adds. "Finally, we have the strongest management team in the business, so we're able to

create strategies and marketing concepts and a long-range vision to be able to deliver the success we're seeing now."

Mottola's comments also apply to Sony Music's Columbia and Epic labels, which are expecting precedent-setting quarters of their own.

"[Columbia] has maintained its tradition as the largest and greatest label in the history of the business by building upon the success of its superstar roster, taking its cornerstone artists to ever greater heights," says Mottola. "But it has also expanded with a growing roster of new and developing artists, sometimes in genres that aren't traditional for Columbia."

This expansion, adds Columbia president Don Jenner, is most pronounced in the rock and R&B areas. Jenner points to such relatively recent rock explosions as Alice In Chains and Soul Asylum and, on the R&B side, Xscape.

Brought to Columbia through Kris Kross writer/producer Jermaine Dupri's So So Def label, Xscape represents an aggressive A&R move into label/production deals. Columbia also formed label/production deals with domestic and U.K. cutting-edge alternative, rock, and R&B lines, including Ruffhouse, Big Cat, Earache, Thirsty Ear, spin ART, Soul Convention, Vinyl Solution, and Red Decibel.

But Columbia's improvement in the new-and-developing arena has mirrored its renewed commitment to its established artists.

"Most, if not all, of our superstars have had their biggest albums in the last four years," says Jenner, noting that Joel and Streisand recently had albums debut at No. 1 for the first time, Diamond has a platinum Christmas album and gold "Brill Building" album, and Carey and Bolton are having their biggest records in three years. "Even [Bob] Dylan's having a great run now, where before he hasn't sold as many as he should," says Jenner. "But this is Columbia Records: We want to go from Cypress Hill to Barbra Streisand, Wynonna Marsalis to Mariah Carey, Def Jam to Tony Bennett."

Bennett provides a case study for the overhauled Columbia roster. "He'd been pretty unhappy with the way he'd been treated here for a long time, so he asked us for a release—which happened a lot when I first got here!" says Jenner with his trademark smile. "I said no, because we really loved him, and we released an album which did not do well and he came back again and asked to be released. Then we came up with the idea for a concept record, which became 'Perfectly Frank,' the songs of Frank Sinatra. It's just been certified gold, his first in 20, 30 years. His new album 'Steppin' Out,' the Fred Astaire tribute, is off to an amazing start, with a video that's Buzz Bin on MTV. In fact, MTV's booked him for their New Year's Eve special with Cypress Hill, Pearl Jam, and Nirvana!"

The Bennett video illustrates the importance of innovative marketing at Columbia. Senior VP of sales Rich Kudolla recalls that in 1990, even with only 50,000 pieces of Alice In Chains' "Facelift" in the pipeline, enough consumer response could be determined to warrant strategies that wouldn't likely have been considered in the old days.

"We needed to find a way to stimulate greater sales," says Kudolla. "The idea was to give a video away with the music, because the band was

known for their live performances."

Jenner notes that this effort occurred at a time when Sony's account base wasn't enamored of the company. "We were the best distribution system in terms of selling, but not when it came to breaking new groups," he says.

With the revamp of the roster and the label support team, artist development—and long-term commitment—became paramount. Toad The Wet Sprocket especially benefited, both from an atypical four-album



CRAWLEY



POLLY ANTHONY

deal when the band signed in 1989, and with the release of a special "5 Live" CD-promo geared toward a devoted fan base built from constant touring. Ned's Atomic Dustbin was packaged with a limited edition T-shirt to please fans who already had shown fondness for collecting the band's special shirts.

Even Carey was nurtured prior to her breakthrough; commercial releases of her first single "Vision of Love" included snippets of her debut album tracks "Prisoner," "All In Your Mind," and "Someday."

Besides these "added-value aspects," Columbia, like other labels, instituted variable pricing that sought to reduce the normal \$9.98/\$13.98 cassette/CD sales pricing to \$6.98/\$9.98 for new groups like Alice In Chains.

Also helpful here, says VP/GM Fred Ehrlich, is PMM—Sony Music's Progressive Music Marketing system—designed to promote to alternative and metal mom-and-pop accounts. Kudolla adds that a "very focused" one-stop program is in place to further advance developing artists. Two other areas of successful development at Columbia are soundtracks and catalog. VP of soundtracks Maureen Crowe cites the label's huge roster in assessing the possibilities for soundtrack exploitation, the "Cool Runnings" movie a prime example. Marketed both as a soundtrack and reggae compilation, the title led to a "Stir It Up" reggae artist tour and also helped solidify the credibility of Chaos Records as a distinct and viable Columbia imprint.

Catalog development also is vital to Columbia's overall health, as demonstrated by the 12-disc "Frank Sinatra, The Columbia Years: The Complete Recordings 1943-1952," which was released in the second quarter and has now sold 9,500 units. East Coast marketing VP Jay Krugman adds that

the recent restoration of the entire Aerosmith catalog epitomizes Columbia's dedication to maintaining its classic recordings in optimal form without affecting consumer price.

EPIC SAGA

Mottola notes that with fewer established artists than Columbia, Epic's charge has been primarily in the artist development realm. "They've had phenomenal success with Pearl Jam, Spin Doctors, Rage Against The Machine, and they've broken ground in the soundtrack business with 'Sleepless In Seattle,' 'Judgment Night,' and 'Singles,' to name a few. And we can't overlook their achievements in building upon the success of Sade, Michael Jackson, Gloria Estefan, Luther Vandross, Babyface, Celine Dion, Ottmar Liebert, and Shabba Ranks."

Such roster diversity is a relatively recent hallmark. "Five years ago, the company was more like a boutique label run by marketing people, with barely a department head structure," says Epic president Dave Glew. "But look at Epic today: We've made a major commitment to specialized marketing areas like rap, gospel through Word, Epic Soundtrax, the Sony Wonder/Nickelodeon children's label, Sony 550 Music, and the reactivated Okeh label for jazz and blues."

Patience pays off, as Epic executive VP and president of Epic Associated Richard Griffiths notes. "Everyone forgets that Pearl Jam took a long time to sell 100,000." Indeed, senior VP of marketing John Doelp recalls Spin Doctors' first thousand-piece week as a major step: "We don't need 100,000 out of the box."

Rather, says Doelp, Epic is happy to build numbers incrementally through marketing at "lifestyle areas," such as clothing stores, restaurants, malls, arcades—anywhere where music plays a part in people's lives. The end result, notes Griffiths, "is that our records are lasting longer and longer, which is one reason why 550 came about." Another, adds Sony 550 Music's GM Polly Anthony, is Epic's roster diversification.

Since there's little concern for the quick kill, Epic is happy to act according to music value. "Radio's the last part of the jigsaw," adds Griffiths. "It's incredibly important, once everything else is in place."

Adds senior VP of black music Hank Caldwell, "We don't mind putting round pegs in square holes. In fact, we enjoy it."

As at Columbia, soundtracks have become extremely profitable at Epic, where senior VP of Epic Soundtrax Glen Brunman says that soundtrack albums are created with "artist roster personality" and team marketing in mind. Griffiths also looks at the role of catalog sales in the overall picture, especially back albums by "mid-

dle artists" such as Suicidal Tendencies, Social Distortion, Basia, Indigo Girls, and Screaming Trees.

Griffiths further singles out Epic's "huge investment" in its black roster, which has been rebuilt over the past 18 months, including a newly aggressive stance on rap acts. Griffiths says that much time has been spent educating company personnel, artists, and managers in the "big, wide world out there. In the past, we were content to sell a lot of records in the U.S., but Rage Against The Machine sold 60% outside the U.S."

Sony International president Mel Ilberman says the company is proud of Rage Against The Machine's overseas attention. "Our attitude here has been not to draw boxes around any music and, internationally, not draw borders."

A final element of Sony Music that looks to come into play is Sony Classical USA and the new Sony Classical Film & Video division. The recently appointed president of both is Peter Gelb, who says that while it has little effect on Sony Music's totals, Sony Classical also is enjoying its biggest quarter ever in the U.S.

Sony Classical also is looking to increase its involvement in soundtracks, either by acquiring soundtrack product by classical composers or having soundtrack composers write music for the classical market. Additionally, Gelb wants to exploit catalog in soundtracks, as well as acquire and release films and videos about music that will have appeal beyond the classical music buyer.

But there's one more aspect of Sony Music that effectively unifies all the components of its current hot streak. "We've been given the opportunity to create our own corporate culture," says Michelle Anthony, Sony Music's executive VP, who came to Sony three years ago from the law firm of Manatt, Phelps & Phillips, where she represented such alternative acts as Alice In Chains, Guns N' Roses, and the Pixies.

"I hadn't signed an artist to CBS in five years because my bands weren't formattable, and the mid-'80s CBS Records rested on the laurels of its superstars. And the old company wasn't creative either in its dealmaking or artist development, whereas we now do 'menu deals' with alternative artists and labels."

"But now, the two top executives here—Tommy and I—never worked before at a record company. We don't know what works and what doesn't, but try our best to meld the creative with the business. Our tone of management is to have a creative environment that's artist-driven. The challenge is to keep the company stable and maximize the artists on our roster, and try to be well-rounded, with each label having its own character."

Sony Chief's Illness Comes At Tough Time

TOKYO—The hospitalization of Sony Corp. chairman Akio Morita is not expected to have a serious effect on the operations of the Japanese electronics giant, observers here say.

Still, it is seen as having occurred at a particularly bad time, given the long-term challenges faced by Sony and Japan.

Morita, 72, suffered a cerebral hemorrhage and underwent brain surgery Nov. 30. Although Sony president Norio Ohga has been in

charge of Sony's day-to-day operations since 1989, analysts here say the company needs the inspiration of its founder at a time when it is trying to achieve the elusive goal of creating synergy between its various hardware and software operations.

Sony officials, however, say that media reports implying that the company is rudderless without Morita's guiding vision are exaggerated.

Sources say Morita is expected to be out of the picture "for quite some

time". As a result, it's unlikely that he will take over as chairman of Japan's powerful Keidanren [Federation of Economic Organization] next spring, as had been widely expected.

One industry source here speculates that Morita's illness may speed up the process of Morita's younger brother, 66-year-old Masaaki, taking over the presidency from Ohga. Masaaki is currently head of Sony Life Insurance in Japan. STEVE MCCLURE

Billboard HOT 100 SINGLES

FOR WEEK ENDING DEC. 18, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	9	AGAIN J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	JANET JACKSON (C) (V) VIRGIN 38404	50	46	43	25	I GET AROUND D.J.DARYL (T) SHAKUR, D.ANDERSON, R.TROUTMAN, L.TROUTMAN, S.MURDOCK	2PAC (C) (M) (T) INTERSCOPE 98372
2	3	3	14	ALL THAT SHE WANTS D.POP, JOKER/BUDDHA (JOKER/BUDDHA, LINN, JENNY)	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614	51	48	41	19	REASON TO BELIEVE P.LEONARD (T HARDIN)	ROD STEWART (C) (D) (V) WARNER BROS. 18427
3	4	6	9	HERO W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF)	MARIAH CAREY (C) (V) (X) COLUMBIA 77224	52	47	45	6	REAL MUTHAPHUCKKIN G'S RHYTHM D. (EAZY, E.GANGSTA DRESTA, BG. KNOCC OUT, RHYTHM D.)	EAZY-E (C) (T) RUTHLESS 550/RELATIVITY
4	2	1	14	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) J.STEINMAN (J.STEINMAN)	MEAT LOAF (C) (V) MCA 54626	53	53	47	16	COME INSIDE N.HODGE / K.GREENE, C.WIKE, N.HODGE	INTRO (C) (T) (X) ATLANTIC 87317
5	5	4	11	SHOOP M.SPARKS, C.JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	54	67	94	3	AMAZING B.FAIRBAIN (S TYLER, R.SUPA)	AEROSMITH (C) (V) GEFEN 19264
6	6	5	10	GANGSTA LEAN C.JACKSON (C.JACKSON, E.J.TURNER, T.CARTER)	DRS (C) (M) (T) CAPITOL 44958	55	54	—	2	REALLY DOE L.LAYLAW, E.MCCOWELL (ICE CUBE, LAYLAW, D.MCCOWELL)	ICE CUBE (C) (T) PRIORITY 53843
7	10	17	4	ALL FOR LOVE C.THOMAS, B.ADAMS, D.NICHOLAS (B.ADAMS, R.J.LANGE, M.KAMEN)	BRYAN ADAMS/ROD STEWART (C) (D) (V) A&M 0476	56	57	55	7	AWARD TOUR A.TRIBE CALLED QWEST (J.DAVIS, A.MUHAMMAD, M.TAYLOR)	A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
8	8	9	10	BREATHE AGAIN L.A.REID, BABYFACE, D.SIMMONS (BABYFACE)	TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA	57	64	68	4	I'LL BE LOVING YOU A.MARANO (A.MARANO)	COLLAGE (M) (T) VIPER 1002/METROPOLITAN
9	9	8	9	PLEASE FORGIVE ME R.J.LANGE, B.ADAMS (ADAMS, LANGE)	BRYAN ADAMS (C) (V) A&M 0422	58	59	52	6	FREAKIT C.CHARITY, D.LYNCH (A.WESTON, W.HINES, C.CHARITY, D.LYNCH)	DAS EFX (C) (M) (T) (X) EASTWEST 98341
10	12	12	7	SAID I LOVED YOU...BUT I LIED R.J.LANGE, M.BOLTON (M.BOLTON, R.J.LANGE)	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260	59	69	81	4	CANTALOO (FLIP FANTASIA) G.WILKINSON, M.SIMPSON (HANCOCK, KELLY, WILKINSON, SIMPSON)	US3 (C) (T) (X) BLUE NOTE 15892/CAPITOL
11	7	7	14	JUST KICKIN' IT J.DUPRI (J.DUPRI, M.SEALS)	XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA	60	56	54	17	SOUL TO SQUEEZE (FROM "CONEHEADS") R.RUBIN (A.KEIDIS, FLEA, J.FRUSCIANTE, C.SMITH)	RED HOT CHILI PEPPERS (C) (D) (V) WARNER BROS. 18401
12	11	10	10	CAN WE TALK BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.	61	58	58	16	HOPELESSLY G.STEVENSON, R.ASTLEY (R.ASTLEY, R.FISHER)	RICK ASTLEY (C) RCA 62597
13	13	14	8	KEEP YA HEAD UP D.J.DARYL (T) SHAKUR, D.ANDERSON, R.TROUTMAN	2PAC (C) (M) (T) (X) INTERSCOPE 98345	62	62	65	4	TRUE LOVE N.M.WALDEN (C.PORTER)	ELTON JOHN & KIKI DEE (C) (V) MCA 54762
14	14	11	30	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK	63	52	42	15	EVERYBODY HURTS S.LITT, R.E.M. (BERRY, BUCK, MILLS, STIPE)	R.E.M. (C) (M) (V) (X) WARNER BROS. 40992
15	37	40	3	WHAT'S MY NAME? DR.DRE (SNOOP)	SNOOP DOGGY DOGG (C) DEATH ROW 98340/INTERSCOPE	64	55	56	10	AS LONG AS I CAN DREAM S.THOMPSON, M.BARBIERO (D.WARREN, R.ORBISON)	EXPOSE (C) (V) (X) ARISTA 1-2600
16	15	13	17	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	ZHANE (C) (T) FLAVOR UNIT 77121/EPIC	65	66	—	2	LET IT SNOW B.MCKNIGHT, BOYZ II MEN (B.MCKNIGHT, W.MORRIS)	BOYZ II MEN (C) (D) MOTOWN 2218
17	16	15	17	WHAT IS LOVE HALLIGAN, TORELLO (D.HALLIGAN, TORELLO)	HADDAWAY (C) (M) (T) (X) ARISTA 1-2575	66	81	—	2	GOODY GOODY KENDU (K.DIAZ, D.RAMOS)	LISETTE MELENDEZ (C) (M) (T) FEVER/AL 77157/CHAOS
18	19	22	9	LINGER S.STREET (N.HOGAN, D. O'RIORDAN)	THE CRANBERRIES (C) (X) ISLAND 862 800/PLG	67	94	—	2	MISS YOU IN A HEARTBEAT DEF LEPPARD (P.COLLEN)	DEF LEPPARD (C) MERCURY 858 080
19	17	16	20	DREAMLOVER M.CAREY, D.HALL, W.AFANASIEFF (M.CAREY, D.HALL)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080	68	63	66	13	INDO SMOKE (FROM "POETIC JUSTICE") WARREN G. (R.TRAWICK, W.GRIFFIN III)	MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
20	24	32	7	MR. VAIN T.FENSLAU (S.LEVIS, N.KATZMANN, J.SUPREME)	CULTURE BEAT (C) (T) (X) 550 MUSIC 77224	69	70	78	7	LOOKING FOR MR. DO RIGHT A.STEWART (A.STEWART)	JADE (C) GIANT 18429
21	21	26	9	NEVER KEEPING SECRETS BABYFACE, L.A.REID, D.SIMMONS (BABYFACE)	BABYFACE (C) (V) EPIC 77264	70	65	59	18	BETTER THAN YOU S.BERNARD (L.KEITH, K.THOMAS)	LISA KEITH (C) PERSPECTIVE 7430/A&M
22	18	19	16	COME BABY COME J.GARDNER, K7 (K7 J.GARDNER)	K7 (C) (M) (T) (X) TOMMY BOY 7572	71	71	67	6	INTO YOUR ARMS THE ROBB BROTHERS, E.DANDO (R. ST. CLAIRE)	THE LEMONHEADS (C) (X) ATLANTIC 87294
23	26	30	7	BECAUSE THE NIGHT P.FOX (SMITH, SPRINGSTEEN)	10,000 MANIACS (C) ELEKTRA 64595	72	80	82	6	GOD BLESSED TEXAS J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, B.SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18385
24	22	20	8	SEX ME (PARTS I & II) R.KELLY (R.KELLY)	R. KELLY (C) (T) (X) JIVE 42161	73	68	60	12	SEND ME A LOVER H.GATICA (R.HAHN, G.THATCHER)	TAYLOR DAYNE (C) (V) (X) ARISTA 1-2603
25	29	77	4	CRY FOR YOU D.SWING (D.SWING)	JODECI (C) UPTOWN 54723/MCA	74	72	69	11	METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	WU-TANG CLAN (C) (T) LOUD 62544/RCA
26	28	38	7	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P.HENTON (J.NASH)	JIMMY CLIFF (C) CHAOS 72707	75	NEW	NEW	NEW	STAY (FARAWAY, SO CLOSE!) FLOOD, B.ENO, THE EDGE (U2, BONO)	U2 (C) (X) ISLAND 858 076/PLG
27	23	24	8	TIME AND CHANCE D.J.POOH (M.JORDAN, COLOR ME BADD, M.DENARD)	COLOR ME BADD (C) (D) (V) GIANT 18339	76	77	79	4	GIVE IT UP THE GOODMEN (D.J.KI, DOBRE)	THE GOODMEN (M) (T) (X) FFR 039*
28	25	25	8	BOTH SIDES OF THE STORY P.COLLINS (P.COLLINS)	PHIL COLLINS (C) ATLANTIC 87299	77	73	63	13	LET ME RIDE DR.DRE (DR.DRE, SNOOP)	DR. DRE (C) DEATH ROW 57128/INTERSCOPE
29	34	34	7	ALL ABOUT SOUL D.KORTCHMAR (B.JOEL)	BILLY JOEL (C) (D) (V) COLUMBIA 77254	78	97	93	3	CANNONBALL K.DLAL, M.FREGARD (K.DEAL)	THE BREEDERS (X) 4.A.D. 66279/ELEKTRA
30	20	18	13	ANNIVERSARY TONY! TONI! TONE! (R.WIGGINS, C.WHEELER)	TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY	79	92	95	3	I'M LOOKING FOR THE ONE (TO BE WITH ME) T.RILEY, M.RILEY (W.SMITH, M.SMITH, T.RILEY)	JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
31	33	33	10	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K.MILLER (E.F.WHITE)	HI-FIVE (C) JIVE 42178	80	76	72	6	93 'TIL INFINITY A-PLUS (T.MASSEY, O.LINDSEY, D.THOMPSON)	SOULS OF MISCHIEF (C) (T) JIVE 42157
32	27	21	21	THE RIVER OF DREAMS D.KORTCHMAR, J.NICOLA (B.JOEL)	BILLY JOEL (C) (V) (X) COLUMBIA 77098	81	85	—	2	SENTIMENTAL KENNY G (KENNY G, W.AFANASIEFF)	KENNY G (C) (D) ARISTA 1-2618
33	31	28	20	SWEAT (A LA LA LA LONG) I.LEWIS, T.HARVEY, R.LEWIS (I.LEWIS)	INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC	82	78	83	10	FOREPLAY B.DUFAE (RAAB, B.DUFAE)	RAAB (M) (T) (X) RIP-IT 1001/ALC
34	41	53	4	U.N.I.T.Y. K.GEE, MUF1 (D.OWENS, J.SAMPLE)	QUEEN LATIFAH (C) (D) (T) MOTOWN 2223	83	75	62	18	SOMETHING IN YOUR EYES L.A.REID, BABYFACE, D.SIMMONS (K.EDMONDS)	BELL BIV DEVOE (C) (V) MCA 54725
35	35	35	9	(I KNOW I GOT) SKILLZ DEF JEF, M.WELLS (J.FORTSON, S.O'NEAL, M.WELLS)	SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177	84	98	—	2	YOURS C.MARTIN (C.MARTIN, M.GAY)	SHAI (C) GASOLINE ALLEY 54770/MCA
36	43	51	4	GETTO JAM DJ BAIT/LECAT (DOMINO, K.GILLIAM)	DOMINO (M) (T) OUTBURST/RAL 77298/CHAOS	85	88	85	8	YOLANDA REALITY, BAD BOY BILL (E.RUDOLPH, S.PAGOS, W.RENKOSKI)	REALITY (M) (T) STRICTLY RHYTHM 12172*
37	30	27	11	WILD WORLD K.ELSON (C.STEVENS)	MR. BIG (C) ATLANTIC 87308	86	82	86	18	LOVE FOR LOVE A.GEORGE, F.MCFARLANE (A.GEORGE, F.MCFARLANE)	ROBIN S. (C) (M) (T) (V) (X) BIG BEAT 98382/ATLANTIC
38	36	29	18	NO RAIN R.PAFASHAR, BLIND MELON (BLIND MELON)	BLIND MELON (V) (X) CAPITOL 15994*	87	96	—	2	FAST AS YOU R.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 19341/WARNER BROS.
39	42	44	11	DREAMS R.FERMIE (GABRIELLE)	GABRIELLE (C) (T) GO!DIS/LONDON 857 141/PLG	88	86	84	5	I'M REAL J.DUPRI (J.DUPRI)	KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA
40	39	31	22	IF J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 12678	89	NEW	NEW	NEW	BETCH'LL NEVER FIND S.HURLEY (C.SAVAGE, S.HURLEY)	CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
41	32	23	25	ANOTHER SAD LOVE SONG L.A.REID, BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA	90	91	92	4	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	TRISHA YEARWOOD (C) (V) MCA 54734
42	44	50	11	JESSIE P.VAN HOOKE, R.ARGENT (J.KADISON)	JOSHUA KADISON (C) SBK 50429/ERG	91	79	70	11	FIELDS OF GRAY B.HORNSBY (B.R.HORNSBY)	BRUCE HORNSBY (C) RCA 62618
43	38	37	21	CRYIN' B.FAIRBAIN (S TYLER, J.PERRY, T.RHODES)	AEROSMITH (C) (V) GEFEN 19256	92	74	61	14	HUMAN WHEELS J.MELLENCAMP, M.BURN, D.LEONARD, M.WANCHIC (J.MELLENCAMP, G.GREEN)	JOHN MELLENCAMP (C) (V) MERCURY 862 704
44	45	46	8	SLOW AND EASY R.TROUTMAN (R.TROUTMAN)	ZAPP & ROGER (C) (D) REPRISE 18315	93	NEW	NEW	NEW	HERE COME THE LORDS K.DEF (A.WARDRICK, D.KELLY, M.WILLIAMS, K.HANSFORD)	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
45	40	36	15	TWO STEPS BEHIND (FROM "LAST ACTION HERO") WOODROFFE, COLLEN, ELLIOTT, SAVAGE, CAMPBELL (J.ELLIOTT)	DEF LEPPARD (C) COLUMBIA 77116	94	100	90	3	SAME OL' SHIT TOOTIE (MC REN, TOOTIE)	MC REN (C) (T) RUTHLESS 5510/RELATIVITY
46	51	57	11	HIGHER GROUND UB40 (UB40)	UB40 (C) (V) (X) VIRGIN 12687	95	90	88	11	WHAT'S IT TO YOU J.STROUD (C.WRIGHT, R.E.ORRALL)	CLAY WALKER (C) (V) GIANT 18450
47	61	73	4	THE POWER OF LOVE D.FOSTER (G.MENDE, C.DEROUGE, J.RUSH, M.S.APPLIGATE)	CELINE DION (C) (D) (V) 550 MUSIC 77230	96	83	76	10	RUNAWAY LOVE T.MCFLOY, D.FOSTER (T.MCFLOY, D.FOSTER)	EN VOGUE FEATURING FMOB (C) EASTWEST 98354
48	60	64	5	FOUND OUT ABOUT YOU J.HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) (V) A&M 0418	97	89	71	20	BOOM! SHAKE THE ROOM MR.LEE (SMITH, HAGGARD, WILLIAMS, MAYBERRY, WEBSTER, PIERCE, NAPIER, MORRIS)	JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 42108
49	49	48	22	HEY JEALOUSY J.HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) A&M 0242	98	NEW	NEW	NEW	ROCK WITH YOU I.LEWIS, T.HARVEY, R.LEWIS (I.LEWIS)	INNER CIRCLE (C) BIG BEAT 98351/ATLANTIC
				POWER PICK/AIRPLAY		99	95	91	12	PUSH THE FEELING ON I.MORROW (J.REED, H.BRANKIN, R.CAMPBELL, G.WILSON)	NIGHTCRAWLERS (M) (T) GREAT JONES 530 620/ISLAND
				POWER PICK/SALES		100	84	74	9	PAYING THE PRICE OF LOVE B.GIBB, M.GIBB, R.GIBB (B.GIBB, M.GIBB, R.GIBB)	BEE GEES (C) (T) (X) POLYDOR 859 164/PLG

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

TIGHT RACE: "Again" by Janet Jackson (Virgin) holds at No. 1 for a second week, gaining in sales and monitored airplay. "All That She Wants" by Ace Of Base (Arista) hits the top of the Hot 100 Sales chart on the strength of a 10% increase, to about 115,000 units. Although monitored airplay on "All That" is on the decline, its sales gain is significant enough that it recaptures the No. 2 slot overall. "Hero" by Mariah Carey (Columbia) remains No. 1 in monitored airplay and is close enough in overall points to have a good shot at the top within two weeks. The impressive No. 15 sales debut of "What's My Name?" by Snoop Doggy Dogg (Death Row/Interscope) produces a huge jump on the chart, from 37-15. The strong sales points make "What's My Name?" the biggest overall gainer on the entire Hot 100.

"THE POWER OF LOVE" by Celine Dion (550 Music) wins the Power Pick/Airplay and is the biggest point-gainer among titles outside the top 20. "Power" is up 51% in monitored airplay points due to strong increases at top 40/mainstream and top 40/adult stations. It's No. 11 at adult outlet KISN Salt Lake City and No. 13 at Fly 92 (WFLY) Albany, N.Y. The second-biggest gainer outside the top 20 is "Amazing" by Billboard's No. 1 rock tracks artist of 1993, Aerosmith. "Amazing" is already the second-most-played video on MTV (see video monitor, page 37). It debuts at No. 62 on the Hot 100 Sales chart.

QUICK CUTS: Chicago native Chantay Savage enters at No. 89 with "Betcha'll Never Find" (I.D./RCA). It's No. 8 in airplay at Power 92 Phoenix and No. 14 at Hot 103 (KTFM) San Antonio... Two singles slip back in chart jams despite gaining points: "Sex Me (Parts I & II)" by R. Kelly (Jive) increases 6% in sales points but slips 22-24 overall; "Reason To Believe" by Rod Stewart (Warner Bros.) gains slightly in monitored airplay points but is pushed back 48-51... "Cry For You" by Jodeci (Uptown/MCA) wins the Power Pick/Sales for the second straight week. It's No. 9 in airplay at Hot 101.5 Jacksonville, Fla., No. 5 at WJMH Greensboro, N.C., and No. 8 at Kiss 102 Charlotte, N.C.... "Cannonball" by the Breeders (4.A.D./Elektra) is up 25% in overall points, with its gain due mostly to the panel change in this week's chart. We added 13 new modern rock stations to the Hot 100 monitored airplay panel (see article, page 127)... "Choose" by Color Me Badd (Giant) moves 69-51 on the airplay chart and would be in the 60s on the big chart if the commercial single were available. It's slated for release in early January.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	2	FUK DAT	SAGAT (MAXI)
2	14	2	JOHN DEERE GREEN	JOE DIFFIE (EPIC)
3	—	1	TODAY	SMASHING PUMPKINS (VIRGIN)
4	3	9	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
5	—	1	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
6	11	2	I LOVE MUSIC	ROZALLA (EPIC SOUNDTRAX/EPIC)
7	10	2	PEACH	PRINCE (PAISLEY PARK/WARNER BROS.)
8	6	5	GO WEST	PET SHOP BOYS (EMI/ERG)
9	—	1	RUBBERBAND GIRL	KATE BUSH (COLUMBIA)
10	8	7	BOOM SHAK A-TACK	BORN JAMERICANS (EASTWEST)
11	—	1	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)
12	—	1	COUNTY LINE	COOLIO (TOMMY BOY)
13	—	1	WILL YOU BE THERE	HEART (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	LIFE	HADDAWAY (ARISTA)
15	9	6	DON'T GO AWESOME 3	(AMERICAN/WARNER BROS.)
16	19	3	HEARTBEATS ACCELERATING	LINDA RONSTADT (ELEKTRA)
17	18	5	GEPETTO	BELLY (SIRE/REPRISE)
18	21	3	I NEVER KNEW LOVE	DOUG STONE (EPIC)
19	1	11	COMING HOME TO LOVE	COMING OF AGE (ZOO)
20	24	2	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
21	13	5	69	FATHER (UPTOWN/MCA)
22	22	3	COME CLEAN	JERU THE DAMAJA (PAYDAY/FFRR/PLG)
23	—	1	I'M IN LOVE	LISA KEITH (PERSPECTIVE/A&M)
24	—	1	YOU GOT ME FLOATIN'	P.M. DAWN (GEE STREET/ISLAND/PLG)
25	16	2	STAND BY YOUR MAN	LL COOL J (DEF JAM/RAL/COLUMBIA)

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

MICHAEL TRIAL TESTIMONY

(Continued from page 8)

had ever accused Mottola of "engineering his downfall," Mottola admitted that he had heard of the allegation, "but it wasn't true."

Cran asked, "Did Walter Yetnikoff try to rally the support of people working in Sony to counter those who were not supportive to him?" Mottola replied, "I don't know." Cran the said, "There were, in fact, rival camps within the company."

Mottola also was questioned by Cran about the awareness campaign for Mariah Carey's album, to compare it with that organized for Michael. Mottola told the court that Carey had been a new act at the time and admitted that she was signed to Sony "after I joined the company." Mottola also said that she had been signed to management company Champion Entertainment at a time when he still had an interest in the company. Mottola added, however, "I had no management function then, and I had no responsibility for any part of that [marketing] strategy."

Mottola accepted Cran's suggestion that there had been "an extensive campaign to make Mariah Carey known to the public," but added, "New acts sometimes require a different set-up [than] established art-

ists."

Cran told Mottola, "There were showcase appearances for six months before her album was launched... do you agree that there was a lot of hype about Mariah Carey before the release of the album?" Mottola replied, "Yes, but it was part of a deliberate campaign... an awareness campaign."

Cross-examined about his relationship with Michael's manager, Rob Kahane, Mottola admitted that it had always been "a tough relationship," and added, "He always had a long list of complaints... [his relationship] was fairly strained with most people in the company."

Mottola denied Cran's suggestion that such tension was "inevitable between a manager and a record company." Mottola said, "There are times when a manager should realize that he's got to draw the line, and that those actions won't be beneficial to his artist."

Mottola also was questioned about the possibility of Michael transferring labels from Columbia to Epic. "That was a terrible idea," he said. "We are a company with around 300-400 artists on our roster... If we started transferring them from one

label to another, there would be complete business chaos. It was a company decision [not to switch Michael], and I remember telling Mr. Kahane that there would be no label change. I would have welcomed more contact with Mr. Kahane, as we do with other managers... We always tried to have open dialog with him, but there wasn't a lot of cooperation on the part of Mr. Kahane."

Rowe testified Dec. 6 and 7. Cran fiercely cross-examined him about the renegotiation of Michael's contract, and about other Sony artists' contracts. Cran said, "In the end, the negotiations were in the hands of your American bosses—they were running the show, weren't they?"

Rowe replied, "I would hope that we [in the U.K.] were running the show, but we were the affiliate of an American major, so their influence was fairly large."

Rowe referred to the "aggressive" manner of Michael's commercial solicitor, Tony Russell, during a New York negotiating meeting. "It wasn't a style that the Americans felt comfortable with, from a negotiating point of view."

Questioned by Cran, Rowe admitted that Russell did not attend any further meetings, and added, "That wasn't his [Russell's] choice, but I wasn't sure whose idea it was."

Cran argued that Russell had been "squeezed out of the negotiations," but Rowe replied, "If that's what it was, it was never discussed with me."

PETER MAX TO HOST BILLIE AWARDS

(Continued from page 6)

the marketing and creative areas."

The awards will honor the best advertising in five categories: music, home video/music video, professional audio, radio, and retail. For each category, honors are given for excellence in media such as consumer print, trade print, television/cable, radio, point-of-purchase, packaging & cover art, and outdoor advertising.

This year, two new awards have been added: Best Of Show, a single award presented to the entry voted the best overall by the judges; and the International Billie Poster Art Award, for concert tour posters produced for English-language and international consumer markets.

Awards are based on creativity and technical excellence. Winners will be selected by a panel of more than 50 judges comprising creative directors, art directors, designers, and marketing professionals in the music, advertising, and entertainment industries.

Billboard has created an advisory

council of distinguished industry executives to help determine judging policy and awards procedures. Council members include Andy Baltimore, VP, creative services, GRP Records; Rick Dobbis, president/CEO, PolyGram Label Group; Herb Dorfman, senior VP, Orion Home Video; Gary Klein, senior VP, creative services, Sony Music; Robin Lynch, director of design, Elektra Entertainment; Henry Marquez, VP, creative services, EMI Records Group; and Jim Wagner, VP advertising and merchandising, Warner Bros. Records.

Last year's competition drew almost 800 entries from around the world; the awards ceremony was hosted by artist LeRoy Neiman.

Deadline for entries is Jan. 25, 1994. All entries must have been commercially released, published, broadcast, or presented for public viewing between Jan. 1, 1993, and Dec. 31, 1993. For more information, call the Billie Awards Hotline, 212-536-5019.

LEGAL ACTION OVER ELVIS SET

(Continued from page 8)

limits of European law twice in the last year, most recently over its attempts to release pre-1966 material by the Beatles and the Rolling Stones (Billboard, Feb. 20).

The European Court ruling effectively stopped these releases in their tracks.

Presley, as a non-European, does not receive the same protection. Recordings released more than 25 years ago are public domain, but because several items on the "Movie Hits" CDs were previously unreleased, the courts ruled that there may have been copyright infringements. Klaus Schmalenbach, BMG International's VP of strategic marketing, reports that most Tchibo shops appeared to have taken the box off sale by Dec. 4. Schmalenbach says, "We're pleased, and now we have to go through the whole process of dis-

covery. We think that there's enough for a full trial here."

Calls to Tchibo were not returned by press time.

HEATSEEKERS SYMBOL

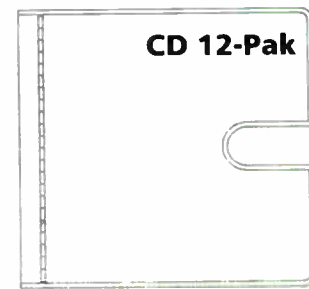
(Continued from page 8)

portant new talents like US 3, the Story, Dead Can Dance, Aimee Mann, the Afghan Whigs, Big Head Todd & the Monsters, and Faith Hill as they build their fan bases. So the new Heatseekers symbol on our main charts serves as a timeless indication of the bedrock audience support these artists achieved enroute to mass acceptance. And it will be a career-length emblem for solid artist development and strong fan constituencies."

FOR THE RECORD

An article in the Dec. 11 issue of Billboard on Navarre Corp.'s proposed initial public stock offering should have said that Navarre distributes exclusively or on a regional basis labels that released recordings by such artists as the Beach Boys, Commodores, Paul Hardcastle, Dan Hill, Mannheim Steamroller, the Marshall Tucker Band, and John Tesh.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
DECEMBER 18, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	—	2	SNOOP DOGG ● MCA 10699 (10.98/15.98)	DOGGYSTYLE	1
				*** GREATEST GAINER ***		
2	3	6	14	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2
3	2	1	7	PEARL JAM ● EPIC 53136* (10.98 EQ/16.98)	VS.	1
4	8	3	3	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
5	7	4	12	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
6	6	2	5	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	DUETS	2
7	5	—	2	BEAVIS & BUTT-HEAD Geffen 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
8	10	9	29	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
9	9	5	8	VARIOUS ARTISTS Giant 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
10	4	—	2	GUNS N' ROSES Geffen 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
11	11	7	4	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	7
12	12	10	17	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
13	15	12	14	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
14	17	36	11	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	14
15	16	13	10	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
16	23	47	6	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	16
17	13	11	21	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
18	14	8	3	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	8
19	21	50	9	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	19
20	24	23	61	ALAN JACKSON ▲ ARISTA 18716 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
21	28	30	55	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	10 MEL THE BODYGUARD	1
22	19	17	6	10,000 MANIACS ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
23	18	19	19	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
24	22	25	23	THE CRANBERRIES ● ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
25	20	15	11	NIRVANA ▲ DGC 24607*GEFFEN (10.98/16.98)	IN UTERO	1
26	25	—	2	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
27	36	33	33	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
28	31	27	24	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764 EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
29	33	29	28	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
30	27	18	4	PHIL COLLINS ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
31	32	31	22	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
32	39	34	14	BARNEY ▲ S&K 27119/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
33	37	26	4	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	23
34	30	24	6	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
35	44	35	10	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
36	29	14	7	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
37	38	37	50	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	3
38	43	—	2	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	38
39	41	38	55	KENNY ● ARISTA 18646 (10.98/15.98)	BREATHLESS	2
40	47	43	6	TRISHA YEARWOOD MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
41	35	28	8	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
42	49	44	8	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	37
43	42	39	10	PEARL JAM ● EPIC 53136* (10.98 EQ/16.98)	TEN	2
44	55	75	7	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	44
45	59	60	23	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
46	34	16	4	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
47	46	32	4	VARIOUS ARTISTS Reprise 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
48	63	110	5	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	48
49	54	45	6	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
50	40	21	6	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
51	26	—	2	METALLICA ELEKTRA 61594 (79.98/89.98)	LIVE SHIT: BINGE & PURGE	26
52	57	49	9	DEF LEPPARD MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
53	88	150	4	AARON NEVILLE A&M 0137 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	51	40	16	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
55	48	41	23	WHITE ZOMBIE ● Geffen 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
56	76	70	4	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	56
57	50	42	20	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
58	56	66	9	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
59	66	84	56	SOUNDTRACK ▲ WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
60	52	46	14	THE BREEDERS 4 A D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
61	60	57	37	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
62	86	129	4	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE IV	62
63	73	74	19	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
64	72	64	66	VINCE GILL ▲ MCA 10877 (10.98/15.98)	I STILL BELIEVE IN YOU	10
65	71	62	30	WYNNONA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
66	62	72	5	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53114 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
67	70	61	48	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
68	58	59	34	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
69	61	53	24	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
70	45	20	3	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
71	65	54	13	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
72	80	117	21	SOUNDTRACK MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
73	64	56	3	COLOR ME BADD GIANT/REPRIS 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
74	75	71	20	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
75	53	22	3	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
76	77	68	57	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
77	90	79	24	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
78	87	81	16	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	68
79	81	86	22	U2 ▲ ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
80	69	69	51	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
81	83	73	24	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
82	94	90	64	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
83	84	77	33	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
84	67	52	7	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
85	68	51	5	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
86	85	89	121	METALLICA ▲ ELEKTRA 61594 (79.98/89.98)	METALLICA	1
87	97	97	21	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
88	96	93	67	ERIC CLAPTON ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	UNPLUGGED	1
89	95	82	41	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
90	98	87	55	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
91	105	96	29	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
92	100	104	198	ORIGINAL LONDON CAST ▲ Polygram 8315 (10.98/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
93	74	55	42	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
94	92	—	2	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
95	89	83	39	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
96	78	63	6	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
97	107	116	57	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
				*** HEATSEEKER IMPACT ***		
98	157	—	2	DAVID FOSTER INTERSCOPE 92295/AG (10.98/16.98)	THE CHRISTMAS ALBUM	98
99	109	112	10	NEIL DIAMOND ● COLUMBIA 57529 (10.98 EQ/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
100	116	121	170	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	NO FENCES	3
101	113	102	38	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
102	93	67	11	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
103	79	48	3	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
104	104	190	77	SPIN DOCTORS ▲ EPIC 53136* (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
105	82	65	6	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
106	120	106	7	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87
				*** PACESETTER ***		
107	190	—	128	BOYZ II MEN MOTOWN 6320 (9.98/15.98)	CHRISTMAS INTERPRETATIONS	3
108	110	108	24	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
109	91	91	39	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12

○ 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 shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.



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DEMAND IT.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	127	131	81	BILLY RAY CYRUS ▲	SOME GAVE ALL	1
111	121	114	48	JOHN MICHAEL MONTGOMERY ▲	LIFE'S A DANCE	27
112	112	111	10	MICHAEL CRAWFORD	A TOUCH OF MUSIC IN THE NIGHT	39
113	103	94	38	4 NON BLONDES ▲	BIGGER, BETTER, FASTER, MORE!	13
114	102	58	4	VARIOUS ARTISTS	NO ALTERNATIVE	56
115	111	107	107	ENYA ▲	SHEPHERD MOONS	17
116	119	115	106	MICHAEL JACKSON ▲	DANGEROUS	1
117	149	—	2	LORRIE MORGAN	MERRY CHRISTMAS FROM LONDON	117
118	99	98	8	THE LEMONHEADS	COME ON FEEL THE LEMONHEADS	56
119	136	141	30	JOE DIFFIE	HONKY TONK ATTITUDE	83
120	123	122	106	BROOKS & DUNN ▲	BRAND NEW MAN	10
121	101	88	23	TOOL	UNDERTOW	50
122	106	103	59	R.E.M. ▲	AUTOMATIC FOR THE PEOPLE	2
123	132	124	17	JAMES TAYLOR ▲	LIVE	20
124	126	119	18	KRIS KROSS	DA BOMB	13
125	118	105	11	ABBA	GOLD	63
126	130	125	8	ALABAMA	CHEAP SEATS	76
127	124	109	5	K.D. LANG	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
128	146	133	3	DOUG STONE	MORE LOVE	128
129	131	126	43	COLLIN RAYE	IN THIS LIFE	42
130	143	123	8	JAZZY JEFF & FRESH PRINCE	CODE RED	64
131	122	118	31	INNER CIRCLE	BAD BOYS	64
132	141	140	64	QUEEN ▲	GREATEST HITS	11
133	139	139	24	BETTE MIDLER	EXPERIENCE THE DIVINE: GREATEST HITS	50
134	148	191	3	SOUNDTRACK	THE THREE MUSKETEERS	134
135	142	179	35	YANNI	IN MY TIME	24
136	114	99	9	PET SHOP BOYS	VERY	20
137	155	158	57	GLORIA ESTEFAN ▲	GREATEST HITS	15
138	156	—	2	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME	138
139	145	134	75	MARY-CHAPIN CARPENTER ▲	COME ON COME ON	31
140	159	—	51	MARIAH CAREY ▲	MTV UNPLUGGED EP	3
141	151	142	17	SAWYER BROWN	OUTSKIRTS OF TOWN	81
142	115	85	12	SOUNDTRACK	JUDGMENT NIGHT	17
143	108	76	4	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
144	191	—	2	CARRERAS - DOMINGO - PAVAROTTI	CHRISTMAS FAVORITES...	144
145	117	80	5	KATE BUSH	THE RED SHOES	28
146	158	138	17	AARON TIPPIN	CALL OF THE WILD	53
147	137	132	62	ALICE IN CHAINS ▲	DIRT	6
148	140	135	147	ENIGMA ▲	MCMXC A.D.	6
149	173	165	189	GARTH BROOKS ▲	GARTH BROOKS	13
150	138	137	8	SOUNDTRACK	COOL RUNNINGS	124
151	147	78	3	PAUL MCCARTNEY	PAUL IS LIVE	78
152	129	128	15	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	37
153	154	148	12	PRINCE	THE HITS I	46
154	161	—	2	VARIOUS ARTISTS	MORE SONGS FOR SLEEPLESS NIGHTS	154

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	128	95	3	QUEEN LATIFAH	BLACK REIGN	95
156	144	144	35	THE JERKY BOYS	THE JERKY BOYS	80
157	164	152	32	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
158	186	176	117	GARTH BROOKS ▲	ROPIN' THE WIND	1
159	162	168	7	TONY BENNETT	STEPPIN' OUT	156
160	169	153	60	LORRIE MORGAN ▲	WATCH ME	65
161	181	167	51	REBA MCENTIRE ▲	IT'S YOUR CALL	8
162	192	—	2	MARY-KATE & ASHLEY OLSEN	I AM THE CUTE ONE	162
163	134	136	7	SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	98
164	189	177	131	MICHAEL BOLTON ▲	TIME, LOVE AND TENDERNESS	1
165	163	160	14	THE REN & STIMPY SHOW	YOU EEDIO!	156
166	165	151	81	JON SECADA ▲	JON SECADA	15
167	183	192	105	NATALIE COLE ▲	UNFORGETTABLE	1
168	133	113	35	INTRO	INTRO	65
169	135	92	10	SPICE 1	187 HE WROTE	10
170	160	143	21	TAYLOR DAYNE	SOUL DANCING	51
171	198	—	2	THE MORMON TABERNACLE CHOIR	CHRISTMAS WITH...	171
172	185	161	32	TOBY KEITH	TOBY KEITH	99
173	170	154	12	PRINCE	THE HITS 2	54
174	150	127	4	II D EXTREME	II D EXTREME	115
175	NEW ►	—	1	GEORGE JONES	HIGH TECH REDNECK	175
176	166	149	6	JOE SATRIANI	TIME MACHINE	95
177	167	163	50	SHAI ▲	IF I EVER FALL IN LOVE	6
178	182	147	11	EN VOGUE	RUNAWAY LOVE	49
179	172	—	2	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	172
180	NEW ►	—	1	BOB RIVERS & TWISTED RADIO	I AM SANTA CLAUS	180
181	RE-ENTRY	38	38	TRACY LAWRENCE ▲	ALIBIS	25
182	177	171	186	VAN MORRISON ▲	THE BEST OF VAN MORRISON	41
183	NEW ►	—	1	JOHNNY MATHIS	THE CHRISTMAS MUSIC OF JOHNNY MATHIS	183
184	199	159	5	ASLEEP AT THE WHEEL	A TRIBUTE TO THE MUSIC OF BOB WILLS	159
185	RE-ENTRY	19	19	DOUG SUPERNAW	RED AND RIO GRANDE	150
186	171	146	27	LUTHER VANDROSS ▲	NEVER LET ME GO	6
187	152	—	2	COWBOY JUNKIES	PALE SUN, CRESCENT MOON	152
188	NEW ►	—	1	DOMINGO/ROSS/CARRERAS	CHRISTMAS IN VIENNA	188
189	187	187	25	BELLY	STAR	59
190	196	197	109	NIRVANA ▲	NEVERMIND	1
191	RE-ENTRY	113	113	ALAN JACKSON ▲	DON'T ROCK THE JUKEBOX	17
192	179	190	54	SOUNDTRACK	THE LAST OF THE MOHICANS	42
193	195	170	63	JACKYL	JACKYL	76
194	RE-ENTRY	59	59	GARTH BROOKS ▲	THE CHASE	1
195	193	178	41	DURAN DURAN ▲	DURAN DURAN	7
196	188	186	39	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118
197	168	130	16	SCARFACE	THE WORLD IS YOURS	7
198	153	120	5	INXS	FULL MOON, DIRTY HEARTS	53
199	NEW ►	—	1	VARIOUS ARTISTS	TODAY'S TOP COUNTRY	199
200	176	166	16	FOURPLAY	BETWEEN THE SHEETS	70

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 93	Kate Bush 145	DRS 85	Alan Jackson 20, 44, 191	John Michael Montgomery 111	Sade 97	Spin Doctors 104	No Alternative 114
4 Non Blondes 113	Tevin Campbell 34	Duran Duran 195	Jackyl 193	Lorrie Morgan 117, 160	Salt-N-Pepa 42	Rod Stewart 29	Stone Free: A Tribute To Jimi Hendrix 47
Abba 125	Mariah Carey 2, 140	Eazy E 36	Jazzy Jeff & Fresh Prince 130	The Mormon Tabernacle Choir 171	Adam Sandler 179	Sting 95	Today's Top Country 199
Ace Of Base 38	Mary Chapin Carpenter 139	En Vogue 178	The Jerky Boys 156	Van Morrison 182	Joe Satriani 176	Doug Stone 128	A Writer's Solstice IV 62
Bryan Adams 11	Carreras - Domingo - Pavarotti 144	Enigma 148	Elton John 26	Aaron Neville 53, 83	Sawyer Brown 141	Stone Temple Pilots 37	
Aerosmith 27	Mark Chesnut 81	Enya 115	Lenny Kravitz 109	Nirvana 25, 190	Scarface 197	George Strait 35, 82	
Alabama 126	Eric Clapton 88	Gloria Estefan 48, 108, 137	Kris Kross 124	Mary-Kate & Ashley Olsen 162	Shai 177	Barbra Streisand 45	Clay Walker 78
Alice In Chains 147	Natalie Cole 167	Melissa Etheridge 102	Sammy Kershaw 101	ORIGINAL LONDON CAST	Shaqille O'Neal 49	Doug Supernaw 185	White Zombie 55
Asleep At The Wheel 184	Phil Collins 30	David Foster 98	Lenny Kravitz 109	Phantom Of The Opera	Frank Sinatra 6	SWV 67	Wu Tang Clan 143
Babyface 54	Color Me Badd 73	Fourplay 200	Kenny G 39	Highlights 92	Smashing Pumpkins 23	Wynonna 65	Xscape 41
Barney 32	Confederate Railroad 90	Kathy Lee Gifford 138	Kenny G 39	Dolly Parton, Loretta Lynn, Tammy Wynette 66	Snoop Doggy Dogg 1	Tag Team 74	
Beavis & Butt Head 7	Harry Connick, Jr 16	Vince Gill 14, 64	Lenny Kravitz 109	Pearl Jam 3, 43	Soul Asylum 76	James Taylor 123	Weird Al Yankovic 58
Belly 189	The Cranberries 24	Gin Blossoms 68	Lenny Kravitz 109	Pet Shop Boys 136	SOUNDTRACK	10,000 Maniacs 22	Yanni 135
Tony Bennett 159	Michael Crawford 112	Guns N' Roses 10	Kris Kross 124	Tom Petty & The Heartbreakers 18	Aladdin 59	Aaron Tippin 146	Trisha Yearwood 40
Big Head Todd & The Monsters 196	Cypress Hill 57	Heart 103	John Mellencamp 71	Prince 153, 173	The Bodyguard 21	Tony! Toni! Tone! 69	Dwight Yoakam 61
Clint Black 87	Billy Ray Cyrus 77, 110	Jimmi Hendrix 157	Metallica 51, 86	Queen 132	Cool Runnings 150	Too Short 50	Zapp & Roger 96
Blind Melon 31	Das EFX 70	II D Extreme 174	Bette Midler 133	Queen Latifah 155	Free Willy 72	Tool 121	
Michael Bolton 4, 164	Taylor Dayne 170	Inner Circle 131		R.E.M. 122	Judgment Night 142	A Tribe Called Quest 46	
Boyz II Men 19, 107	Def Leppard 52	Intro 168		Collin Raye 129	The Last Of The Mohicans 192	Tanya Tucker 106	
Tom Braxton 17	Neil Diamond 99	INXS 198		The Ren & Stimp Show 165	Sleepless In Seattle 28	U2 79	
The Breeders 60	Joe Diffie 119	Janet Jackson 8		Bob Rivers & Twisted Radio 180	The Three Musketeers 134	UB40 63	
Brooks & Dunn 89, 120	Celine Dion 56	Michael Jackson 116		Linda Ronstadt 94	Tim Burton's The Nightmare Before Christmas 163	Luther Vandross 186	
Garth Brooks 13, 100, 149, 158, 194	Domingo/Ross/Carreras 188			Rush 84	Spice 1 169	VARIOUS ARTISTS	
Jackson Browne 105	Dr. Dre 80					Common Thread: The Songs Of The Eagles 9	
						More Songs For Sleepless Nights 154	

MCA TO DEBUT SIX EUROPEAN COMPANIES IN 1994

(Continued from page 1)

April 1. That's when the MCA Music Entertainment Group will officially open a six-pack of new European record companies, giving shape and substance to its previously declared international expansion plans.

With start-up costs estimated at about \$10 million, MCA has targeted the new affiliates for France, Spain, Italy, Sweden, Holland, and Belgium. Each will handle its own marketing, promotion, and A&R activities, while sales, distribution, and manufacturing will be provided by BMG International companies. MCA previously renewed its worldwide licensing and distribution deal with BMG (Billboard, Sept. 11), which takes effect April 1, 1994.

"This is the largest simultaneous expansion [of international affiliates] by a major record company," says MCA Music Entertainment Group chairman Al Teller, who expects it to boost the group's international revenues and market share significantly over the next three to five years.

By contrast, Teller notes, other majors—including CBS Records, where he worked for many years—enlarged their global operations gradually. Zach Horowitz, MCA Music Entertainment Group executive VP, adds, "We can learn from the mistakes others have made. We're not saddled with a lot of the rules and politics, which have be-

come institutionalized at some of our international competitors."

Teller does acknowledge that MCA is late in building an infrastructure of international record companies, but he contends that it is now positioned to grow quickly and effectively. Industry sources put MCA's revenues outside the U.S. at about \$300 million, with Europe contributing approximately 45% of the total.

MCA's fledgling firms will join existing European affiliates in Germany and the U.K. The German unit is two years old (see separate story, this page), and the longer-established U.K. company gained new leadership two weeks ago (Billboard, Dec. 4).

MANAGEMENT RECRUITED

The European drive is being helmed by MCA Music Entertainment International president Jorgen Larsen, who already has recruited senior managers for the six new affiliates. He also is assembling a European headquarters staff in London, at new premises officially opened Dec. 9 by Teller.

The MCA chairman says that the scale and speed of the planned European expansion is largely attributable to Larsen, whose credentials include many years as head of CBS Records' European operations. Teller says the decision to "ramp up" in six markets at once was made soon after Larsen joined MCA this past summer and after the renewal of the deal with BMG International.

The terms of that pact were negotiated to allow MCA to take the own-affiliate route in various markets. Elsewhere, BMG handles MCA group repertoire—including

Geffen and GRP—as a more conventional licensee.

The executives leading MCA's new European affiliates are Gerard Woog (France); Piero la Falce (Italy); Gert Holmfred (Sweden); Carlos Ituino (Spain); Kees van Weijen (Holland); and Koen van Bockstal (Belgium). All report to Larsen except van Bockstal, who reports to van Weijen in the latter's role as head of the Benelux territories. In addition, Holmfred will have area responsibility for the four Nordic countries—Sweden, Norway, Denmark, and Finland.

Three of the six executives—Woog, Ituino, and van Bockstal—move up from MCA-related posts within BMG companies. Holmfred was running independent label Scandinavian Records; van Weijen was GM of Polydor Holland. La Falce, the most senior of the six, was the longtime head of CBS Records Italy; more recently, he ran the Italian arm of indie German label DSB, which Larsen himself managed from 1991-93.

In France, Woog serves as director general and Larsen as president/director general—a measure of the importance MCA attaches to the market, which is Europe's third-ranked after Germany and the U.K. and is heavily oriented toward French-language repertoire.

GOING TO BE OPPORTUNISTS

Larsen is reluctant to cite a specific timetable for MCA's entry into French product, but says, "We're going to be opportunists. If an attractive artist becomes available, we'll make the necessary moves—whether it's in month one [of the new affiliate] or month 24. But

we're under no self-induced pressure to build a roster there."

Teller affirms that point regarding France and other territories. "Jorgen and his people have a formidable enough challenge building the new companies," he says. "As much as we appreciate the ultimate need to be in domestic repertoire [in Europe], hasty efforts can be the recipe for disaster. We see substantial sales and profit opportunities by paying attention to [the MCA group's] current artist roster and catalog."

CATALOG PLANS

Indeed, Larsen is making specific catalog exploitation plans, including the creation of a special marketing unit at the London headquarters. "On average, our catalog sales across Europe are no more than 10% of total business," he says, "but that's because, in some markets, the share is so small. We obviously see great opportunities in those cases. The catalog sales average should be in the 30%-35% range."

MCA's U.K. and German affiliates lead in catalog revenues. Zach Horowitz points to unit sales of more than 150,000 in Germany for a compilation by the Mamas & the Pappas, following a tie-in with major clothing retailer C&A.

The forthcoming MCA affiliates will create a total of more than 75 jobs, with each company (including Holland/Belgium combined) employing 15-20 people. Larsen's headquarters staff will number about 35 when complete, including finance and business affairs and a dozen staffers within the international exploitation department headed by MCA senior VP Stuart Watson.

BETWEEN THE BULLETS



by Geoff Mayfield

WHAT A DIFFERENCE A WEEK MAKES: Last week, the industry came out with all guns blazing as 17 new titles debuted on The Billboard 200, with three of those invading the top five. By dramatic contrast, you'll have to go all the way down to No. 175 to find this week's highest debut, and there are just five new titles on this week's list. Heading the pack of new entries is country vet George Jones.

NUMBERS CAN BE DECEIVING: Volume of units sold on The Billboard 200 is up by just 4% compared to last week's chart, yet the number of bulleted albums rises from 49 to 67. What's up with that? The culprit in this mathematical puzzle is sizzling rap rookie Snoop Doggy Dogg. With the history-making 802,000 units that his debut album sold last week, a large second-week decline was inevitable, and, indeed, sales on his "DoggyStyle" drop by 53%. If you back Snoop out from these two weeks of charts, you'll get a better picture of how gift-shopping traffic improves overall sales. Without Snoop's numbers, the chart shows a 13% increase.

BATTLE OF THE GANGSTAS: Even with his decline, Snoop's second-week total stands at an impressive 378,000 units and leads this week's No. 2 title by a 53% margin. A little over a year ago, another hard-core rapper, Ice Cube, debuted at No. 1 with 193,000 units. Cube's new set, one of 1993's last high-profile releases, hit stores Dec. 7. This sets up a possible tussle between past and future Dr. Dre collaborator Cube and Dre discovery Snoop. Stay tuned.

THEY CALL THE WIND: Mariah Carey's Nov. 22-25 media roll, along with the momentum of her latest top five single, continues to wind up her "Music Box" album. For the second week in a row, the set shows The Billboard 200's largest unit increase. If the single keeps pushing her pace, she just might score her second No. 1 album before the end of the year.

TINSEL AND GARLAND: It's still too early to tell if we'll end up with four Christmas titles in the top 10, as we did during some weeks a year ago, but at least three of this year's new seasonal titles—by Vince Gill (17-14), Harry Connick Jr. (23-16), and Boyz II Men (21-19)—seem destined to hit that prestigious plateau. . . . The first four titles on The Billboard Classical 50, and all but five of the top 30 titles on Top Pop Catalog Albums, are Christmas titles. For the second week in a row, Mannheim Steamroller's perennial Christmas titles hold a monopoly at Nos. 1 and 2 on the catalog chart. If they were eligible for The Billboard 200, the Mannheim albums would hold Nos. 22 and 24.

ON THE TUBE: On last week's chart, three of the four musical acts who appeared on "The Tonight Show With Jay Leno" earned bullets, and the fourth showed a healthy sales gain, despite falling short of bullet criteria. This week, Dec. 3 guest Celine Dion leaps 20 places, to No. 56, on a 39% gain. Remember, though, that Dion's "The Power of Love" track is hot, winning this week's Power Pick/Airplay with a 61-47 jump on Hot 100 Singles. . . . On Dec. 6, Jackson Browne appeared on "The Arsenio Hall Show," notable because he becomes the first musical guest to complete a 1993 late-night sweep, having already made stops at Leno's show Nov. 30 and "The Late Show With David Letterman" Nov. 10. Despite the heavy TV exposure and a critically acclaimed tour, Browne's latest has been sliding since it debuted six weeks ago, which just goes to show you there's no such thing as a sure thing.

MCA Germany Takes Stock Of First 2 Years

BY WOLFGANG SPAHR

HAMBURG—With a market share of nearly 4% and sales of top acts that have more than doubled, the 2-year-old MCA Germany has nearly reached the sales goals it originally set, reckons Heinz Canibol, managing director.

The German company, officially launched in January 1992, is likely to be used as the blueprint for MCA's expansion in continental Europe and farther afield.

Canibol, formerly CBS/Sony Austria managing director, has put the company firmly on the map in Germany, achieving success in the first year with Guns N' Roses' two "Use Your Illusion" albums and Nirvana's "Nevermind." In its second year, the company signed its first two national acts earlier than originally planned.

The company now has a staff of 28, housed in its Hamburg headquarters and in regional promotional offices in Berlin, Cologne, Frankfurt, and Munich. While MCA will not break out figures for individual territories, the German company is estimated to have yearly sales in the region of \$50 million and is considered profitable.

Commenting on the process of setting up the company, Canibol says, "With over 15 years' experience in the music business, I could work at MCA with a great deal of

freedom. The BMG sales department in Hamburg has provided invaluable assistance in this."

MCA's beginnings as an independent company were not easy, as its launch came during a recession in Germany. At the company's inception, MCA Music Entertainment Group chairman Al Teller set for it an aggressive target of 5% of the market, an effective doubling of its share. While the figure of 4% falls short of that goal, the company's sales are thought by observers to have doubled since the launch.

Under Canibol the company achieved record figures for top-selling albums. For example, the label says it has sold 1.2 million units each of Guns N' Roses' "Use Your Illusion" albums.

The difference between being a licensee partner and having a full record company shows in the sales figures. Whereas MCA artist Cher used to sell about 200,000 copies of an album in Germany, the label says it has increased that figure to nearly 500,000 for her latest album. Growth in sales of Tom Petty's albums is similar, rising from 150,000 to 380,000, the label says.

The company's special marketing team signed a cooperation deal with major clothing retailer C&A and has produced CDs for the company. A catalog album of the Mamas & the Pappas' greatest hits, marketed with C&A, triggered a revival and sold

180,000 copies. This special marketing strategy is expected to continue with other projects.

The success of the creative marketing campaigns has inspired Canibol to expand the company's country music activities next year with artists Vince Gill and Trisha Yearwood, who, in his opinion, stand a good chance of success in Germany with their crossover product.

In the second year of MCA's independence, the label began its cautious flirtation with releases of national product. Says Canibol, "I know the risks involved with domestic A&R. We at MCA have the world's best bands. For that reason, I don't need to sign up any copycats—we need individualistic German-language acts."

MCA launched two groups into the charts: fun punksters Absturzende Briefftauben (whose name translates as "falling down carrier pigeons") and German rock band Illegal 2001. Canibol says, "We always concentrate on just one artist." The other national activities for MCA are include "Wagnerama," a rock adaptation of the music of composer Richard Wagner.

Canibol expects significant impact from MCA's new companies in the European region. "New repertoire sources will become available to us, which could dramatically increase our market share in Germany."

WHITNEY HOUSTON TAKES RECORD 11 BILLBOARD MUSIC AWARDS

(Continued from page 1)

Houston's triumphant sweep included honors for No. 1 world artist, following the success of her "I Will Always Love You" single and "The Bodyguard" soundtrack, from which the single was culled.

Houston's cover of Dolly Parton's "I Will Always Love You," featured prominently in the box-office blockbuster, was named No. 1 world single, No. 1 Hot 100 Single, and No. 1 R&B single. Houston also took honors for No. 1 Hot 100 Singles Artist and No. 1 R&B Singles Artist. The song was awarded a special honor for single with the most weeks at No. 1 for its 14-week reign, which made it the longest-running No. 1 single of the rock era.

"The Bodyguard" was named No. 1 album of the year, No. 1 soundtrack album, and No. 1 R&B album, and was honored for its 20-week run atop The Billboard 200 as the album with the most weeks at No. 1.

In a backstage interview, Houston told Billboard, "I worked really hard on 'The Bodyguard' project. [These awards] make you feel respected and appreciated; it's no bull, it's fact. You are not asking who were the members of the jury. It's from the actual [numbers]."

Backed by a seven-member band and a 42-piece orchestra, Houston celebrated her domination with a rousing performance of "I Have Nothing."

Her 11-award performance tops the previous Billboard Awards high set by Janet Jackson, who took home eight trophies at the show's debut in 1990.

Houston wasn't the only star to shine at the Billboard Music Awards. At the inaugural Billboard Music Awards Dinner, Dec. 7 at the Beverly Hilton, blues legend Buddy Guy was given The Century Award, Bill-

board's highest honor for distinguished creative achievement (see box, this page).

At the awards show, Garth Brooks, who dominated the 1992 ceremony, once again was a force to be reckoned with, roping in five awards. Brooks was named No. 1 albums artist, No. 1 pop artist, No. 1 country artist, No. 1 country albums artist, and No. 1 country singles artist.

Brooks told Billboard, "The success country music has had, along with the success I have had, is due to SoundScan. It's made it a very acceptable and big force in the industry."

At a time when hardcore rap is being attacked by community groups and pulled from some radio station playlists (see story, page 1), Interscope artist Dr. Dre was a multiple award winner, picking up honors for No. 1 R&B artist, No. 1 R&B albums artist, and No. 1 debut artist. Dr. Dre's Death Row/Interscope/Priority album "The Chronic" has sold more than 3 million copies to date.

The televised show, hosted by Phil Collins for the second consecutive year, was not without controversy, as off-the-cuff remarks on stage provoked some post-show chatter.

While accepting his three awards, Dr. Dre, flanked by Snoop Doggy Dogg and the D.O.C., thanked, among others, Death Row's security, adding, "They don't be bluffing, you know what I'm sayin'?"

Immediately after Dre left the stage, Collins remarked, "It suddenly got very dark in here."

In a backstage interview, Snoop Doggy Dogg, a featured player on "The Chronic," said, "I'm blessed. I'm still alive, and I'm still doing something positive."

Comedian Martin Lawrence, upon getting a hurry-up sign on stage dur-

ing an award presentation to Houston, quipped, "See, the white people gonna rush us when we get up here. Damn, man. Y'all coulda cut down on that shit in England."

Lawrence was referring to a performance by Aerosmith broadcast live via satellite from London's Hard Rock Cafe.

After Houston accepted the award from Lawrence, Collins retorted, "The way Martin went on just then, one would think he had his own show. This black and white shit, it's incredible."

The rock awards were split between Aerosmith and Stone Temple Pilots. The veteran Boston-based band took No. 1 rock artist honors, while newcomer STP's "Plush" was

named No. 1 rock track.

On the AC front, Brian McKnight & Vanessa Williams were honored for their No. 1 AC single, "Love Is," while SBK artist Jon Secada was named No. 1 AC artist.

Rowdy Records upstart Illegal was honored for the year's No. 1 rap single, "We Getz Buzy/Head Or Gut."

Columbia artist Michael Bolton opened the evening with his hit "Said I Love You . . . But I Lied." Other performers included Rod Stewart, who was lauded with a Billboard/Fox tribute for artistic excellence; 4 Non Blondes; McKnight, Robin S., SWV, H-Town, Zhané, Wreckx N' Effect, and Tag Team in an R&B medley; and Suzy Bogguss, Trisha Yearwood, and Travis Tritt in a "Common

Thread" medley.

The Dec. 7 dinner, hosted by Melissa Etheridge, concluded with a show-stopping blues jam in which Guy was joined by his former partner, singer/harp player Junior Wells. Other jammers included saxophonist Joe Henderson, presenters Mick Fleetwood on drums and Brian Setzer on guitar, and veteran session player Mike Melvoin on keyboards.

The awards show received a Nielsen rating of 10.5 and a 16 share, according to Fox.

For a complete list of winners see next week's Billboard.

Assistance in preparing this story was provided by Melinda Newman, Chris Morris, and Carrie Borzillo.

Rawls Presents . . .

Following are the remarks of Lou Rawls upon introducing Buddy Guy at the presentation of the Billboard Century Award Dec. 7 in Los Angeles.

"The Century Award is Billboard magazine's highest honor. It awards, in the words of editor Timothy White, 'uncommon excellence in a still-unfolding body of work.' The statuette itself, here, represents the muses of poetry, music, and dance. Each year, the lyre is sculpted especially for the winner. This year, it is made out of wood from the Mississippi cabin that Muddy Waters grew up in. Tonight's honoree is a fitting heir to the mantle of Muddy Waters. He has inspired the work of yet another generation of artists. We're talking about people like Jimi Hendrix, Stevie Ray Vaughan, Jeff Beck, Bonnie Raitt, Eddie Van Halen, Carlos Santana, Jimmy Page, Eric Clapton. Eric Clapton calls him 'the best guitar player alive.'

"He was born in a Louisiana sharecropper's shack, 50 miles from nowhere. His first guitar was a paint can with a piece of wire stretched across the top. I remember when I saw that growing up in Chicago—dude had a tin tub with a stick on it, it was a bass. He played it, too, boy.

"He was 13 before the family got electricity. And the first thing he plugged in was an old phonograph . . . listening to John Lee Hooker, Muddy Waters, Howlin' Wolf, Lightnin' Hopkins. You know, good players.

"He was working at a gas station in Baton Rouge when he first jumped on stage to play with Big Poppa Tilley. Soon, he was packing up his Gibson Les Paul guitar—everybody had a Les Paul in those days, that was the only guitar they made—and heading for Chicago. That's where I was when he got there—Chicago, home of the blues and, of course, the legendary Chess Records. When he went in and played for Leonard Chess, and he listened to it for a little while, when he got through Leonard said, 'Jesus, that ain't nothin' but noise.'

"But let me tell you—what was going on then is still going on, some 25 years and 10 albums later, that magic moment where electric blues turns into rock'n'roll.

"Let me tell you, this man was the man that started it. Tonight, the Billboard magazine Century Award goes to my man, Mr. Buddy Guy."

Billboard Comments . . .

Here is a personal message from Billboard editor in chief Timothy White to Buddy Guy as read aloud by BPI Communications VP Georgina Challis.

"Dear Buddy:

At roughly the same moment you are surprised to find yourself receiving Billboard's Century Award in Los Angeles, I'm surprised to find myself receiving the ASCAP-Deems Taylor Award in New York. Notwithstanding this unforeseen development, I wanted you to know the enormous thought and care that has gone into choosing the initial honorees for The Century Award—particularly because those select artists like yourself will hereafter comprise the foundation of this award's history.

"The Century Award is given to exceptional archi-



Buddy Guy, left, accepts Billboard's Century Award from Lou Rawls (Photo: Glenn Waggner/BPI News Wire).

pects of our musical culture whose achievements have not yet been accorded the public homage they so justly deserve. It may surprise you to know that you were selected for this honor in the summer of 1991, even before the release of your superb 'Damn Right, I've Got The Blues' album and its equally fine follow-up, 'Feels Like Rain.' In my extensive prior discussions with artists, producers, critics, and other members of the music industry during the early selection process, these experts continually cited albums of yours like 'A Man & The Blues,' 'I Was Walking Through The Woods,' and 'Stone Crazy!' as pivotal works that helped shape their own music or artistic standards. Your singles for Cobra and Chess, as well as your innumerable, one-of-a-kind live performances, were similarly cited for their inspirational power.

"Personally, 'A Man & The Blues' was a transforming listening experience from the instant I purchased it as a teen-ager, and its whole-souled brilliance has electrified serious musicians and fans for decades. Like so much of your art, it will live and uplift as long as there is blues, rock, and any other music that pounds with the big beat of an honest heart.

"You are a hero to two generations of guitar heroes, and you are a role model for any gifted artist who aims to lead with his spirit. Please accept Billboard's most sincere congratulations as the second recipient of The Century Award, and may God forever hold you in the palm of his pickin' hand.

"With highest regard, Timothy White.

"P.S. That crawfish stew you cooked for me was the best meal I've had since I left home!"

And Guy Accepts

Here are Buddy Guy's remarks upon acceptance of Billboard's Century Award:

"Well, thank you [Lou]. First of all, I want to say, out of all the people I've met in Chicago, this is my first time meetin' you, and what better way to meet you!

"Thank you very much to Billboard, and whoever is responsible for me havin' this. You know, blues players don't win too many awards, and I want to say that I want to accept this award in honor of some of the greats, which you know—the Muddys, the Little Walters, the Howlin' Wolfs, and that Sonny Boy Williamson. Wherever they at, I accept this in honor of all of them. Thank you very much."

News From Backstage

A backstage report by Melinda Newman, J.R. Reynolds, Carrie Borzillo, Chris Morris, and Craig Rosen from the Billboard Awards.

WHITNEY HOUSTON said that after taking some time off, she plans to start recording four new songs for an upcoming "Greatest Hits" project. As far as future movie projects, she said there are no plans for a "Bodyguard 2," but plans for a remake of "A Star Is Born" "are still being worked on."

DESPITE the fact Garth Brooks hasn't signed a contract with Touchstone Pictures, he has offices on the movie lot and is working on a screenplay. Future projects include animation and scoring. Acting and directing may come later.

PHIL COLLINS, host of the Billboard Music Awards for the past two years, said he may not be able to three-peat in '94: The multi-talented musician says he likely will be touring through the end of next year, with "loose plans" to hit Asia, Australia, and South America.

PRESENTER Bobby Brown confirmed that a New Edition reunion is in the works (see The Rhythm & The Blues, page 18). "It's going to happen; the question is when," he said. In addition to the album, which Brown said will not be out until late 1994—after his next solo release—there also will be a tour and a movie documenting the group's history.

MOTOWN rapper Queen Latifah commented on the restrictions some urban stations are placing on gangsta rap. "A lot of that stuff has got to be heard. I wonder who's pulling those [radio] programmer's strings?"

MCA artist Aaron Hall reports big things on the horizon with regard to the defunct group Guy. "We're getting back together to put out a new album. All the original members will be together."

ONE of the high points during the Billboard Awards Dinner was presenter Henry Mancini, whose repartee was filled with racy side comments. Mancini said he's preparing to do the play "Victor/Victoria." "We'll be casting for the show in January," he said. In addition, he paid homage to the late Frank Zappa, whom he met in the studio years ago. "I appreciate what he has done, and I'm sure the legend will grow and grow."

GANGSTA RAP IS UNDER THE GUN AT RADIO, VID OUTLETS

(Continued from page 1)

by becoming the first debut album to enter The Billboard 200 at No. 1. "DoggyStyle" sold a total of 802,000 units, the second-highest first-week sales tally since Billboard began using SoundScan piece-count data. This week the album remains in the top spot as Snoop awaits trial for his role in a fatal shooting (Billboard, Nov. 13).

On Dec. 7, urban WBSL New York and its parent company, Inner City Broadcasting—which owns four other radio stations and produces two television shows, including "It's Showtime At The Apollo"—announced that its properties would no longer air "music containing derogatory, profane, or misogynist lyrics, or lyrics which advocate violence."

Although Inner City's announcement generated an explosion of media coverage, WBSL PD Quincy McCoy says no current songs were actually pulled from the station's playlist because WBSL has had a policy for several months of not playing these songs.

Late last month, the Los Angeles-based Stop The Violence/Increase The Peace Foundation launched a boycott against top 40/rhythm KPWR (Power 106) Los Angeles, prompting the station to hold a public forum over the airwaves to discuss the matter (Billboard, Dec. 11). The station has since decided to mask or delete the words "bitch," "nigger," and "ho" (street slang for prostitute) from songs using the words in a negative context.

Also in November, All Pro Broadcasting's urban KACE Los Angeles announced that it would stop playing "music that glorifies drug usage, is sexually explicit, encourages violence, or denigrates women" (Billboard, Oct. 30).

Many other stations contacted by Billboard say they too have been quietly enforcing a no-violent-lyric policy for several months; top 40/rhythm WPGC-FM Washington, D.C., masks references to guns by digitally reversing the words, and restricts the same three words Power 106 is now editing.

RATINGS FOR VID GAME VIOLENCE DEBATED

(Continued from page 6)

aren't monitoring games," says Susan Anderson, accessories buyer for National Record Mart, which has stopped carrying games. A few parents returned "Mortal Kombat" because of its violent content, she notes.

Nevertheless, the violence warning that appears on the Sega Genesis "Mortal Kombat" actually sparked sales, according to West Coast Entertainment executive VP Ken Graffeo. "Kids were clamoring to get that game because of the publicity." Graffeo, who favors a rating system, notes that the less violent, less publicized Super Nintendo version of "Mortal Kombat" did not do as well in his stores.

Dennis Fabrizi, operations manager of the Los Angeles-based 20/20 Video chain, takes the middle ground: "As long as we're not held accountable, and it's not up to the parents to tell us not to rent or sell certain types of games to kids, we're not opposed to a ratings system."

Most dealers would adopt a video-game adaptation of VSDA's "Parents Pledge," which asks stores not to

CHANGING THE BUSINESS

Many more stations are expected to follow suit by year's end. Taken together, these moves clearly will have an impact on the rap music business, although just how profound an impact remains to be seen.

Historically, hardcore rap albums have sold on word-of-mouth. N.W.A.'s 1991 album, "EFILAZAGGIN," and Ice Cube's 1992 effort, "The Predator," both topped The Billboard 200 and achieved platinum sales levels with little or no radio and video play.

In the last year, however, radio has opened its playlists to rappers such as Dr. Dre, Ice Cube, and Snoop Doggy Dogg. While albums by those artists also have sold largely by word of mouth, radio and video play have increased sales.

Interscope Records is home to Snoop Doggy Dogg, Dr. Dre, and 2Pac. Marc Benesch, head of promotion at the label says, "With radio, you reach a lot broader audience and they respond with their hard-earned dollars... Does it impact the sales if radio doesn't play it? Obviously it does to a certain extent, but there are other avenues for exposure outside of radio."

Scott Baird, national director of R&B promotion for Priority Records, says a radio ban is unlikely to hurt the leaders of the rap race because "they already have a built-in audience."

But Baird believes new artists might be hurt by radio's restrictive policy.

Baird calls stations' decisions to cut hardcore songs from their playlists "well-intentioned, but misdirected. The lyrics are about things that happen in everyday life."

He notes, however, that if enough stations stop playing hardcore, it may actually increase sales. "People will have no place to hear it so they will have to buy it to hear it," Baird says, noting that was the case at Luke Records, where he previously worked.

Rush Communications founder/CEO Russell Simmons, whose labels include Def Jam, JMJ, Pro Division, DJ West, Fever, and Violators, says "We had this same problem with

Public Enemy when they first came out. Radio didn't want to play them—not because of the language, but because of their political commentary. The media misconstrued a lot of what they were saying and programmers got pressure from their general managers to take them off the air. But we still got over [sales-wise] because people still bought the records, despite not getting airplay."

Some artists apparently are unconcerned by the recent rash of restrictions. Dr. Dre told Billboard, "I don't really give a fuck" about stations not playing his records. "I don't care, because when I started making records it wasn't for the radio. I'll never make records for the radio. If radio plays it it's cool with me, but I'm with the underground thing."

Snoop Doggy Dogg notes, "They don't gotta play me, but the majority rules and the majority is gonna play Snoop. And those that don't play me are cheating themselves, because the listeners aren't going to listen to them if they don't have Snoop Dogg on their station."

RAP IN THE MAINSTREAM

The rap lyric issue has become more focused in the last few years as gangsta rap has moved into the mainstream. "A year ago I wouldn't have believed that we would be playing Ice Cube and Dr. Dre as hit records," says Power 106 PD Rick Cummings. "The street records of a year ago have become the hits."

Programmers also attribute the increased awareness of this issue to a rise in violent acts committed by young people, and a trend toward artists pushing the envelope on what is considered socially acceptable material.

Top 40/rhythm WHJX (Hot 101.5) Jacksonville, Fla., PD Mark Shands quietly pulled songs by artists like Eazy-E, Dr. Dre, and the Geto Boys that "seemed to glorify violence" two weeks ago when a student was killed outside a local school.

At top 40/rhythm WLUM (Hot 102) Milwaukee, programmers decided to pull all music that advocated violence Dec. 1 after an associate prin-

cial was gunned down by a former student at a school just a few blocks from the station. As one of dozens of stations nationwide that promotes a "stop the violence" program, PD Jamie Hyatt and MD Dakota say they felt like hypocrites for continuing to air songs that encourage violence.

Although he was not comfortable playing the songs, WHJX's Shands admits not being entirely comfortable with *not* playing them. "Rap has given music so much in these past few years, I don't really feel comfortable tampering with it," he says.

NOT A CENSORSHIP ISSUE

Programmers vehemently deny the suggestion of some critics, including Luke Records owner/president Luther Campbell, that the issue in question is one of censorship.

"What it boils down to... is weighing freedom of expression with the responsibility this station has, not only as a licensee, but also as a station that has been advocating peace on the streets for two years," says Power 106's Cummings, who calls the station's new policy a "slight revision" of its existing lyric policy.

The issue of violence in programming is not new to video outlets. They have spent nearly two years grappling with the graphic imagery many gangsta clips include, says promoter Mark Weinstein of the independent video promotion firm R'N'R Freelance.

Weinstein perceives that programmers have become increasingly steadfast of late in their resistance to programming violent clips.

MTV's move to program "Yo! MTV Raps" in a single two-hour block affords the network the ability to be more selective in its programming, while BET's traditionally conservative stance has tightened with its recent "no guns" policy.

The Box launched an on-air promotional campaign Dec. 8 titled "Guns Suck," in which the voiceover proclaims: "Wake up and smell the roses before they toss 'em on your grave. Support the videos that support peace."

The campaign is the first move in a direction The Box plans to explore in 1994, says director of programming John Robson. But, he adds, don't expect a radical revision in the network's playlist, which often is topped by gangsta rap's top sellers.

"We have the same standards-and-practices statement we've had for

four years," Robson says. "You can't just make any blanket prohibition statement. You still have to judge the videos one at a time."

N.Y.-based programmer Ralph McDaniels of "Video Music Box" says violent clips may air on his afternoon show, but the VJs counter such clips with positive messages.

A pure "no guns" stance can be oversimplified, he emphasizes. "I tell labels, 'If you come to me with a clip with guns, it better have a damn good song or a message that really means something.'"

BET takes a similar stance with the anti-violence policy it plans to enact in January. Executive VP Jeff Lee says the policy is meant to address gratuitous violence. Clips that use violent imagery to relay an anti-violent message could still appear on BET, he says.

OUTSIDE THE INDUSTRY

Reaction to the decision of the radio stations from observers outside the industry has been positive. The Rev. Dr. Calvin O. Butts, pastor of the Abyssinian Baptist Church in New York and an outspoken critic of violent and derogatory rap lyrics, applauded Inner City's announcement, noting that "it shows that the station has a conscience [and] feels a sense of responsibility for the larger society, especially our children, and it demonstrates that there are certain things they won't do for money."

Kahlid Shah, president of the Stop The Violence/Increase The Peace Foundation in Los Angeles, announced Dec. 8 that it had terminated its boycott against Power 106 as a result of the station's revised lyric policy.

"I applaud Power 106 for the position they have taken. It's responsible and it's sensitive," says Shah.

Meanwhile, back at KACE, the first station to publicly take a stand on this issue, PD Rich Guzman reports "It's working great... 99.9% of listener response has been very positive."

Guzman also reports that the labels have been supportive. Even Luke Records' Campbell, who threatened to cut the station off from his product when he heard of its decision, has continued to service it, Guzman reports.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

rent or sell "R" or "NC-17" titles to children unless parents give their approval in person. "We would enforce a games rating system the same way we enforce video sales and rentals," says Graffeo.

Assistance in preparing this story was provided by Eileen Fitzpatrick and Chris McGowan in Los Angeles and Bill Holland in Washington, D.C.

FIRMS SPAR OVER 'WONDERFUL LIFE'

(Continued from page 6)

Treasures title was the only one untouched by Republic's claim that it had sole rights to the underlying story and music rights to the movie. Republic offered as a substitute its authorized edition, and Goldsmith claims total compliance, except for Video Treasures. "I think in the videocassette world, our position has been accepted by all the key retailers and wholesalers."

The two he cites are Blockbuster Entertainment, which had its own "It's A Wonderful Life" last year, and Minneapolis-based Target Stores. Goldsmith credits Target's massive "It's A Wonderful Life" holi-

day promotion, supporting an estimated 100,000 Republic cassettes, as the chief reason for an uptick in 1993 sales of the title.

Goldsmith has big plans for the title after Republic reclaims all the television and cable rights that expire Dec. 31. "One of the advantages of clearing the clutter is that we hope to have a limited theatrical release next Christmas," he says—followed shortly thereafter by a major network telecast.

So far, exhibitors have spurned that idea. "I think next year we'll get a different reaction," he predicts.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

YEAR IN MUSIC

ISSUE DATE: DECEMBER 25
CLOSED

YEAR IN VIDEO

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

WINTER CES

ISSUE DATE: JANUARY 8
AD CLOSE: DECEMBER 14

DANCE

ISSUE DATE: JANUARY 22
AD CLOSE: DECEMBER 28

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 4

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

COUNTRY RADIO SEMINAR

ISSUE DATE: MARCH 5
AD CLOSE: FEBRUARY 8

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

McARTNEY/YOUTH CLUB TRACK DISC

Paul McCartney has momentarily joined forces with dance music producer/artist Youth for an album of mostly instrumental ambient club tracks, "Strawberries, Oceans, Ships, Forest," which they recorded last summer as the Fireman. The set, issued in the U.K. on Parlophone, has fast become the source of active interest among underground club DJs, although a single has yet to be determined. Neither McCartney nor Youth is commenting on the project, and their names are not listed anywhere in the credits. Diehard McCartney fans will note that the only hint of his presence is the publishing designation, Juggler Music—his MPL logo is a drawing of a juggler. At this point, there are no plans for McCartney's U.S. label, Capitol, to release the album here.



McARTNEY

GN'R VID SPURS POSTSCRIPT SINGLE

Is anyone else wondering why, on virtually the same day Guns N' Roses released its new album, "The Spaghetti Incident?," Geffen began working a single, "Estranged," from the band's 1991 "Lose Your Illusion II"? Well, according to Warren Christensen, Geffen's director of rock promotion, the song originally was set for a January 1993 re-

lease, but the big-budget video that Axl Rose wanted in order to complete the "Illusion" trilogy took forever to make, due to touring conflicts and the sheer complexity of the clip. There was talk about delaying "Spaghetti" until after "Estranged" had been worked, but that was vetoed in favor of what Christensen jokingly calls "chaos marketing."

TOP GRAMMY MOMENTS TO AIR

Culled from 800 performances over the awards show's 35-year run, "Grammy's Greatest Moments" airs as a two-hour special on CBS Jan. 5. Vanessa Williams and Harry Connick Jr. will host.

GLENN CLOSE'S 'SUNSET' SINGLE

Polydor is releasing a single to AC radio by Glenn Close, from her starring role in the U.S. production of "Sunset Boulevard," which opened in Los Angeles Dec. 9. The track, "The Perfect Year," was produced by Andrew Lloyd Webber, who wrote the score with Don Black and Christopher Hampton. Bulletin is told that he was so impressed with the result that he may authorize a U.S. cast album of the show; the London cast, featuring Patti LuPone, already has an album on Polydor.

MAJOR VID TITLES SCHEDULED

Warner Home Video's "The Fugitive" surfaces at retail March 22. Early indications are the hit theatrical title will be priced for rental, but

sell-through is a possibility... New Line Home Video has three Castle Hill features scheduled for early 1994. "Needful Things" arrives Feb. 23, "Malice" April 13, and "Josh And S.A.M." April 27. Backed by a \$4 million-\$5 million ad campaign, New Line expects to deliver more than 600,000 units, worth close to \$40 million wholesale... Turner Home Entertainment has scheduled a Jan. 4 press conference in Los Angeles to announce the release of "Gettysburg," timed for the February Academy Award nominations. It will be Turner's biggest cassette title to date.

CIC'S COPELAND EXITS CO.

CIC Video International president Patrick Copeland has resigned, citing "highly personal" reasons. The company, a joint venture distributing Universal and Paramount videos internationally, has no comment; it is understood the resignation is unrelated to recent events involving senior management at sister company CIC U.K. (Billboard, Nov. 27).

HENKE TO CURATE HALL OF FAME

Former Rolling Stone music editor James Henke ends a short-lived stint as Elektra VP of product development by joining the Rock and Roll Hall Of Fame as chief curator, according to a statement from the Cleveland-based organization. Henke is a Cleveland native. Henke replaces Bruce Conforth, who left to pursue other interests, according to the statement.

This Yule Not As Cool For Holiday Hits

IT'S BEGINNING TO LOOK A LOT like Christmas, and there still aren't any holiday albums in the top 10 on The Billboard 200. Exactly one year ago this week, there were four seasonal discs in the top 10, with Amy Grant's "Home For Christmas" leading the charge. Neil Diamond and Garth Brooks also were in the top 10, as was "A Very Special Christmas 2."

The highest-ranked Christmas album at the moment is "Let There Be Peace On Earth" by Vince Gill. The MCA album is up three places to No. 14. Harry Connick Jr. and Boyz II Men are not far behind with, respectively, "When My Heart Finds Christmas" at No. 16 and "Christmas Interpretations" at No. 19. The latter includes "Let It Snow," the only holiday single on the Hot 100. It's up to No. 65. There are a number of other bulleted holiday albums, including efforts by Alan Jackson, Gloria Estefan, and Aaron Neville. And three of the week's five debuts are Christmas-oriented, including "Christmas In Vienna" by Placido Domingo, Diana Ross, and Jose Carreras.

Domingo, Ross, and Carreras aren't the only trio on The Billboard 200. Dolly Parton, Loretta Lynn, and Tammy Wynette are No. 66 with "Honky Tonk Angels," and Bryan Adams, Rod Stewart, and Sting sing "All For Love" on Hollywood Records' soundtrack, "The Three Musketeers," up 14 notches to No. 134. On the Hot 100, "All For Love" is bulleted at No. 7.

WHERE NUN HAVE GONE BEFORE: Another Hollywood Records' soundtrack, "Sister Act 2: Back In The Habit," has yielded a hit single. "Never Should've Let You Go" by Hi-Five, on Jive, is up to No. 31 on the Hot 100. The original "Sister Act" soundtrack, released in

1992, did not produce a hit single, although Deloris & the Sisters' version of Little Peggy March's No. 1 hit "I Will Follow Him" was issued.

GRACIAS POR LA MUSICA: You could probably count the number of Swedish artists who have charted on The Billboard Latin 50 on one finger. And on that finger would be Abba. The quartet's popularity in Latin America was as strong as it was in the rest of the world, so it was no surprise that the group recorded its biggest hits in Spanish a few years back. PolyGram Latino has reissued those tracks as "Oro," ranked No. 44. It's the Spanish equivalent of the "Gold" compilation that is hanging in there at No. 125 on The Billboard 200.

THE HIGHER THEY CHART: Jimmy Cliff is just one step away from matching his previous peak on the Hot 100. "I Can See Clearly Now," from the soundtrack of "Cool Runnings," is up two rankings to No. 26. Cliff's first chart single, "Wonderful World, Beautiful People," peaked at No. 25 in 1970. Jarrett E. Nolan of WSBG Stroudsburg, Pa., points out that Cliff has waited almost 24 years to achieve his second top 30 single.

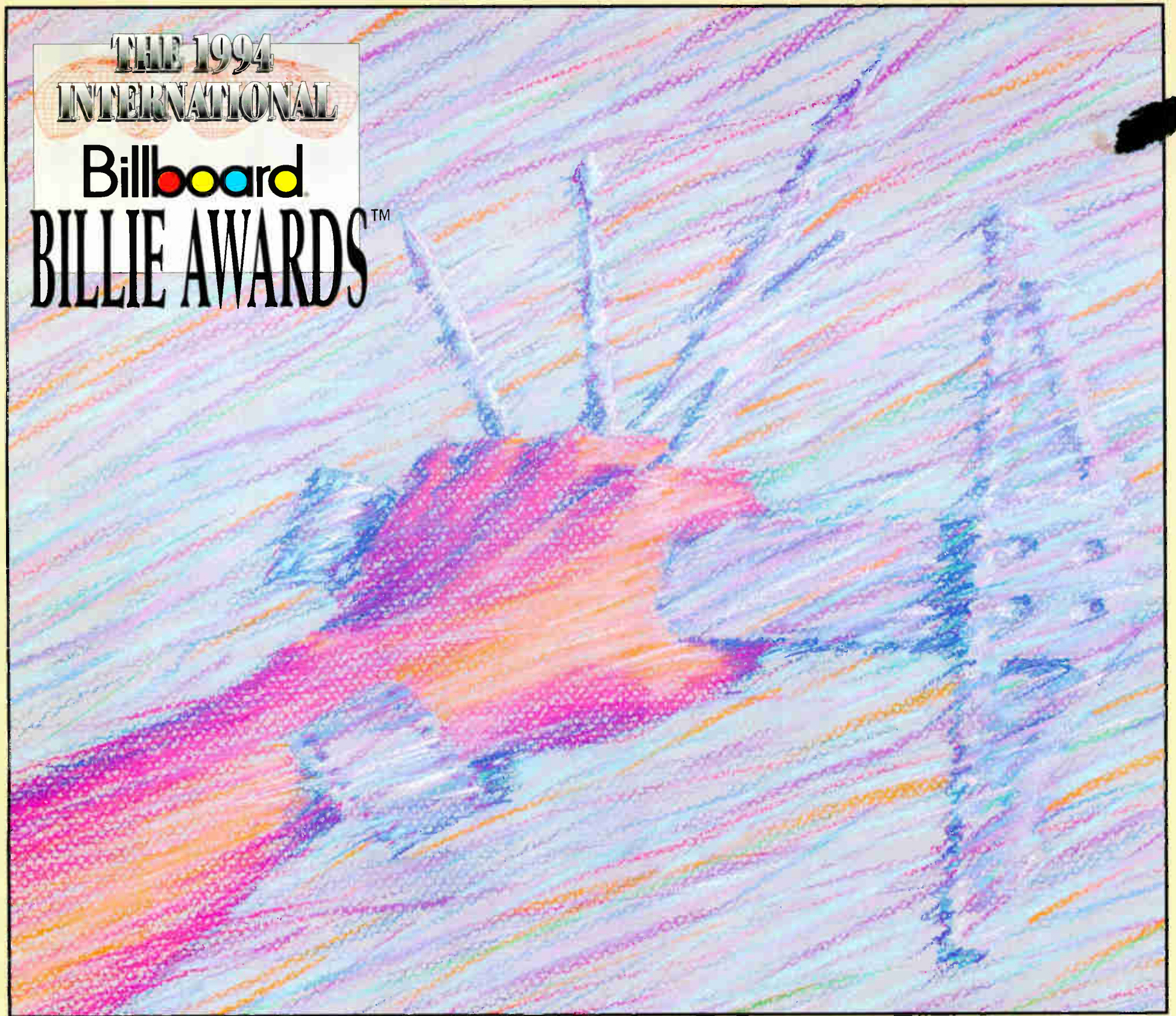
THE BIGGER THEY FALL: After seven weeks, Meat Loaf has given up the No. 1 position on the U.K. singles chart. But what do you think the odds were that he would be replaced by someone with an even wider girth? Well, it's happened. Alan Jones of Music Week describes Mr. Blobby as a pink creature with yellow blotches. He is the first cartoon character to have a chart-topper in the U.K. since "Do The Bartman" by the Simpsons reached the summit in 1991.

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