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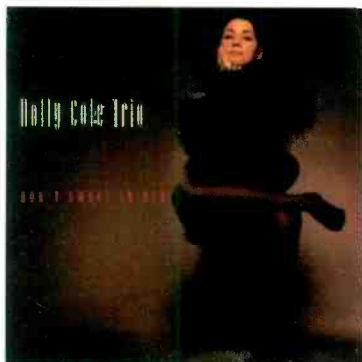
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SEE PAGE 91

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 9, 1993

ADVERTISEMENTS



The Holly Cole Trio
 Twelve songs of love, greed, jealousy, revenge and fire safety.
 Including their new single
"I Can See Clearly Now"
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Virgin Execs See Straight Path To Success For Curve

BY PAUL SEXTON

LONDON—After nailing down a position of preeminence on the



CURVE

British alternative scene in the past two years, the uniquely powerful and rebellious sound of Virgin Records duo Curve is set to mount a new offensive on American ears.

(Continued on page 119)

HMV, Investcorp Eye Camelot Web Suitors Likely Would Retain Management

BY ED CHRISTMAN

NEW YORK—Investcorp, a Middle Eastern investment company that owns Saks Fifth Avenue and Gucci, is in a down-to-the-wire bidding battle with HMV, the U.K.-based music chain, to buy 364-unit Camelot Music, Billboard has learned.

According to informed sources, whichever company wins the bidding could sign a letter of intent to buy the North Canton, Ohio-based chain as early as this week. In either scenario, Camelot, the fifth-largest U.S. music account, is likely to continue operating as a stand-alone entity, with current management in place. Nevertheless, sources say the deals being negotiated with the two suitors are probably dramatically different in scope.

At press time, Investcorp, which has offices in New York, London, and Bahrain, appeared to have a slight

edge, but sources said that in the complex world of mergers and acquisitions, that edge could change in a nanosecond.

If Investcorp—which also owns or has majority stakes in retail companies like Color Tile, Carvel, and Circle

K—emerges as the winner, its entry into the music industry could take on even further significance: sources say it is one of the companies involved in the bidding for Super Club Music Corp., the 290-unit music chain owned

(Continued on page 119)

Collins Favors His Solo Side On Forthcoming Atlantic Set

BY THOM DUFFY

LONDON—Phil Collins embarked on a solitary exercise when he recorded the bulk of his sixth solo album, "Both Sides," at home. The release is due Nov. 9 from Atlantic Records, its affiliates worldwide, and Virgin Records in the U.K.

After the strikingly aggressive guitar attack of the opening song,



COLLINS

"Both Sides Of The Story," Collins remarks on the album, "You're in for a long, lonely ride." With its yearning, atmospheric arrangements and heartfelt lyrics, "Both Sides" is the most reflective, personal album Collins has recorded since "Face Value," the 1981 release that launched a

(Continued on page 117)

Feats Of Clay: Walker Sprints Up The Charts

BY PETER CRONIN

NASHVILLE—There must be something in the water (or maybe it's the



WALKER

beer) down in Beaumont. Giant recording artist Clay Walker is the latest country singer to come out of a healthy club scene in the southeast Texas town that already has spawned Mark

Chesnutt and Tracy Byrd (both former high-school classmates of Walker's).

(Continued on page 121)

CD Sound Processing Is Getting Better, Bit By Bit

BY MARILYN A. GILLEN

NEW YORK—While they justly heralded it 11 years ago as a revolution in the way music is stored

and played back, developers of the compact disc proved hasty in proclaiming "perfect sound, forever."

They're still working on it.

Special editions of new albums by Donald Fagen and Alan Parsons, new compilations or catalog sets from Brian Eno and Aerosmith,

an array of new classical and jazz titles, and an ever-rising river of CD reissues from the likes of Bob Dylan, Miles Davis, and David Bowie mark the second wave of the

CD-sound revolution, one aimed at washing away lingering perceptions of digital sound as harsh, brittle, or colorless.

These albums, quietly filtering into the marketplace or due soon from a variety of labels, are among the first to have

(Continued on page 87)



Blockbuster, Viacom Enter Pact Reaching Beyond Paramount

BY SETH GOLDSTEIN

NEW YORK—Seeking to open another supply pipeline, Blockbuster Entertainment has entered a long-term strategic partnership with cable programming giant Viacom. If Viacom's quest for Paramount Communications is successful, Blockbuster's \$600 million investment in the compa-

(Continued on page 118)

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TOP ALBUMS

HOT SINGLES

TOP VIDEO

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Yearwood: A Nightingale Remembers

Legend tells of a sound so sweet it can seduce Death itself, filling the Grim Reaper with such longing that he is lured away from his appointed rounds. This song of the impossible—immortalized in the Danish folktales of Hans Christian Andersen, the British balladry of the 17th century, and the operatic and symphonic works of Stravinsky—endures in our culture simply because, every so often, one more person's most unlikely hopes are fulfilled.

The supposed source of this supernatural music is the nightingale, the Old World thrush whose nocturnal melodies in nesting season have become synonymous with answered prayers and sudden grace. "The Nightingale" is also the spiritual axis of "The Song Remembers When," the third and finest album (MCA, due Oct. 26) by acclaimed country singer Trisha Yearwood, and the origins of this latest version of the fable fit the time-honored mold of an unforeseen gift.

"I'm engaged to Robert Reynolds [bassist for the Mavericks]," says Yearwood. "I usually don't volunteer that information, but in this case my friend Jude Johnstone, the songwriter who also composed 'Hearts In Armor' and 'The Woman Before Me,' wrote 'The Nightingale' and sent it to my producer, Garth Fundis, at a point this summer when Garth and I were really up against the wall finding material to finish the album. I made Garth take me to his office and play it immediately—like at midnight."

What Yearwood discovered on the demo tape was a stark lyric narrative that seemed to sum up the lonesome last six years of her life, whether it was her advancement from record company receptionist to recording artist, the dissolution of her long-unsteady first marriage to a former college classmate, the chronic isolation of her sudden, tour bus-powered *eclat*, or the budding relationship with a country musician that she steadfastly discounted to friends ("He's too good-looking... There are all those skinny girls out there; he could have any of them") until Reynolds surprised her in March 1993 with a silver engagement ring. Like that moment, the words of "The Nightingale" seemed to stop time:

"Yesterday I thought that I walked alone / And that love was just a memory / But a nightingale followed me back home / And my love was waiting there for me. / I had lost my faith, as lovers often do / When the storm clouds gathered overhead / But the nightingale sang a note so true / That I knew I'd lost my fear instead."

"I was so moved when I heard it," says Yearwood. "It just really struck me, and I said, 'We have to do this.' I called Jude, and she said, 'I'll say this now that you've already decided to record it, but I had you guys in mind'—Robert and I had recently spent time together with Jude and her husband—'while I was writing this down.' She was very touched by our relationship, and that made it mean even more to me, because no one's ever written *for* me."

And nothing in Yearwood's background ever quite equipped her for the demands of her career path. Born in Monticello, Ga., Sept. 19, 1964, the second daughter of third-grade teacher Gwen Paulks and local bank VP Jack Yearwood, Trisha initially considered herself too commonplace to excel. She was a high-school honor student who later landed the lead in a junior-college production of "Little Mary Sunshine," but her brassy vocals in a top 40 mixer band called Straight-laced made her status as a business major seem a prudent choice.

It wasn't until the post-graduate Yearwood, while moonlighting in a Nashville demo session, replaced a laryngitis-sidelined Barbara "Teddy Bear Song" Fairchild that she summoned the vocal moxie necessary to impress the professionals surrounding her. By 1989, Yearwood was a respected demo singer for many Music City songwriters, besides appearing with local songsmith Pat Alger's Algerians group and supplying backup vocals at showcases for hard-driving fellow aspirant Garth Brooks. Another Garth, a producer buddy of Alger's named Fundis, came down to check out Pat's much-touted female belter and became her indefatigable champion, a role he assumes to this day.

Fundis guided Yearwood to MCA, cutting the speculative tracks (including a willful townie tomboy's ode called "She's In Love With The Boy") that formed her first album. "The Boy" would be the first No. 1 debut solo country single by a woman since Dottie West's daughter Shelly scored with "Jose Cuervo" in 1983. Yearwood next reached No. 4 with "Like We Never Had A Broken Heart," a tune co-written by Brooks and Alger. When the "Trisha Yearwood" album and its "Hearts In Armor" followup both went platinum (thanks to subsequent singles like "The Woman Before Me," "Wrong Side of Memphis," the "Walkaway Joe" duet with Don Henley, and "Down On My Knees"), she seemed established as a sure bet.

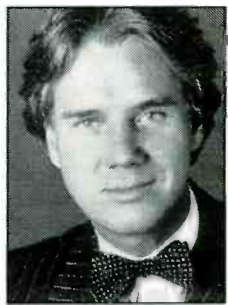
It is to Yearwood's credit that each successive release has grown more thoughtful and open-souled, the certain route to acceptance supplanted by an intent to craft albums hewn as closely as possible to the substance of her own evolution. Yearwood's singing is as fervent and foursquare as a solo woodwind within the simple yearnings of "Mr. Radio," the free-spirited flow of "If I Ain't Got You," and the vulnerable distress of "Lying To The Moon." Ranged against the sympathetically percussive time-pieces of Fundis' production, the material uncoils with a calm rightness connoting the "Court And Spark" of country music.

During concert dates on a recent European swing (England, Ireland, Switzerland), audiences repeatedly were bestirred by the fundamental fire in her live performances of "The Song Remembers When," a tune about the mental touchstones an errant song fragment can trigger. "I was answering telephones at MTM [Records] when Hugh Prestwood was a staff writer there," explains Yearwood, "and 'The Song Remembers When' was a song of his I knew about when I made 'Hearts in Armor' in 1992. It gives me chills, because it's a reflection of how you change as a person, or how you're able to see things in a different light. These have to be songs that move me as a singer, because I expect people to believe what I'm singing about."

"My eyes were pretty wide open when I started, but I've learned a lot and grown up some in the past couple of years. I was raised in the South, where you try to make everybody happy and you don't want conflicts. But I've learned what my own limits are, and how to balance things. I've also learned how women in country, like Kitty Wells and Patsy Cline, fought for things; women like them are the reason we have it easier, with some control over our careers."

"But the bottom line," she adds softly, "is that I learned I really do just flat-out love to sing. On my first album, I was a little conservative in my singing, because I wanted it to be perfect. On something like 'The Nightingale,' I just want it to be real. If you really feel it, other people will hopefully feel it too. But even if nobody's listening, I will do it forever."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

'WHAT IT IS' AT MCA

In its biggest-ever retail promotion, MCA/Nashville is celebrating Country Music Month (October) with special discounts and dating terms, all in an effort to advance what execs call the label's best year in history. Jim Bessman reports from the front lines of the company's retail blitz. **Page 71**

DON'T STOP THINKING ABOUT YESTERDAY

A new radio format, dominated by the '70s sounds of Fleetwood Mac, the Eagles, and other pop-rock acts, is taking root at a number of stations. Trouble is, programmers can't agree on what to call it. Is it 'Modern Oldies,' 'Rock And Roll Oldies,' or something else? Carrie Borzillo sorts it out. **Page 104**

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Commentary

German Indie Retailers Under Siege

BY BODO BOCHNIG

With the recent co-operation among international music retailing organizations (Billboard, Sept. 4), it has become apparent that independent retailers in most developed music markets are in danger.

Merciless competition in the German record market is reducing the number of retail outlets, producing "blank spots" of uncharted territory on the retail map.

This is bad news for the specialist retailer, but it is an alarming development for the whole of the \$3 billion music business here.

A would-be music buyer often has to drive for an hour to find an extensive range of recorded music.

It is not so much the megastore, such as Virgin, WOM, or FNAC, that threaten the small and medium-sized dealers, but large department stores that have little to do with the music trade. These stores sell top 40 CDs and tapes at dealer price and often below, with the aim of creating store traffic. They are using music as an attractive loss-leader to boost sales of high-ticket items such as hi-fi systems, freezers, and cookers. Losses from cut-price record sales are written off as advertising costs.

Meanwhile, the independent record dealer who sells nothing but music, is suffering because he cannot compete with the department stores' prices on chart product. The creative, smaller retailer is effectively disadvantaged by stocking repertoire that goes beyond top 40 releases.

That's why the German association of independent music retailers (GDM) is making every effort to halt the decline of smaller record shops. In constructive talks with the record companies, my colleagues and I have sounded the alarm. Our trade associa-

tion is seeking to become the mouthpiece for the record dealers, and will not hold back from alerting the public about any decisions that threaten our livelihood.

We believe in a speedy exchange of information to compare conditions and expose inequalities between individual companies. We also swap information regarding superstores that have started to systematically destroy the livelihood of a local colleague.



'[Independent retailers] will not give way to the elephants.'

Bodo Bochnig is president of the German association of independent music retailers, and owner of indie store Musiccenter, in Wuppertal, Germany.

We are willing to use all legal means at our disposal to try to prevent the destruction of our market.

But we cannot fight alone: We need help from the record companies. The following policies do not help our plight:

- Gradual reductions in the terms of trade, rebates, and returns, which are, without doubt, attacking the lifeblood of small retailers.
- The burden of increased value-added taxes, which has fallen entirely on the retailers.
- The industry's failure to create joint advertising.
- No satisfactory solution to dealing with the Packaging Act.
- The frequent failure to deal with returns according to contract.

LETTERS

KMPS ON THE MOON

Everyone at KMPS AM/FM is on the moon! What a thrill to be awarded the 1993 Billboard Radio Award for "country station of the year, major market" (Billboard, Sept. 18). The award will occupy a prominent place in the lobby. More importantly, the recognition will occupy a warm place in our hearts. Everyone's dedication to quality broadcasting is now validated by your award.

Fred Schumacher
 VP/GM
 KMPS
 Seattle

KUDOS FOR ASCAP STORY

I want to commend Irv Lichtman on a truly fine piece of writing ("ASCAP Sets Key Policy, Exec Shifts," Billboard, Sept. 25). It was informative, impartial, yet with an undercurrent of insight and compassion. It can't but help raise the level of music industry reporting.

George David Weiss
 President
 Songwriters Guild Of America
 New York

BEATLES AND R.E.M. QUESTIONS

As a reader of Billboard, I have inquiries regarding Craig Rosen's articles on the new Beatles CDs and R.E.M. in the Sept. 4

issue.

First, will each Beatles volume ("1962-1966" and "1967-1960") be released as single- or double-CD packages?

Second, your article on R.E.M. said that "Everybody Hurts" was the fourth single from "Automatic For The People." I only know of "Drive," "Man On The Moon," and "Everybody Hurts." I wondered what the other was.

As the president of a regional disc jockey company, I have found your writing, as well as all of Billboard, to be a most important resource in my career.

Eric Aiese
 Ellenville, N.Y.

(Rosen replies: The Beatles' "Red" and "Blue" albums will be released as double-CD packages. In addition, the cassette versions, which had been available as single cassettes, will be rereleased in double-cassette packages. As for R.E.M., the other single released from "Automatic For The People" was "The Side-winder Sleeps Tonight." It made the Album Rock Tracks and Modern Rock Tracks charts in May, but failed to crack the Hot 100. If you're a fan, however, the single is certainly worth searching for because it contains a cover of the Tokens' "The Lion Sleeps Tonight," which inspired R.E.M.'s similarly named song.)

COLUMBIA'S REACH UNDERSTATED

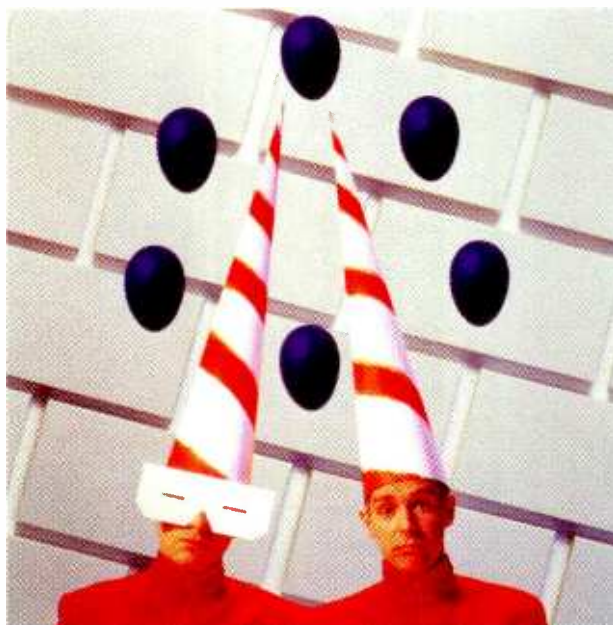
A bit of corroboration and update of Irwin Steinberg's commentary on the value of Columbia College in Chicago (Billboard, Sept. 18): The Bad Examples have gone from their 12-inch single on AEMM to three full albums on Waterdog Records, a landmark-distributed label. The band's leader, Ralph Covert, has just released a solo project, "Eat At Godot's."

Steinberg has perhaps understated the pervasive influence of Columbia's academic programs. I venture that it is the norm here for anyone involved in the business end of music to have spent at least some time in that school. Many of us, through valuable internship programs, went directly into our chosen fields without reaching alumni status.

The chief difference in Columbia's teaching is that active industry professionals took the time to teach and present us with pathways for productive employment. An intern or graduate from Columbia comes to the music business with true experience, knowledge, and skills, not just theory and mere technological familiarity.

Rob Gillis
 Label manager
 Waterdog Records
 Chicago

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



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Disney Uncorks A Monster Hit With 'Aladdin'

■ BY JIM McCULLAUGH
and SETH GOLDSTEIN

LOS ANGELES—With sales of 25 million units anticipated by Christmas, Disney's "Aladdin" is poised to become the home video industry's undisputed new sell-through champ. Some 22 million cassettes reportedly were shipped to North American accounts prior to street date and reorders are expected to be strong.

Later this month, the studio can relish retail success all over again when Sega delivers what promises to be a high six-figure run of the Genesis videogame called "Disney's Aladdin." No home video title to date has experienced such a near-simultaneous release with a high-profile game based on it.

Kmart, Wal-Mart Expand Commitment To Vid Rental

■ BY SETH GOLDSTEIN

NEW YORK—Mass-merchant leaders Kmart and Wal-Mart, already well-versed in video sell-through, have been experimenting with rentals for the past year. Now, both are stepping up their involvement, and industry observers expect one or the other to decide that revenues warrant a national commitment in 1994.

In the latest development, the Albany, N.Y.-based Trans World Music has an "oral commitment" to Kmart to create 10-15 rental departments in Super Kmart outlets under construction around the country, says general counsel Paul Cardinal. The first opens Thursday (7) in Rome, Ga.

Meanwhile, Wal-Mart reportedly plans next year to at least double the 12 concessions already operating in its supercenters. Its store-within-a-store concept, which has nothing to do with the hit sell-through titles like

Video retailers began selling the title Sept. 29. Oct. 1 was the first day dealers could officially advertise it.

But accompanying record demand were the usual complaints

'The presales were the biggest we ever had for any title'

that some merchants broke street date and that loss-leader prices dipped to \$10-\$15 for the title, which generally retails for about \$20.

Wholesalers always beef there's little profit in sell-through hits, and "Aladdin" is no exception. "I wish I could say I made some money with

it," says Sight & Sound executive Larry DeVuono.

However, one distributor had a harder time than usual. Financial problems forced Artec, based in Shelburne, Vt., to assign two retail accounts, reportedly worth 35,000 cassettes, to Star Video Entertainment in New Jersey. Star president Artie Bach acknowledges gaining "a couple of large customers."

Artec, which is said to be in arrears to Disney for previous titles, was able to take shipment of 65,000 copies but won't take reorders, according to trade sources. Company executives were unavailable for comment at press time.

Glitches and grousing were the exception, however. "There was more anticipation on this title than anything that has come previously," says Tom Foltz, director of movie management at the West Coast Entertainment chain, headquartered in Philadelphia, who echoes

the comments of many other retailers.

"The presales in the past 60-90 days were the biggest we have ever had for any title. It's a monster," he says.

"Aladdin" will depose Disney's own "Beauty And The Beast," which sold an estimated 20 million-22 million tapes following its release a year ago. Other top-sellers include Disney's "Fantasia" at 16 million, MCA/Universal Home Video's "E.T." at 14 million, Disney's "The Little Mermaid" at 13 million, and Disney's "101 Dalmatians" at 11.5 million.

While Disney's massive \$20 million marketing campaign will fuel the "Aladdin" flame, according to dealers, the Oct. 19 arrival of "Disney's Aladdin" for the Sega Genesis videogame system is also expected to heighten consumer awareness of the video.

(Continued on page 118)

"Aladdin" that already are available in its consumer electronics sections, is similar to what Kmart has in mind.

Each discounter has enlisted at least two vendors, which are responsible for stocking and operating 1,000-square-foot departments built into the newest and biggest outlets now under construction. Each concession will carry about 4,000 cassettes.

REVENUE SHARING

However, Wal-Mart, serviced by C&M Video in Effingham, Ill., and Cevaxs in Dallas, has one wrinkle not found at its rival. Rental activity is tracked by the Supercomm system, enabling program suppliers to share revenues with the stores.

Supercomm was employed shortly after Wal-Mart began its rental experiment in its Oklahoma City and Lawton, Okla., outlets late last year (Billboard, Oct. 31, 1992). Tempus Technologies in Auburn, Ind., had supplied its Supercomm-compatible Spectrum inventory control software, already in use in 1,000 video stores.

(Continued on page 118)



Brava, Jessye! Billboard associate publisher Gene Smith presents opera star Jessye Norman with a plaque honoring her as Billboard's 1992 classical crossover artist of the year. The presentation took place Sept. 14 at New York's Tavern on the Green. Norman also celebrated the upcoming release of her Phillips Classics CD "Brava, Jessye!" and her birthday, which was Sept. 15.

Industry Groups Lobby For Copyright Extension Congress May Take Up 'Life-Plus-75' Bill In January

■ BY BILL HOLLAND

WASHINGTON, D.C.—A copyright term-extension plan is expected to be introduced in Congress as early as January.

The music industry's performing rights societies and the National Music Publishers Assn. of America were part of a coalition testifying Sept. 29 at the Library of Congress Copyright Office in support of an extension of the copyright term of post-1978 works to "life plus 75 years."

The added 25 years of protection—the law is now "life plus 50 years"—would bring U.S. law into synch with the laws of other nations.

A term-extension amendment to the U.S. Copyright Act also would further profits of U.S. creators and their heirs in the rich-veined arena of global copyright, and help the U.S. balance of trade, its supporters claim.

The coalition also is calling for a 20-year extension of the 75-year term

for pre-1972 works.

The Librarian of Congress is expected to support the change and recommend it as legislation to both houses of Congress in January, according to top officials there.

The coalition testified that if Congress does not amend the law, then the U.S. could end up on the short end—literally. The European Community, currently planning to harmonize extended copyright terms for all its members, then would offer U.S. works protection in Europe "for a term that is 20 years shorter than the term of protection for works of our European colleagues."

Making what Copyright Office officials called "compelling arguments," lyricist Hal David, representing ASCAP, and NMPA lobbyist Susan Mann noted that since American copyrighted works are far more popular overseas than foreign works are here, an extension has not only cultural, but economic consequences.

"Since we can obtain an additional 20 years of protection in the EC at virtually no cost to ourselves by simply extending our own copyright term, there is simply no good reason not to do so," David said.

The coalition also recommended that while the issue is under consideration, Congress should impose a moratorium on works whose terms would otherwise expire before the end of 1994, granting them an extension through Dec. 31, 1994.

Otherwise, many American pop standards, such as "After You've Gone," "Rock-A-Bye Your Baby With A Dixie Melody" and "A Pretty Girl Is Just Like A Melody" would be at risk, as would valuable works in other disciplines represented by the coalition, including movies, visual works of art, and works of drama and literature.

David and Mann also argued that increased life expectancy in the

(Continued on page 117)

Mechanic Jumps From Disney Vid To Rival Fox

LOS ANGELES—No major changes are anticipated at the home video division of the Walt Disney Studios in the wake of Bill Mechanic's departure.

Mechanic, president, international distribution and worldwide video, The Walt Disney Studios, is taking over the presidential reins at rival studio Twentieth Century Fox in November.

News of his appointment comes at the same time Disney's "Aladdin" arrives in the home video marketplace, where it is expected to set a new sell-through record (see story, this page).

With Disney since 1984, Mechanic guided the studio's home video operation into the industry's No. 1 sell-through market-share position.

Disney's home video division generates gross revenues of \$1 billion annually, according to analysts, and claims to have 15 of the

(Continued on page 118)

Warner Offers Package Deal To 3DO Licensees

NEW YORK—The Warner Music Group is offering one-stop shopping to software licensees of the new 3DO interactive player.

Under terms of a pact between Warner and the Redwood, Calif.-based 3DO Co., five Warner Music Group companies will provide content creators a plethora of services, from supplying soundtrack music and clearing and licensing original masters for use in their multimedia programs to replicating and packaging the discs on which they appear.

WEA Manufacturing will replicate the titles for 3DO licensees using its existing CD-ROM capacity, while a package developed by fellow Warner company Ivy Hill will be recommended to licensees by 3DO to house the discs.

On the content side, Warner Special Products will clear and license original masters from Warner labels for incorporation into interactive software programs for the format, while music publisher Warner-Chappell Music will license soundtrack music.

A final Warner division, Warner Custom Music, will act as a clearinghouse for the Warner services, offering a single-transaction package to creators.

Warner Music Group parent company Time Warner Inc. is a high-profile investor in the 3DO Co., which developed the player technology but does not itself manufacture either hardware or software. Hardware licensee Panasonic, whose parent Matsushita, is another 3DO backer, along with AT&T, rolls out the first 3DO multiplayer to stores this month, at \$699. At least 10 software titles, ranging from entertainment to educational, will be available at the time of the launch.

MARILYN A. GILLEN

Sen. DeConcini Has Full Plate Before Retiring

■ BY BILL HOLLAND

WASHINGTON, D.C.—Don't count Senate copyright subcommittee chairman Dennis DeConcini, D-Ariz., out yet, say industry observers here, even though the three-term senator has announced his retirement at the end of 1994.

"He's going to be around for almost another year and a half," says one prominent copyright attorney. "It's not like he's leaving next week. He's got plenty left on his plate."

In the 103rd Congress, DeConcini is not an author of legislation close to the pocketbook of the record industry, such as the Senate's version of the pending Performance Right Bill, S. 1421 (introduced by Sens. Dianne Feinstein, D-

(Continued on page 23)

The Beatles

1962-1966

1967-1970

LOVE ME DO
 PLEASE PLEASE ME
 FROM ME TO YOU
 SHE LOVES YOU
 I WANT TO HOLD YOUR HAND
 ALL MY LOVING
 CAN'T BUY ME LOVE
 A HARD DAY'S NIGHT
 AND I LOVE HER
 EIGHT DAYS A WEEK
 I FEEL FINE
 TICKET TO RIDE
 YESTERDAY
 HELP!
 YOU'VE GOT TO HIDE YOUR LOVE AWAY
 WE CAN WORK IT OUT
 DAY TRIPPER
 DRIVE MY CAR
 NORWEGIAN WOOD
 (THIS BIRD HAS FLOWN)
 NOWHERE MAN
 MICHELLE
 IN MY LIFE
 GIRL
 PAPERBACK WRITER
 ELEANOR RIGBY
 YELLOW SUBMARINE



STRAWBERRY FIELDS FOREVER
 PENNY LANE
 SGT. PEPPER'S LONELY HEARTS CLUB BAND
 WITH A LITTLE HELP FROM MY FRIENDS
 LUCY IN THE SKY WITH DIAMONDS
 A DAY IN THE LIFE
 ALL YOU NEED IS LOVE
 I AM THE WALRUS
 HELLO, GOODBYE
 THE FOOL ON THE HILL
 MAGICAL MYSTERY TOUR
 LADY MADONNA
 HEY JUDE
 REVOLUTION
 BACK IN THE U.S.S.R.
 WHILE MY GUITAR GENTLY WEEPS
 OB-LA-DI, OB-LA-DA
 GET BACK
 DON'T LET ME DOWN
 THE BALLAD OF JOHN AND YOKO
 OLD BROWN SHOE
 HERE COMES THE SUN
 COME TOGETHER
 SOMETHING
 OCTOPUS'S GARDEN
 LET IT BE
 ACROSS THE UNIVERSE
 THE LONG AND WINDING ROAD

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'Believe' It: Vince Gill Sweeps CMAs Jackson Takes Single, Video Trophies

■ BY EDWARD MORRIS

NASHVILLE—Had there been a door prize at the Sept. 29 Country Music Assn. awards show, Vince Gill probably would have won it, so complete was his sweep of the evening. The affable Oklahoman—who co-hosted the CBS-TV special with Clint Black—won four major awards, including entertainer of the year.

Garth Brooks, the CMA's top entertainer for the two previous years, went home virtually empty-handed. Technically, both Gill and Brooks shared in the vocal-event-of-the-year award, since they were among a chorus of stars who backed George Jones on the song "I Don't Need Your Rockin' Chair."

Mary-Chapin Carpenter won the female vocalist trophy for the second

year in a row. And dark horse Mark Chesnutt triumphed over better-known competitors to take the Horizon award, for the artist who has made the greatest strides in the last year.

Alan Jackson, who rivaled Gill for most nominations, won in the music video and single categories.

This was the first year in which the awards telecast ran a full three hours, and some observers said the program was too long and lacked upbeat production numbers. Missing also were the energizing screams of diehard fans, who were kept out by the scarcity and high cost of tickets.

On the plus side, Gill and Black were smooth and good-humored MCs, the acceptance speeches were humely brief, and the staging was imaginative and first-rate.

One of the brightest segments of the evening was Willie Nelson's acceptance speech following his induction into the Country Music Hall Of Fame. Surrounded by his friends Johnny Cash, Kris Kristofferson, and actor Rip Torn, Nelson savored every moment on stage.

He led the audience in singing "Happy Birthday" to Gene Autry, a fellow Hall Of Famer, and grew absolutely eloquent in praising Harlan Howard, Ray Price, Don Gibson, and Merle Haggard, his competitors for the honor. "If you think I'm going to come in here and accept this award when these guys are just as deserving as I am," Nelson said, "you're damn right I am."

Other memorable moments: Wynonna Judd's performance of "Is It (Continued on page 111)

Retail Resistance Can't Hurt Nirvana Chart Wallop

■ BY CHRIS MORRIS

LOS ANGELES—Nirvana's DGC album "In Utero" makes its debut at No. 1 on The Billboard 200 this week, despite the refusal of retail giants Wal-Mart and Kmart to carry the album.

According to SoundScan, "In Utero"—the follow-up to the Aberdeen, Wash.-bred band's quadruple-platinum 1991 album "Nevermind"—sold 180,000 units, outdistancing sales of 167,000 for Garth Brooks' "In Pieces," which had held the No. 1 slot for three weeks.

Now established as a star attraction and a major modern rock force, Nirvana easily topped the slow-rolling breakthrough of "Nevermind,"

which took 14 weeks to hit No. 1 in January 1992.

The rocket-like ascent of "In Utero" indicates the importance of independent retail outlets in the performance of a modern rock album.

According to SoundScan, independents (single stores or chains of four units or less) accounted for 53,000 units, or nearly one-third of the album's sales. Larger chains accounted for 116,000 units, while rack accounts sold only 11,000 units.

These totals would seem to reflect Geffen Records' confidence that Wal-Mart's refusal to stock the album would not impede its high de-

(Continued on page 120)

Dead Can Dance's 'Labyrinth' Scores Impressive Chart Bow

■ BY PAUL SEXTON

LONDON—4AD act Dead Can Dance, with its impressive double debut of "Into The Labyrinth"—No. 122 on The Billboard 200 and No. 2 on Heatseekers (Billboard, Oct. 2)—may have dealt a surprise to the industry at large. But the alternative duo has been working toward this first-ever U.S. album of all new material for fully a decade.

The immediate retail reaction to Brendan Perry and Lisa Gerrard's new set reflects the band's loyal fan following, which has grown steadily since their first collaboration. "Dead Can Dance" was released in the U.K. in March 1984. DCD's 1991 album, "A Passage In Time" on Rykodisc, was a sleeper success, with U.S. sales of more than 60,000 units, according to SoundScan. Early support for "Into The Labyrinth" has included top 20 first week sales at Tower Records Chicago and L.A. outlets, top five sales at Tower in Atlanta and an out-of-the-box add for the album's first emphasis track, "The Ubiquitous Mr. Lovegrove," at influential modern rocker KITS (Live 105) in San Francisco.

"We never had any lack of faith in people's ability to judge for themselves," says Perry from his home in a converted church in Cavan, some two hours northwest of Dublin. "It

was just a question of getting our records on the shelves and letting people know about us. Also a great advantage is the support from college radio, and there seems to be more openness [in America] in terms of musical tastes—they're not as regimented as British tastes."

Dead Can Dance has already begun an international tour that reaches the U.S. Oct. 20 at the Roxy Theater in Atlanta. Early ticket sales have been brisk, with the Royce Hall show in Los Angeles on Nov. 8 an early sellout. "Once the tour starts happening, that'll prick up people's ears," says 4AD's Los Angeles-based MD, Robin Hurley. "They're doing nice, prestigious theaters. Royce Hall is a 1,900-seater and it sold out in a day, so we've added another show at the Wiltern. It's amazing the loyal (Continued on page 119)



Whole Lotta Loaf. Al Teller, chairman of MCA Music Entertainment Group, left, congratulates Meat Loaf on the release of his MCA debut, "Bat Out Of Hell II: Back Into Hell," which opened at No. 3 on The Billboard 200. The album features the single "I'd Do Anything For Love (But I Won't Do That)."

Mechanic Links With Giant, Warner

LOS ANGELES—The New York-based metal/hard rock label Mechanic Records has entered into an exclusive arrangement under which its records will be released by Giant Records and distributed by Warner Bros.

The Giant deal does not affect Mechanic's independent imprint, Futurist Records. Most Futurist releases will be distributed by the Warner-owned indie distributor Alternative Distribution Alliance. However, Futurist product licensed from Yorkshire, England-based Peaceville Records and thrash metal specialists Noise will continue to be moved via Relativity Entertainment Distribution.

Mechanic has not had a major-label distribution deal since it parted company with MCA in April (Bill-

board, April 18).

Mechanic president Steve Sinclair says, "We did a deal with RCA which never really took off. When that came to an end, I had two albums recorded, one by Murder Inc. and one by TAD. We went back to [Giant chairman] Irving [Azoff], and engineered a deal with Giant, because Irving believed in not only my ability as an A&R person, but also in the projects that we were bringing to the table."

Azoff, who forged the MCA distribution pact with Mechanic when he was president of MCA Records Group, says, "We basically got off to a good start at MCA, and we want to finish what we started... [Sinclair has] always been right there around things that have hap-

pened."

The initial Mechanic/Giant release, "Inhaler" by Seattle grunge-rock behemoth and former Sub Pop act TAD, is set for Oct. 19. The Austin, Texas-based band Seed is currently recording its debut album in L.A. with producer Howard Benson for Mechanic/Giant.

An album by Murder Inc., an industrial band featuring former members of Public Image Ltd. and Killing Joke and Revolting Cocks vocalist Chris Connelly, will be released by Mechanic/Giant. However, the band's initial recording will be issued on Futurist in early November.

Sinclair explains, "The reason that we're releasing the first one (Continued on page 121)

Trade Veterans Launching New Label, Pub Co.

LOS ANGELES—Don Grierson, the former senior VP of A&R at Epic Records, and ex-Chameleon Records president Stephen Powers are serving as president and CEO, respectively, of Drive Entertainment, a new multimedia operation comprising a record label, a publishing company, and, in the future, a home video arm.

The first album release from Drive, due Oct. 26, will be family-oriented: "Candles, Snow & Mistletoe," an album of Christmas and Hanukkah-related songs by Sharon, Lois & Bram, the popular children's artists whose long-running Canadian Broadcasting Corp. program, "The Elephant Show," is broadcast in the U.S. by Nickelodeon.

The seasonal release will be supported by the performers' Broadway holiday show, set for Dec. 12-19 at the Palace Theater.

The trio is signed to Drive in the U.S.; the label will issue 11 albums previously released in Canada by the performers' Elephant Records, which had a P&D deal there with A&M Records.

Drive also has secured worldwide rights, excluding the U.K. and Europe, to the TKO Records catalog. The company's diverse selection of pop, jazz, blues, country, and classical titles, acquired from long-time English concert promoter Jeffrey Kruger, includes works by such performers as Louis Armstrong, Duke Ellington, Billie Holiday, Ray Charles, Chad & Jeremy, James Brown, Frank Sinatra, John Lee Hooker, and Howlin' Wolf.

(Continued on page 120)



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BILLY THE KID
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EMI-Blackwood Music, Inc.
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BOOT SCOOTIN' BOOGIE
Ronnie Dunn
Alfred Avenue Music
Tree Publishing Co., Inc.

BUBBA SHOT THE JUKEBOX
Dennis Linde
EMI-Blackwood Music, Inc.
Linde Manor Publishing Co.
Right Key Music

BURN ME DOWN
Eddie Miller
Don Sessions
Neta Johnston Music
Regent Music Corp.
Roschelle Publishing Co.
Vidor Publications, Inc.
WarnerBuilt Songs, Inc.

COULD'VE BEEN ME
Reed Nielsen
Monty Powell
Englishtown Music
Warner-Tamerlane Pub. Corp.

DALLAS
Keith Stegall
Warner-Tamerlane Pub. Corp.

DON'T GO NEAR THE WATER
Jim Foster
Chapin Hartford
Bleamus Music
Electric Mule Music Publishing
Tree Publishing Co., Inc.

**DON'T LET OUR LOVE START SLIPPIN'
AWAY**
Vince Gill
Pete Wasner
Benefit Music
Foreshadow Songs, Inc.
Uncle Pate Music

**PUBLISHER
OF THE YEAR
SONY TREE**

DRIVE SOUTH
John Hiatt
Lillybilly Music

**EVEN THE MAN IN THE MOON IS
CRYIN'**
Don Cook
Tree Publishing Co., Inc.

EVERY SECOND
Gerald Smith
O-Tex Music

EXCEPT FOR MONDAY
Reed Nielsen
Englishtown Music

FIVE O'CLOCK WORLD
Allen Reynolds
Screen Gems-EMI Music, Inc.

GOING OUT OF MY MIND
Kostas
Terry McBride
Seven Angels Music
Songs of McFide
Songs of Polygram International, Inc.

GONE AS A GIRL CAN GET
Jerry Max Lane
Big O-Tex Music
Jerry Max Music
O-Tex Music

THE GREATEST MAN I NEVER KNEW
Layng Martine, Jr.
Layng Martine Jr. Songs

I CROSS MY HEART
Steve Dorff
Dorff Songs
WarnerBuilt Songs, Inc.

I SAW THE LIGHT
Lisa Angelle
Andrew Gold
Sister Elisabeth Music
Sluggosongs

I STILL BELIEVE IN YOU
Vince Gill
Benefit Music

**I WANT YOU BAD
(AND THAT AIN'T GOOD)**
Jackson Leap
Harlan Howard Songs

**I WOULDN'T HAVE IT
ANY OTHER WAY**
Aaron Tippin
Acuff-Rose Music, Inc.

**FM IN A HURRY
(AND DON'T KNOW WHY)**
Roger Murrah
Murrah Music Corporation

IF I DIDN'T HAVE YOU
Max D. Barnes
Skip Ewing
Acuff-Rose Music, Inc.
Hardscratch Music
Irving Music, Inc.

**IF THERE
HADN'T BEEN YOU**
Ron Hellard
Tom Shapiro
Careers-BMG Music
Publishing, Inc.

**IF YOUR HEART
AIN'T BUSY TONIGHT**
Tom Shapiro
Chris Waters

IN A WEEK OR TWO
James House
Mad Women Music

IS THERE LIFE OUT THERE
Rick Giles

IT ONLY HURTS WHEN I CRY
Roger Miller
Dwight Yoakam
Adam Taylor Music
Warner-Tamerlane Pub. Corp..

JESUS AND MAMA
James Dean Hicks
Danny Mayo
Tom Collins Music Corporation

AWARDS

LET GO OF THE STONE
Max D. Barnes
Hardscratch Music
Irving Music, Inc.

LETTING GO
Doug Crice
Matt Rollings
Warner-Tamerlane Pub. Corp.
Zesty Zacks Music

**LORD HAVE MERCY ON
THE WORKING MAN**
Kostas
Songs of Polygram
International, Inc.

LOVE'S GOT A HOLD ON YOU
Carson Chamberlain
Keith Stegall
Acuff-Rose Music, Inc.
Just Cuts Music
Warner-Tamerlane Pub. Corp.

NEON MOON
Ronnie Dunn
Tree Publishing Co., Inc.

NO ONE ELSE ON EARTH
Stewart Harris
Edisto Sound International
Tree Publishing Co., Inc.

NORMA JEAN RILEY
Rob Honey
Monty Powell
Dan Truman
Dan Truman Music
Mountain Green Music
Music Corporation of
America Inc.
Resaca Beach Publishing
Starstruck Angel Music, Inc.
Warner-Tamerlane Pub. Corp.

NOTHING SHORT OF DYING
Travis Tritt
Post Oak Publishing
Tree Publishing Co., Inc.

NOW THAT'S COUNTRY
Marty Stuart
Songs of Polygram
International, Inc.

NOWHERE BOUND
Jule Medders
Monty Powell
Conasauga Troubadours Music
Resaca Beach Publishing
Warner-Tamerlane Pub. Corp.

OLD FLAMES HAVE NEW NAMES
Bobby Braddock
Rafe Van Hoy
Royzboyz Music
Tree Publishing Co., Inc.

ONLY THE WIND
Chuck Jones
Tom Shapiro

OUTBOUND PLANE
Manci Griffith
Irving Music, Inc.
Ponder Heart Music

PASSIONATE KISSES
Lucinda Williams
Lucy Jones Music
Nomad-Noman Music
Warner-Tamerlane Pub. Corp.

PAST THE POINT OF RESCUE
Michael Hanly (PRS)
Foreshadow Songs, Inc.
Stainless Music Corp.

QUEEN OF MEMPHIS
Dave Gibson
Kathy Louvin
Nocturnal Eclipse Music
Tillis Tunes, Inc.
Union County Music

RUNNIN' BEHIND
Ed Hill
New Haven Music

SHAKE THE SUGAR TREE
Chapin Hartford
Tree Publishing Co., Inc.

SHIPS THAT DON'T COME IN
Dave Gibson
Paul Nelson
Maypop Music
Warner-Tamerlane
Pub. Corp.

SO MUCH LIKE MY DAD
Bobby Emmons
Chips Moman
Attadoo Music
Chips Moman Music
Rightsong Music, Inc.

SOME KIND OF TROUBLE
Don Potter
Sheep In Tow Music

SOMETHING IN RED
Angela Kaset
Coburn Music USA

**SOMEWHERE OTHER
THAN THE NIGHT**
Kent Blazy
Sophie's Choice Music

SURE LOVE
Hal Ketchum
Foreshadow Songs, Inc.
Songs of Polygram
International, Inc.

TAKE A LITTLE TRIP
Ronnie Rogers
Mark Wright
EMI-Blackwood Music, Inc.
Maypop Music

TAKE IT BACK
Kristy Jackson
Fever Pitch Publishing

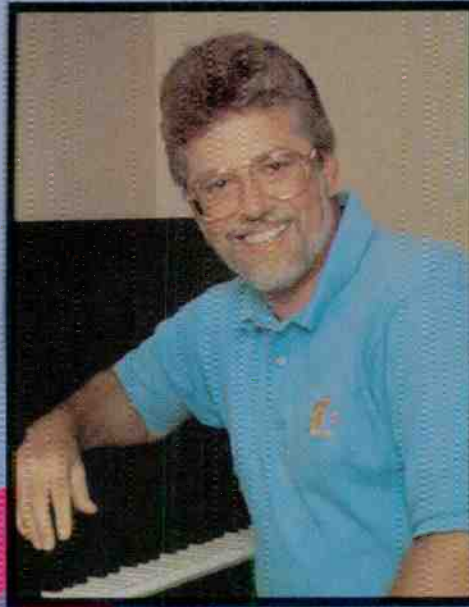
TAKE IT LIKE A MAN
Tony Haselden
Millhouse Music

**TAKE YOUR
MEMORY WITH YOU**
Vince Gill
Benefit Music

**THAT'S WHAT
I LIKE ABOUT YOU**
John Hadley
Tree Publishing Co., Inc.

**THERE AIN'T NOTHIN' WRONG
WITH THE RADIO**
Buddy Brock
Aaron Tippin
Acuff-Rose Music, Inc.

**THIS ONE'S GONNA HURT YOU
(FOR A LONG, LONG TIME)**
Marty Stuart
Songs of Polygram
International, Inc.
Tubb's Bus Music



**SONGWRITER
OF THE YEAR
TOM
SHAPIRO**

**THE TIPS OF MY FINGERS
(4th Award)**
Bill Anderson
Champion Music Corporation
Tree Publishing Co., Inc.

TWO SPARROWS IN A HURRICANE
Mark Alan Springer
Murrah Music Corporation

WALKAWAY JOE
Vince Melamed
Patrick Joseph Music, Inc.
Warner-Tamerlane Pub. Corp.

WARNING LABELS
Oscar Turman
Tree Publishing Co., Inc.

WATCH ME
Tom Shapiro
Diamond Struck Music
Great Cumberland Music
In The Air Music

WHAT KIND OF LOVE
Will Jennings
Roy Orbison
Blue Sky Rider Songs
Orbisongs

WHEN SHE CRIES
Sonny Lemaire
Sun Mare Music Publishing

WILD MAN
Rick Giles
Diamond Struck Music
Great Cumberland Music
Patenrick Music

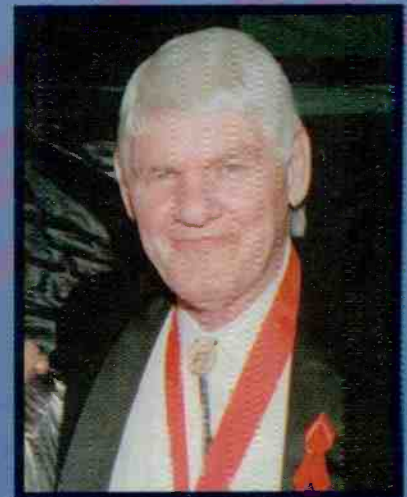
THE WOMAN BEFORE ME
Jude Johnstone
Mad Jack Music

A WOMAN LOVES
Rick Giles
Diamond Struck Music
Great Cumberland Music
Patenrick Music

WRONG SIDE OF MEMPHIS
Matraca Berg
Gary Harrison
Patrick Joseph Music, Inc.
Warner-Tamerlane Pub. Corp.

YOU AND FOREVER AND ME
Stewart Harris
Edisto Sound International
Tree Publishing Co., Inc.

**THE
PRESIDENT'S
AWARD**



HARLAN HOWARD



Japan's Music Trade Unites To Fight AIDS

■ BY STEVE McCLURE

TOKYO—The Japanese music industry is going all-out to fight AIDS with an unprecedented volunteer campaign.

The highlight of the Act Against AIDS (AAA) '93 campaign will be at least six concerts scheduled for Dec. 1, held at various locations nationwide and featuring top Japanese musicians. The campaign, which was to kick off Oct. 1 and will run through the end of December, is designed to increase awareness of the deadly disease among the Japanese and prevent it from spreading.

"I thought the music world should do something about AIDS," says Yo-kichi Osato, chairman/CEO of Tokyo-based production company Amuse. Osato is organizing the campaign along with Jiro Uchino, representing the Kyodo concert promotion group, and Hiroaki Kaneko, chairman of production company MS Group.

"There is prejudice against AIDS victims in Japan, so by organizing

this campaign, we can educate people and make the government take action," Osato says.

He stresses that the music industry is carrying out the AAA campaign on its own, without any help from the government or corporate sponsors outside the industry.

"Japan's top rock musicians will be taking part in the concerts," says Osato. "I can't say who the artists are just yet."

Amuse represents leading domestic rock acts such as the Southern All Stars and Bakufu Slump, and with Amuse's clout in the industry and the impressive array of organizations backing the campaign, it's expected that the Dec. 1 shows will be an unprecedented gathering of Japanese musical talent.

Among the 37 industry groups supporting the campaign are the Japan Assn. of Music Enterprises, the Federation of Music Producers Japan, the Recording Industry Assn. of Japan, the Music Publishers Assn. of

(Continued on page 111)



Seems Like Old Times. Atlantic recording artists David Crosby and Graham Nash relax backstage after performing at New York's Carnegie Hall. The concert was part of the duo's current U.S. tour; they also are working on an album together. At the show, they performed songs from their solo albums, from their albums as a duo, and from their days with Steven Stills and Neil Young. Shown, from left, are Nash; Ahmet Ertegun, co-chairman/co-CEO, Atlantic Group; Crosby; and Mel Lewinter, vice chairman, Atlantic Group.

Are 'Dumpster' Tapes The 'Reel' Janis Joplin?

■ BY DEBORAH RUSSELL

LOS ANGELES—Janis Joplin's producer and representatives from the late artist's estate are seeking to determine the authenticity and potential value of some 200 "lost" Joplin tracks, which apparently have resurfaced here. The tapes, alleged by the possessor to be original masters, reportedly were discovered in a Los Angeles dumpster more than 20 years ago.

Artist development consultant Chris Koval, who represents the possessor of the alleged master tapes, says he is seeking a settlement with the Joplin estate, but has rejected its

(Continued on page 118)

GN'R Moving Forward After Settlement Former Drummer Adler To Receive \$2.5 Million

NEW YORK—Although displeased with the monetary settlement in their legal battle with ex-drummer Steven Adler, the members of Guns N'Roses are moving ahead on other fronts. The band is putting the finishing touches on its next album, "The Spaghetti Incident"—due for release Nov. 23—and continuing work on an upcoming documentary.

On Sept. 24, just hours before the case would have gone to the jury, the band's attorneys reached a settlement with Adler, agreeing to pay him \$2.5 million. Adler had brought suit against the band, his former management, and attorneys two years ago, charging that he was fraudulently removed from the group, and unknowingly stripped of his partnership interest in the band (Billboard, Aug. 3, 1991). Adler will collect \$2.3 million from the band, \$150,000 from former manager Alan Niven, and \$50,000 from GN'R's current manager, Doug Goldstein.

A statement released by the band's

label, Geffen Records, and attributed only to the Guns N'Roses camp, says, "We're not thrilled about having to pay Steven Adler more money than we already were paying him, and we continue to believe in the defenses we asserted in the lawsuit. But we are certainly glad to have the dispute behind us." A spokesperson for Geffen Records could not elaborate on how much the band was already paying Adler, although according to the agreement that he signed when he left the band, he retained his publishing royalties.

According to the original suit, Guns N'Roses threw Adler out of the band in 1990. Adler, who admits he had a drug problem, signed a 12-page document relinquishing his partnership interest in the band. Adler's attorney, David Chodos, says Adler never read the agreement prior to signing it, instead relying on a 1½-page "plain language" summary of the document prepared by GN'R's attorneys, which did not mention that

Adler was giving up his partnership rights. According to Chodos, during the trial, members of the band and management testified that they did not know that the agreement Adler signed included his surrendering his partnership share without being bought out by the other band members. Adler's separate suit against GN'R's attorneys, Manatt, Phelps, Rothenberg & Phillips, is on appeal.

Chodos says Adler is "very pleased" with the amount of the settlement, adding that "had the defendants in the case been able to face reality a little earlier, it would have cost them a lot less." He says that during the course of the trial, he had tried to reach a settlement with the band for much less, but that GN'R's attorney always turned him down.

With the trial behind him, Chodos says Adler is in the process of putting together a band and will pursue a recording contract of his own. MELINDA NEWMAN

The Body Shop Is Awash In Music Links With 10,000 Maniacs, Judybats

■ BY CARRIE BORZILLO

LOS ANGELES—The Body Shop beauty product chain is continuing its cause-related music tie-ins with three separate promotions involving 10,000 Maniacs, the Judybats, and Warner Bros. Records.

With the help of The Body Shop, 10,000 Maniacs' "MTV Unplugged" on Elektra Records will be available with a special, handmade paper CD cover from Nepal at record stores and through The Body Shop's catalog.

Elektra's senior director of artist relations, Lisa Frank, says 25,000

copies of the album with the Nepalese paper cover will be released along with jewel-box versions of the album on Oct. 26.

This promotion is in conjunction with The Body Shop's ongoing "Trade Not Aid" program, in which the chain buys ingredients from developing countries instead of from mass manufacturers.

"We chose 10,000 Maniacs for this because they use concerts the same way we use our stores," says The Body Shop's media relations manager, Martyn Evans, who was involved in setting up the chain's

(Continued on page 111)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Schnur is named VP of rock promotion for Arista Records in New York. He was VP of album promotion at Elektra.

Atlantic Records appoints **Ron Shapiro** VP of media and artist relations in Los Angeles and **Lisa Soifer** manager of human resources in New York. They were, respectively, VP of public relations for MCA and senior associate of human resources for Atlantic.

Charm Warren-Celestine is named national director of rap music for RCA Records in New York. She was president of Flavor Unit Records.

Michael Jansta is promoted to manager of national album promotion, West Coast, for Epic Records in Los Angeles. He was an assistant in the promotion department.

Rachel Lewis is appointed national promotion manager for Verve in



SCHNUR



SHAPIRO



SOIFER



WARREN-CELESTINE



JANSTA



VIGNA



O'FLYNN



BERKOWITZ

New York. She was an independent radio promotion consultant.

Sandra Trim-DaCosta is named director of marketing for GRP Records in New York. She was director of marketing at Columbia.

Jennifer Sperandeo is named promotion coordinator for Rhino Records in Los Angeles. She was metal promotion assistant.

Rick Meuser is appointed director of copyright administration for PolyGram Holding Inc. in New York. He was a music attorney in Orlando, Fla.

DISTRIBUTION. John Vigna is named senior VP for PolyGram Group Distribution in New York. He was CEO/COO for a Philadelphia-based computer software firm.

Tom O'Flynn is named Atlanta branch manager for BMG Distribution. He was Washington branch manager for the company.

David Gilman is named regional merchandiser for Sparrow Distribution in Nashville. He was music buyer for Baker Book House.

PUBLISHING. Carla Berkowitz is ap-

pointed director of creative affairs for Zomba Music Publishing in Los Angeles. She was creative director for Reata Music.

RELATED FIELDS. MTV Latino in Miami, Fla., names **Karen Davis** executive producer, **Damaris Valero** VP of advertising sales, and **Gabriel Baptiste** director of programming. They were, respectively, director of promotions and production for HBO Hungary, director of international sales for the Tele-mundo Network, and operations

manager for Bar None Advertising.

The Walt Disney Co. in Burbank, Calif., appoints **Matt Walker** VP of music creative affairs for Walt Disney/Touchstone Pictures, **Bill Green** VP of music creative affairs for Hollywood and Caravan Pictures, and **Andy Hill** VP of music production for all four film entities. They were, respectively, director of music creative affairs for Disney/Touchstone, independent music supervisor, and director of music production for Disney/Touchstone.



• LIVING PROOF •

DREAMS

into

REALITY

"Everytime I've had a No. 1 song or album on any chart I've been outside the United States. In the case of 'mi tierra', we were all in an elevator in London when we heard that the album had debuted at No. 1 on BILLBOARD's LATIN 50 ALBUM chart, staying there for 13 weeks and counting. Needless to say, a few strangers celebrated our No. 1 debut and this being our first Spanish-speaking album in over ten years, it was a thrill to achieve the top spot. I'm thinking of leaving the country everytime we release a new album!"

Gloria Estefan, 1993

It's not a hit until it's a hit in
Billboard

Scorpions Haven't Lost Their Sting

Hard-Rock Anthem Leads Off Mercury Set

■ BY LARRY FLICK

NEW YORK—There is an important message tucked inside "Face The Heat," the Scorpions' 16th album: Top 40 success has *not* softened the enduring heavy metal band.

In fact, the group purposely chose the guitar-dominated, hard rock anthem "Alien Nation" as the Mercury set's first single to prove that point.

"It would be a terrible mistake for us to suddenly start pandering to pop radio just because we've had a big hit," says lead singer/lyricist Klaus Meine, referring to the band's 1991 smash power ballad, "Wind Of Change." "We enjoy having great success, but we can't let the kids who follow us think that we're mellowing or selling out."

Apparently, the 21-year-old German band is having its proverbial cake and eating it, too. Not only has "Alien Nation" met with raves at album rock formats, but it also is winning fans at top 40.

"People are really anticipating the new album," says Steve Young, program director at album rocker KISW in Seattle, where the single is getting roughly three plays a day. "We're not sure that this is the strongest cut on the album, but it's real solid. They have a good, strong base here; the kids just love them."

Connecting with the kids who have supported the Scorpions through the

years is a key element in promoting "Face The Heat." The band launched the project by making a concert appearance during September's Concrete Foundation metal marathon in Los Angeles. It was the first step in what likely will be a two-year world tour.

"There's so much competition out there—so much good music—that you have to continually prove to the world that you still belong there," says Meine. "This is still a band of today, not a nostalgic trip. We still have a lot to achieve."

That is a pretty tall order, since sales of the band's 1990 collection, "Crazy World," topped the 7 million



SCORPIONS: Ralph Rieckermann, Rudolf Schenker, Herman Rarebell, and Matthias Jabs. Standing in rear is Klaus Meine.

mark worldwide, and was certified platinum in the U.S. by the RIAA. But retailers view "Face The Heat" as a worthy contender. "Kids have been coming in and asking for the album from the day 'Alien Nation' started getting radio play," says Neil Carter, manager of Rock Matters in Cleveland. "There's a whole lot of interest in this album. It should do very well."

Generating active sales was not the only item on the Scorpions' agenda. Produced by Bruce Fairbairn, the set was intended to bring the band back to the rough'n'ready days of "Blackout," a 1982 classic from its discography, while exploring uncharted musical and lyrical territory. "Ship Of Fools" and "Unholy Alliance" are politically charged diatribes, while the sprawling and provocative "Woman" kicks with a

(Continued on page 23)



River Of Sellouts. Billy Joel, right, meets with, from left, promoters Larry Vaughn and Don Law and Cumberland County Civic Center GM Steve Rosenblatt during rehearsals for his "River Of Dreams" tour. The Columbia artist kicked off the tour in September at the Portland, Maine, facility, after a week of rehearsals at the building.

Retrospective Spins A Tangled Webb; The Neil And Neil Show; Switching Labels

WEBB WEAVING: A small but appreciative audience turned out for an evening of music by Jimmy Webb and friends in honor of "Suspending Disbelief," the songwriter's first album in 10 years, which was released last month by Elektra. Webb, playing keyboards, performed tunes from the new album, while artists such as Nanci Griffith, Glen Campbell, David Crosby, Michael Feinstein, Johnny Maestro, and Art Garfunkel performed famous Webb tunes. On a packed stage, Webb made use of both an orchestra and an electric band: while the orchestra tended to add graceful embellishments, the band bombastically overwhelmed Crosby on "Too Young To Die" (which appears on both Crosby and Webb's current albums) and generally bulldozed through the material, obliterating any nuances between the lyrics and the melodies.

Although he still visibly strained to reach some notes, Webb's voice has grown stronger and richer over the years, sounding appropriately road-weary on such tunes as the nostalgic "Sandy Cove" or sardonic on "What Does A Woman See In A Man." However, given the fact that Webb was singing largely unfamiliar material, there was no way he could top performers with stronger voices doing beloved Webb classics. And he wisely didn't try, instead concentrating on playing the good host and graciously acquiescing to his talented guests. The evening's highlight was a set by Webb's most noted song interpreter, Campbell, who performed a note-perfect version of "Galveston"—a song he insists he had to wrest from Don Ho—and a smoothly delivered "Wichita Lineman." He gets extra points for tackling Webb's mini rock opera, "MacArthur Park," on which he was able to show off his perhaps-forgotten guitar-playing prowess. Also noteworthy was Garfunkel's truncated rendition of the beautiful "All I Know," with his gossamer voice soaring over Webb's muted piano playing. Garfunkel also performed "Skywriter," a Webb composition he has recorded for his Oct. 26 release on Columbia Records.

KEEPING WITH THE songwriter theme, we left the Webb concert for Columbia's fete celebrating the Sept. 28 release of Neil Diamond's "Up On The Roof: Songs From The Brill Building" at Sony Studios. Backed by Paul Shaffer and band, Diamond showcased songs from the new album, including "Up On The Roof" and "River Deep, Mountain High." The highlight was a duet between Diamond and Neil Sedaka on Sedaka's "Happy Birthday

Sweet Sixteen," with Diamond joking at the conclusion that the two boys from the Bronx could be "the Jewish Everly Brothers." The party included a live broadcast to between 80 and 100 news/talk radio stations, which picked up several of the songs. Perhaps that explained the two huge teleprompter screens hanging in the back of the room, which scrolled everything from the song lyrics to the remarks that preceded the presentation to Diamond of a plaque honoring Diamond for selling more than 40 million records during his 20-year tenure on Columbia. Or perhaps the screens were just there so that the audience could sing along, karaoke-style, with Diamond.

CH-CH-CHANGES: The Violent Femmes, who are represented by a just-released compilation on Slash/Reprise, have signed to Elektra Records. The band is producing its first project for the new label, which will be out in March or April. In the meantime, the band is on tour to support the Slash release, "Add It Up: The Story Of Violent Femmes," with new drummer (and former BoDean) Guy Hoffman in tow... Joan Jett & the Blackhearts have signed with Warner Bros. The band's first release for the label will come out in March... The Smithereens, who formerly were on Capitol, have signed with RCA Records.

GIRL TALK: After launching "The Girlie Show" tour at Wembley Stadium, Madonna arrived at the stroke of midnight at London's Institute of Contemporary Arts for a packed postshow bash. Record execs including Warner Bros. chairman Mo Ostin, Sire president Seymour Stein, and Warner Music U.K. chairman Rob Dickins shared her presence with Mick Hucknall of Simply Red, actress Rosie O'Donnell, Sophie B. Hawkins, Boy George, and fellow stadium-status star George Michael.

SHORT TAKES: Although U2's "Zooropa" tour isn't slated for the U.S., PolyGram Diversified Entertainment is presenting a Nov. 27 pay-per-view broadcast of the band's performance in Australia. Portions of the band's Zoo TV tour were presented on a Fox TV special last year... ZZ Top's RCA debut will be out Jan. 18... Nils Lofgren has been named band leader for comedian Paula Poundstone's show, which debuts later this month.

Assistance in preparing this column was provided by Thom Duffy in London.

Astley Commits 'Body & Soul' To Developing His AC Base

■ BY BRIAN Q. NEWCOMB

ST. LOUIS—When Rick Astley broke away from the Stock Aitken Waterman production team that had shaped his early RCA hits—including the chart-toppers "Never Gonna Give You Up" and "Together Forever"—to make his third album, "Free," he took a calculated risk.

"It was nowhere near as successful as the first two, from a sales point of view," says Astley. Although the 1991 album sold more than 1 million copies worldwide, according to the label, it

was not up to the level of success to which Astley had grown accustomed. "Basically, we only had one hit single from it. The previous two albums had been known for the more uptempo stuff. I think I was more of a singles artist than I was an album artist, really. I understand why, to some, it was a bit of a flop, but from my point of view, I was pleased that we had actually made a record that I was really happy with. It was like a new starting block for me."

The progress made by that album helped set up his new release, "Body & Soul," coming Oct. 19 from RCA. Where the aptly titled "Free" found Astley jumping from style to style, Astley sounds more centered and consistent on his fourth album, co-produced with Gary Stevenson. Lead single "Hopelessly" has vaulted into the top 40, and is in the top 10 on Billboard's Hot Adult Contemporary chart.

The one-time dance artist/teen idol—whose name Nick Lowe once rhymed with "ghostly"—has developed grown-up appeal. Chris Hensley, RCA's senior director of artist development, says Astley was ready to break new ground. As a result of "Cry For Help," the one radio hit from "Free," the label made the decision to target adult contemporary and pop, he adds. "Our base is obviously AC because of the success of 'Cry For Help.' It clued us in to the fact that this new

(Continued on page 21)



RICK ASTLEY

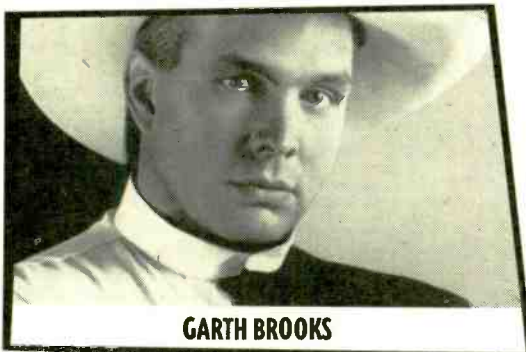
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CONGRATULATES
our

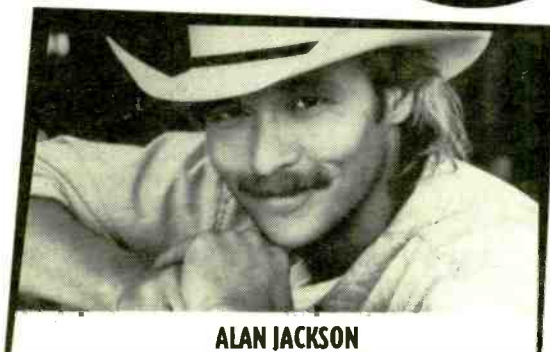
1993

COUNTRY MUSIC AWARDS winners

COUNTRY SONGWRITERS *of the year*



GARTH BROOKS



ALAN JACKSON

ACES
Cheryl Wheeler
AMACHRIST MUSIC • PENROD & HIGGINS

ANYWHERE BUT HERE
Buddy Cannon
BUDDY CANNON MUSIC
POLYGRAM INTERNATIONAL PUBLISHING, INC.

BETTER CLASS OF LOSERS
Alan Jackson • Randy Travis
MATTIE RUTH MUSIC • SEVENTH SON MUSIC, INC.
SOMETIMES YOU WIN MUSIC

BORN COUNTRY
Byron Hill • John Schweers
COLLINS COURT MUSIC, INC.

BROKEN PROMISE LAND
Bill Rice • Sharon Rice
EMI APRIL MUSIC INC. • SWALLOW FORK MUSIC, INC.

BURN ONE DOWN FOR ME
Clint Black • Frankie Miller, pns
Hayden Nicholas
HOWLIN' HITS MUSIC, INC.

CAFE ON THE CORNER
Mac McAnally
BEGINNER MUSIC

COME IN OUT OF THE RAIN
Frank Myers • Don Pfimter
DIXIE STARS MUSIC • GID MUSIC INC. • JOSH NICK MUSIC

COWBOY BEAT
John E. Beland • David Bellamy
BMG SONGS, INC. • BELLAMY BROTHERS MUSIC

DALLAS
Alan Jackson
MATTIE RUTH MUSIC • SEVENTH SON MUSIC, INC.

THE DIRT ROAD
Gregg Hubbard • Mark Miller
MYRT & CHUCK'S BOY MUSIC • ZOO II MUSIC

DON'T ROCK THE JUKEBOX
Alan Jackson
MATTIE RUTH MUSIC • SEVENTH SON MUSIC, INC.

EVEN THE MAN IN THE MOON IS CRYING
Mark Collie
BMG SONGS, INC. • JUDY, JUDY, JUDY MUSIC

EVERY SECOND
Wayne Perry
ZOMBA ENTERPRISES, INC.

FIRST TIME FOR EVERYTHING
Porter Howell • Dwayne O'Brien
HOWLIN' HITS MUSIC, INC. • SQUARE WEST MUSIC, INC.

FRIENDS IN LOW PLACES
Earl Bud Lee
CHANCEY TUNES • MUSIC RIDGE MUSIC

GOING OUT TONIGHT
Mary Chapin Carpenter
EMI APRIL MUSIC INC. • GETAREALJOB MUSIC

THE GREATEST MAN I NEVER KNEW
Richard Leigh
EMI APRIL MUSIC INC. • LION-HEARTED MUSIC

I CROSS MY HEART
Eric Kaz
ZENA MUSIC COMPANY

I FEEL LUCKY
Mary Chapin Carpenter • Don Schlitz
DDN SCHLITZ MUSIC • EMI APRIL MUSIC INC.
GETAREALJOB MUSIC

I STILL BELIEVE IN YOU
John Jarvis
INSPECTOR BARLOW MUSIC

I WOULDN'T HAVE IT ANY OTHER WAY
Butch Curry
TELLY LARC INC.

IF THERE HADN'T BEEN YOU
Edge O'Woods Music • KINETIC DIAMOND MUSIC, INC.
MOLINE VALLEY MUSIC, INC.

IF YOUR HEART AIN'T BUSY TONIGHT
Edge O'Woods Music • KINETIC DIAMOND MUSIC, INC.
MOLINE VALLEY MUSIC, INC.

I'LL THINK OF SOMETHING
Jerry Foster • Bill Rice
POLYGRAM INTERNATIONAL PUBLISHING, INC.

I'M IN A HURRY (AND DON'T KNOW WHY)
Randy VanWarmer
PARTRIDGE HILL MUSIC • SAWSONG MUSIC • VANWARMER MUSIC

IN THIS LIFE
Mike Reid • Allen Shamblin
ALMO MUSIC CORPORATION • BRIO BLUES MUSIC
HAYES STREET MUSIC • ALLEN SHAMBLIN MUSIC

JEALOUS BONE
Steve Hogard
EDGE O'WOODS MUSIC • KINETIC DIAMOND MUSIC, INC.
RANCHO BOGARDO MUSIC • WARNER/CHAPPELL MUSIC GROUP

JUKEBOX WITH A COUNTRY SONG
Ronnie Samoset
SAMASONIAN SONGS • WARNER/CHAPPELL MUSIC GROUP

JUST CALL ME LONESOME
George Ducas • Rodney Foster
POLYGRAM INTERNATIONAL PUBLISHING, INC.
POORHOUSE HOLLOW MUSIC • ST. JULIEN MUSIC

LONESOME STANDARD TIME
Larry Cordle • Jim Rushing
BMG SONGS, INC. • EMI APRIL MUSIC INC.
MIGHTY CHORD MUSIC • THE OLD PROFESSOR'S MUSIC

LOST AND FOUND
Kix Brooks • Don Cook
FORT KIX MUSIC • SONY CROSS KEYS PUBLISHING

LOVE, ME
Max T. Barnes
TWO-SONS MUSIC • WARNER/CHAPPELL MUSIC GROUP

LOVIN' ALL NIGHT
Rodney Crowell
SONY TUNES

MAMA DON'T FORGET TO PRAY FOR ME
Larry Cordle
KENTUCKY THUNDER MUSIC

MIDNIGHT IN MONTGOMERY
Alan Jackson • Don Sampson
MATTIE RUTH MUSIC • MCA MUSIC PUBLISHING
SEVENTH SON MUSIC, INC.

MY NEXT BROKEN HEART
Kix Brooks
FORT KIX MUSIC • SONY CROSS KEYS PUBLISHING

NEXT THING SMOKIN'
Danny Morrison
PITCH N RUN MUSIC • TEXAS WEDGE MUSIC

THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
Bobby Russell
PIR-RUSS MUSIC

NO ONE ELSE ON EARTH
Jill Colucci • Sam Lorber
EMI GOLDEN TORCH MUSIC CORP. • HEART STREET MUSIC
SONY TUNES

NOT TOO MUCH TO ASK
Mary Chapin Carpenter • Don Schlitz
DON SCHLITZ MUSIC • EMI APRIL MUSIC INC.
GETAREALJOB MUSIC

ONLY THE WIND
Edge O'Woods Music • KINETIC DIAMOND MUSIC, INC.
MOLINE VALLEY MUSIC, INC.

OUTBOUND PLANE
Tom Russell
ALMO MUSIC CORPORATION • GRIFFMILL MUSIC

PAPA LOVED MAMA
Garth Brooks • Kim Williams
MAJOR BOB MUSIC • SONY CROSS KEYS PUBLISHING

THE RIVER
Garth Brooks • Victoria Shaw
BMG SONGS, INC. • MAJOR BOB MUSIC • MID-SUMMER MUSIC, INC.

ROCK MY BABY
Billy Spencer • Phil Whitley • Curtis Wright
STROUDAVARIOUS MUSIC • WARNER/CHAPPELL MUSIC GROUP

RUNNIN' BEHIND
Mark D. Sanders
MCA MUSIC PUBLISHING

SACRED GROUND
Kix Brooks • Vernon Rust
DAVID 'N' WILL MUSIC • FORT KIX MUSIC
SONY CROSS KEYS PUBLISHING

SAME OL' LOVE
Chris Austin • Greg Barnhill
BLOWING ROCK MUSIC • WB MUSIC GROUP/WARNERACTIVE

SEMINOLE WIND
John Anderson
ALMO MUSIC CORPORATION • HOLMES CREEK MUSIC

SHE IS HIS ONLY NEED
Dave Loggins
EMERALD RIVER PUBLISHING • MCA MUSIC PUBLISHING

SHE'S GOT THE RHYTHM AND I GOT THE BLUES
Alan Jackson • Randy Travis
MATTIE RUTH MUSIC • SEVENTH SON MUSIC, INC.
SOMETIMES YOU WIN MUSIC

WATCH ME
Gary Burr
GARY BURR MUSIC, INC. • MCA MUSIC PUBLISHING

WE SHALL BE FREE
Garth Brooks
MAJOR BOB MUSIC • NO FENCES MUSIC, INC.

WE TELL OURSELVES
Clint Black • Hayden Nicholas
HOWLIN' HITS MUSIC, INC.

WHAT KIND OF FOOL DO YOU THINK I AM
Alan Carmichael • Gary Griffin
POLYGRAM INTERNATIONAL PUBLISHING, INC.
ROBINETTE MUSIC • SHEDHOUSE MUSIC

WHAT KIND OF LOVE
Rodney Crowell
SONY TUNES

WHAT SHE'S DOING NOW
Pat Alger • Garth Brooks
BAIT AND BEER MUSIC • FORERUNNER MUSIC, INC.
MAJOR BOB MUSIC • MID-SUMMER MUSIC, INC.

WHATCHA GONNA DO WITH A COWBOY
Garth Brooks • Mark D. Sanders
MAJOR BOB MUSIC • MID-SUMMER MUSIC, INC.

WHEN IT COMES TO YOU
Mark Knopfler, pns
ALMO MUSIC CORPORATION

WHEN SHE CRIES
Marc Beeson
EMI APRIL MUSIC INC.

(WITHOUT YOU) WHAT DO I DO WITH ME
David Chamberlain • David Lewis
Royce Porter
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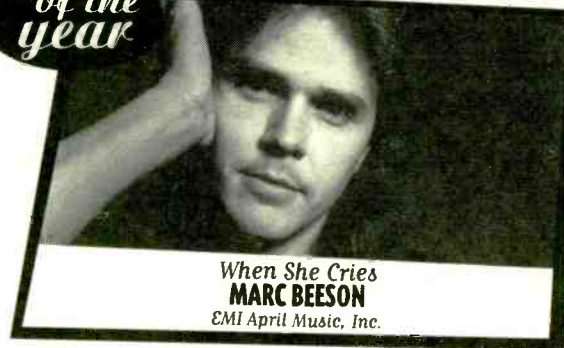
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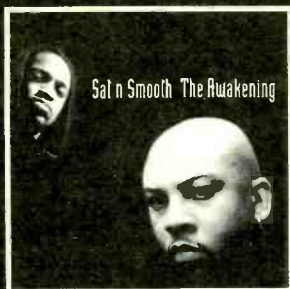
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Artists & Music

PolyGram, Zappa In Legal Clash Over Song Rights

BY MELINDA NEWMAN

NEW YORK—PolyGram Diversified Entertainment has filed suit against Frank Zappa, alleging that the artist has failed to act in good faith with the company over the audio, home video, and broadcast exploitation of a Zappa tribute concert, "Zappa's Universe."

According to the suit, filed Sept. 14 in U.S. District Court here, PDE is seeking a declaratory judgment that it has the right to exploit Zappa's compositions as performed by various artists at the two tribute shows, although Zappa claims he did not give consent. The suit also alleges that Zappa's delays in negotiating terms "continue to threaten the viability of the project," and asks the court to direct Zappa to conclude negotiations with PDE "immediately."

Despite the suit, PolyGram imprint Verve released the audio version of "Zappa's Universe" Sept. 14. PolyGram Video intends to release the home video Nov. 2.

The tribute concerts, recorded in New York Nov. 7-8, 1991, were the idea of impresario Joel Thome, who sent a proposal to PDE. According to the legal papers, PDE agreed to the proposal "only if PDE could exploit the concert for the purposes of audio and video recordings and commercial television broadcast." PDE alleges that negotiations with the artist for permission to use his songs were concluded in an Oct. 2, 1991, agreement.

After that date, plans for the tribute evolved to include a performance by Zappa, for which PDE says separate terms were negotiated and agreed upon on Oct. 24, 1991. The shows' other performers included Steve Vai, Dweezil Zappa, Dale Bozzio, the Persuasions, and Rockapella.

According to the suit, at about the time of the concerts, Zappa boarded a chartered plane PDE had secured to fly him to New York, but exited the plane before it took off, "abandoning the trip and the concert."

After being informed the day of the show by Zappa's wife, Gail, that Zappa had prostate cancer, PDE and Gail Zappa discussed other ways for the artist to participate, including an interview to be included in the home video, the recording of a new song, or use of

(Continued on page 22)

Continental Drift™

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ST. LOUIS: The first **Mississippi River Music Festival**, in what many anticipate will become a yearly event, delivered on its promise as a showcase for talent from throughout the Midwest. The event was co-sponsored by South By Southwest in Austin, Texas, and St. Louis' newsweekly, **The Riverfront Times**. **Louis Meyers** from SXSW says, "We were hoping for a little bit more, but I think it was successful for a first-year event." The event brought approximately 350 industry types and about 4,000 music fans out to the fest's 18 venues on three nights, with a total participation of about 165 bands, half local and half chosen from around the Midwest. While there were some difficulties, including several last-minute cancellations, Meyers affirms, "We accomplished most of our goals, which were one, to see if we could do an event a thousand miles from home; and two, to see if St. Louis was the right place to do this kind of event. And the answer is yes on both counts." One frustration for fest staffers was the overlapping of a major concert event on the Saturday of MRMF at Riverport Amphitheatre—with **Midnight Oil** headlining—sponsored by KPNT-FM The Point, also one of the fest's sponsoring stations. Says Meyers, "It hurt not only Saturday night, but it hurt us on total wristband sales. It killed us on promotions, because we shared the same radio station." Still, the event attracted major-label interest, says Meyers, "in the neighborhood of 35 labels were represented. As far as the industry, it went very well. A lot of bands that had never played St. Louis before will get booked back. And a lot of bands that haven't gotten out of St. Louis will find it easier to get a lot of out-of-town bookings." Bands whose performances generated the biggest buzz were **Arson Garden** from Bloomington, Ind.; **Poster Children** and **Suede Chain** from Champaign, Ill.; **Walking On Einstein** from Joplin, Mo.; the **Millions** from Lincoln, Neb.; **Catherine** from Chicago, Ill.; and St. Louis bands the **Urge**, Nov. 9th, **Sun Sawed in 1/2**, **Tuff Nutz**, and **New World Spirits**.

BRIAN Q. NEWCOMB

PHOENIX: Just as local Boston bands showcased their talents via "Boston Does The Beatles" in 1988 via **BoTown Records**, Phoenix groups are now saluting the Fab Four via "Desert Beetles", a 13-song Beatles cover album released by local label **Soft Shoulder Music Ltd.** Highlights include **genepool's** retro-pop rendition of "It's All Too Much"; the **Skeeters'** delicate country-laced version of "Here Comes The Sun"; and **Triping With Grace's** hypno-rock cover of "She Said, She Said." The collection was compiled by Soft Shoulder president **Connie Mableson** and VP **Ted Bulger**. The label began soliciting local bands in April, Mableson says. Soft Shoulder teamed acts with producers and secured studio time at a discounted rate for the bands. "We had the groups call in and reserve a song so we didn't get five acts recording the same song," Mableson says. "It was on a first-come-first-served basis. We set a deadline for bands to submit the product on DAT." The label then had a listening party with representatives from local print media, retail, and radio stations. The reps



"DESERT BEETLES" COVER ART

commented on the 45 submissions, which Mableson and Bulger whittled down to the 13 selections that made the final cut. The Sept. 15 release, which is being carried in area **Zia Stores**, retails for \$7.98 on cassette and \$12.98 on CD. Mableson says the label pressed 1,000 CDs and 500 cassettes. "I think we'll go into a second pressing really soon," Mableson says. "Especially if we can get a national distribution deal." The album's release is being heralded by three different concerts, with the first two held at local clubs Sept. 15 and Sept. 29. The big event is the **Desert Beatlesfest**, slated for Oct. 2 at Hayden Square Amphitheater in Tempe. The nine-hour show will feature eight of the bands on the compilation doing Beatles tunes, as well as their own material. The show is sponsored by modern rock outlet **KEDJ**.

MELINDA NEWMAN

ROCHESTER, N.Y.: Plans are being finalized for the **Empire Music Conference**, the second annual music confab in Rochester, which spotlights unsigned bands from the Northeast. Slated for Oct. 15-17, the three-day event will include panels by day and showcases in more than 15 area clubs by night. The showcases will be grouped by musical genre and each band will perform for approximately 30 minutes. Eighteen acts will also be featured on the **EMCII** sampler, which will be distributed to all attendees. Other conference plans include the presentation of a Lifetime Achievement Award to **Les Paul** on Oct. 17, and appearances by **Foreigner's Lou Gramm** and the **Goo Goo Dolls**.

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Thursday, October 14, 1993 • 7:30pm

The plight of children in the former Yugoslavia will be the focus of a major benefit concert. "Children Under Siege: An Evening of Music for the Children of Bosnia-Herzegovina," at the Greek Theatre in Los Angeles on October 14, 1993. The event was inspired by the song "Sarajevo" by Real Music recording artist Hisham from his debut release, *Somewhere in a Dream*.

Now is the time to bring the entertainment community together to raise much needed funds to deliver humanitarian assistance to these innocent young war victims. You can support this special event by purchasing tickets, available now at the Greek Theatre box office, all Ticketmaster, Tower and Music Plus locations and Robinsons/May.

If you can't be there, make your voice heard with a tax-deductible donation to the children of Bosnia-Herzegovina by calling 1-800-93-BOSNIA. All funds raised will be managed and distributed by the Gorbachev Foundation/USA.

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REAL
Music

ARTIST DEVELOPMENTS

CEREMONIAL POETRY

Ceremony co-lead singer Chastity Bono says that when she decided she wanted to make music for a living, she didn't know much about it. That's a surprising statement, since she's the daughter of Cher and Sonny Bono, and it's even more surprising considering the band's Aug. 31 Geffen debut, "Hang Out Your Poetry."

"Even with my background, I didn't know that much about [music]," says Bono. "I was very idealistic about it,

and as we started getting into it we had all these people telling us what to do. It got very frustrating, and what kept coming up in the writing was the theme of don't let people tell you what to do, go for your dreams, and don't get knocked down."

Bono, who shares lead vocal duties with her former New York Univ. roommate, Chance, says that most people who hear the album say it's not what they expected. But when you anticipate a trite hard-rock sound, then hear music reminiscent of the Beatles—with such obscure sounds as those emanating from a harpolet, sitar, or marxophone—it makes sense that people are pleasantly surprised.

Even Geffen isn't marketing the act as just a rock band. In fact, the first single, "Could've Been Love," is being worked at top 40, even though album rock programmers likely will pick it up.

"They're a real rock band who happen to have a number of extremely good pop songs," says Geffen's head of marketing, Robert Smith. "Sometimes it makes sense to go directly to top 40 first."

Smith says that because of Chastity's namesake, it's been easy for the band to go straight to top 40 instead of proving itself at album rock stations first.

The album isn't being worked only at top 40, however. Geffen national top 40 promotion manager Craig Coburn says

it will be worked at hot AC and select adult alternative outlets.

To promote the album, Geffen put Bono and Chance on a three-week promotional tour, where they performed acoustically at 26 radio stations in 19 days. The two also visited regional video outlets and Uni Distribution branches, according to Coburn.

Smith says there's been a lot of initial interest in Ceremony because of Bono's lineage. In fact, he says, after the band's first performance, 350 newspaper pieces ran.

Bono says, "It's like a double-edged sword. People are more apt to listen, and we're doing more press than most new bands, but people are expecting it to be terrible. And we want them to get over [my heritage] and hear the music. So far we've gotten a good response."

CARRIE BORZILLO

LO-TECH LAB

Would a rose by any other name smell as sweet? Not according to Stereolab. The British sextet's first major label album, "Transient Random Noise Bursts With Announcements," released on Elektra in late August, follows neatly in the tradition of its indie releases, "John Cage Bubblegum" and "The Groop Played Space Age Batchelor Pad Music," letting titles reveal content.

"Sometimes the songs are adapted around the titles," says guitarist/keyboardist Tim Gane with a laugh.

"The theorizing usually comes afterward, though. We make sure lots of things happen. We'll do things like record the drums last, or see that all the recording levels stay in the red—as they were for this entire album."

Despite the trappings, however, Stereolab is hardly a bunch of technophiles. The band keeps sampling to a minimum—particularly following a disastrous attempt to use a snippet of George Harrison's "Wonderwall Music" on the new album. "We didn't know Apple samples were off limits, no matter what," Gane says. "So we had to go back in and simply play the part ourselves."

In similarly Luddite fashion, Gane and vocalist Laetitia Sadier admit favoring vinyl over CDs, '60s easy listening over the decade's rock, and telling of the band's sound, ancient Moog synths over hi-tech equipment.

"We use the synthesizer as an

instrument in its own right," Sadier says, "to make a noise, rather than emulate a noise the way most modern 'work stations' do."

Such philosophies may mark them as well-versed rock theoreticians. But it is the band's ability to reconcile seemingly incongruous parts, such as the obsessive grooves (derived from Germanic prog-rockers such as Neu and Kraftwerk) and Sadier's sweet Francophone singing, that makes "Transient Random . . ." one of the freshest, most jarring sounds of 1993.

While Elektra A&R manager Terry Tolkin admits the album didn't have an obvious single, both he and the band were fondest of the 18-minute "Jenny Ondioline." Gane took just one afternoon to chop and channel a four-minute edit, which the label is promoting to college radio.

"We're not planning on taking 'Jenny' beyond that right now," says Tolkin. "This is the beginning of a long road. In a lot of ways, we have to treat it as an educational process for the kids at college radio, who might not have checked out the band's previous releases as expensive imports."

To further enlighten pop-culture vultures, Elektra purchased finished import copies of Stereolab's previous releases from Too Pure (the British independent that also released PJ Harvey's first album) for selective servicing. The albums will be sent out to coincide with the band's fall

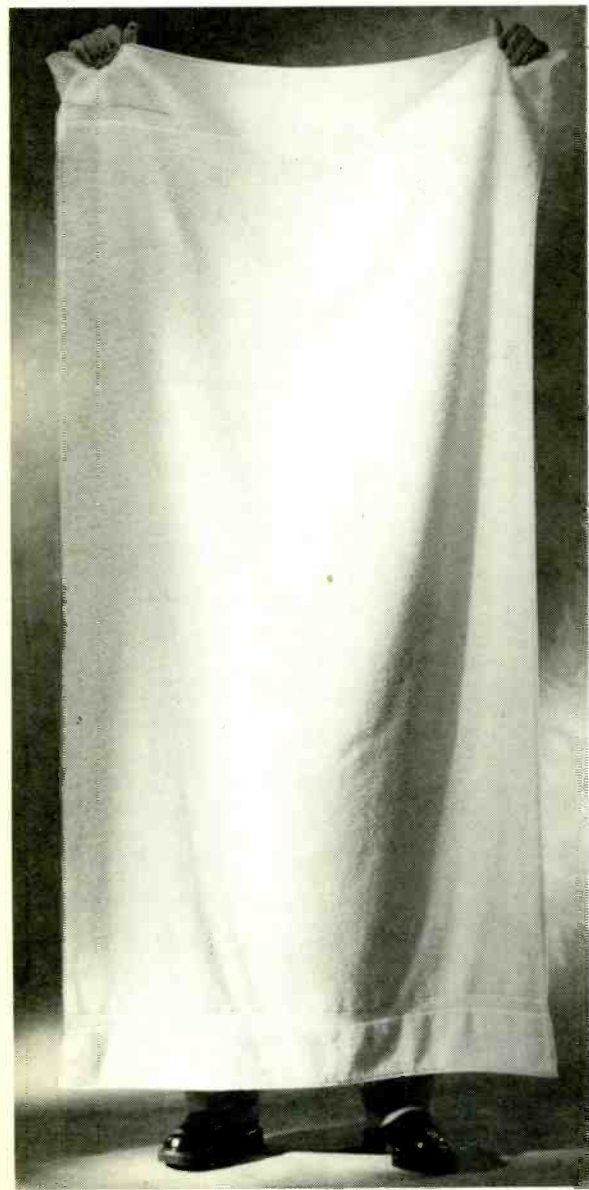
(Continued on page 22)



CEREMONY: Clockwise from bottom right are Chance, Chastity Bono, Bryn Mathieu, Pete McRae, Louis Ruiz, and Steve Bauman.



STEREOLAB: Mary Hansen, Duncan Brown, Laetitia Sadier, Tim Gane, and Katharine Gifford.



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Court OKs ASCAP/Local TV Fees

NEW YORK—An agreement between ASCAP and nearly 1,000 local television stations resulting in ASCAP gaining more than \$246 million in license fees for a three-year period was approved by U.S. District Court judge Michael Dolinger Sept. 16.

Under the decision, the stations will pay ASCAP interim blanket license fees of some \$80 million for 1992 and \$72 million each for 1993

and 1994. In addition, the stations will pay ASCAP \$14,650,000 in interim per-program and blanket license fees.

The agreement supplements Dolinger's Feb. 26 order, which granted ASCAP increased fees for usage of songs on TV programs and gave TV stations the right to the per-program license. The per-program fees require that stations pay fees for only the programs they use that feature ASCAP material.

The February ruling left open some issues, including determination of blanket and per-program fees owed ASCAP, subject to agreement among the parties (Billboard, March 13).

The dispute has been in court since 1985.

New per-program license fees, which are still being negotiated, will become effective for 1995.

FRED KIRBY

ARTISTS IN ACTION

MADONNA U.N.V.

Wembley Stadium, London

NO SHORTAGE OF skepticism greeted Madonna's arrival in London, where she opened "The Girlie Show" tour at Wembley Stadium Sept. 25. With her year-old album "Erotica" on the lower edge of the U.K. album chart here, and in the bottom half of The Billboard 200 at home, the nasty British newspapers had dubbed her the "immaterial girl."

But at the first of two sold-out shows at Wembley, before a crowd placed at 72,000 by promoter Harvey Goldsmith Entertainments, the singer proved she can confound and

excite her audience yet. Not just with overcharged sexuality, as she hinted in her preview of "The Girlie Show" during the MTV Music Video Awards last month, but with sheer show-biz imagination.

In both a plug for her own Maverick Records label and an acknowledgement of her Detroit roots, Madonna invited the hip-hop/doo-wop Motor City quartet U.N.V. to open her show. In a brief set that climaxed with its single, "Something's Goin' On," the foursome proved it is a soul contender to watch.

Madonna's own seven-man band, directed by Jai Winding (one of three keyboardists), set up the quiet rhythm of "Erotica," the first of sev-

eral late-night, early-morning club grooves they successfully translated to the open-air setting. Preceded on the circus-style stage by a disappearing clown and a G-string-clad dancer, Madonna emerged dressed in a black dominatrix outfit, bumping and grinding through "Fever" with two barely-dressed male dances. The sexual suggestiveness of her eight-member dance ensemble throughout, however, had a sense of humor and burlesque missing from 1990's "Blonde Ambition" tour.

More important, borrowing freely from pop culture's thick catalog of cool, Madonna gave a tip of her cropped blonde head to, in turn, Gene

(Continued on page 22)

Small Screen, Big Potential; Zomba At Hollywood's Service

THINK BIG IN A SMALL WAY: First-time visitors to the U.K. cannot fail to be astonished at how much smaller everything is there. Cars, streets, gardens, houses, and even the country's land mass itself is small.

Little wonder then, that it's the small screen, not the big screen, that seems to break and revitalize compositions in Britain.

Warner-Chappell U.K. is set to exploit the growing market for synchronization rights, which **Robin Godfrey-Cass**, Warner-Chappell U.K. managing director and senior VP for international A&R, says is showing year-on-year growth of up to 50%.

But the emphasis will be on TV potential first, not film.

"Soundtracks are very big in the U.S.," says Godfrey-Cass. "In the U.K., the TV seems to be the factor which makes the song." A TV ad for Volkswagen used "Young At Heart" by the **Bluebells**, which reached No. 8 on the U.K. singles chart in June 1984. In addition to generating synchronization fees, the ad returned the song to the chart this March, and propelled it to No. 1.

"Everyone realizes that to get to the consumer, you do it through music," says Godfrey-Cass.

To get in on the act, Warner-Chappell is putting the finishing touches on an index, the **Warner-Chappello-gue**, with samples of its 2,500 U.K. copyrights, cross-referenced according to themes and decades, which it hopes will hit the right chord with a range of potential advertisers.

It will send the index free to ad agencies and film producers, and will also send it out to record producers, as a taster of what songs lie in the vast Warner-Chappell vaults.

And with the publisher having recently signed long-term deals with **Elton John** and **Eric Clapton**, who knows what "Goodbye Yellow Brick Road" and "Wonderful Tonight" will end up endorsing?

ZOMBA UNIT FORMED: Zomba Music has established **Zomba Music Services** in Los Angeles for the motion picture and TV community. Under West Coast VP **Neil Portnow**, the unit represents music from the **Jive**, **Silvertone**, and **Conifer** labels, **Zomba Music Publishing** and **First Com/Music House/Chappell** music libraries. Zomba also owns 12 recording studios and its equipment rental companion company, **Dreamhire**. Zomba Music Services' staff includes **Michael Babcock**, director of film/TV music; **Micheline Karas**, director of film/TV/First Com; and **Cheryl Swiderski**, coordinator of film/TV marketing.

Windswept Pacific has created a joint venture with composer **Burt**

Bacharach and vet music man **Bob Fead**, forming **The Burt Bacharach Music Group**. Under the agreement—the first Bacharach has made with a domestic publisher—the venture will represent his catalog, co-own new Bacharach songs, and sign new talent. Bacharach has been writing with **Will Jennings**, **Chaka Khan**, **Denise Rich**, **John Bettis**, and **Narada Michael Walden**. He brings nine new songs to the agreement, including two songs on **James Ingram's** new album on **Warner Bros.** and two songs on **Dionne Warwick's** current **Arista** album. New Bacharach material appears on albums by **Tevin Campbell** (**Qwest**), **Puff Johnson** (**Columbia**) and

Earth, Wind & Fire (**Warner Bros.**). The joint venture will operate out of **Windswept Pacific's** offices in **Beverly Hills**. Fead most recently was president of **Famous Music**. **Windswept Pacific** is headed by **Evan Meadow**.

PEER-LESS PRODUCTION: **peermusic** finds itself in the unusual role of executive producer of an album—"Canciones De Siempre" by mariachi/ranchero group **Los Camparos**. Co-produced by **Linda Ronstadt** and **George Massenberg**, it was brought to the attention of the **PolyGram/Latin** logo by **peermusic**, its executive producer. **Los Camparos**, which performs at a restaurant in Los Angeles called **La Fonda**, was **Ronstadt's** backup group for her two Latin albums.

ANXIOUS MOMENT: **PolyGram** has signed a global music publishing administration agreement with **Anxious Music**, founded in 1988 by **Eurythmics' David A. Stewart**.

A SLICE OF THE MEAT: **MCA Music Publishing** has made a global co-publishing agreement with writer/producer/arranger **Jim Steinman** for four songs on the hit **Meat Loaf** album, "Bat Out Of Hell II: Back Into Hell." The songs are "Rock'N'Roll Dreams Come Through," "Wasted Youth," "Out Of The Frying Pan And Into The Father," and "Lost Boys And Golden Girls."

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

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2. **Satriani**, The Extremist
3. **Van Halen**, Van Halen Live: Right Here, Right Now
4. **Lenny Kravitz**, Are You Gonna Go My Way
5. **Slayer**, Reign In Blood.

Assistance in preparing this column was provided by **Dominic Pride** in London.



by Irv Lichtman

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RICK ASTLEY

(Continued from page 14)

sound was developing from Rick, and that it was going to be accepted."

Astley insists that he has not lost interest in dance music; rather, "Dance music has changed so much that it's left me behind . . . in the sense that the vocalist has been left out of dance music a lot, because of the rave scene. The whole thing of having a vocalist on the track became incidental, really. [In] the dance music that I listened to, the vocal was all-important."

Though he sees "Free" as a bridge between his past albums and "Body & Soul," Astley looks back on "Free" as a slightly disjointed affair. "I don't think the album has much continuity," he says. "I like the idea that with 'Body & Soul,' you can put it on and listen from track one all the way through, and that it's got something that gels it all together. It doesn't try too hard to have hit singles, but it does have a nice flow to it."

Still, Hensley and RCA hear hits. "Once we listened to the album, we realized that we have three, maybe four good singles in there," says Hensley. "So we have something that we could look at as going long-term."

"'Hopelessly' just stuck out as the natural [follow-up to] 'Cry For Help.'" A second single, "The Ones You Love," will be released around the holidays.

The real challenge for the label is taking someone who was a young star and aging him gracefully with his audience. "The imaging that people see should show a more mature Rick," Hensley says. "We want the same people who were listening to him in the clubs to realize that he's grown up with them, that his life has in some ways paralleled theirs."

Says Astley, "I'm 27 now, and I was 21 when my first record came out. Obviously, I've matured in every way. I've got a baby now, and that's changed my whole opinion, and, to be honest, has also influenced a lot of the songs from a lyric point of view. It's been so much at the front of my mind that there's definitely a lot of that influence in there, about becoming a father and the responsibilities that come with it."

Hensley explains the label's multi-phase marketing push. "The first wave was the radio set-up and initial airplay, coupled with an across-the-board singles sale pricing, even into the rack accounts," he says. "That was all set up before the record came out. Then it hit, we started to lock in with 'Hopelessly,' and we started to get the rotations up. Now, the next wave is that you'll start to see the video on VH-1, hopefully, and some of the other video channels. At the same time we'll get this wave of press, oriented around video."

"By the time we get to the holidays with that second single, we'll be tying [in] that image of a more mature, more romantic Rick, so that we're going to avoid the problem where they know the music but don't know the artist, or they know the artist but don't know he's got new music out."

Astley says, "I'm just maturing as a person, really. And this is definitely a more mellow album, but I'm becoming a more mellow person. I count myself a singer, and I believe my voice is my strongest point—above songwriting, certainly. I think there's still a place for a good melody and a good voice, and if there isn't, then I'll open a fish'n'chips shop."



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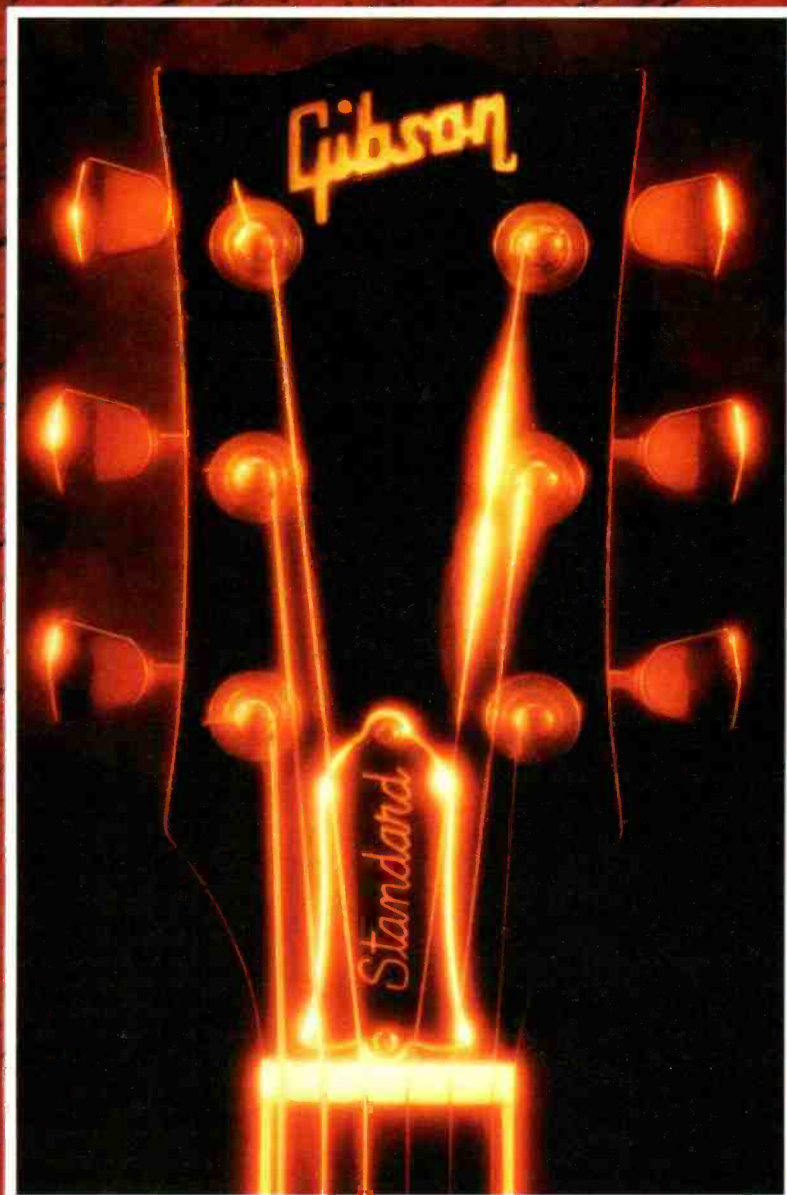
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POLYGRAM, ZAPPA

(Continued from page 16)

archival footage.

After the concerts, Verve announced its intent to release an album in spring 1992. According to the suit, the project "encountered significant delays because . . . Zappa did not respond to PDE's repeated inquiries concerning the nature of his post-performance contribution." He subsequently refused to discuss any such arrangements until PDE reimbursed the family the remainder of the \$25,000 travel bill it had incurred. PDE states that it had already paid \$10,000 of the bill "as a gesture of good will . . . without any legal obligation to do so, since its promise to pay for these accommodations was in consideration for Zappa's promised and undelivered appearance at the concerts."

In the meantime, PDE also sought to tie up terms left open in the Oct. 2 agreement. However, the suit states that as it tried to do so, Zappa began to maintain "that PDE has no such right [to exploit the concert] and that release of a phonorecord, home video, or broadcast of 'Zappa's Universe' would constitute copyright infringement." Last month, Zappa's attorney, Owen Sloane, told PDE that Zappa would not issue synchronization licenses for the home video.

Sloane disputes PDE's claims that Zappa had agreed to surrender his rights. "There were really no negotiations on Oct. 2," he says. "There was just an agreement to work further. There weren't any specific terms agreed to or discussed."

Sloane says he does not know if Zappa intends to file a countersuit for copyright infringement. Instead, he's hoping for a settlement. "I think this will get settled. We were fairly close to working it out beforehand."

ARTISTS IN ACTION

(Continued from page 20)

Kelly in "Rain," the Swingin' '60s in "Express Yourself," Marlene Dietrich in a send-up of "Like A Virgin," and even Eliza Doolittle in a version of "Justify My Love" done with period costumes. The result was a concert that transcended its own playfully erotic hype and earned kudos as pure entertainment.

"The Girlie Show" tour, which begins its North American leg Oct. 12 in Toronto, will play to markets in Europe, South America, Australia, and Japan through the end of the year.

THOM DUFFY

ARTIST DEVELOPMENTS

(Continued from page 18)

promotional and concert tour, which it will co-headline with 4 A.D.'s Unrest, with whom Stereolab has a long history of mutual admiration—so Gane is looking forward to the tour and its attendant radio stops for reasons both professional and personal.

"We were at this radio station the other day, and they had one of those old Arp synthesizers with loads of switches and levers," he says wistfully. "We could have played with it for hours. The guy who worked there said no one had touched it in years—imagine how many more there are."

DAVID SPRAGUE

Billboard

James Guilty On Assault, Drugs 'Super Freak' Singer Faces 9 Years

LOS ANGELES—Singer Rick James was found guilty in San Fernando, Calif., Superior Court Sept. 17 of assaulting and imprisoning a woman in a West Hollywood hotel last November, and of furnishing cocaine to another woman in a 1991 incident.

James, whose 1981 top 20 funk hit "Super Freak" (from his Grammy-nominated album "Street Songs") became the basis for M.C. Hammer's 1990 smash, "U Can't Touch This," faces a maximum of nine years in prison. His sentencing is scheduled for Oct. 8.

Jurors found that James, with the aid of his girlfriend Tanya Anne Hijazi (who pleaded guilty to one assault count and was sentenced to

four years in jail), beat 35-year-old Mary Elizabeth Sauger and held her prisoner for 20 hours at the exclusive St. James Club on the Sunset Strip, and furnished drugs to a 26-year-old woman in the 1991 case.

But the jury was unable to reach verdicts on other charges stemming from the two separate incidents that involved torture and sexual battery, among others. If James had been convicted on these eight additional counts, he could have faced a maximum sentence of life in prison. Prosecutors say they will refile charges on those counts.

Calling James a danger to the community, Judge Michael Hoff ordered that the singer be held in custody until sentencing.

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Boston Garden Boston	Sept. 14, 17, 20	\$1,203,242 \$28.50	42,219 three sellouts	Don Law Co.
BEN & JERRY'S WOMAD FESTIVAL: PETER GABRIEL CROWDED HOUSE, STEREO MC'S, PM DAWN ZIGGY MARLEY & THE MELODY MAKERS & OTHERS	Golden Gate Park San Francisco	Sept. 19	\$1,000,000 \$10	100,000 sellout	Bill Graham Presents
TINA TURNER CHRIS ISAAK (19-22) VINNIE JAMES (23)	Greek Theatre Los Angeles	Sept. 19- 23	\$988,020 \$35/ \$27/ \$22	30,860 five sellouts	Nederlander Organization
THE MOODY BLUES	Hollywood Bowl Los Angeles	Sept. 18	\$512,267 \$50/ \$27.50/ \$20.50/ \$10	17,169 sellout	Bill Silva Presents Andrew Hewitt
WOMAD FESTIVAL: PETER GABRIEL ZIGGY MARLEY & THE MELODY MAKERS, CROWDED HOUSE PM DAWN, JAMES INNER CIRCLE & OTHERS	Olympic Velodrome California State University, Dominguez Hills, Calif.	Sept. 18	\$489,275 \$30/ \$25/ \$20	19,915 25,000	Moss Jacobs Presents PARC Presentations Nederlander Organization
STEELY DAN	Shoreline Amphitheatre Mountain View, Calif.	Sept. 12	\$471,125 \$27.50/ \$21.50	20,000 sellout	Bill Graham Presents
ROD STEWART	Coca-Cola Star Lake Amphitheatre Burggettstown, Pa.	Sept. 12	\$456,025 \$37.50/ \$26.50/ \$18.50	22,631 sellout	PACE Concerts
DEPECHE MODE THE THE	SkyDome Toronto	Sept. 15	\$409,874 (\$537,263 Canadian) \$32.50/ \$27.50	19,313 sellout	Concert Prods. International
AEROSMITH 4 NON-BLONDES	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Sept. 25	\$405,753 \$28.75/ \$13	20,000 sellout	Sony Music PACE Concerts Cellar Door Prods.
UB40 GIN BLOSSOMS	Shoreline Amphitheatre Mountain View, Calif.	Sept. 3	\$392,014 \$22.50/ \$18.50	19,402 sellout	Bill Graham Presents

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DeCONCINI STILL HAS PLENTY LEFT ON HIS PLATE

(Continued from page 6)

Calif., and Orrin Hatch, R-Utah). But DeConcini is still the chairman of the patents, copyright and trademarks subcommittee, and any music-industry bill relating to intellectual property would face a rocky road without his benediction, sources say.

For example, DeConcini, like Rep. William Hughes, his counterpart on the House side, could decide to support the performance right concept and suggest that broadcast industry and performing rights society adversaries work with the Recording Industry Assn. of America toward some sort of compromise. Conversely, he could be the one to decide that opposition is too intense.

"Oh, yes, he's a major player in this issue," says Hilary Rosen, RIAA's senior VP, congressional relations.

Since taking the helm of the subcommittee from retiring Sen. Charles Mathias in 1986, DeConcini has been a sponsor or co-sponsor of every important piece of legislation of interest to the industry, most importantly the Record Rental Act and the Digital Audio Home Taping Act.

Another longtime copyright subcommittee member, Howard Metzenbaum, D-Ohio, has also announced he will not run again.

While it is too early to tell who will be chosen as DeConcini's replacement, it is no secret, say sources on and off the Hill, that Sen. Patrick Leahy, D-Mass., another veteran of

the subcommittee, has made it clear he would be interested in the chairmanship.

DeConcini announced Sept. 16 that he was retiring from the Senate, primarily because he loathes campaign fund-raising. "I detest that part of it," he said, "and all the BS that comes with it."

The 55-year-old legislator also would be facing tough opposition in

the next election, with his approval rating back home badly slipping.

DeConcini was scarred by the Senate Ethics Committee's rebuke of his dealings in the Charles Keating savings and loan scandal. The committee found in 1991 that he had broken no rules but had exhibited "insensitivity and poor judgment."

BIG 7 ESSENTIAL REFERENCE GUIDES

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

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_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55



Deep Stuff. Controversies over lyrics and his association with rapper and accused murderer X-Raided haven't slowed sales for Brotha Lynch Hung. His Black Market EP, "24 Deep," has rung strong sales in the Mountain region. Label CEO Cedric Singleton also cites action in Seattle, Houston, the San Francisco Bay Area, and Cleveland.



Proper Dose. On Sept. 14, Third Rail/Hollywood trio Remedy plugged its self-titled debut on two KNTV television shows in San Jose, and on Sept. 24, its "Let's Hold On To What We Got" was featured on NBC's movie-length "Blossom In Paris." Remedy has upcoming TV-show spots on three San Francisco stations and another San Jose outlet.



Joe's World. A tour with Jimmie Dale Gilmore is one key to the marketing of Joe Henry's new "Kindness Of The World." Henry and Gilmore also joined Victoria Williams, Page Hamilton, and Soul Asylum's Dan Murphy for a Sept. 29 showcase in New York City. Henry's 1992 album, "Short Man's Room," was a critics' favorite.

HIGHEST FORM OF FLATTERY: Hollywood Records threw a **Die Krupps** listening party Sept. 24 outside New York's Madison Square Garden to showcase the German industrial act's "A Tribute to **Metallica**," a set featuring seven Metallica covers. The event and other set-up elements were inspired by the 1991 marketing strategy that preceded the release of the seven-times-platinum "Metallica," which found Elektra hosting a preview party *inside* the Garden. Hollywood VP of marketing Jim Martone says more than 200 people turned out for the Die Krupps event.

"The Madison Square Garden party was directly inspired by Metallica's listening party," says Martone. "We also sent a promo 'Count-down Calendar' to key ma-and-pa metal-oriented retailers; the cover art and make of this promo emulates the one that Metallica sent out [in 1991]. We are taking caution not to position the album as a parody. It is a tribute album. The band members really are fans."

Several radio stations announced the Die Krupps party, including WSOU, WNEW, and WNYU. The label released a CD single of "Enter Sandman" Sept. 9 and will release techno-metal versions to clubs next month.

YO, JOE: The new album by songwriter *par excellence* **Joe Henry**, "Kindness Of The World," came out Sept. 28, ushered by a multifaceted Mammoth campaign. Unlike Mammoth's current **Juliana Hatfield Three** album, Henry's title is not being worked through Atlantic.

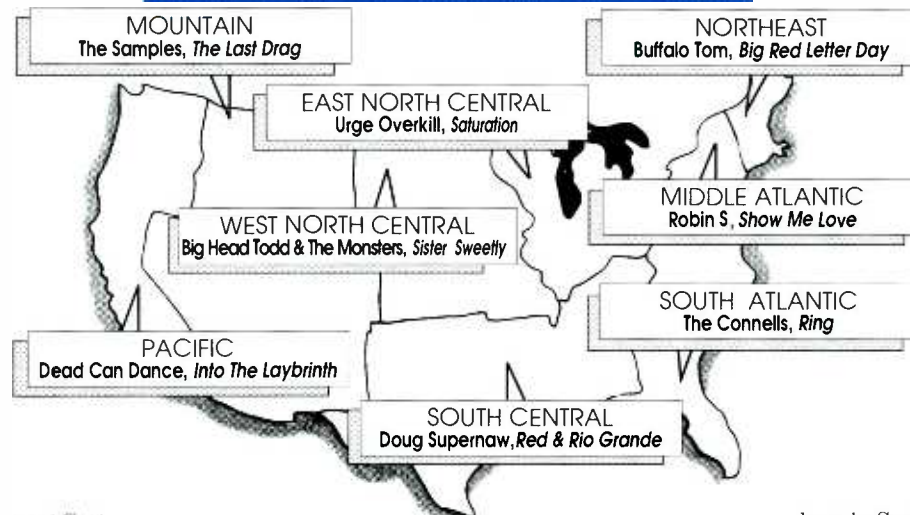
Henry wrote all but one of the album's 11 songs, the exception being a **Tom T. Hall** composition. The set features support by American Records' the **Jayhawks** and guest vocals by new Mammoth mate **Victoria Williams** (Billboard, Oct. 9).

Dan Gill, the label's national sales director, says the album will be plugged chainwide into Tower Records' CD Listening Post venture, and adds that it will be touted in the holiday gift catalog being mailed out by Borders, the bookstore chain that features music departments in some of its stores. On another retail front,

the label did a national mailing to coffeehouses.

Figuring that radio airplay will be a tough sell, Mammoth is placing priority on retail and press efforts, Gill says. The label thinks a tour slot, opening for Elektra critics' fave **Jimmie Dale Gilmore** through November, will help rally press support.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Dead Can Dance, <i>Into The Labyrinth</i>	1. Doug Supernaw, <i>Red And Rio Grande</i>
2. Candlebox, <i>Candlebox</i>	2. Eightball & MJG, <i>Comin' Out Hard</i>
3. Deep Forest, <i>Deep Forest</i>	3. Emilio Navaira, <i>Southern Exposure</i>
4. Juliana Hatfield Three, <i>Become What...</i>	4. Urge Overkill, <i>Saturation</i>
5. Robin S., <i>Show Me Love</i>	5. La Fiebre, <i>911</i>
6. Shaggy, <i>Pure Pleasure</i>	6. Cry Of Love, <i>Brother</i>
7. Rodney O & Joe Cooley, <i>F--K New York</i>	7. Juliana Hatfield Three, <i>Become What...</i>
8. Poo!-Man, <i>Judgement Day</i>	8. Techmaster P.E.B., <i>It Came From Outer...</i>
9. Cracker, <i>Kerosene Hat</i>	9. Martina McBride, <i>Way That I Am</i>
10. Urge Overkill, <i>Saturation</i>	10. Brother Cane, <i>Brother Cane</i>

MEET THE BEETLES: Phoenix-based indie label Soft Shoulder commemorated the 30th anniversary of the **Beatles'** U.S. invasion with "Desert Beetles," a collection of 13 Fab Four songs, each recorded by different Arizona bands. **Genepool**, represented on this set by "It's All Too Much," has a title out on Soft Shoulder, while **Brick Chair**, purveyor of "Helter Skelter," is signed to Primary, another Biosphere State indie.

The other 11 bands are unsigned, but Popular Uprisings hears some major-label A&R types were expected to attend the nine-hour Desert Beetles-Fest, co-sponsored by KEDJ "The Edge" and scheduled for Oct. 2 at Hayden Square Amphitheater in Tempe, Ariz. Soft Shoulder president Connie Mableson says participants were to do 45-minute sets, with 40% of the repertoire devoted to Beatles fare and the rest to originals.

In its first week, with just four days of sales, "Desert Beetles" was a top 40 seller for Zia Record Exchange, the six-store, Phoenix-based chain.

HEAR AND THERE: In its second week out, Idaho's **Black Happy** had the No. 3 album in Spokane, Wash., according to SoundScan. Not the No. 3 Heatseeker, but the market's third-best seller, right behind the "Sleepless In Seattle" soundtrack and "Blind Melon." Coverage in a Spokane newspaper and in Seattle freebie *The Rocket* adds to the Northwest buzz on its Pacific Inland/Macola album, "Peg-head," which came out in August... Atlantic's the **Real Seduction** is working its "It's Real" album. The quartet surprised rapper **MC Lyte** with a spontaneous chorus of "Happy Birthday" during her Sept. 28 Glam regional appearance in Los Angeles. The act also sang at a WEA regional sales meeting in Philadelphia.

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
1	1	8	JULIANA HATFIELD THREE	★ ★ ★ NO. 1 ★ ★ ★ BECOME WHAT YOU ARE
2	3	10	URGE OVERKILL	SATURATION
3	4	12	ROBIN S.	SHOW ME LOVE
4	2	2	DEAD CAN DANCE	INTO THE LABYRINTH
5	5	31	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
6	8	9	CANDLEBOX	CANDLEBOX
7	6	18	DOUG SUPERNAW	RED AND RIO GRANDE
8	—	1	BUFFALO TOM	BIG RED LETTER DAY
9	9	5	CRACKER	KEROSENE HAT
10	7	8	BUJU BANTON	VOICE OF JAMAICA
11	10	15	DEEP FOREST	DEEP FOREST
12	—	1	THE SAMPLES	THE LAST DRAG
13	13	8	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
14	15	8	BROTHER CANE	BROTHER CANE
15	—	1	THE CONNELLS	RING
16	12	7	FAT JOE	REPRESENT
17	19	6	CRY OF LOVE	BROTHER
18	—	1	CURVE	CUCKOO
19	20	2	MARTINA MCBRIDE	THE WAY THAT I AM
20	24	3	EIGHTBALL & MJG	COMIN' OUT HARD

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

21	30	5	BROTHER PHELPS	LET GO
22	18	16	RUPAUL	SUPERMODEL OF THE WORLD
23	23	8	POOH-MAN	JUDGEMENT DAY
24	27	21	MCBRIDE & THE RIDE	HURRY SUNDOWN
25	21	5	SHAGGY	PURE PLEASURE
26	22	4	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
27	11	8	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
28	17	15	FUGAZI	IN ON THE KILLTAKER
29	—	1	MELVINS	HOUDINI
30	16	3	MY LIFE W/THE THRILL KILL KULT	13 ABOVE THE NIGHT
31	26	7	DMG	RIGORMORTIZ
32	—	2	THE STORY	THE ANGEL IN THE HOUSE
33	28	7	CATHERINE WHEEL	CHROME
34	40	8	PATTI SCIALFA	RUMBLE DOLL
35	14	2	MARK O'CONNOR	HEROES
36	32	27	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
37	—	1	JANE SIBERRY	WHEN I WAS A BOY
38	34	20	2 UNLIMITED	NO LIMITS
39	33	4	DAVID LANZ & PAUL SPEER	BRIDGE OF DREAMS
40	29	19	MIGHTY MIGHTY BOSSTONES	DON'T KNOW HOW TO PARTY

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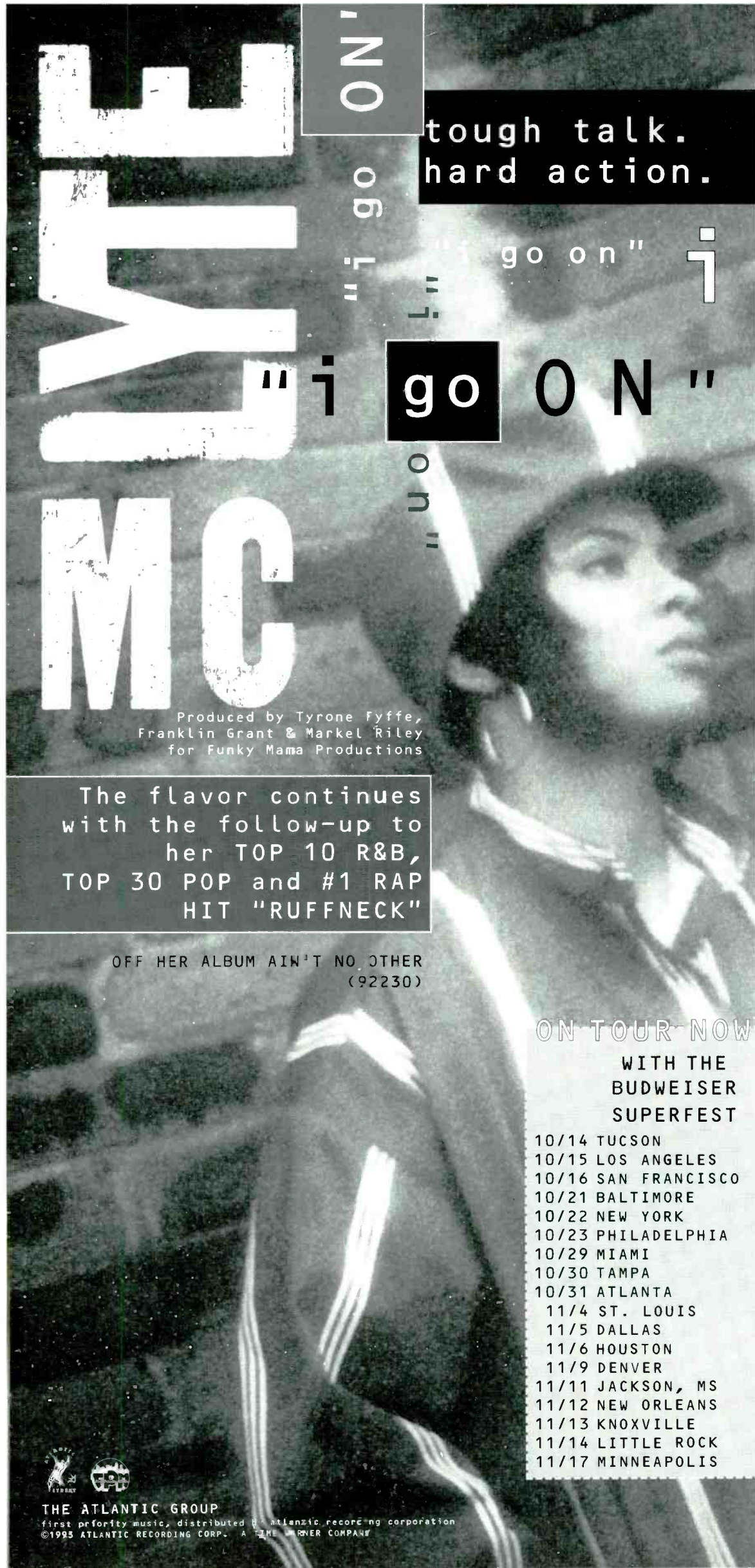
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R&B

ARTISTS & MUSIC

'80s Oomph: Zapp & Roger; Jive Plays Up Smooth Set

ONE OF MY FAVORITE Things: I am so excited about Warner/Reprise's new Zapp & Roger release, "All The Greatest Hits." It's got "More Bounce (To The Ounce)," "So Ruff So Tuff," "Dance Floor," "Doo Wah Ditty," "Computer Love," "I Want 2 B Your Man," and "I Can Make You Dance," among many others. Many of these cuts are the very bedrock of rap, and bring back fond memories (of sweaty parties) as well. Zapp & Roger put the oomph in the '80s, as far as I'm concerned.

NEW GIRL On The Block: The new Smooth album on Jive, "You Been Played," is excellent. The first single and title song is fierce, and the second single, "Female Mac," is even better. Girlfriend is sultry, smart, and her voice is rich rich rich. The way she goes in and out of rapping and singing is unselfconscious and cool. And her videos! The girl is mesmerizing. There's something really easy and sensual about the way she performs—a sophisticated 'round the way girl, I guess. I met her in Atlanta, and she was as down-to-earth and sweet as she could be.

SO YOU KNOW: In case you've been sleeping on it, the new Maze Featuring Frankie Beverly album, "Back To Basics," is the ultimate. Uncork a bottle of white zinfandel and enjoy. Beverly is beautiful, the same as he ever was . . . And speaking of mellow sounds, the new Keith Washington is a joy, as well . . . Congratulations to entrepreneur Janine Douglas. She has started her own label, Makin' It Records, in Los Angeles. Her roster is still in development . . . Last Poet Umar Bin Hassan is in the studio with

Flavor Flav, working on Flav's much-awaited solo album . . . Ten City just finished its album, the act's first on Columbia. It'll be out in January. It's house-intensive, house with a bit more R&B flavor . . . Nov. 16 is the date for the much-anticipated, as yet untitled Das EFX album . . . In support of his EastWest album, "Talkin' Shit," and his many other projects, including a concert-movie to be released in January, comedian/actor Martin Lawrence is scheduled to host Saturday Night Live Oct. 30. No word yet on the musical guest . . . BMI's 3rd annual Urban Music Business

Conference is scheduled to take place Oct. 15-16 in Nashville. Panels include "New Deals In Publishing" and "Career Development And Marketing Strategies," as well as a songwriters' summit. Call BMI Nashville for information . . . Janet Jackson's "janet." tour is rescheduled, again, to begin Nov. 4 in Minneapolis.

ALL IN THE FAMILY: A lot of ink has been used in the trade press (including this space) rehashing the unfortunate incidents that occurred at Jack The Rapper's Family Affair in Atlanta this summer.

Jack "The Rapper" Gibson recently issued a statement about the convention. In part, it states, "I apologize for those 'family members' who showed poor judgment by coming into our house and disrupting other family members who came to enjoy themselves, learn about our business, meet old friends, and make new ones." He adds, "Family Affair '94 will be the homecoming that we all know and love." For this we keep our fingers crossed.

**The
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Blues™**



by Danyel Smith



What Time Is It? "La Grande Affaire," a reception hosted by the Sony Family at the Library of Congress during the 23rd Annual Congressional Black Caucus Foundation Legislative Weekend, was a gathering of politicians, entertainers, and entrepreneurs. Checking each other's watches at the event, from left, are Bob Johnson, president, Black Entertainment Television; Chaos/Columbia recording artist Tashan; and comedian A.J. Jamal.

An Educational Alliance; Where Is 'What Is Love'?

BOOGIE WONDERLAND: Fiercely hip and quirky A&M duo **Uncanny Alliance** makes an acrobatic twirl back onto the dance floor with "I'm Beautiful Dammit," which manages to top the raw genius of its first underground hit, "I Got My Education."

Although some will be distracted by dishy prose like "Ooo, don't let me start lovin' myself!" and "She wants to serve!," there is a warm and uplifting message about building self-esteem carefully tucked between the lines. Similar to "Education" in its rousing and anthemic house nature, the track sports a hook that won't quit, and enough remixes to suit almost any format (even the requisite

Vogue's divine (and oh-so-durable) "Funky Divas" opus. Well, the wait is finally over. The track, which also is featured on the quartet's new "Runaway Love" EP, has been nicely re-touched with a thick'n'chewy underground groove by **Mentalinstrum**, who is better known as a member of the **Smack Productions** posse. He has done a fine job of taking the song to interesting new depths, while wisely keeping those nifty vocals front and center at all times.

Speaking of cool singing, label mate **Michael Watford** adds a hearty (and totally effective) vamp to "What Is Love." An inspired pairing that should happen again.

For those who care (and we know there are many), the **Fabulous Pop Tarts** are once again back in action. They have dipped into their fierce album, "Gagging On The Lovely Extravaganza" (**Funtone USA**), and pulled out the appropriately melodramatic "Desiderata," which has been seasoned with timely tribal/trance spices by **Kissing The Pink**. Grandly executed chants are surrounded by a plethora of quirky keyboard effects, not to mention a rugged, butt-shagging beat. A good way to transform nearly any peak-hour program into a fun and trippy affair.

Jocks hankering for some tribal dub action should look no further than "Dance" by **Club Culture** (**E-SA, Miami**). Try to ignore its somewhat trite title, and let the track's ferocious beat lead the way. Layers of pillowy organs soften the edges, while male vocal loops slowly seep into the back of the brain. Producers **Joe Issa** and **Mark Walker** deftly stretch their ideas over two records and eight mixes. We think you'll be most taken with the "Deemed" and "Evangelized" versions.

More from Miami, the **Murk Boys** are prominently felt on "Just A Kiss," by **Cro & Company** (**Hard Ball**). Originally crafted by **Warren Cromartie**, this mostly instrumental jam is riddled with off-the-wall sound effects and a swooping melody. The "Long Ass Kiss" remix is 10 minutes of dark underground beat-intercourse, with reedy faux horns and an odd foghorn-like loop. Pucker up!

Jazz saxophonist **Robert Aaron** brings his sweet, fluid tones into deep-house territory on "Sax In The Ozone" (**EightBall, New York**), a breezy, R&B-inflected gem. Singers **Charles Gray** and **Michou** provide

an accessibility to Aaron's production, though they are used more like additional instruments than anything else. **Victor Simonelli's** reliably astute remixes keep the breaks in place and the bassline plush. His "Safe Sax" rendering is a highlight.

Hi-NRG enthusiasts should check out **Stephen Keyes'** hip-thrustin' stroll through the **Gamble & Huff** Philly soul classic "Only You" (**Chazz Jazz, New York**). As remakes go, this is notches above the dreck dripping down the pike, thanks to a sturdy and insistent beat structure as well as brisk production by **John Price, Ed Brooks, and Artie**. Keyes has a bright, charming vocal style that clearly would be better served

as lovely pop songbird **Céline Dion** (whose new album will warm the cockles of even the coldest heart), the label has a pair of cool new acts: **Funky Poets** and **Clive Griffin**. The former's first single is a smokin' pop/hip-hopper, "Born In The Ghetto," baked with club-savvy remixes by **CJ Mackintosh** and **Salaam Remi**. The debut album, "True To Life," is due later this month, and it is a real treat.

Griffin's self-titled set is marked by **Steve Anderson's** plush production and chuggin' ditties like "Slow Motion," "It's Not Just Sexual," and "Got To Be Real" (not the **Cheryl Lynn** tune) . . . **Warner Bros.** also has a couple sparkling gems on the agenda in the coming months. Fans of **D:Ream's** first U.S. smash, "U R The Best Thing," will likely find the full-length "On" (bearing the **Sire/Giant** logos) a delight. Possibly one of the 10 best albums of 1993, this set reveals the U.K. duo's surprising knack for cute melodies, hard beats, and romantic lyrics. "Glorious" and "Take Me Away" are hits waiting to happen. **Sven Vath** will aim to transfer his incredible European success to the U.S. next month with "Accident In Paradise," a study in trance/rave experimentation. Spin the album's first single, "L'Esperanca." Way too gorgeous to describe . . . The **Hot Tracks** remix service has compiled some of its classic efforts for an eight-CD boxed retrospective. The underrated **Chris Cox** was behind the board for many of the cuts, which will take you on a fun journey back in time. Among the highlights are "Dance" by **Paul Jabara**, "Set Me Free" by the **Three Degrees**, "Make That Move" by **Shalamar**, and "Ain't Nothing Gonna Keep Me" by **Teri DeSario**. Call the Hot Tracks office in Tulsa, Okla., for further information . . . The ever-jammin' **Vibe Records** posse in Chicago is ready to shred your nerves with "Mixx



by Larry Flick

by an original tune. If only he (and we) could believe that cover-crazy NRG jocks would support such an endeavor. Ah, the fantasy of it all.

Speaking of covers, punters abroad are rightly agog over **Mount Rushmore's** spirited rendition of the **Kiki Dee** rock nugget "I've Got The Music In Me" (**Ore, U.K.**). Featuring chirpy vocals from **Debraha Glasgow**, the track fulfills some of the promise upwardly mobile producers **Miles Morgan** and **Lukas Burton** displayed on the act's previous single, "The Vibe." Move beyond the cute A side original and go directly to the muscular and percussive "Lukas In Session" mix. We want to hear more from this duo.

FULL OF NRG: We're pleased that hi-NRG activist/columnist **Dean Ferguson** has picked up the baton left behind by the late **David Diebold** in getting the **Fifth Annual Hi-NRG Dance Music Awards** off the ground. Diebold, who died last year of complications resulting from AIDS, was the co-founder and producer of the awards ceremony.

Multiple nominees include **Rozalla, Paul Parker, Donna Summer, Erasure, and Boy Krazy**. Contenders for the top prize of single of the year are "Wicked Game" by **Parker**, "Are You Ready To Fly" by **Rozalla**, "Baby Don'tcha Leave Me This Way" by **Royal T**, "Could It Be Magic" by **Abigail**, and "Dancing Queen" by **Abbadabra**. Winners will be chosen by ballots sent to club DJs around the U.S., and should be announced later this month.

Ferguson says the trophies will be redesigned next year, and re-named the **David Awards** in honor of Diebold.

TID-BEATS: Sony's spiffy new **550 Music** subsidiary has already got it goin' on in a major way. Besides picking up **Epic** dance acts **Rozalla** and **Culture Beat**, as well

Billboard. HOT Dance Breakouts

FOR WEEK ENDING OCT. 9, 1993

CLUB PLAY

1. MR. VAIN CULTURE BEAT EPIC
2. FIESTA FATAL B-TRIBE ATLANTIC
3. QUEEN'S ENGLISH JOSE & LUIS SIRE
4. FORBIDDEN CHANT SPIRIT FEEL NOVAMUTE
5. ACPERIENCE HARDFLOOR MOONSHINE MUSIC

MAXI-SINGLES SALES

1. FOREPLAY RAAB RIP-IT
2. YOLANDA REALITY STRICTLY RHYTHM
3. SINGLES 93 NO. 3 GUERILLA ARTISTS GUERILLA
4. PIRU LOVE BLOOD & CRIPS DANGEROUS
5. UH HUH TERRI & MONICA EPIC

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



Living Her Dreams. Next Plateau/London dance diva Sybil took the stage at the recent Columbus Avenue Festival in New York. She performed several tunes from her current collection, "Doin' It Now!," including her new single, "Beyond Your Wildest Dreams." The New Jersey native is now dividing her time between the U.S. and Europe, promoting the record. (Photo: Tina Paul)

urban/new jack version has a nice bite to it). **DJ Digit** and **DJ EFX** drop a few tasty trance-disco mixes, which should help solidify the act's future in trendy circles.

With an **Uncanny Alliance** album on the way in January 1994, let's hope A&M's pop promotion department will put some elbow grease in breaking this act at top 40 radio, where it ultimately belongs.

We've been wondering when **EastWest** was finally going to grace club DJs with "What Is Love," the only house-minded moment from **En**

Vibes," a six-cut EP filled with state-of-the-street tracks by the label's stable of producers and remixers. Although it's hard to pick standout moments, we confess to hanging heaviest on "Do It Q," "Philly Blunt," and "Bend Over, It's My Turn." Slurp it up! . . . Let's stay on the Chicago tip for a minute longer, and give props to the folks at the brand new **Organico Records**, an indie that dares to tamper with the tried-and-true sound of the town by dabbling in trance and tribal tones. The first single is "Close Encounters" by **Little Green Men**, and it is *ov-ah!* Forthcoming are EPs by revered DJ **Derrick Carter**, and European party dudes **Spiral Tribe** . . . And, finally, congrats to **Mercury A&R** executive **Bruce Carbone** and his wife, **Ella**, on the Sept. 7 birth of their daughter, **Lauren Theresa**.



CeCe's In The Mood. A&M belter CeCe Peniston, center, was recently working on "Keep Giving Me Your Love," a cut on her forthcoming second album, "Thought You Knew," at New York's Quad Recording Studio with producer David Morales, left, and engineer Dave Sussman, right. The set has been confirmed for a January 1994 release, with the first single, "In The Mood," planned for November release. (Photo: Greg Jackson)

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Bluegrass Band Scores At IBMA Show Krauss Back For 2 Wins After Year Away

The following article was filed by Billboard country music editor Edward Morris from the International Bluegrass Music Assn. awards, during which he was presented with an award for print journalist of the year.

OWENSBORO, Ky.—Repeating its 1992 triumph, the Nashville Bluegrass Band won entertainer-of-the-year honors at the fourth annual International Bluegrass Music Assn. awards show here Sept. 23. The ceremonies were held at the RiverPark Center and filmed for broadcast on The Nashville Network and a variety of other uses.

The Nashville Bluegrass Band also scored its fourth consecutive victory as vocal group of the year. And instrumentalists Stuart Duncan (fiddle), Roy Huskey Jr. (bass), and Jerry Douglas (dobro) maintained perfect records in their divisions.

Alison Krauss, who was shut out of last year's awards, came back this year with wins in the female-vocalist and album-of-the-year categories. Her winning album, which she recorded with her band, Union Station, was "Every Time You Say Goodbye."

Del McCoury, the reigning male vocalist for the past three years, lost his crown this year to Tim O'Brien.

Ralph Stanley's guest-studded double-album, "Saturday Night & Sunday Morning," earned the recorded-event-of-the-year prize.

Bluegrass boundary-pushers Jim & Jesse McReynolds and Mac Wiseman were voted into the IBMA Hall Of Honor, outpolling fellow nominees Jimmy Martin, the Osborne Brothers, and Charlie Waller (of the Country Gentlemen).

In accepting his award, Wiseman—who was a founding member of the Country Music Assn.—observed that the IBMA "is making much faster strides and growth than the CMA did—and that's saying a lot."

Sweethearts Of The Rodeo, for six years a country act on Columbia Records, made their IBMA awards show debut, performing the Louvin Brothers standard, "Hoping That You're Hoping." The Sweethearts now record for Sugar Hill.

Krauss and country star Joe Diffie hosted the smoothly run ceremonies. It has been IBMA's practice since

launching its awards show to use well-known country acts as co-hosts. Diffie demonstrated he hadn't forgotten his own background in bluegrass by performing a spirited rendition of "Can't You Hear Me Calling."

The historic unease bluegrass purists have felt toward their more artistically adaptable (and some would say more compromising) country music peers was absent entirely from this year's ceremonies. In his acceptance remarks for vocal group of the year, the Nashville Bluegrass Band's Stuart Duncan said, "This is all country music. We're all in this together."

The other IBMA winners were: California, instrumental group of the year; "Lonesome Standard Time," by Larry Cordle and Jim Rushing, song of the year; "Stuart Duncan," by Stuart Duncan, instrumental recording of the year; Tom Adams, banjo player of the year; David Grier, guitar player of the year; and Ronnie McCoury, mandolin player of the year.

Prior to the start of the awards show proper, the IBMA conferred certificates of merit to singer/songwriters Jim Eanes and Hazel Dickens, fiddler Curly Ray Cline, and Freeland Recordings chief and Rebel Records founder Charles R. Freeland.

Dell Davis, of KVOO Tulsa, Okla., was honored as broadcast personality of the year.

Tony Watkins, the new development director for the International Bluegrass Music Museum at RiverPark Center, announced to the awards show audience that an anonymous corporate donor had given a \$250,000 challenge pledge to the museum.

Tom Massie, one of the broadcast producers, said the show was carried live or else will be aired from tape on a network of 162 American radio stations. In addition, it has been picked up for use on the Armed Forces Radio Network, Voice Of America, the British Broadcasting Corp., and the QCMR satellite system in England. Three stations in Canada, two in Switzerland, and one in Australia will also broadcast the program.

Documentary film maker Robert Muggie shot the show, as well as segments of the IBMA's "World Of Bluegrass" convention, on 16mm film. It will air initially as an hourlong special

on TNN, probably in February. It will also play at a few movie theaters to qualify for film prizes. Ultimately, the footage will be used for the home video market on BMG Video. Additional outlets for the production—including PBS—are being looked into.

Besides those already noted, the performers on the show were the Nashville Bluegrass Band, the Bluegrass Youth All-Stars, the Johnson Mountain Boys, Larry Sparks & the Lonesome Ramblers, California, Doc Watson, IIIrd Tyme Out, Alison Krauss & Union Station, Ralph Stanley & the Clinch Mountain Boys, and the Seldom Scene.



Starstruck. Liberty artists Ricky Lynn Gregg, left, and John Berry, right, turn on the charm for Georgia Mock, the label's regional promotion manager, and Von Cook, of KAYD radio, Beaumont, Texas. Gregg and Berry showcased at Liberty's recent conclave in Orlando, Fla.

1st CMA Index Affirms Country's Health Figures Show Genre Has Grown 76% Since 1990

THE SIGNS THEY ARE A-GAININ': Just in time for Country Music Week, the Country Music Assn. has released its first "CMA Index," a compilation of economic indicators that delineate the relative health of the industry. Using comparative figures from 1990 as its baseline, the CMA deduced that the country music business has grown 76% over the past three years. The area of greatest growth was in record sales, which jumped from \$664 million in 1990 to \$1.4 billion in 1992. Concert receipts were up from \$64 million to \$126 million during the same period. And advertising revenue from a sampling of country radio stations in the top 100 markets leaped from \$550 million in 1990 to \$665 million last year.

To get its figures, the CMA turned to statistics gathered and published by the Recording Industry Assn. of America, "Duncan's Radio Market Guide," the Gaylord Entertainment Co., Amusement Business magazine, and the Audit Bureau Of Circulation. For reasons it has not yet made clear, the CMA omitted what most of us would consider the leading economic indicator, which is, of course, the lawyer-to-artist ratio. The last time we checked, the lawyers were gaining.

MAKING THE ROUNDS: Many figures prominent in Nashville's country music community trekked to Owensboro, Ky., recently for the International Bluegrass Music Assn.'s trade show and awards ceremonies. Among them: **H. Brian O'Neill**, director of creative services for The Nashville Network; **BMI's Jody Williams** and **Clay Bradley** (BMI sponsored the pre-awards show reception); songwriters **Paul Craft** and **Dickey Lee**; singer/songwriter **John Hartford**; and Country Music Television programming coordinator and bluegrass disc jockey **Traci Todd**.

The Obie lighting company, headquartered in Torrance, Calif., opened a Nashville office Oct. 1. The organization handles lighting for concerts, films, videos, trade shows, and other entertainment-related undertakings. Its clients include **Michael Jackson**, **Janet Jackson**, **Reba McEntire**, and **Bette Midler**. . . . To determine the most promising single possibilities from **Jamie O'Hara's** upcoming album, "Rise Above It All," RCA Records included a questionnaire with all the review copies. It asked media recipients to pick their three favorite cuts and explain why. All who re-

sponded to the questionnaire were entered into a drawing to win a larger-than-life-size statue of the RCA mascot, Nipper. Given the chronic inability of critics to fathom the public's taste, we respectfully suggest that the top choices in this sweepstakes be ruled out immediately as single possibilities.

Voice Of America's music director, **Judy Massa**, recently visited four cities in China to conduct seminars on American music for VOA listeners . . . **Andy Barton** and **Bernie Driscoll** have joined the booking staff at Nashville's Chief Talent . . . Producer **Ken Wales** will soon begin filming a version of **Catherine Marshall's** novel "Christy" in eastern Tennessee. The production will be a pilot for CBS-TV. No word yet from the Tennessee Film, Entertainment, and Music Commission if the movie will involve country music . . . Actress/singer **Rebecca Holden** has been

elected to a three-year term on the board of directors for the Music City Christian Fellowship.

John Davis has resigned as host and co-producer of the video show "America's New Country." He will continue to operate his own video and film production company, RedDog Productions . . . The second

volume of **Ralph Emery's** autobiography, "More Memories," entered the New York Times best-seller list in early October at the No. 10 slot. The first volume, "Memories," spent 26 weeks on the chart . . . **Karen D. Clark** has been promoted to the rank of assistant VP of Third National Bank's music industry retail office in Nashville.

MARK YOUR CALENDAR: "Music City Tonight," the new week night entertainment series replacing "Nashville Now," will debut Oct. 18 on The Nashville Network. **Lorianne Crook** and **Charlie Chase** will host the 90-minute programs . . . The Friars Foundation will honor BMI president and CEO **Frances W. Preston** at its annual Applause Award Gala Dinner And Ball, Nov. 8 at the Plaza Hotel in New York City. The Friars will give Preston a "Lifetime Achievement" award.

SIGNINGS: **Rhonda Vincent** to Nashville's McFadden & Assocs. for management and booking. The company will also book **Twister Alley** . . . Singer/songwriter **B.J. Meany** to Homegrown Entertainment, Newark, Del., for management.



by Edward Morris

AIDS Benefit Scheduled For Dec. 1

NASHVILLE—Billy Ray Cyrus, Kathy Mattea, K.T. Oslin, and 16 other country acts will star in an AIDS benefit concert Dec. 1 at the Grand Ole Opry House here. Called "Country Music CARES," the show will raise funds for Nashville CARES, an AIDS awareness organization.

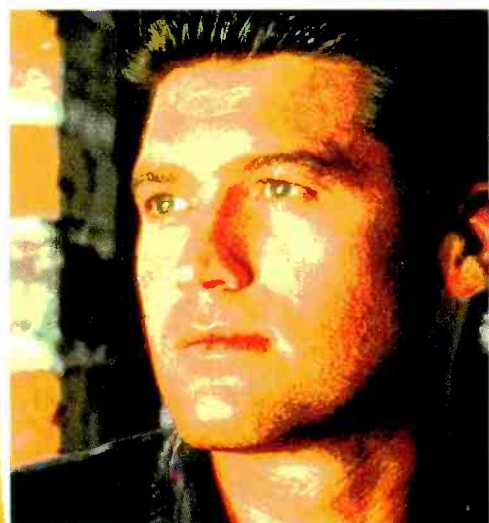
Also scheduled to perform at the benefit are Tracy Lawrence, John Michael Montgomery, Pam Tillis, Rodney Crowell, Sawyer Brown, Carlene Carter, Radney Foster, the Nitty Gritty Dirt Band, Marty

Stuart, Emmylou Harris, the Desert Rose Band, Cleve Francis, Michelle Wright, Lisa Stewart, Mark Luna, and Don Schlitz.

Production will be kept simple, organizers say, to prevent long set changes. Artists will not use their full bands.

Tickets are priced at \$20 and \$25, and are available through TicketMaster. Steve Hauser of Pace Productions will produce the show.

Dec. 1—the concert date—has been designated World AIDS Day.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	7	11	*** No. 1 *** ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	VINCE GILL (V) MCA 54715
2	3	6	14	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	CLAY WALKER (C) (V) GIANT 18450
3	4	5	12	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	JOE DIFFIE (C) (V) EPIC 77071
4	1	2	10	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
5	8	14	9	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609
6	7	12	15	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	BROTHER PHELPS (C) (V) ASYLUM 64614
7	6	3	13	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	WYNONNA (C) (V) CURB 54689/MCA
8	9	11	8	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT (C) (V) MCA 54717
9	10	15	15	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
10	11	17	15	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
11	2	1	17	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	TRACY BYRD (C) (V) MCA 54659
12	14	19	7	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
13	16	18	12	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
14	18	20	10	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
15	19	25	5	*** AIRPOWER *** RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
16	20	21	12	*** AIRPOWER *** TRASHY WOMEN B.BECKETT (C.WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
17	24	36	6	*** AIRPOWER *** ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	MARK CHESNUTT (V) MCA 54718
18	23	35	6	*** AIRPOWER *** SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 12602
19	13	9	15	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	SAWYER BROWN (C) CURB 76914
20	21	31	11	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	LORRIE MORGAN (V) BNA 62576
21	25	27	10	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	COLLIN RAYE (V) EPIC 77118
22	28	29	11	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	MCBRIDE & THE RIDE (V) MCA 54688
23	26	34	7	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	JOHN ANDERSON (V) BNA 62621
24	27	24	8	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
25	29	28	13	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERILL)	PATTY LOVELESS (V) EPIC 77076
26	37	52	4	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
27	17	8	16	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
28	34	39	8	ON THE ROAD S.HENDRICKS (B.MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
29	15	4	15	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
30	36	41	7	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
31	40	48	6	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
32	12	13	13	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
33	22	10	16	WORKING MAN'S PH.D S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	AARON TIPPIN (V) RCA 62520
34	41	43	11	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE (V) RCA 62299
35	32	26	17	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE (V) EPIC 77025
36	33	30	20	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18516
37	35	32	19	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	TRACY LAWRENCE (C) (V) ATLANTIC 87330

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	42	50	6	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
39	50	61	12	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18385
40	38	38	20	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	CARLENE CARTER (C) (V) GIANT 18527
41	30	16	17	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
42	45	46	8	I'M NOT BUILT THAT WAY J.BOWEN,B.DEAN (G.TERREN,D.PFRIMMER)	BILLY DEAN SBK ALBUM CUT/LIBERTY
43	44	44	11	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
44	43	45	11	THE GRAND TOUR S.LINDSEY (G.RICHEY,G.TAYLOR,N.WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
45	49	54	8	A COUPLE OF GOOD YEARS LEFT S.BUCKINGHAM (G.BURR)	RICKY VAN SHELTON (V) COLUMBIA 77130
46	48	53	6	COWBOY BOOGIE S.GIBSON (R.BLYTHE)	RANDY TRAVIS WARNER BROS. ALBUM CUT
47	51	60	4	SOMETHING'S GONNA CHANGE HER MIND D.COOL (M.COLLI,E.D.COOL)	MARK COLLIE (V) MCA 54720
48	47	42	17	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	HAL KETCHUM (C) CURB 76915
49	71	—	2	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	DOUG SUPERNOW (V) BNA 62638
50	55	64	3	SMALL PRICE D.JOHNSON (A.CUNNINGHAM,T.MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
51	53	59	9	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	TURNER NICHOLS (V) BNA 62577
52	46	23	14	BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
53	59	67	3	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	JOHN BERRY (V) LIBERTY 17518
54	54	57	19	JANIE BAKER'S LOVE SLAVE D.COOL (D.LINDE)	SHENANDOAH (V) RCA 62504
55	58	66	4	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
56	61	69	5	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS (V) LIBERTY 17639
57	NEW ►		1	*** HOT SHOT DEBUT *** SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	TANYA TUCKER (V) LIBERTY 17594
58	NEW ►		1	HAMMER AND NAILS S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
59	63	72	3	MASTER OF ILLUSION R.PENNINGTON (M.TILLIS, JR.,C.RYLE)	CLINTON GREGORY (V) STEP ONE 466
60	62	62	18	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
61	65	65	5	EVERY TIME I ROLL THE DICE J.BOWEN,J.CRUTCHFIELD (M.D.BARNES,T.SEALS)	CHRIS LEDOUX (V) LIBERTY 17638
62	56	56	15	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
63	NEW ►		1	UNBREAKABLE HEART H.EPSTEIN (B.TENCH)	CARLENE CARTER (C) (V) GIANT 18373
64	64	63	18	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
65	70	—	2	BROKEN J.LEO,M.WRIGHT (T.SCHUYLER)	ANDY CHILDS (V) RCA 62641
66	60	58	18	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	RADNEY FOSTER (V) ARISTA 12564
67	66	68	17	I GOT A LOVE R.SCRUGGS (J.LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
68	57	51	14	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
69	NEW ►		1	I WANT TO BE LOVED LIKE THAT D.COOL (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (V) RCA 62636
70	68	73	3	TWO STEPS IN THE RIGHT DIRECTION B.MONTGOMERY (R.BALLARD,D.GOODMAN,A.J.MASTERS)	ROGER BALLARD (C) (V) ATLANTIC 87313
71	RE-ENTRY	2	2	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
72	72	75	4	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
73	NEW ►		1	SOMEPPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
74	67	—	2	YOU BABY YOU C.HOWARD,C.MOSER,C.STONE (C.MCCARTY,G.MALLABER)	HIGHWAY 101 (V) LIBERTY 17497
75	69	71	19	SHAME SHAME SHAME SHAME D.COOL (M.COLLI,E.J.LEAP)	MARK COLLIE (C) (V) MCA 54668

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 15 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 2000 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	CHATTASCOOCHIEE K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON ARISTA
2	—	—	1	RENO R.LANDIS (SUPERNOW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	DOUG SUPERNOW BNA
3	—	—	1	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA
4	2	—	2	WE'LL BURN THAT BRIDGE D.COOL,S.HENDRICKS (R.DUNN,D.COOL)	BROOKS & DUNN ARISTA
5	3	2	8	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	PATTY LOVELESS EPIC
6	5	1	4	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	JOHN ANDERSON BNA
7	6	4	11	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
8	4	3	12	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH MERCURY
9	9	5	3	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS LIBERTY
10	10	8	15	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	SAMMY KERSHAW MERCURY
11	8	—	2	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	REBA MCENTIRE MCA
12	7	—	2	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	CLINT BLACK WITH WYNONNA RCA
13	12	6	9	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	MCBRIDE & THE RIDE MCA

14	11	7	11	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	DWIGHT YOAKAM REPRISE
15	16	10	7	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGLO)	ALABAMA RCA
16	22	17	53	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOL,B.TANKERSLEY (R.DUNN)	BROOKS & DUNN ARISTA
17	15	14	18	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	RADNEY FOSTER ARISTA
18	19	13	14	ALIBIS J.STROUD (R.BOUDEAUX)	TRACY LAWRENCE ATLANTIC
19	13	12	12	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	LEE ROY PARNELL ARISTA
20	14	11	14	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB
21	17	9	8	TELL ME WHY T.BROWN (K.BONOFF)	WYNONNA CURB
22	21	16	6	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON LIBERTY
23	18	18	12	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	LARRY STEWART RCA
24	25	19	21	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	GEORGE STRAIT MCA
25	20	15	10	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	JOE DIFFIE EPIC

♦ 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.

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COUNTRY MUSIC TELEVISION.

Writers' Societies Honor Best Songs, Pubbers Of Nashville

Brooks, Jackson Tie At ASCAP

NASHVILLE—With five songs cited for each, Garth Brooks and Alan Jackson tied as songwriters of the year at ASCAP's 31st annual country music awards ceremonies, held Sept. 26 at the Opryland Hotel here.

Marc Beeson was honored for country song of the year, "When She Cries," a No. 1 hit for Restless Heart, which he co-wrote with Sonny Lemaire. EMI April published the song.

Sony Cross Keys was named ASCAP's publisher of the year for its 10 award-winning songs.

Singled out as the five most-played songs of the year were "Is There Life Out There," "Some Girls Do," "Straight Tequila Night," "When It Comes To You," and "When She Cries."

Co-hosting ASCAP's "Evening To Remember" were southern executive director Connie Bradley and associate director Merlin Littlefield. ASCAP president Morton Gould also spoke and aided in the presentations. Songwriter and ASCAP board member Wayland Holyfield made the country song of the year presentation.

During a break in the regular awards presentations, Bradley gave an inscribed silver tray to Ed Benson, executive director of the Country Music Assn., to commemorate the trade organization's 35th anniversary.

Among the celebrities attending were John Anderson, Mark Knopfler, Shenandoah, Diamond Rio, Eddy Raven, Rodney Foster, Hal Ketchum, Sawyer Brown, Rodney Crowell, Alan Jackson, Mary-Chapin Carpenter, Tim Ryan, Kevin Welch, Tom Wopat, and Lynn Anderson.

The winners were picked on the basis of earning the most performance credits from Jan. 1-Dec. 31, 1992. For a complete listing of winners, see page 40.

Shapiro Takes Top BMI Honor

NASHVILLE—As is its custom, BMI turned the parking lot of its Nashville headquarters into a banquet hall on Tuesday, Sept. 28 for its 41st Annual Country Awards presentation. The lavish black-tie affair, which took place under huge tents, was hosted by CEO Frances W. Preston and VP Roger W. Sovine, who presented 169 awards to various writers and publishing companies.

Songwriter of the Year honors went to Tom Shapiro, who was recognized for the hits "If There Hadn't Been You" and "Only The Wind" (Billy Dean), "If Your Heart Ain't Busy Tonight" (Tanya Tucker), and "Watch Me" (Lorrie Morgan). Shapiro, a formally trained musician who had his first success in the pop field, has racked up 25 top 10 country hits, including eight No. 1's, since moving to Music City in 1981.

With a total of 12 awards, Sony Tree was named publisher of the year for the second year. This is the 20th time the publishing conglomerate has walked away with the award, which is given to the company with the highest percentage of copyright ownership among the award winning songs. Other publishing multiple winners were Warner Music Group, Songs Of PolyGram International Inc., Acuff-Rose Music Inc., EMI Music Publishing, Great Cumberland Music, Benefit Music, Diamond Struck Music, Foreshadow Songs Inc., Irving Music Inc., MCA Music Group, Edisto Sound International, Englishtown Music, Hardscratch Music, Maypop Music, Millhouse Music, Murrah Music Corporation, O-Tex Music, Patenrick Music, Patrick Joseph Music Inc., and Resaca Beach Publishing.

Veteran songwriter Harlan Howard, whose 68th birthday bash was held in the same parking lot just two weeks ago, was honored with the first-ever President's Award recognizing the more than 60 BMI awards he's culled in the past four decades.

The award for most performed country song of the year went to songwriter Don Von Tress for "Achy Breaky Heart." The song was the debut single for both Von Tress and Mercury recording artist Billy Ray Cyrus. For a complete listing of winners, see page 41.

Longacre Is Top SESAC Writer

NASHVILLE—Susan Longacre took her second consecutive songwriter of the year trophy at SESAC's 29th annual dinner and awards presentation Sept. 30. Three of Longacre's songs were honored. The event, held aboard the General Jackson showboat here, was the first conducted under the performing rights society's new ownership, the triumvirate of Freddie Gershon, Ira Smith, and Stephen Swid.

Although the awards ceremonies corresponded to Country Music Week activities, it covered SESAC-licensed compositions in a variety of formats. W.B.M., a division of Warner/Chappell Music, was again named publisher of the year. And radio station KNIX Phoenix was cited as broadcaster of the year.

Here is a complete list of the SESAC compositions, writers, and publishers that were honored during the ceremonies:

"Wild Man"—Susan Longacre; W.B.M., Long Acre.
 "L.A. To The Moon"—Susan Longacre; W.B.M., Long Acre.
 "That Was A River"—Susan Longacre; W.B.M., Long Acre.
 "I Fell In The Water (That You Walked On)"—Jerry Salley; W.B.M., Side Kick.
 "I Don't Need Your Rockin' Chair"—Frank Dycus; Warnersource, Dyinda.
 "Viendolo Bien"—Marco Antonio Solis; Mas.
 "Rabbit Stew"—Sam Felton, Marc Giveard, Douglas Jenkins, Damon Wiley, Alex Calderon; Raw Breed.
 "New Way Home"—K.T. Oslin, Mazdu.
 "Never Gonna Break Your Heart," "Lost In A Minute"—Ken Barken, Michael Black; On The Edge, Michael Black.
 "Streets Of Gold," "Close Your Eyes," "Astoria," "Revelation," "There's One Way," "Steppin' In," "Tears In The Rain," "Keeping The Faith"—Steve Laury, Ron Satterfield; Laury, Satty.
 "Red Sun," "Two Steps Ahead," "Beyond The Ridge," "Loco Motion"—Bill O'Connell; O'Connell.
 "Sparks"—Bill O'Connell; O'Connell.
 "It Wasn't The Nails"—Milton Biggum; Arisav.
 "The Lord Keeps Blessing Me (Part I and II)"—Milton Biggum; Arisav.
 "Hand On My Heart"—Bob Hartman; Petsong.
 "Favorite Song Of All"—Dan Dean; Dawn Treader.
 "Rattlesnake," "Would You Die For Me," "Don't Use Me"—Troy Thompson, Dale Thompson; Dawn Treader.
 "Rattlesnake," "Don't Use Me"—Rick Foley, Jerry McBroom; Dawn Treader.
 "This I Know"—Margaret Becker, Maggie Bees, MultiSongs, His Eye.
 "God Said He Would See You Through"—Milton Biggum; Arisav.

There are many
words we could
use to describe
Faith Hill.

Just listen to Faith Hill,

and let her music do
the talking for us.

Faith's Debut Album,
Take Me As I Am.
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Produced by Scott Hendricks
Management Borman Entertainment



TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	4	GARTH BROOKS LIBERTY 80857 (10.98/16.98) 4 weeks at No. 1	IN PIECES	1
2	2	2	51	ALAN JACKSON ^{▲ 2} ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVING (AND A LITTLE 'BOUT LOVE)	1
3	4	4	20	WYONNNA [▲] CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
4	3	3	14	BILLY RAY CYRUS [▲] MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
5	5	5	11	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
6	6	13	14	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
7	8	7	74	CONFEDERATE RAILROAD [●] ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
8	10	9	31	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
9	7	6	46	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
10	9	8	54	GEORGE STRAIT ^{▲ 2} MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
11	11	11	41	REBA MCENTIRE ^{▲ 2} MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
12	12	12	71	BILLY RAY CYRUS ^{▲ 7} MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
13	13	14	27	DWIGHT YOAKAM [●] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
14	16	15	159	GARTH BROOKS ^{▲ 10} LIBERTY 93866 (9.98/13.98)	NO FENCES	1
15	14	10	7	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
16	20	19	8	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	16
17	18	27	65	MARY-CHAPIN CARPENTER [▲] COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
18	19	22	56	VINCE GILL [▲] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
19	15	16	7	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
20	22	20	23	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
21	25	21	20	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
22	21	24	23	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
23	24	18	29	TRACY LAWRENCE [▲] ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
24	23	23	111	BROOKS & DUNN ^{▲ 3} ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
★★★ PACESETTER ★★★						
25	31	33	29	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
26	27	28	51	LORRIE MORGAN [●] BNA 66047 (9.98/13.98)	WATCH ME	15
27	17	17	5	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
28	26	26	230	GARTH BROOKS ^{▲ 5} LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
★★★ HOT SHOT DEBUT ★★★						
29	NEW	1	1	SUZY BOGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	29
30	29	30	4	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
31	28	25	53	GARTH BROOKS ^{▲ 5} LIBERTY 98743 (10.98/16.98)	THE CHASE	1
32	33	35	57	COLLIN RAYE [●] EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
33	30	31	23	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
34	32	29	107	GARTH BROOKS ^{▲ 9} LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
35	35	34	78	WYONNNA ^{▲ 3} CURB 10529/MCA (10.98/15.98)	WYONNNA	1
36	36	36	17	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	32	6	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
★★★ GREATEST GAINER ★★★						
38	61	—	2	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	38
39	37	37	58	TRAVIS TRITT [▲] WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
40	39	39	14	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
41	38	40	23	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
42	42	46	52	PAM TILLIS [●] ARISTA 18649 (9.98/15.98)	HOMeward LOOKING ANGEL	23
43	40	38	11	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
44	43	43	124	ALAN JACKSON ^{▲ 2} ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	44	44	59	ALABAMA [▲] RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
46	41	41	56	TRISHA YEARWOOD [▲] MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
47	48	49	22	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
48	49	48	85	JOHN ANDERSON [▲] BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
49	45	42	81	AARON TIPPIN [▲] RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
50	51	—	2	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
51	50	45	14	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
52	54	54	95	COLLIN RAYE [●] EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
53	47	47	31	DOLLY PARTON [●] COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
54	57	53	26	VARIOUS ARTISTS K TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
55	52	50	104	REBA MCENTIRE ^{▲ 2} MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
56	68	65	6	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	56
57	60	61	16	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
58	56	51	22	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
59	53	73	3	VARIOUS ARTISTS COLUMBIA 57198/SONY (9.98 EQ/13.98)	STEPPIN' COUNTRY	53
60	63	67	133	VINCE GILL [▲] MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
61	59	64	48	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
62	58	52	59	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
63	64	58	128	LORRIE MORGAN [▲] RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
64	55	66	9	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
65	RE-ENTRY	78	78	SAMMY KERSHAW [●] MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
66	70	63	122	TRAVIS TRITT ^{▲ 2} WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
67	46	—	2	MARK O'CONNOR WARNER BROS. 45257 (10.98/15.98)	HEROES	46
68	74	72	182	DOUG STONE [▲] EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
69	65	70	57	SOUNDTRACK [●] EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
70	62	55	9	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
71	66	57	116	TRISHA YEARWOOD [▲] MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
72	67	56	46	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
73	73	71	50	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
74	69	68	51	TANYA TUCKER [●] LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
75	72	59	74	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
■■■■■
FOR WEEK ENDING OCTOBER 9, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ^{▲ 4} MCA 12* (7.98/12.98) 114 weeks at No. 1	GREATEST HITS	125
2	2	CONWAY TWITTY [▲] MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	16
3	3	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	123
4	5	GEORGE JONES [●] EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	110
5	6	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	125
6	—	REBA MCENTIRE [▲] MCA 42134 (4.98/11.98)	REBA	92
7	4	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	5
8	8	THE CHARLIE DANIELS BAND [▲] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	125
9	7	THE JUDDS ^{▲ 2} CURB 8318/RCA (9.98/15.98)	GREATEST HITS	8
10	10	GEORGE STRAIT ^{▲ 2} MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	123
11	9	ANNE MURRAY ^{▲ 4} LIBERTY 46058 (7.98/12.98)	GREATEST HITS	116
12	16	RAY STEVENS [●] MCA 5918 (4.98/11.98)	GREATEST HITS	70
13	11	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	65

THIS WEEK	LAST WEEK	TITLE	WKS. ON CHART
14	13	ALABAMA [●] RCA 6825 (7.98/11.98)	ALABAMA LIVE
15	12	ALABAMA ^{▲ 3} RCA 7170* (9.98/13.98)	GREATEST HITS
16	14	REBA MCENTIRE ^{▲ 2} MCA 10016 (9.98/15.98)	RUMOR HAS IT
17	19	DWIGHT YOAKAM [●] REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT
18	21	VINCE GILL [●] RCA 9814* (4.98/9.98)	BEST OF VINCE GILL
19	15	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF
20	24	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS
21	20	DOLLY PARTON [▲] RCA 4422* (7.98/11.98)	GREATEST HITS
22	18	REBA MCENTIRE [●] MCA 6294* (4.98/11.98)	SWEET SIXTEEN
23	17	GEORGE STRAIT [▲] MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY
24	23	HANK WILLIAMS, JR. ^{▲ 2} CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS
25	—	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS

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

COUNTRY CORNER



by Lynn Shults

SCORING THE FOURTH NO. 1 OF HIS CAREER with "One More Last Chance" (5-1) is **Vince Gill**. Gill co-wrote the song with **Gary Nicholson**, and **Tony Brown** produced it. This makes 11 top 10 singles in a row for the multi-award winner from Oklahoma. Oklahoma natives have made a significant contribution to country music's success; however, the No. 1 country music city may be Beaumont, Texas. **Mark Chesnutt**, **Tracy Byrd**, and **Clay Walker** all were headliners at Cutter's in Beaumont when they landed their record deals. This wave of success is not the first time the city has made a major contribution to the industry. The late **Bill Hall** and his former partner, **Jack Clement**, established quite an array of talent there during the '60s, before moving their publishing and production companies to Nashville. **Dickie Lee**, **Bob McDill**, **Allen Reynolds**, and **Bob Webster** were part of Hall & Clement's "Beaumont Gang."

THE MOST ACTIVE SINGLE is "Mercury Blues" (37-26) by **Alan Jackson**. It is followed by "God Blessed Texas" (50-39) by **Little Texas**; "I Don't Call Him Daddy" (71-49) by **Doug Supernaw**; "He Ain't Worth Missing" (10-9) by **Toby Keith**; "My Second Home" (40-31) by **Tracy Lawrence**; "One More Last Chance" (5-1) by **Vince Gill**; "No Time To Kill" (8-5) by **Clint Black**; "Almost Goodbye" (24-17) by **Mark Chesnutt**; "Soon" (debut-57) by **Tanya Tucker**; and "On The Road" (34-28) by **Lee Roy Parnell**.

HO HO HO AND MERRY XMAS TO ALL: For the second straight year, a major artist's Christmas release chalks up early sales. Vince Gill's "Let There Be Peace On Earth" (61-38) is this week's Greatest Gainer. The Pacesetter album is "Haunted Heart" (31-25) by **Sammy Kershaw**. Retail sales leaders are "Clay Walker" (20-16) by **Clay Walker**; "Big Time" (25-21) by **Little Texas**; "In This Life" (33-32) by **Collin Raye**; "Confederate Railroad" by **Confederate Railroad**; and "Come On Come On" by **Mary-Chapin Carpenter**. "Something Up My Sleeve" by **Suzy Bogguss** debuts at No. 29.

THE COUNTRY MUSIC ASSN. HAS RELEASED information documenting country music's unparalleled turnaround, introducing an index barometer called the CMA Index. It compares cumulative record sales, radio advertising revenues, cable television revenues, concert revenues, and magazine circulation revenues. The base year for the index is 1990. The report shows a 76% increase in industry revenues for the year 1992 over 1990. In the press release announcing the Index, CMA executive director **Ed Benson** notes, "We view the CMA Index as a 'Dow Jones' representative data base for the country music industry. We knew that country music was soaring during the past three years, but we needed to statistically track the health of the country music industry to better quantify that growth and popularity."

WE WILL SEE OTHER STATISTICS FROM NOW through the end of the year. Impressive numbers will appear via various sources. It's almost as though we have won the World Series or the Super Bowl. By making such a comparison, one begins viewing this three-year run in a different way. The New York Yankees put together a couple of dynasties, as have several other teams. So, to continue performing at this level, everyone is going to have to play like hell, and continue to be a little bit lucky.

Complete List Of ASCAP Award Winners

Here is the complete list of ASCAP's 78 award-winning country songs. The asterisk (*) denotes a share that ASCAP doesn't license.

"Aces"—Cheryl Wheeler; Amachrist, Penrod & Higgins.
 "Anywhere But Here"—Buddy Cannon, Bob DiPiero*, John Scott Sherrill*; Buddy Cannon, PolyGram International.
 "Better Class Of Losers"—Alan Jackson, Randy Travis; Mattie Ruth, Seventh Son, Sometimes You Win.
 "Born Country"—Byron Hill, John Schweers; Collins Court.
 "Broken Promise Land"—Bill Rice, Sharon Rice; BMG, EMI April.
 "Burn One Down For Me"—Clint Black, Frankie Miller (PRS), Hayden Nicholas; Howlin' Hits.
 "Cafe On The Corner"—Mac McAnally; Beginner.
 "Come In Out Of The Pain"—Frankie Myers, Don Pfimmer; Dixie Stars, GID, Josh Nick.
 "Cowboy Beat"—John E. Beland, David Bellamy; BMG, Bellamy Brothers.
 "Dallas"—Alan Jackson, Keith Stegall*; Mattie Ruth, Seventh Son.
 "The Dirt Road"—Greg Hubbard, Mark Miller; Myrt & Chuck's Boy, Zoo II.
 "Don't Rock The Jukebox"—Alan Jackson, Roger Murrah*, Keith Stegall*; Mattie Ruth, Seventh Son.
 "Even The Man In The Moon Is Crying"—Mark Collie, Don Cook*; BMG, Judy, Judy, Judy.
 "Every Second"—Wayne Perry, Gerald Smith; Zomba.
 "First Time For Everything"—Porter Howell, Dwayne O'Brien; Howlin' Hits, Square West.
 "Friends In Low Places"—Earl Bud Lee, Dwayne Blackwell*; Chancey Tunes, Music Ridge.
 "Going Out Tonight"—Mary-Chapin Carpenter, John Edward Jennings; EMI April, Getarealjob.
 "The Greatest Man I Never Knew"—Richard Leigh, Layng Martine Jr.*; EMI April, Lion-Hearted.
 "I Cross My Heart"—Eric Kaz, Steve Dorff*; Zena.
 "I Feel Lucky"—Mary-Chapin Carpenter, Don Schlitz; Don Schlitz, EMI April, Getarealjob.
 "I Still Believe In You"—John Jarvis, Vince Gill*; Inspector Barlow.
 "I Wouldn't Have It Any Other Way"—Butch Curry, Aaron Tippin; Telly Larc.
 "If There Hadn't Been You"—Ron Hellard*, Tom Shapiro*; Edge O'Woods, Kinetic Diamond, Moline Valley.
 "If Your Heart Ain't Busy Tonight"—Tom Shapiro*, Chris Waters*; Edge O'Woods, Kinetic Diamond, Moline Valley.
 "I'll Think Of Something"—Jerry Foster, Bill

Rice; PolyGram International.
 "I'm In A Hurry (And Don't Know Why)"—Randy Van Warmer, Roger Murrah*; Partridge Hill, Sawsong, Van Warmer.
 "In This Life"—Mike Reid, Allen Shamblin; Almo, Brio Blues, Hayes Street, Allen Shamblin.
 "Is It Cold In Here"—Kerry Kurt Phillips, Joe Diffie*, Danny Morrison*; Texas Wedge.
 "Is There Life Out There"—Rick Giles*, Susan Longacre*; Edge O'Woods, Kinetic Diamond.
 "Jealous Bone"—Steve Bogard, Rick Giles*; Edge O'Woods, Kinetic Diamond, Rancho Bogardo, Warner/Chappell.
 "Jukebox With A Country Song"—Ronnie Samset, Gene Nelson*; Samsonian, Warner/Chappell.
 "Just Call Me Lonesome"—George Ducas, Radney Foster, Poorhouse Hollow, St. Julien.
 "Lonesome Standard Time"—Larry Cordle, Jim Rushing; EMI April, Mighty Chord, The Old Professor's.
 "Lost And Found"—Kix Brooks, Don Cook; Fort Kix, Sony Cross Keys.
 "Love, Me"—Max T. Barnes, Skip Ewing*; Two-Sons, Warner/Chappell.
 "Lovin' All Night"—Rodney Crowell; Sony Tunes.
 "Mama Don't Forget To Pray For Me"—Larry Cordle, Larry Shell*; Kentucky Thunder.
 "Midnight In Montgomery"—Alan Jackson, Don Sampson; Mattie Ruth, MCA, Seventh Son.
 "My Next Broken Heart"—Kix Brooks, Don Cook*, Ronnie Dunn*; Fort Kix, Sony Cross Keys.
 "Next Thing Smokin'"—Danny Morrison, Joe Diffie*, Johnny Slat*; Pitch N Run, Texas Wedge.
 "The Night The Lights Went Out In Georgia"—Bobby Russell; Pix-Russ.
 "No One Else On Earth"—Jill Colucci, Sam Lorber, Stewart Harris*; EMI Golden Torch, Heart Street, Sony Tunes.
 "Not Too Much To Ask"—Mary-Chapin Carpenter, Don Schlitz; Don Schlitz, EMI April, Getarealjob.
 "Only The Wind"—Chuck Jones*, Tom Shapiro*; Edge O'Woods, Kinetic Diamond, Moline Valley.
 "Outbound Plane"—Tom Russell, Nanci Griffith*; Griffmill.
 "Papa Loved Mama"—Garth Brooks, Kim Williams; Major Bob, Sony Cross Keys.
 "The River"—Garth Brooks, Victoria Shaw; BMG, Major Bob, Mid-Summer.
 "Rock My Baby"—Bilby Spencer, Phil Whitley, Curtis Wright; Stroudavarious, Warner/Chappell.
 "Runnin' Behind"—Mark D. Sanders, Edward M. Hill*; MCA.
 "Sacred Ground"—Kix Brooks, Vernon Rust; David 'N' Will, Fort Kix, Sony Cross Keys.
 "Same Ol' Love"—Chris Austin, Greg Barnhill; Blowing Rock, WB Music Group/Warneractive.
 "Seminoe Wind"—John Anderson; Almo,

Holmes Creek.
 "She Is His Only Need"—Dave Loggins; Emerald River, MCA.
 "She's Got The Rhythm And I Got The Blues"—Alan Jackson, Randy Travis; Mattie Ruth, Seventh Son, Sometimes You Win.
 "Some Girls Do"—Mark Miller; Zoo II.
 "Some Kind Of Trouble"—Brent Maher, Mike Reid, Donald L. Potter; Almo, Blue Quill, Brio Blues, Welbeck.
 "Somebody Paints The Wall"—Charles Browder, Elroy Kahanek, Nelson Larkin, Tommy R. Smith; Joyna, Lust-4 Fun, Noted, Zomba.
 "Somebody's Doin' Me Right"—Fred Knobloch, Dan Tyler, Paul Overstreet*; BMG, Colgems-EMI, Sharp Circle.
 "Sticks And Stones"—Roger Dillon, Elbert West, JMV, Nelson/Poplar.
 "Straight Tequila Night"—Debbie Hupp, Kent Robbins*; Dixie Stars, Huptown.
 "Sure Love"—Gary Burr, Hal Ketchum*; Gary Burr, MCA.
 "That's What I Like About You"—Kevin Welch, Wally Wilson, John Hadley*; Sony Cross Keys.
 "Today's Lonely Fool"—Kenny Beard, Stan Paul Davis, Golden Reed, Loggy Bayou.
 "Turn That Radio On"—Archie Jordan, Paul Davis*; BMG.
 "Warning Labels"—Kim Williams, Oscar Turman*; Sony Cross Keys.
 "Watch Me"—Gary Burr, Tom Shapiro; Gary Burr, MCA.
 "We Shall Be Free"—Garth Brooks, Stephanie Davis*; Major Bob, No Fences.
 "We Tell Ourselves"—Clint Black, Hayden Nicholas; Howlin' Hits.
 "What Kind Of Fool Do You Think I Am"—Alan Carmichael, Gary Griffin; PolyGram International, Robinette, Sheddhouse.
 "What Kind Of Love"—Rodney Crowell, Will Jennings*; Roy Orbison*; Sony Tunes.
 "What She's Doing Now"—Pat Alger, Garth Brooks; Bait And Beer, Forerunner, Major Bob, Mid-Summer.
 "Whatcha Gonna Do With A Cowboy"—Garth Brooks, Mark D. Sanders; Major Bob, Mid-Summer.
 "When It Comes To You"—Mark Knopfler (PRS); Almo.
 "When She Cries"—Marc Beeson, Sonny Le-maire; EMI April.
 "Without You What Do I Do With Me"—David Chamberlain, David Lewis, Royce Porter; Milene, Sony Cross Keys.
 "A Woman Loves"—Steve Bogard, Rick Giles*; Rancho Bogardo, Warner/Chappell.
 "Yard Sale"—Larry Bastian, Dwayne Blackwell; Major Bob.
 "You And Forever And Me"—Porter Howell, Stewart Harris; Howlin' Hits, Square West.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

4 **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
 17 **ALMOST GOODBYE** (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP
 56 **AMERICAN HONKY-TONK BAR ASSOCIATION** (EMI April, ASCAP/The Old Professor's, ASCAP) WBM
 52 **BEER AND BONES** (Acuff-Rose, BMI/Lazy Gator, BMI) CPP
 65 **BROKEN** (EMI Blackwood, BMI/Bethlehem, BMI)
 24 **THE BUG** (Chariscourt, ASCAP/Almo, ASCAP) CPP
 72 **CALLIN' BATON ROUGE** (Combine, ASCAP/EMI Blackwood, BMI) HL
 37 **CAN'T BREAK IT TO MY HEART** (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) WBM
 45 **A COUPLE OF GOOD YEARS LEFT** (MCA, ASCAP/Gary Burr, ASCAP) HL
 46 **COWBOY BOOGIE** (Judith, BMI)
 41 **A COWBOY'S BORN WITH A BROKEN HEART** (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM
 12 **DOES HE LOVE YOU** (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM
 64 **DOWN ON MY KNEES** (BMG, ASCAP) HL
 30 **DO YOU KNOW WHERE YOUR MAN IS** (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI)

WBM/HL
 66 **EASIER SAID THAN DONE** (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
 8 **EASY COME, EASY GO** (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
 40 **EVERY LITTLE THING** (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL
 61 **EVERY TIME I ROLL THE DICE** (Irving, BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP) CPP/WBM
 43 **FALLIN' NEVER FELT SO GOOD** (Patric Janus, ASCAP/WB, ASCAP) WBM
 39 **GOD BLESSED TEXAS** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
 44 **THE GRANO TOUR** (Al Gallico, BMI/Algee, BMI) CPP
 20 **HALF ENOUGH** (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP
 58 **HAMMER AND NAILS** (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI)
 9 **HE AIN'T WORTH MISSING** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 11 **HOLDIN' HEAVEN** (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP
 22 **HURRY SUNDOWN** (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP
 49 **I DON'T CALL HIM DADDY** (Englishtown, ASCAP)

23 **I FELL IN THE WATER** (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
 10 **IF I DIDN'T LOVE YOU** (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM
 67 **I GOT A LOVE** (Harlan Howard, BMI/Sony Tree, BMI) HL
 62 **I'LL CRY TOMORROW** (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
 42 **I'M NOT BUILT THAT WAY** (Zomba, ASCAP/G.I.D., ASCAP) CPP
 29 **IN THE HEART OF A WOMAN** (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
 69 **I WANT TO BE LOVED LIKE THAT** (Sony Tree, BMI/Warner-Tamerlane, BMI)
 54 **JANIE BAKER'S LOVE SLAVE** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
 55 **JUST ENOUGH ROPE** (New Haven, BMI/Tom Collins, BMI)
 14 **JUST LIKE THE WEATHER** (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP
 53 **KISS ME IN THE CAR** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)
 6 **LET GO** (Dickie Brown, ASCAP)
 32 **LOOKING OUT FOR NUMBER ONE** (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL
 48 **MAMA KNOWS THE HIGHWAY** (Uncle Pete, BMI/Foreshadow, BMI) CLM
 59 **MASTER OF ILLUSION** (Tillis Tunes, BMI)
 26 **MERCURY BLUES** (B-Flat, BMI/Tradition, BMI)
 51 **MOONLIGHT DRIVE-IN** (Coburn, BMI/Nocturnal Eclipse,

BMI)
 34 **MY BABY LOVES ME** (Sony Cross Keys, ASCAP) HL
 31 **MY SECOND HOME** (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
 25 **NOTHIN' BUT THE WHEEL** (Music Corp Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
 5 **NO TIME TO KILL** (Blackened, BMI) CPP
 1 **ONE MORE LAST CHANCE** (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
 7 **ONLY LOVE** (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
 28 **ON THE ROAD** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
 3 **PROP ME UP BESIDE THE JUKEBOX (IF I DIE)** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
 38 **QUEEN OF MY DOUBLE WIDE TRAILER** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
 15 **RECKLESS** (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
 75 **SHAME SHAME SHAME SHAME** (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
 18 **SHE USED TO BE MINE** (Sony Tree, BMI/Deerfield Court, BMI) HL
 50 **SMALL PRICE** (MCA, ASCAP/Music Corp. Of America, BMI)
 73 **SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING)** (Foreshadow, BMI)
 47 **SOMETHING'S GONNA CHANGE HER MIND** (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI)
 57 **SOON** (Miss Pammy's, ASCAP/Wood Newton, ASCAP/

Hiwomself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
 71 **STANDING OUTSIDE THE FIRE** (Criterion, ASCAP/ Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
 60 **TEXAS TATTOO** (Nocturnal Eclipse, BMI/Union County, BMI/Brahmsongs & Careers-BMG, BMI) HL
 19 **THANK GOD FOR YOU** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
 21 **THAT WAS A RIVER** (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP
 13 **THIS ROMEO AIN'T GOT JULIE YET** (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
 27 **A THOUSAND MILES FROM NOWHERE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
 68 **TRASHY WOMEN** (Rhythm Wrangler, BMI/Groper, BMI)
 18 **TRUE BELIEVER** (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
 70 **TWO STEPS IN THE RIGHT DIRECTION** (Circle South, BMI/On The Wall, BMI)
 63 **UNBREAKABLE HEART** (Blue Gator, ASCAP)
 36 **WHAT MIGHT HAVE BEEN** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
 2 **WHAT'S IT TO YOU** (Stroudavarious, ASCAP/JKIDs, ASCAP/EMI April, ASCAP) CPP/WBM
 35 **WHY I DON'T THINK OF THAT** (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
 33 **WORKING MAN'S PH.D.** (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP
 74 **YOU BABY YOU** (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP/Swingtown, ASCAP/Botele, ASCAP)

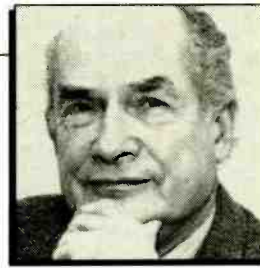
Complete List Of BMI's Most Performed Country Songs

The following is a complete list of this year's most performed BMI country songs:

"**Achy Breaky Heart**"—Don Von Tress; Millhouse Music
 "All Is Fair In Love And War"—Robert Byrne, Tim Nichols; Bobworld Music, Bro 'N Sis Music Inc., Fame Publishing Co. Inc., Hannah's Eyes Music Inc.
 "Anywhere But Here"—Bob DiPiero, John Scott Sherill; American Made Music, Brand New Town Music, Little Big Town Music, Music Corp. of America Inc., Old Wolf Music
 "Backroads"—Charles Major (SOCAN); Corner Club Publishing Inc., (SOCAN)
 "Billy The Kid"—Billy Dean, Paul Nelson; EMI-Blackwood Music Inc., Great Cumberland Music
 "Boot Scootin' Boogie"—Ronnie Dunn; Alfred Avenue Music, Tree Publishing Co. Inc.
 "Bubba Shot The Jukebox"—Dennis Linde; EMI-Blackwood Music Inc., Linde Manor Publishing Co., Right Key Music
 "Burn Me Down"—Eddie Miller (deceased), Don Sessions; Neta Johnston Music, Regent Music Corp., Roschelle Publishing Co., Vidor Publications Inc., WarnerBilt Songs Inc.
 "Could've Been Me"—Reed Nielsen, Monty Powell; Englishtown Music, Warner-Tamerlane Pub. Corp.
 "Dallas"—Keith Stegall; Warner-Tamerlane Publ. Corp.
 "Don't Go Near The Water"—Jim Foster, Chapin Hartford; Bleamus Music, Electric Mule Music Co. Inc.
 "Don't Let Our Love Start Slippin' Away"—Vince Gill, Pete Wasner; Benefit Music, Foreshadow Songs Inc., Uncle Pete Music
 "Drive South"—John Hiatt; Lillybilly Music
 "Even The Man In The Moon Is Cryin'"—Don Cook; Tree Publishing Co. Inc.
 "Every Second"—Gerald Smith; O-Tex Music
 "Except For Monday"—Reed Nielsen; Englishtown Music
 "Five O'Clock World"—Allen Reynolds; Screen Gems-EMI Music Inc.
 "Going Out Of My Mind"—Kostas, Terry McBride; Seven Angels Music, Songs Of McBride, Songs Of PolyGram International Inc.
 "Gone As A Girl Can Get"—Jerry Max Lane, Big Olio Music, Jerry Max Music, O-Tex Music
 "The Greatest Man I Never Knew"—Layng Martine, Jr.; Layng Martine, Jr. Songs
 "I Saw The Light"—Lisa Angelle, Andrew Gold; Sister Elizabeth Music, Sluggosongs
 "I Still Believe In You"—Vince Gill; Benefit Music
 "I Want You Bad (And That Ain't Good)"—Jackson Leap; Harlan Howard Songs
 "I Wouldn't Have It Any Other Way"—Aaron Tippin; Acuff-Rose Music Inc.
 "I'm In A Hurry (And Don't Know Why)"—Roger Murrah; Murrah Music Corp.
 "If I Didn't Have You"—Max D. Barnes, Skip Ewing; Acuff-Rose Music Inc., Hardscratch Music, Irving Music Inc.
 "If There Hadn't Been You"—Ron Hellard, Tom Shapiro; Careers-BMG Music Publishing Inc.
 "If Your Heart Ain't Busy Tonight"—Tom Shapiro, Chris Waters
 "In A Week Or Two"—James House; Mad Women Music
 "Is There Life Out There"—Rick Giles
 "It Only Hurts When I Cry"—Roger Miller (deceased), Dwight Yoakam; Adam Taylor Music, Warner-Tamerlane Pub. Corp.
 "Jesus And Mama"—James Dean Hicks, Danny Mayo; Tom Collins Music Corp.
 "Let Go Of The Stone"—Max D. Barnes; Hardscratch Music
 "Letting Go"—Doug Crider, Matt Rollings; Warner Tamerlane Pub. Corp., Zesty Zacks Music
 "Lord Have Mercy On The Working Man"—Kostas; Songs of PolyGram International Inc.
 "Love's Got A Hold On You"—Carson Chamberlain, Keith Stegall; Acuff-Rose Music Inc., Just Cuts Music, Warner-Tamerlane Pub. Corp.
 "Neon Moon"—Ronnie Dunn; Tree Publishing Co. Inc.
 "No One Else On Earth"—Stewart Harris; Edisto

Sound International, Tree Publishing Co. Inc.
 "Norma Jean Riley"—Rob Honey, Monty Powell, Dan Truman; Dan Truman Music, Mountain Green Music, Music Corp. of America Inc., Resaca Beach Publishing, Starstruck Angel Music Inc., Warner-Tamerlane Pub. Corp.
 "Nothing Short Of Dying"—Travis Tritt; Post Oak Publishing, Tree Publishing Co. Inc.
 "Now That's Country"—Marty Stuart; Songs of PolyGram International Inc.
 "Nowhere Bound"—Jules Medders, Monty Powell; Conasauga Troubadours Music, Resaca Beach Publishing, Warner-Tamerlane Pub. Corp.
 "Old Flames Have New Names"—Bobby Brad-dock, Raft Van Hoy; Royzboyz Music, Tree Publishing Co. Inc.
 "Only The Wind"—Chuck Jones, Tom Shapiro
 "Outbound Plane"—Nanci Griffith; Irving Music Inc., Ponder Heart Music
 "Passionate Kisses"—Lucinda Williams; Lucy Jones Music, Nomad-Noman Music, Warner-Tamerlane Pub. Corp.
 "Past The Point Of Rescue"—Michael Hanly (PRS); Foreshadow Songs Inc., Stainless Music Corp.
 "Queen Of Memphis"—Dave Gibson, Kathy Louvin; Nocturnal Eclipse Music, Tillis Tunes Inc., Union County Music
 "Runnin' Behind"—Ed Hill; New Haven Music
 "Shake The Sugar Tree"—Chapin Hartford; Tree Publishing Co. Inc.
 "Ships That Don't Come In"—Dave Gibson, Paul Nelson; Maypop Music, Warner-Tamerlane Pub. Corp.
 "So Much Like My Dad"—Bobby Emmons, Chips Moman; Attadoo Music, Chips Moman Music, Right-song Music Inc.
 "Some Kind Of Trouble"—Don Potter; Sheep In Tow Music
 "Something In Red"—Angela Kaset; Coburn Music USA
 "Somewhere Other Than The Night"—Kent Blazy; Sophie's Choice Music
 "Sure Love"—Hal Ketchum; Foreshadow Songs Inc., Songs of PolyGram International Inc.
 "Take A Little Trip"—Ronnie Rogers, Mark Wright; EMI-Blackwood Music Inc., Maypop Music
 "Take It Back"—Kristy Jackson; Fever Pitch Publishing
 "Take It Like A Man"—Tony Haselden; Millhouse Music
 "Take Your Memory With You"—Vince Gill; Benefit Music
 "That's What I Like About You"—John Hadley; Tree Publishing Co. Inc.
 "There Ain't Nothin' Wrong With The Radio"—Buddy Brock, Aaron Tippin; Acuff-Rose Music Inc.
 "This One's Gonna Hurt You (For A Long, Long Time)"—Marty Stuart; Songs of PolyGram International Inc., Tubbs Bus Music
 "The Tips Of My Fingers"—Bill Anderson, Champion Music Corp., Tree Publishing Co. Inc.
 "Two Sparrows In A Hurricane"—Mark Alan Springer; Murrah Music Corp.
 "Walkaway Joe"—Vince Melamed; Patrick Joseph Music Inc., Warner Tamerlane Pub. Corp.
 "Warning Labels"—Oscar Turman; Tree Publishing Co. Inc.
 "Watch Me"—Tom Shapiro; Diamond Struck Music, Great Cumberland Music, In The Air Music
 "What Kind Of Love"—Will Jennings, Roy Orbison (deceased); Blue Sky Rider Songs, Orbisongs
 "When She Cries"—Sonny Lemaire; Sun Mare Music Publishing
 "Wild Man"—Rick Giles; Diamond Struck Music, Great Cumberland Music, Patenrick Music
 "The Woman Before Me"—Jude Johnstone; Mad Jack Music
 "A Woman Loves"—Rick Giles; Diamond Struck Music, Great Cumberland Music, Patenrick Music
 "Wrong Side Of Memphis"—Matraca Berg, Gary Harrison; Patrick Joseph Music Inc., Warner-Tamerlane Pub. Corp.
 "You And Forever And Me"—Stewart Harris; Edisto Sound International, Tree Publishing Co. Inc.

Classical KEEPING SCORE



by Is Horowitz

PRIMING THE PUMP: Forty-eight recording projects devoted to contemporary American music will benefit from grants, totaling \$560,000, distributed this year by the Aaron Copland Fund for Music. More than 30 labels, both major and indie, share in the distribution.

The fund, established by the estate of the late composer and bolstered by continuing royalties earned by his own music, awards additional grants to aid live performances of American music (Billboard, May 29).

The recording awards panel considered 250 proposals, seeking a total of more than \$5 million, for this year's awards, says **Ellis Freedman**, executor of the Copland estate. Grants, which supplement resources committed by record-company or outside sponsors, ranged from \$2,000 to \$30,000.

Who are the seven members of the selection panel? The fund isn't saying, to insulate them from proselytizing.

Three label projects were awarded top money grants: London's Argo for a set of **Roger Sessions** symphonies performed by the American Composers Orchestra; BMG Classics for a **William Bolcom** disc played by the St. Louis Symphony Orchestra; and the Louisville Orchestra for works by **David Dzubay**, **Tania Leon**, and **Ellen Taaffe Awillich**, among others, to be released on its own First Editions label.

An EMI Classics recording of compositions by **John Corigliano**, **Lukas Foss**, and **Joseph Schwantner** with the St. Paul Chamber Orchestra was awarded \$25,000. A similar amount goes to Deutsche Grammophon to help finance an album of works

by **Morton Feldman**.

New World Records gets \$20,000 for an opera by **Hugo Weisgall**, as does Harmonia Mundi for a Utah Symphony recording of works by **Richard Danielpour** and **George Perle**.

Substantial grants also went to help finance recordings by Cedille Records, Bridge, Koch International, MusicMasters, Albany Records, Koss Classics, Delos, Channel Classics, Gasparo, Centaur, GM Recordings, New Albion, and O.O. Discs. A number of the labels cited won multiple grants.

While the bulk of Copland Fund money goes to support new recordings, some is earmarked for CD reissues of appropriate LP material not currently available.

The Copland Fund, administered by the American Music Center in New York, expects to award up to \$500,000 annually for recording projects. Applications for 1994 grants must be postmarked by next Jan. 14. For further information, call (212) 366-5260 after Nov. 1.

COMPOSING DIFFERENCES: Music publishers sign composers. Right? That's their job.

But now, major classical labels, facing up to the glut of standard repertoire on CD and shifts in consumer taste, are also looking for more formal alliances with composers. They are particularly interested in composers winning favor among younger listeners, to help refresh an aging and traditional demographic.

The most striking recent example is the signing by Elektra-Nonesuch of **Philip Glass** to an exclusive contract for first-recording rights to his music. The dynamics of the industry suggest that there will be more such signings, even if the deals call for a more limited body of work. At the very least, labels are becoming much more hospitable to today's composers.

(Continued on next page)

Jazz BLUE NOTES



by Jeff Levenson

IN WHAT COULD BE a flash point in the maturation of jazz, **Black Entertainment Television** has announced plans to begin a 24-hour cable jazz channel (Billboard, Oct. 2). The channel will be sponsored by advertisers and marketed as an a la carte service available to local operators and cable subscribers.

Is this a sign that jazz is about to become a mainstream music, constituting more than a single-digit slice from the popular-music sales pie? Could very well be.

The questions below probably can't be answered fully now, not until "BET On Jazz" gets itself operational in the fall of '94. But that doesn't mean we shouldn't ask them now. A number of industry insiders are already pondering the implications of a brave new world where jazz achieves respect, legitimacy, and regular TV *air time*. Whew! Heady stuff.

Since, historically, various broadcast and print media have had their problems knowing what to do with this music, let's view the following as an invitation to consider BET's decision from all angles—theirs, the labels', viewers', and musicians'. Though some of these questions have been addressed in part by **Robert Johnson**, BET president/CEO, they bear repeating. The overall picture undoubtedly will come in clearer in the years ahead. Here goes:

• Will BET monitor or govern standards of decency regarding video imagery, specifically the kind

of denigrating imagery too often seen in rock and rap videos?

- Will jazz on TV need to resort to the dreaded T&A game plan in order to attract viewers?
- Will too much be made of predictable jazz iconography, like saxophone phalli, smoky nightclubs, free-floating berets, and slinkily attentive females?
- Will jazz become a tattoo-friendly music?
- How will large and small labels, which routinely measure success by unit sales in the 20,000-25,000 range, finance the production of artists' videos?
- Will jazz artists insist that their labels budget videos for them?
- Will those artists make music grounded in the knowledge that visualization is now a creative objective?
- Will labels sign some artists over others because they are telegenic?
- Will the absence of label-generated videos mean that viewers will see a preponderance of performance footage, such as ready-made festival pieces?
- How will jazz on TV affect attendance at jazz clubs?
- At the retail counters?
- Will cutting-edge jazz, obviously devoid of substantial label (or consumer) support, get its share of programming opportunities?
- Will jazz on TV parallel jazz on commercial radio, in which the pop side of the jazz spectrum receives the greatest representation?
- Will the network's definition of jazz expand or contract the category?
- Will "BET On Jazz" help jazz labels grow?
- Will "BET On Jazz" help jazz *music* grow?
- How much will this channel cost, and will it be affordable to lowly jazz critics who are slow to relinquish the primacy of sound?

FOUR *play*

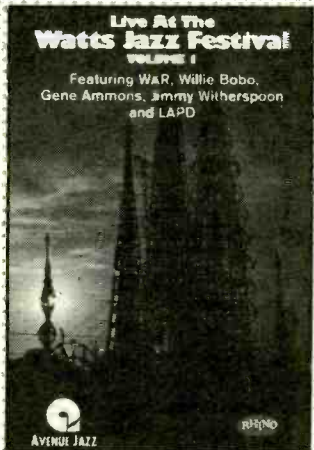
... for Lovers
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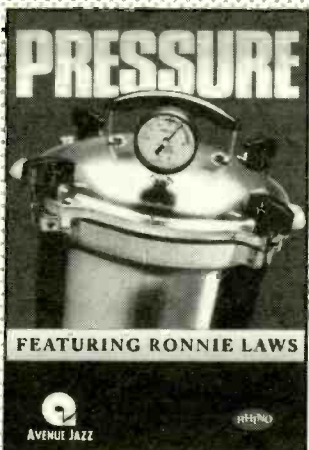
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Available for the first time on CD and of course, Cassette.



KEEPING SCORE

(Continued from preceding page)

To some extent the trend is well under way, with the establishment by some majors of subsidiary imprints that focus on contemporary music they hope may become channels to a new mainstream. Glass' own participation, primarily as talent scout, in Point Records, a wing of Philips Classics, is an example. So is BMG Classics' new Catalyst label, under the A&R guidance of Tim Page, and London's Argo.

Nonesuch, of course, has been in the vanguard of the movement for years. And many indies, among them labels such as CRI, New Albion, and Bridge, have long been committed to new music.

In a recent conversation, Philips A&R chief Costa Pilavachi said he is now spending much more of his time looking for worthy new music. While the search for potential superstar performers continues, the emphasis, to an increasing degree, is shifting to the creator rather than the interpreter.

It's a much more daunting challenge, Pilavachi says. Long experience provides guidelines, and some confidence, in judging an artist's potential; even then, the misses far outweigh the hits. But it's a lot tougher to judge the potential of fresh and often experimental new music, he admits.

Still, like other majors, Philips is devoting a growing share of its budget to new and under-recorded music. For all of them, the vision of finding another Gorecki Third Symphony, or a reasonable facsimile, continues to beckon.

Under Glass' pact with Nonesuch, the label will record a batch of his newer compositions, among them the opera "Orpheus," the complete string quartets as performed by the Kronos Quartet, and a new theater piece with Robert Wilson. New recordings of older Glass works will also be made, including his opera on Gandhi, "Satyagraha."

The new relationship kicks off this month with the release of a new recording of Glass' "Einstein On The Beach," which restores some material aborted in the original recording. Other new recordings will be released over the next few months. The Glass tie will be strengthened further by separate deals giving Nonesuch reissue rights to selected titles that appeared on smaller labels over the years.

PASSING NOTES: Dorian's new recording by **The Baltimore Consort**, "La Rocque 'n' Roll," is the 50th CD produced by the label at the Troy Music Hall, the upstate New York venue highly praised for its acoustic properties. The early-music group will perform in a fundraiser at the hall Oct. 22, to aid its concert operations.

Alan Hovhaness was on hand last week when Delos recorded his "Mysterious Mountain," "And God Created Whales," and "Celestial Fantasy" with the Seattle Symphony under **Gerard Schwarz**. Delos president **Amelia Haygood** was also there, with a cake (no, she didn't bake it) to help celebrate the composer's 82nd birthday.

The new disc will be rush-processed for early release.

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	3 weeks at No. 1 LIVE AT MONTREUX
2	3	15	HORACE SILVER COLUMBIA 53812	IT'S GOT TO BE FUNKY
3	2	15	NATALIE COLE ELEKTRA 61496	TAKE A LOOK
4	5	7	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
5	6	9	DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION BLUE NOTE 89233/CAPITOL	ODE TO LIFE
6	NEW ▶		JOSHUA REDMAN WARNER BROS. 45365	WISH
7	22	3	THE BENNY GREEN TRIO BLUE NOTE 84467/CAPITOL	THAT'S RIGHT
8	8	11	ERNESTINE ANDERSON QWEST 45249/REPRISE	NOW AND THEN
9	11	5	CHARLES FAMBROUGH CTI 67235	BLUES AT BRADLEY'S
10	12	5	NNENNA FREELON COLUMBIA 53566	HERITAGE
11	7	17	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
12	4	13	JOE DEFRANCESCO COLUMBIA 53805	LIVE AT THE FIVE SPOT
13	18	3	J.J. JOHNSON VERVE 514 454	LET'S HANG OUT
14	14	9	JEFF BEAL TRILOKA 7197	THREE GRACES
15	9	19	MICHEL CAMILO COLUMBIA 53754	RENDEZVOUS
16	24	3	RANDY WESTON/MELBA LISTON ANTILLES 519 269/	VOLCANO BLUES
17	15	27	JOE SAMPLE WARNER BROS. 45209	INVITATION
18	NEW ▶		VINCE JONES INTUITION 3087	ONE DAY SPENT
19	17	31	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
20	10	13	JAZZ FUTURES NOVUS 63158/RCA	LIVE IN CONCERT
21	NEW ▶		STANLEY TURRENTINE MUSICMASTERS 65103	IF I COULD
22	NEW ▶		KEVIN MAHOGANY ENJA 7097/KOCH	DOUBLE RAINBOW
23	NEW ▶		VARIOUS ARTISTS DA 3701	THE ORIGINAL JAZZ MASTERS SERIES VOLUME 1
24	13	9	ROBERT HURST DIW 57298/COLUMBIA	ROBERT HURST PRESENTS: ROBERT HURST
25	19	19	KEITH JARRETT TRIO ECM 513 074	BYE BYE BLACKBIRD

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	5	FOURPLAY WARNER BROS. 45340	3 weeks at No. 1 BETWEEN THE SHEETS
2	2	13	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
3	3	11	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	4	9	PAT METHENY Geffen 24601	THE ROAD TO YOU
5	5	9	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
6	7	7	JEAN LUC PONTY ATLANTIC 82500	NO ABSOLUTE TIME
7	6	13	ART PORTER VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
8	12	3	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
9	11	9	PETER WHITE SIN-DROME 1807	PROMENADE
10	8	23	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021 THE JAZZMASTERS	
11	NEW ▶		SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
12	17	5	JOHN PATITUCCI GRP 9725	ANOTHER WORLD
13	15	5	WARREN HILL RCA 66321	DEVOTION
14	9	13	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
15	10	23	JEFF LORBER VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR
16	NEW ▶		CHICK COREA ELEKTRIC BAND II GRP 9731	PAINT THE WORLD
17	14	43	KENNY G ▲ ⁵ ARISTA 18646	BREATHLESS
18	NEW ▶		BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
19	19	7	JIM CHAPPELL REAL MUSIC 0137	OVER THE TOP
20	16	11	STRAIGHT AHEAD ATLANTIC 82492	BODY & SOUL
21	13	17	PIECES OF A DREAM MANHATTAN 81496/CAPITOL	IN FLIGHT
22	21	7	JIMMY HASLIP GRP 9726	ARC
23	18	29	LEE RITENOUR GRP 9697	WES BOUND
24	NEW ▶		HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
25	20	23	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER

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

Top Classical Albums™

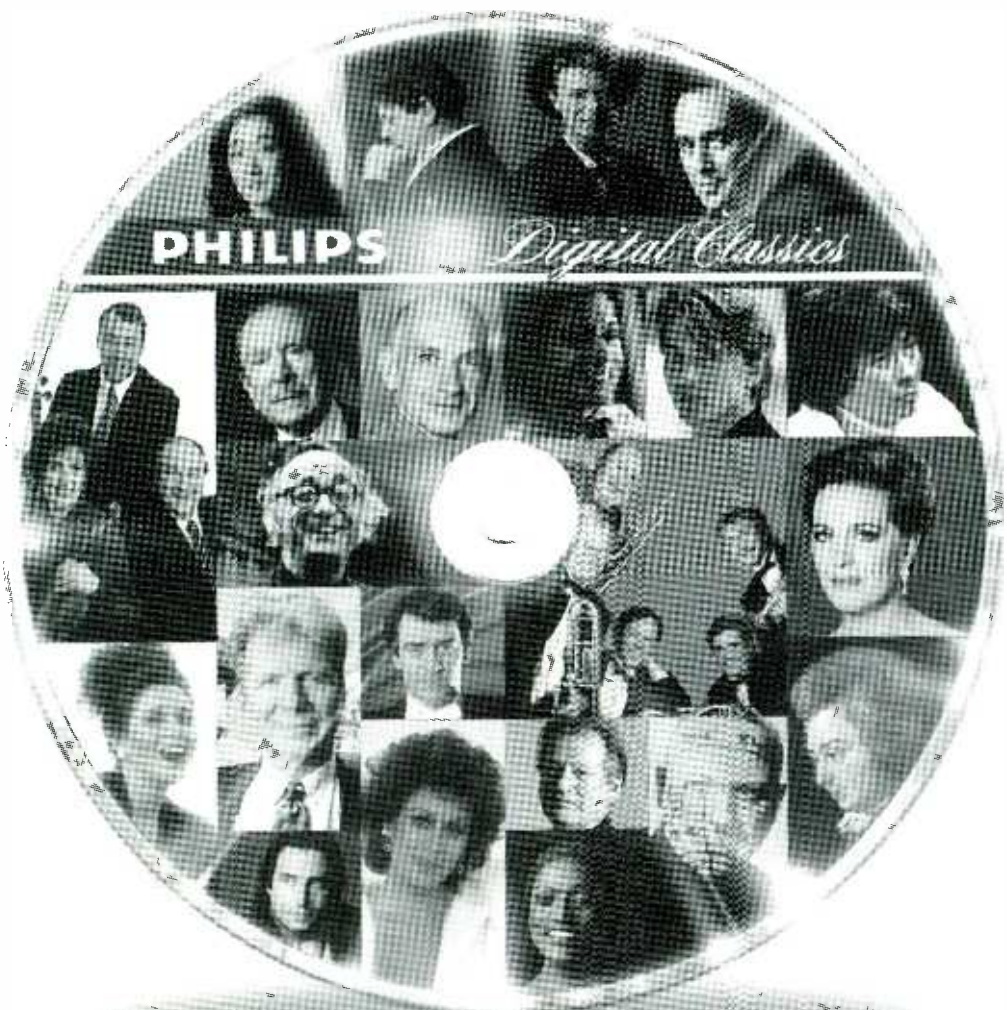
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	73	GORECKI: SYMPHONY NO. 3 NONESUCH 79282	31 weeks at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	2	49	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	3	33	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
4	4	159	IN CONCERT ▲ LONDON 4304332	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
5	9	7	HOVHANESS: MOUNT ST. HELENS DELOS DE3137	SEATTLE SYMPHONY (SCHWARZ)
6	6	43	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
7	12	75	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
8	18	3	ANCIENT MUSIC FOR A MODERN AGE RCA 61868	SEQUENTIA
9	5	15	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
10	7	11	GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
11	15	73	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
12	14	5	MADE IN AMERICA SONY CLASSICAL 53126	YO-YO MA
13	8	9	RACHMANINOFF: PIANO CONCERTO NO. 3 RCA 61548-2	EVGENY KISSIN
14	10	11	UN COEUR EN HIVER ERATO 45920-2	KANTOROW, MULLER, ROUVIER
15	17	5	HANDEL: SEMELE DG 4357822	KATHLEEN BATTLE
16	11	11	GLASS: ITAIPU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
17	13	23	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
18	16	31	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS	BROOKLYN PHILHARMONIC (DAVIES)
19	NEW ▶		ON YOOLIS NIGHT HARMONIA MUNDI 907099	ANONYMOUS FOUR
20	21	3	BARTOK: CONCERTO FOR ORCHESTRA RCA 61504	CSO/REINER
21	19	13	PERGOLESI: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
22	22	5	GLASS: VIOLIN CONCERTO DG 4370912	VIENNA PHILHARMONIC
23	20	19	GORECKI: BEATUS VIR ARGO 4368352/DECCA	CZECH PHILHARMONIC ORCH. (NELSON)
24	23	5	THE ULTIMATE OPERA COLLECTION 2 ERATO 91715-2	VARIOUS ARTISTS
25	NEW ▶		WOODY ALLEN CLASSICS SONY CLASSICAL SK53549	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

			★★★ No. 1 ★★★	
1	5	3	THE PUCCINI ALBUM ANGEL 54801	1 week at No. 1 JOHN BAYLESS
2	1	19	UNFORGETTABLE SONY CLASSICAL SK 53380	BOSTON POPS (WILLIAMS)
3	2	27	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
4	6	5	KIRI ON BROADWAY LONDON 4402802	KIRI TE KANAWA
5	4	27	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
6	3	51	THE KING AND I PHILIPS 4380072	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
7	NEW ▶		BERNSTEIN: ON THE TOWN DG 4375162	LONDON SYMPHONY ORCHESTRA (THOMAS)
8	7	85	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
9	8	9	ELMER BERNSTEIN BY ELMER BERNSTEIN DENON CO-75288/ALLEGRO	ROYAL PHILHARMONIC POPS (BERNSTEIN)
10	9	33	ILLUSIONS LONDON 4367202	UTE LEMPER
11	11	77	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
12	10	9	HOLLYWOOD'S GREATEST HITS: VOL. 2 TELARC 80319	CINCINNATI POPS (KUNZEL)
13	12	21	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
14	14	7	ANNIE LAURIE: FOLKSONGS OF THE BRITISH ISLES EMI CLASSICS 54904	THE KING'S SINGERS
15	15	23	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT

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



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438 238-2



434 920-2



438 685-2/4



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5 Years Of Change On Hot Latin Tracks; Warner's Plans For Continental Label

FIVE YEARS LATER: Has the Hot Latin Tracks chart changed all that much since being reinstated in September 1988? You bet. Take the Oct. 15, 1988, chart, for example. The No. 1 song that week? "María," by Franco, who was then recording for Peerless.

Unhappily, Franco does not appear on this week's chart. But neither do the other nine artists that made up that first top 10. Well-known acts such as **Eydie Gorme** and **Roberto Carlos**, who sat at No. 2 with "Sentado A La Vera Del Camino," are absent this week. So are **Angela Carrasco**, **Emmanuel**, **Marisela**, **Yolandita Monge**, **Veronica Castro**, **Lucía Méndez**, **Isabel Pantoja**, and **Raphael**.

Fact is, only nine of the next 30 artists that rounded the Hot Latin Tracks five years ago appear on this week's chart. They are **Luis Enrique**, **Mijares**, **Braulio**, **Ricardo Montaner**, **Los Bukis**, **Daniela Romo**, **Vicente Fernández**, **Luis Miguel**, and **Gilberto Santa Rosa**. Six are primarily pop ballad acts, with two salseros and one ranchero. In fact, 33 of the 40 tracks back then were pop, with three salsa entries, three ranchera numbers, and one merengue title filling out the total. Uptempo tracks accounted for 12 of the top 40 songs.

Pop still dominates the Hot Latin Tracks, with 25 entries this week. But now the once-overprocessed genre is pleasingly glazed with R&B, dance, and rock overtones. Five tracks are salsa, followed by four ranchera numbers, three merengue thumpers, two Tejano tunes, and one banda song. There are 15 acts that did not appear on the Hot Latin Tracks two years ago, five of which had no chart history at the beginning of the year. In addition, 17 songs on this week's Hot Latin Tracks could be considered upbeat.

And what of the share split among labels? Back in October 1988, CBS Discos—now Sony Discos—led the way with 10 singles, followed by EMI—now EMI Latin—with seven, RCA/Ariola with seven, and TH-Rodven—now Rodven—with three. This week, Sony and EMI front the pack with 11 each. Fonovisa, which did not exist five years ago, and Rodven have five singles apiece. Distributed labels were counted for the aforementioned singles tally since, in effect, these were the companies promoting the singles. The most startling stat is that 32 of the 40 slots on this week's Hot Latin Tracks are controlled by only four labels.

Also interesting is how the average chart life of a song on the Hot Latin Tracks has decreased dramatically in five years, from slightly more than nine weeks to fewer than six weeks. Less clear is the effect that a single's shorter chart life has on album sales. What is obvious, however, is that the U.S. Latino radio market is much more fluid than many industry observers would believe—and that Sony and EMI Latin currently are the top radio labels. Question is, will the Hot Latin Tracks' switch to BDS early next year alter the song mix, and thus the label mix? Stay tuned.

WARNER/CONTINENTAL Part II: The price tag for Warner Music



by **John Lannert**

Intl.'s recent purchase of Continental Records is believed to have been around \$30 million, a sizable portion of which was used to retain Continental's prominent acts, as well as update the company's *modus operandi*.

Sources close to Continental superstars **Leandro & Leonardo** say the duo's new five-year contract, which calls for five Portuguese-language and two Spanish-language albums, may bring a whopping \$10 million, provided the act maintains its current sales pace. The pair's first six albums (the last four with Continental) have sold 8 million units.

FUENTES ON TOP 20: MTV Latino has tapped **Daisy Fuentes** to be host of the channel's video countdown program "Top 20 MTV." She also will be hosting specials and MTV Latino road shows shot on location throughout Latin America. Additionally, Fuentes will continue to host the syndicated Span-



MTV LATINO VJs

ish-language video show "MTV Internacional," as well as various U.S. programs such as "Beach MTV" and "Rock N' Jock." She is the only VJ to be on MTV Latino and MTV U.S.

MTV Latino also has named several VJs, including **Ruth Infarinato**, **Gonzalo Morales**, and **Alfredo Lewin**, who also is the lead singer of Chilean pop/rock outfit **Diva**.

NATIONAL ROCK REVIVAL in Argentina? Thanks to the film "Tango Feroz," whose soundtrack has sold more than 250,000 copies, the domestic rock industry seems to have taken an upturn. BMG Argentina has signed the whole cast of upstart artists that appeared in the movie, including **La Guardia Del Fuego**, **Cain-Cain**, and **Antonio Birabent**. Meanwhile, Microfón has reissued the only recording by **Tanguito**, the Argentinian rock pioneer on whom the movie is based.

What's more, **Gustavo Yankelevich**, programming director of Argentinian channel **Telefé**, has added a cult-rock show, "La Cueva" (in honor of the club where Tanguito performed in the late '60s). It is being hosted by **Birabent**, the son of local rock hero **Moris**.

Domestic rock is not the only genre breaking in Argentina, however. Reg-

gae is finding an audience as well, with **Los Pericos**' "Big Yuyo" now having surpassed 120,000 units. On Sept. 18, a local rendition of Reggae Sunsplash featuring **Los Pericos** debuted by filling the 6,000-seat Obras Stadium. Rounding out the bill were **Gregory Isaacs**, **Pablo Moses**, and **809 Band**.

Three days later, **Pato Banton** and the **Reggae Revolution Group** drew 500 spectators to rock club **Prix D'Ami**. On Sept. 25, **Yellowman** and **Black Uhuru** attracted a sellout crowd of 6,000 to a basketball arena in **Vélez Sarsfield Stadium**.

EXPOMUSICA TO SOAR: The 10th edition of *Expomúsica*, considered one of the biggest music industry fairs in South America, is poised to be the largest-ever exhibition when it kicks off Tuesday (5) in the **Pavilhão Da Bial** in **São Paulo**.

The six-day event is expected to draw 30,000 visitors attracted by the latest in musical instruments and audio and studio technology. Also geared to set up shop are numerous music-related firms involved in publishing, merchandising, and professional lighting.

Revenue from the expo is expected to be about \$35 million, which comprises about 25% of the annual income for participating companies. The fair is being produced by **Abemúsica**, an organization that represents the musical instrument manufacturers. Its president is **Roberto Weingrill**, owner of **Weril**, Brazil's biggest instrument-maker, which specializes in brass and reed instruments.

POLYGRAM LATINO LINKS with **Sonográfica**: PolyGram Latino has entered a distribution deal with Venezuelan imprint **Sonográfica**, whereby PolyGram will distribute *Sonográfica* product in the U.S., Mexico, and Puerto Rico.

Sonográfica is expected to release new albums this month by **Yordano**, **Sergio Pérez**, **Barranco**, **Karolina**, and **Urbanda**. Hit product will be complemented with greatest hits packages ("De Colección") from **Carlos Mata**, **Ilán Chéster**, **Rudy La Scala**, and **Franco de Vita**, among others. A multi-artist compendium, "Los Cinco De Colección," will include one hit and one previously unreleased track from five **Sonográfica** artists.

MISCELLANEA: **Xuxa** is negotiating to buy a cable TV channel in Buenos Aires. She currently is studying Japanese in preparation to take her "Show Da Xuxa" to Japan... **British & Intl. Artists** has inked Spanish balladeer **Bertín Osborne** and **Alma Rocío**—this year's U.S. OTI representative—to booking contracts... *Un fuerte aplauso* to pop station **WBQBA-FM Miami**, which has kicked off a weekly jazz program called "Sazón." The hourlong show, which will be slanted toward Latino and Brazilian sounds, is hosted by Miami Film Festival director **Nat Chediak**... "El Mansero," a new Barcelona-based magazine dedicated to Afro-Caribbean grooves, bowed last month with reports on **Celia Cruz** and **RMM honcho**.
(Continued on next page)

Hot Latin Tracks™

		COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
1	1	1	9	CRISTIAN MELODY/FONOVISA	*** No. 1 *** ◆ NUNCA VOY A OLVIDARTE 4 weeks at No. 1	
2	2	5	7	JOSE Y DURVAL POLYGRAM LATINO/PLG	◆ GUADALUPE	
3	3	4	5	LUIS MIGUEL WEA/LATINA	HASTA QUE ME OLVIDES	
4	4	3	11	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA	
5	6	10	4	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS AÑOS QUE ME QUEDAN	
6	7	7	7	EDNITA NAZARIO EMI LATIN	MIRAME	
7	8	19	5	LOS BUKIS FONOVISA	ACEPTO MI DERROTA	
8	5	2	12	LOS FANTASMAS DEL CARIBE RODVEN	◆ ELLA ES	
9	24	—	2	SELENA EMI LATIN	LA LLAMADA	
10	15	23	4	LOS HERMANOS ROSARIO KAREN/BMG	◆ MORENA VEN	
11	12	14	8	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS	
12	16	17	5	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO	
13	14	11	6	LOS BUKIS FONOVISA	MORENITA	
14	26	33	3	ALVARO TORRES EMI LATIN	*** POWER TRACK *** ◆ QUE LASTIMA	
15	10	8	9	RICARDO MONTANER RODVEN	HONDA	
16	11	9	13	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ	
17	18	21	9	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA	
18	9	6	16	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA	
19	27	—	2	ALEJANDRA GUZMAN RCA/BMG	◆ MALA HIERBA	
20	13	13	9	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO	
21	21	20	6	OLGA TANON WEA/LATINA	CONTIGO O SIN TI	
22	23	30	3	GILBERTO SANTA ROSA SONY TROPICAL/SONY	◆ SIN VOLUNTAD	
23	22	24	3	PAULINA RUBIO EMI LATIN	SABOR A MIEL	
24	20	32	3	MAZZ EMI LATIN	TRAICIONERA	
25	33	38	3	MAGNETO SONY LATIN/SONY	◆ MI AMADA	
26	17	12	8	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO	
27	19	15	7	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA	
28	28	35	4	BACHATA MAGIC RODVEN	LLUVIA DE BESOS	
29	NEW	1	1	LAS TRIPLETS EMI LATIN	*** HOT SHOT DEBUT *** ◆ ALGO MAS QUE AMOR	
30	31	—	2	LUIS ENRIQUE SONY TROPICAL/SONY	LA MANANA	
31	30	34	8	PANDORA EMI LATIN	PUEDE SER GENIAL	
32	34	—	2	THE BARRIO BOYZZ EMI LATIN	CERCA DE TI	
33	29	—	2	LOS MIER FONOVISA	RETRATO HABLADO	
34	25	22	11	MIJARES EMI LATIN	AHORA SE ME VA	
35	NEW	1	1	ROXIE Y LOS FRIJOLITOS RODVEN	◆ NUNCA DEJES DE SONAR	
36	35	—	2	BRAULIO SONY LATIN/SONY	UN VIAJE POR TU CUERPO	
37	39	—	2	BANDA TORO FONOVISA	LA NOCHE QUE MURIO CHICAGO	
38	NEW	1	1	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	ROMPIENDO FUENTE	
39	32	16	18	SELENA EMI LATIN	NO DEBES JUGAR	
40	36	—	2	ANA GABRIEL SONY LATIN/SONY	HAY QUE HABLAR	

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

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LATIN NOTAS

(Continued from preceding page)

Ralph Mercado ... Frankie "Mr. Lucky" Halfacre, host of "Exploration In Jazz'N'Blues" on WRBP Youngstown, Ohio, is looking for Latin jazz service.

CHART NOTES: In case you have not noticed, Gloria Estefan's "Mi Tierra" reached No. 5 on Billboard's Club Play chart. As often mentioned in this column, a prime avenue for Latino acts to reach a wider audience is via the clubs. The new house and tribal mixes of Estefan's guagua-congo "Tradición" are positively compelling, and they might even prompt perspicacious hip-swayers to check out the original vibe.

In the meantime, 4th & B'way/ PolyGram Latino has shipped "La Playa" by Mangú, a slick bilingual Dominican rapper who bobs and weaves over a brassy, Afro-Cuban/hip-hop mesh he has baptized "Fonquette."

New on the Hot Latin Tracks chart at No. 35 is "Nunca Dejes De Soñar," the smashing title track of the label debut from Rodven's kiddie act Roxie Y Los Frijolitos. This effervescent, electronic pop entry is top 10 bound. The group is set to perform Nov. 27 at

Knott's Berry Farm in California ... Also making its Hot Latin Tracks bow is Fonovisa banda act Banda Toro, whose festive cover of Paper Lace's 1974 chart-topper "The Night Chicago Died" ("La Noche Que Murió Chicago") ratchets up to No. 37 with a bullet ... Cristian's "Nunca Voy A Olvidarte" rebullets in its fourth week at No. 1, but José Y Durval ("Guadalupe") and Luis Miguel ("Hasta Que Me Olvides") are beginning to close in ... By reaching No. 10 this week, Los Hermano Rosarios' "Morena Ven" is perhaps in a league of its own, for it is the only merengue top 10 hit in recent memory not recorded by Karen label mate Juan Luis Guerra Y 4.40 ... Emilio Navaira's latest album, "Southern Exposure," reached No. 39 on Billboard's Heatseekers album chart in the Sept. 25 issue.

ON THE ROAD: Paul McCartney has accepted an invitation from the mayor of Curitiba, Brazil, to perform there either Dec. 4 or Dec. 7. During his stay in Curitiba, McCartney will attend a performance of the opera "Liverpool Oratorio," produced by Grupo de Teatro Guaira ... Michael Jackson has canceled his Oct. 15 Rio de Janeiro show, but has added a next-day concert to his Oct. 16 São Paulo performance, to be staged at the 110,000-seat Murumbi Stadium ... Sinead O'Connor is joining Peter Gabriel on his South American jaunt.

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil, and Marcelo Fernández Bitar in Buenos Aires, Argentina.



ROXIE Y LOS FRIJOLITOS

Spanish Talk Arrives On Radio Labio

■ BY JOHN LANNERT

LOUISVILLE, Ky.—Are Spanish-speaking radio listeners ready for a 24-hour, Spanish-language talk format?

Juan Andrés deHaseth thinks so.



DE HASETH

On Nov. 1, deHaseth is kicking off Radio Labio, an all-talk channel covering a smorgasbord of topics, including politics, entertainment, health, and personal legal rights.

"Over the past year and a half, we have met with politicians, nonprofit organizations, and community leaders, trying to find out what it is that Latinos need so that we could mount programming that they would listen to and that could satisfy their needs," says Radio Labio GM deHaseth.

In the past, Spanish-language talk radio has been a format that has enjoyed only regional ratings prosperity in such markets as New York and Miami. Radio Labio is believed to be the first nationally syndicated, 24-hour talk network in Spanish.

"And with the Latino market not having a track record on talk radio, we wanted to make sure we had the right combination of things to attract an audience," says deHaseth. "Hispanics don't listen to talk radio, naturally, because they never had any. And I think this [opinion] is really coming from the Mexican and Mexican-American communities.

"So we did research in Mexico City, Colombia, and Venezuela, which are three countries that we got involved with trying to make sure that we paced ourselves not so much to the Caribbean beat, but more to the Mexican and South and Central American pace, which is where the majority of the [U.S. Latino] population is from."

That Latin American tempo, however, still has a faster drummer than English talk radio, according to deHaseth.

"We have smaller segments with more breaks to make it more entertaining and more encapsulated, even though we have two- and three-hour shows like our Anglo counterparts," he says, adding that, unlike most English-language talk programs, his Spanish-language

talk shows may change the themes of a particular program in the middle of a segment.

One of the most difficult aspects of putting together Radio Labio, says deHaseth, was creating a neutral Spanish that would be acceptable to a diverse pool of Latino listeners.

"Spanish has a lot of colloquialisms and accents, just like English," he says. "So, developing a broadcast Spanish that would relate to everybody, yet make everyone feel part of the entire Latin community, was probably why it took us over a period of a year to develop the format."

Radio Labio's format is 16 hours

live, 8 a.m. to midnight, with eight-hour segments of repeated shows. In addition, all of the hosts have talk show experience, including deHaseth, who hosts "Lo Suyo," a call-in program in the vein of "Larry King Live."

So far, deHaseth says, there are eight stations committed to carrying Radio Labio, "which is beyond my wildest expectations."

Participating stations will carry Radio Labio on a barter basis. DeHaseth declined to mention the start-up costs for his network, but says, "We're prepared to deficit spend on this project for two years, and we won't even blink. We are dead serious in making this a success."



Edson Lights Up. Frank Welzer, president of Sony Music International, Latin America, left, and Roberto Augusto, president and managing director of Sony Music Brazil, right, present Edson Cordeiro with a gold album for sales of more than 100,000 units of his self-titled debut album during a recent performance at Rio de Janeiro's Canecao theater.

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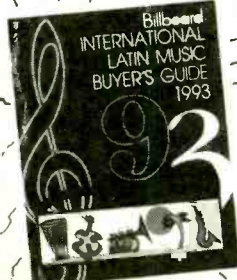
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ARTISTS & MUSIC

Shanghai Gets Home Music Channel Vid Clips Are Bait On Shopping Service

BY DEBORAH RUSSELL

LOS ANGELES—Chinese music consumers are set to join the mail-order marketplace Jan. 1, when a California-based music video network launches the first Western home shopping/entertainment service on Shanghai television.

The Woodland Hills, Calif.-based Home Music Channel is scheduled to bow on Shanghai TV-SD12, with six hours of daily music video programming designed specifically to sell Western music and merchandise to Chinese consumers.

"All American music product, from any era, interests these people," says Michael Renteria, HMC chairman. "Everything—even old records—will be new to them."

The two-year deal, which closed Aug. 30, is the result of some five months of negotiation between HMC and its Chinese partner, C&Y International. Renteria, a former stock broker, says he has been developing the HMC concept for some 18 months, and plans to unveil the U.S. version of the service on domestic cable systems in the first quarter of 1994.

While all original programming for the Chinese and American services will be produced in California, each outlet will operate independently.

C&Y International's staff will retain the right to review music video content prior to broadcast, and will check the scripts HMC staffers write for its Chinese VJs to ensure that the programming meets its government's standards.

The Chinese firm also will oversee the direct marketing of music and music merchandise in the Shanghai market. Viewers without telephones will be able to order product using alternate methods, via deals with local retailers, Renteria says.

The HMC programming mix will feature Chinese-speaking VJs introducing videos from a playlist sampling such genres as classical, jazz, rock, pop, opera, and ballet. Initially, classical music video and opera will comprise about 30% of the telecast (at the government's request), and Chinese music video will be added as viewer demand

merits, says Renteria.

The direct-marketing element of the service will be toned to a subtle, soft-sell approach designed for the Chinese consumer, adds HMC president Al Cooper.

HMC plans to precede the Jan. 1 launch of the Chinese service with a commercial package and one-hour documentary that details its operation. Regular programming will air daily from 6 p.m. to midnight, reaching a potential audience of some 4.5 million. The domestic version of the home shopping music network, set to bow soon after its Chinese counterpart, will feature a more aggressive sales approach, Cooper says. Each music video in the 24-hour mix will be followed by an informational marketing pitch about the artist and album that generated the clip.

Videos will span the musical spectrum: Hip-hop, R&B, country, top 40, jazz, salsa, classical, and adult contemporary tracks will be featured throughout the day.

Regular dayparts will include "Music Planet News," a block of artist interviews, concert updates, and music

news; "Club Cruise," which will highlight the nation's trendiest music hot spots; and "Salsa Salsa," a segment that will focus on Spanish and Latin music and culture.

Valley Record Distributors of Woodland, Calif., will process the domestic HMC product orders, which are placed through a toll-free number. Fulfillment will take three business days, and each order will carry a \$1.95 fee for shipping and handling. Product will be priced competitively with retail, as low as \$13.99 for CDs and \$9.99 for cassettes, says Cooper. Music-related merchandise also will be available to viewers.

"Our niche is the 25 or 30 million Americans who live in rural areas and who don't have access to record stores," says Renteria. "It's a service that entertains and provides fast delivery on product."

Cooper notes that it's unlikely that underground or hardcore music will find a home on HMC, but he does say viewers will be able to purchase titles through the service even if an artist's music is not featured on the air.

"If it's on the market," he says, "the [viewer] can buy it."

PRODUCTION NOTES

LOS ANGELES

• **Black & White Television's Paris Barclay** directed Wailing Souls' "Wild Wild Life" video for Columbia. The clip comes from the soundtrack to the forthcoming film, "Cool Runnings." **David West** directed photography on the shoot; **Richie Vetter** produced.

• **SafeHouse Records** act **Nine Iron** shot the video "Butcher Shoppe" with director **Miguel Arteta** of **Moxie Music**. **Matthew Greenfield** produced.

• **One World** director **Tony Kunewalder** is the eye behind **Morbid Angel's** video, "Rapture."

NEW YORK

• **Squeak Pictures** director **Scott Kalvert** lensed the **Salt-N-Pepa** video "Shoop" for **London/PLG** recently.

Crescenzo Notarile directed photography on the shoot; **Amy Raskin** produced. In addition, **Squeak's Kim Watson** directed **Riff's** new EMI video, "Judy Had A Boyfriend." **Brook Altman** produced the shoot; **Arturo Smith** directed photography.

• **Bill Ward** of **eMotion Pictures** is the eye behind the **Eve's Plum Epic** video, "Blue." **Amy Ward** produced the shoot.

• **Portfolio Artists Network** director **Marcus Nispel** recently reeled **Tevin Campbell's** **Qwest/Warner Bros.** clip "Can We Talk." **Nick Bando** directed photography. **Nispel** also shot **Hi-Five's** **Jive** video "Should've Never Let You Go" with producer **Shelly Bloch**.

• Director **Dwayne Coles** recently wrapped "Gangster's Anthem," a new **EastWest** video for reggae/dancehall artist **Terror Fabulous**. **Izzy U.** directed photography. **Coles, Rikki Ricks,** and **Sidney Whitfield** produced for **Utopia/Gap Films**.

• **Naughty By Nature's** new video "Written On Ya Kitten" was co-directed by **Richard Lewis** and the act's own **Treach**. **Douglas Johnson** produced the **Tommy Boy** clip. **Lewis** and **Johnson** also recently directed and produced **Tommy Boy's** **Apache** in "Do Fa Self."

• **Underdog Films** director **Okuwah Garrett** shot **Spice 1's** latest **Jive** outing, "Dumplin' 'Em In Ditches." **Marty Jones** produced the clip.

OTHER CITIES

• Director/producer **Abe Lim** of **NoNo Productions** shot the new **Super Lover Cee & Casanova** **Rud** video "This Dub's For You" for **Wild Pitch Records**.

TCI Jockeying For Place?; Adult Hits Settle In At VH-1

CABLE WARS: The plot just gets thicker as **Viacom International Inc.** attempts to complete its proposed acquisition of **Paramount Communications Inc.**

Viacom, parent to the **MTV Networks**, was stalled in its plan Sept. 20 when the **QVC Network Inc.** filed a competitive bid for **Paramount**. **Viacom** responded Sept. 23 by filing a lawsuit against **Tele-Communications Inc., Liberty Media Corp., the QVC Network**, and other related parties (**Billboard**, Oct. 2). The complaint describes **QVC's** unsolicited bid as "one more step in [TCI President/CEO] **John Malone's** conspiracy to monopolize the cable industry." **Malone** is chairman of **Liberty**, one of **QVC's** two infusion investors in the **Paramount** deal.

Industry observers watching the media giants jockey for position are wondering where this posturing will lead.

In fact, some music video executives actually are convinced that the home shopping/music video network proposed by **Bertelsmann Music Group**, in a joint venture with **TCI** (**Billboard**, Sept. 25), was announced as a strategy by **Malone** to manipulate the carriage charges of **Viacom's** **MTV Networks** for local cable systems via **TCI**. (However, based on our own research and the players involved, we believe the plans to be genuine.)

The lawsuit filed by **Viacom** against **TCI** et al., says another observer, is just more of the same. "It all comes down to negotiating rate structures." Only time will tell.

FOURTH QUARTER JAM: **VH-1's** fourth quarter is shaping up musically, as a number of adult-oriented artists with new tunes find their niche with the network's audience.

Of note: **Meat Loaf**, whose **MCA** video "I'd Do Anything For Love (But I Won't Do That)" just entered heavy rotation following a six-week stint in **VH-1's** five-star category.

"**Meat Loaf** is shaping up to be the **Bonnie Raitt** of 1993," says **Norm Schoenfeld**, VP of **VH-1** talent and artist relations. "Out-of-the-box video play really made a difference in terms of reaching the consumer, and radio will make the [Meat Loaf] story even bigger. That combination will bring everybody else on board who needs to play big hits."

VH-1 plans to shoot a **Meat Loaf** concert for eventual broadcast, and he will appear in a future "roundtable" episode of "My Generation."

It's been a difficult year for **VH-1** to find projects the network believed could work for its tightly formatted adult demographic, says **Schoenfeld**. But things are looking up, as **VH-1** wraps 1993 with a roster of rising

stars such as **LaFace/Arista's Toni Braxton** and **SBK's Joshua Kadison**, as well as such favored sons as **Mercury's John Mellencamp** and **RCA's Bruce Hornsby**.

"When you've got a quality music video with exciting, creative visuals and a great song, you can reach this audience," **Schoenfeld** says. "We need these kind of stars—superstars—whether they're reinventing themselves after 10 years, or if they're brand new."

NO PICTURES, PLEASE: **MTV Networks** chairman/CEO **Tom Fres-ton** and three of his top network executives toured a Vietnamese police station recently, and it wasn't part of the network's "free your mind" campaign. The four executives were arrested by Vietnamese police and charged with espionage after photographing some government vehicles.

THE EYE



by Deborah Russell

POWER PLAY'S Production Notes: The team at **Newark, N.J.-based "Power Play"** appears to be spending as much time post-producing videos these days as it is programming them.

Power Play's Kevin Ferd directed a live video shoot for the **Story's Elektra** track, "So Much Mine,"

before the label produced a video of its own. The show's crew married live film footage to the studio album track and began programming the clip on "Power Play" several weeks ago. **John Elkowitz** directed photography and edited the video.

The "Power Play" team also has reeled a pair of live videos and an electronic press kit for **Geffen's Eleanor McEvoy**; it also picked up three post-production jobs, including **Regina Belle's** "Dream In Color" (posted by **Greg Furgason** with **Tom Terreri**), as well as **Flavor Unit/Epic's** "Hey Mr. D.J." by **Zhane** and **Epic's** "Whoot Here It Is" by **Dis-N-Dat**, also edited by **Terreri**.

"Power Play" isn't the only programmer actively joining the clip production arena. **Jack Wendorf** of **N.Y.-based "American Hot Video"** directed and produced **KRS-One's** "Outta Here" video for **Jive**.

QUICK CUTS: Contemporary Christian network **Z Music** added 1.5 million new cable subscribers in September. The basic cable service reaches 6 million Americans... **MTV Latino** announced its picks for the new network's **VJS: Ruth Infarinato** from **Buenos Aires, Argentina; Alfredo Lewin** from **Santiago, Chile; and Gonzalo Morales** from **Mexico City, Mexico** appeared on the network when it debuted Oct. 1. In addition, **Daisy Fuentes** will host the Spanish-language network's "Top 20 MTV" program.



Panic Stricken. PANIC Films director **Marty Thomas** recently wrapped **Jade's** **Giant/Reprise** video "Looking For Mr. Do Right." Pictured on the set of the clip, from left, are **Jade's** **Tonya Kelly**, director of photography **Kim Haun**, **Jade's** **Joi Marshall**, director **Thomas**, producer **Bruce Spears**, and **Jade's** **Di Reed**.

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5 Vince Gill, One More Last Chance

- 14 Little Texas, God Blessed Texas
15 McBride & The Ride, Hurry...
16 Shawn Camp, Fallin' Never Felt...
17 John Anderson, I Fell In The Water

★★ NEW ADDS ★★

- Carlene Carter, Unbreakable Heart
Gene Watson, Snake In The House
Jamie O'Hara, What's A Good Ol' Boy...



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2 Blind Melon, No Rain
3 Stone Temple Pilots, Wicked...
4 Red Hot Chili Peppers, Soul To...

- 16 Smashing Pumpkins, Cherub Rock
17 Ice Cube, Check Yo Self
18 Duran Duran, Too Much...
19 Tool, Sober
20 Dr. Dre, Let Me Ride

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- 14 Randy Travis, Cowboy Boogie
15 Sammy Kershaw, Queen Of My...
16 Tracy Byrd, Holdin' Heaven
17 McBride & The Ride, Hurry...
18 Lorrine Morgan, Half Enough

★★ NEW ADDS ★★

- Tracy Byrd, Why Don't That...
Matthews, Wright & King, One Of...
Pirates Of The Mississippi, Dream You



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2 Michael Jackson, Will You Be There
3 Billy Joel, The River Of Dreams
4 Rod Stewart, Reason To Believe

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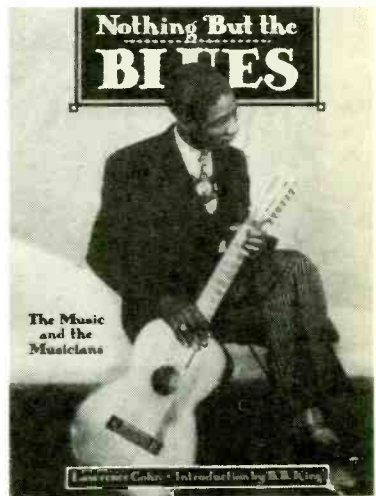
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NOTHING BUT THE BLUES: THE MUSIC AND THE MUSICIANS

Like its similarly subtitled 1988 precursor, "Country," also published by Abbeville, "Nothing But The Blues" is a handsomely illustrated, multiple-author genre history. Lovingly edited by Cohn, the Grammy-winning producer of Sony's "Roots N' Blues" series...



Cohn has enlisted some experts in the field to pen chapters on their specialties for this voluminous 432-page work. Writers include Samuel Charters (on the roots of the blues), David Evans (on Delta and Texas blues)...

The book is refreshingly non-parochial in its orientation. Los Angeles scholar Mark Humphrey, who contributes a nice revisionist chapter on urban blues, also writes refreshingly about gospel's relationship to pure blues; Charles Wolfe considers the white country blues of performers such as Jimmie Rodgers, Dock Boggs, and Frank Hutchison...

CHRIS MORRIS

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCT. 2, 1993.



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En Vogue, Runaway Love



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Artists Against Apartheid, Sun City
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Matthew Sweet, Time Capsule

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Liz Phair, Never Said



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Jazzy Jeff & Fresh Prince, Boom!
Gladys Knight, Men



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Vince Gill, One More Last Chance

ON SCREEN

MADONNA

The Arts & Entertainment Network
Premieres Tuesday (5)

After "Sex" hit, one of the jokes went something like this: "What's left? Her X-Ray?" Which is only to say that Madonna is not J.D. Salinger.

This installment in A&E's excellent Biography series, hosted by Peter Graves, isn't that X-Ray, and thus can offer few surprises. It is instead con-



MADONNA

tent to focus on the well-worn facts of her life, and its strength lies in doing that with some flair.

The 60-minute show traces Madonna's rise to stardom and follows the course of her career, from her earliest band gigs with the Breakfast Club to the major-label "Erotica," with some personal-life tidbits tossed in. There are a few too many somber voice-overs, along the lines of "she arrived in the big city with nothing but \$37 and a dream," and lingering shots of her actual high school, but there also are plenty of good moments to favorably tip the scales.

The best of the pickings is the early film footage, pre-stardom. The home movies are cute, but it is the outtakes from her first low-budget film ("A Certain Sacrifice") and from a 1982 music video for a group called Konk, in which she appeared as a dancer, that are worth tuning in for.

Madonna herself appears only fleetingly in interview mode, but on hand to talk about her are a large assemblage of relatives, friends, and business associates who know her now or knew her when.

MARILYN A. GILLEN



Anxious Expectations. PolyGram has signed a worldwide publishing administration agreement with Anxious Music, founded by artist David A. Stewart, seen here in jackets-off, deal-making mood with David Hockman, chief executive of PolyGram International Music Publishing.

Swedish Group's Rapid Chart Rise Causes Concern

■ BY KEN NEPTUNE

STOCKHOLM—When a relatively unknown act suddenly has three albums in the top 40 it's enough to raise eyebrows, but when that act is accused of having racist tendencies, it officially becomes cause for concern in a country otherwise renowned for tolerance.

Only a couple of months ago, few people had heard of the group Ultima Thule, from Nyköping, just south of the capital, Stockholm. Now, however, the act has the distinction of having three albums on the Swedish sales chart at the same time—a feat no other Swedish act has ever accomplished.

On the Swedish album chart for Sept. 17, Ultima Thule has entries at Nos. 4, 20, and 21, as well as the No. 6 single, "Vikingablod" (Viking Blood).

The band's success has sparked debate in the media—not on account of their spectacular chart success, but because the band has been accused of having connections with racist organizations. In an atmosphere of growing hostility to foreigners in Sweden, the motivations of the band, its record company Mariann, and distributor EMI Sweden have been called into question.

Rolf Nygren, managing director of EMI Sweden, says, however, that it's a question of "smoke without fire."

He says, "I have been getting questions almost every day from the press as to why we are distributing Ultima Thule. I personally don't think that the band members are racists. I have met them and I'm convinced they aren't."

(Continued on page 51)

Brit Awards Get Expanded Voting Organizers Hoping To Boost Credibility

■ BY DOMINIC PRIDE

LONDON—Organizers of British music's yearly showcase, the Brit Awards, will adopt an academy-style election procedure for its 1994 event, bringing in voters from outside the narrow confines of record companies (Billboard, Sept. 25).

Organizers are looking to advance the credibility of the 1994 awards show, to be held Feb. 14 in London's Alexandra Palace.

The 1993 event attracted a TV audience of more than 9 million in the U.K., which equates to one in every five citizens watching the show.

Yet this year's Brit Awards were

also hit by negative publicity over the voting system, which until now has been confined to the 150 members of the British Phonographic Industry.

The shakeup marks the biggest change in the awards' 13-year history. Under the new system, record companies will make up only a quarter of the 500 votes allocated. Three new colleges, each representing 25% of the electorate, have been added. One set of votes is drawn from the British Assn. of Record Dealers, another from the media, including music press, TV, radio DJs, and producers.

The remaining quarter is made up of music publishers, record producers, concert promoters, and members of the Black Music Industry Assn.

Rob Dickins, Brits Awards chairman and Warner Music U.K. chairman, says the voting has been widened "to bring in everyone who makes a living from the music business. This industry is a lot more than just the record companies."

Dickins says the changes were not made simply because of the adverse publicity: "Last year we felt uncomfortable about some of the things which were going on. Then the press zeroed in on it and it got blown up."

IMPORTANT CHANGES

Block voting and influencing the result is likely to be much more difficult now that the electorate has been quadrupled. Another important change is that unwanted or unused votes will be withdrawn and reallocated, to make sure that those voting are actively and enthusiastically involved in the process, and that numbers do not dwindle to a handful of influential voters.

Comments Dickins: "This is our attempt to move the award onto the next level. Until we do this, we don't

know how it will work."

Dickins says he wants to put "the element of surprise" back in the awards, to make the result as unpredictable as possible. The award categories have been changed to widen the potential field of winners. Awards for best national and international male and female artists have been made more specific. Only solo artists or band members involved in solo projects are eligible for these four awards.

NEW AWARD ADDED

A new award, for best British dance act, has been added, to reflect the often undervalued contribution of dance to British pop music.

Comments Dickins: "We didn't want to get into a Grammy-type syndrome of splitting [the ceremony] down into thousands of awards."

The decision to go with a dance award, rather than a black music award, was made "because that would suggest that all the black community has to offer is dance music," says Dickins, pointing out that the success of Seal and Tasmin Archer had proved that this is not the case.

The Brit Awards were originally conceived as an opportunity for the British music industry to showcase its acts to the world. Yet widespread international TV syndication for the show is still some years away, according to Dickins: "For that we need to be assured that the next five years' shows will be of a certain quality. We're not quite at that stage yet."

Executive producer Malcolm Gerrie, brought in at short notice last year, says: "We want to make a Rolls-Royce of a program. At the moment we're at the level of about a BMW 5-series. But in terms of creativity, we're on the right lines."

Smellie To Take Helm Of BMG Australian Operation

■ BY ADAM WHITE

LONDON—BMG has new leadership in Australia: Michael Smellie, the former chief of PolyGram's operations there and onetime chairman of the Australian Record Industry Assn. His primary objective: to lift the company's market share from its current 10%-11% (where it is fifth-ranked behind EMI, PolyGram, Sony, and Warner) to the mid-teens.

The move is one of several concurrent appointments within the BMG group. As managing director in Australia, Smellie is replacing Stuart Rubin, who will become BMG's VP of A&R/marketing for the Asia Pacific region, based in Hong Kong. Both report to Peter Jamieson, BMG International senior VP for Asia Pacific. Rubin takes his post Nov. 1, Smellie Oct. 20.

Rubin succeeds Dwayne Welch, who is relocating to New York to become VP of international artist development for RCA Records. Label president Joe Galante says Welch will oversee international campaigns for RCA's U.S. artists, working with BMG International and directly with affiliate companies worldwide. The appointment becomes effective Nov. 1, and Welch will report to RCA senior VP Randy Goodman.

The Australian move returns Smellie to the helm of a major record company. Since leaving PolyGram (after 12 years) in mid-1992, he has been CEO of Chris Murphy's MMA Group, which includes MMA Management and the rooArt label. Murphy has now resumed his CEO role, operating out of the company's London headquarters. According to Smellie, he is contractually bound from discussing his MMA departure, as is Murphy.

"The BMG move presents a significant challenge for me," says Smellie. "The company obviously

has to develop its market share for both Australian and international repertoire." Its domestic roster includes John Farnham, Girlfriend, and Southern Sons.

BMG Australia has six albums in the current top 40, including Nirvana's "In Utero" (Geffen) at No. 2; Baby Animals' "Shaved And Dangerous" (Imago) at No. 13; and four Arista titles, including "The Bodyguard" and two Kenny G albums. Debuting this week is the sax player's "Montage (Australian Tour Souvenir Edition)." Among the company's hit singles are titles by Green Jelly, Chaka Demus & Pliers, and Farnham.

"The condition of the Australian music market as a whole is appalling," comments Smellie, who was ARIA chairman in 1992 while at PolyGram. "The only growth has been (Continued on page 52)

Virgin Trades On Sunday In Spain

■ BY HOWELL LLEWELLYN

MADRID—Virgin Retail Europe opened its Barcelona megastore on a Sunday for the first time Sept. 19 in what could be the first shot in a new Sunday trading war (Billboard, Oct. 2).

The contentious move comes not long after Virgin called a truce in its highly public battle to trade on Sunday in France.

The Catalonia regional government, which controls Barcelona's commercial legislation, said it was "angry" about the opening but powerless to do anything. The Superior Court of Justice of Catalonia, which has higher powers than the Catalonia regional government, had earlier suspended the regional Law of Commerce, which bans Sunday trading. The law is suspended while a new national trading

hours law is drawn up by the country's Socialist government in Madrid.

Luis Urbano, director general of Virgin Retail for Spain, Italy, and Portugal, says he intends to open the Barcelona store on Sundays from noon-8 p.m., regardless of the new law. "This is because of the cultural and leisure component of our products, which provide an important service to tourists, visitors, and residents alike."

Urbano claims that the first Sunday opening brought in some \$480,000 (6.1 million pesetas) worth of business to the store, with more than 8,000 customers visiting.

That means the store's total weekly trading increased by 18.8%, a figure similar to that of the Paris store's boost from Sunday sales.

Says Urbano, "A survey showed that about 60% of Sunday customers were first-time visitors to the store, as

youngsters brought their parents. This proves that there is a certain type of public which needs Sunday opening."

SECOND STORE SET FOR SEVILLE

The Barcelona store opened a year ago and has proved successful. Virgin is to open a second Spanish store, in Seville, in November, and is expected to name a Madrid site before Christmas.

Meanwhile, Spain is poised to become the first country in the world to house Virgin's retail concept in its duty-free stores. Talks are "very advanced" between state-owned duty-free store Aldesa and Virgin, says spokesman Jose Angel Torralba.

Five airports—Madrid, Barcelona, Seville, Malaga, and Valencia—have been earmarked, with five more to follow.



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Updates Keeps U.K. Radio Current

King 'Zine Is In Tip-Top Shape

■ BY THOM DUFFY

LONDON—In his own uncontrollable, ego-crazed fashion, Jonathan King is on the case. He is raving on the front page of *The Tip Sheet*, his new weekly industry newsletter, about the new single "Stay" by Eternal: "The great thing is, it's British and it's soul and it's superb." In his *Deep Throat* column, he wonders, "Doesn't anyone else think the World Party single 'All I Gave' sounds incredibly like the Electric Light Orchestra?" In a section headlined "Hype!", he pledges to bring his readers "as much dirty, grubby, bitchy, and nasty gossip as we possibly can."

If the British music business has become embattled and cautious, a weekly dose of Jonathan King's musical passion and bluster may be just what it needs.

King, 48, is a self-described "colorful, controversial, outspoken eccentric" of the British biz and publisher of *The Tip Sheet*, which he launched six months ago. The newsletter has drawn widespread notice within the U.K. music industry by compiling hot record picks from label executives, broadcasters, retailers, and journalists, and printing them alongside King's irreverent commentary and gossip.

King's irreverence comes easily. He has enjoyed a journeyman career: songwriter and performer of a string of U.K. pop hits, beginning with "Everyone's Gone To Moon" in 1965, record producer, former executive at Decca Records, radio host, Brits Award producer between 1990 and 1992, and journalist. He currently writes a biweekly column for

(Continued on page 54)

Radio 1 Changes With Times

■ BY DAVID STANSFIELD

LONDON—The U.K.'s most influential radio station will try to keep its mass-market appeal in the years to come, despite losing its older DJs and hiring newer presenters.

BBC Radio 1 FM is not in search of an exclusively young audience, says Matthew Bannister, the station's new controller-designate.

Bannister takes over officially from outgoing controller Johnny Beerling Nov. 1, and will preside over the pop station, whose current weekly audience totals 19 million. New single releases given maximum airplay are usually guaranteed a place in the U.K.'s Top 40 charts.

But Radio 1, run by the publicly owned but autonomous BBC, already has faced growing competition and a loss of listeners to more finely targeted commercial stations such as Virgin 1215, the national commercial rock station launched by Richard Branson earlier this year.

A number of veteran Radio 1 FM DJs have resigned in a flurry of publicity in recent weeks, some voicing protests against speculated changes. Other long-termers have not had their contracts renewed for the fall.

Bannister has introduced a number of new moves, which he describes as evolutionary and not revolutionary.

He says Radio 1 will not go the commercial route of targeting audiences by age or income. "Commercial stations need to [do that] in order to deliver them to advertisers," he adds. "We do not need to do that. Our purpose is to

(Continued on page 50)

IFPI Challenges Italy's CD Renters

■ BY MARK DEZZANI

MILAN—Italy's CD renters are being challenged by IFPI-recognized trade group FIMI, which initiated 30 different court cases throughout Italy in September.

Ernesto Magnani, FIMI director-general, claims that CD renters are responsible for lost unit sales of up to 10%. "We are fed up with our artists being used as cannon fodder for unscrupulous profiteers," says Magnani, who rules out any negotiation with the renters. "CDs are the principal sound carriers, and I cannot imagine earnings from royalties on rentals compensating for loss of sales."

Giorgio Grippa, whose Milan outlet Gio Gio is being taken to court, has formed the association ANAN, representing 100 renters. Grippa says, "We still hope to reach a nego-

tiated solution. We are willing to pay royalties and to recognize a time period before renting out new releases." He adds, "Most of my business is renting back catalog repertoire, which most outlets don't have sufficient rack space to stock."

Magnani says cracking down on CD renters will remain a priority. "Their way of doing business is ille-

gal, and if we don't stop them it could result in the death of our market."

The latest FIMI data on the market confirms the downward trend in sales. Figures released for August show that unit sales for the first eight months of this year are 14.92% down against the same period of 1992—and down 6.84% in value.

France Plans Record Week Biz Hopes To Raise Media Profile

■ BY PHILIPPE CROCCQ

PARIS—The French music business will set out to enhance consumer interest in recorded music with its second "Semaine De La Disque" or Week Of The Record, later this month.

The scheme is inspired by the example of Holland where, for the past 10 years, labels and retailers have worked in concert to promote sound carrier sales with an annual record week.

Technically the event is a record fortnight—it runs from Oct. 23 to Nov. 6—and has a budget of 5 million francs (\$895,000), most of which will be spent on media promotion.

"The event," says Bertrand Delcros, director general of the French industry association SNEP, "will be a veritable record festival. There is a greater need than ever to seek a higher media profile for recorded music."

"At present we have a situation where there is too big a gap between the sales of megastars and that of all other repertoire. This June we saw

that sales were up by 25% over June last year because of major releases by Johnny Hallyday, Dire Straits, Stephan Eicher, and Jean-Michel Jarre. We need to generate greater interest in all genres of recorded music."

Delcros adds, "The timing of this year's event is perfect because October is normally a period when sales are not particularly high. The industry is looking to achieve a substantial increase in record store traffic."

Record companies are planning their own individual promotion operations for the "Semaine," including personal appearances by artists in record stores and offers of discounts of up to 30% on product. There will be special emphasis on French productions.

Says SNEP director of communications Patrice Sarrant-Cabanes, "Already more than 100 points of sale, independent record stores, department stores, hypermarkets, and the FNAC and Virgin outlets have responded positively to the announcement of the 'Semaine' and this bodes well for its success."

GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EUROPE/JAPAN: For more than five years, a bilingual music program called "Pazz And Jops From Europe," featuring music and news from around Europe, has been one of the hottest shows on Tokyo's leading FM station, J-Wave. Broadcast on week nights, the show is produced in France by journalist and host **Jean-Jacques Dufayet** and his Japanese colleague **Reiko Kidachi** under the aegis of France's international radio service, RFI. DAT recordings are sent each week from Paris to Tokyo, where overdubbing is made in Japanese by co-host **Jon Kabira**. The show has proved an ideal vehicle for putting Japanese audiences in touch with European musical developments. Ironically, Dufayet says that his biggest problem has been getting hold of records from around Europe in Paris. Now the show has made it into the record shops itself and no less than six CD compilations have been released simultaneously in Japan by RCA/BMG, MMG/Warner, WEA/Warner, Polydor, Nippon Phonogram, and Epic/Sony. With track listings by **Hiroshi Sugiyama** and **Shigeru Saito** from J-Wave, they give a broad overview of Europe's current pop scene in all its glorious diversity: from **Mecano** to **Snap**, **Vanessa Paradis** to **Khaled**, **MC Solaar** to **Des'Ree**, and **Patricia Kaas** to **Ten Sharp**.

EMMANUEL LEGRAND

GERMANY: Not content with being a rock'n'roll legend, and still the country's



most successful touring act, singer **Peter Maffay** has now ventured into fairyland, with sensational results. He has recorded a series of albums for children and adults that tell the story of an adventurous little dragon called Tabaluga. A cartoon character who represents the child in all of us, Tabaluga sets out to find the meaning of his own fire and, thus, true love. It is a fantasy narrative conveying philosophical, worldly wisdom in an elementary way. The story has certainly struck a chord, and combined sales of the first and second albums—"Tabaluga Travels In Search Of Being Sensible" (Metronome) and "Tabaluga And The Glowing Silence" (East West)—are now in excess of 1.6 million copies. The third album, "Tabaluga And Lilli," has just been released by Maffay's new company, BMG Ariola. A concept album, it combines driving rock songs with ballads and production numbers sung by Maffay and narrated by lyricist **Gregor Rottschalk**. The Tabaluga character is the brainchild of author and illustrator **Helge Hein**, who has big plans for the little dragon. A multimedia spectacular, "Tabaluga Live," will be staged in six German cities in the Spring of 1994, and a 26-part cartoon series is in preparation for TV broadcast in North America in 1995.

ELLIE WEINERT

BELGIUM: The novel idea of combining classical music and "pop classics" as an annual live event was launched here in 1985, the year concert organizers **Jan Vereecke** and **Jan Van Esbroeck** of Prommusic unveiled their first Night Of The Proms in the 20,000-capacity Antwerp Sportpaleis. **John Miles** was the featured artist, and over the years stars including **Art Garfunkel**, **Joe Cocker**, **Roger Hodgson**, **Angelo Branduardi**, **Randy Crawford**, and **Jennifer Warnes** all have performed with a 100-piece classical orchestra, a 200-strong choir and (where necessary) a backing band. This year the event has been expanded to four nights at the Sportpaleis (Oct. 22, 23, 28, and 29) and an extra two nights at the 10,000-capacity Ahoy-hall in Rotterdam, Holland (Oct. 30 and 31). **Sting** is this year's major league act, but according to Vereecke, it is not who headlines that is important. "It's the event and atmosphere that count—70% of the audience buys tickets without even knowing who will perform with the orchestra, and we have been selling out since day one." The idea appears to be taking off internationally, with similar shows planned in the German cities of Dortmund, Stuttgart, Munich, and Berlin. **MARC MAES**



NEW ZEALAND: After a spell away from the limelight in the '80s, singer/songwriter **Dave Dobbyn** is back in the chart with his astonishing album, "Lament For The Numb" (Trafalgar). Produced by **Mitchell Froom** and backed by a taut band featuring **Elvis Costello's** former rhythm section of **Bruce Thomas** (bass) and **Pete Thomas** (drums), Dobbyn has come up with a lean, edgy collection of songs and taken some courageous risks, given the fragility of his career. Having built up a sizable following in the '70s as leader of the **D.D. Smash Band**, Dobbyn emigrated to Australia, but was initially miscast by the overwhelming success of his hit "Slice Of Heaven," an atypically catchy pop tune that went to No. 1 here and in Australia. Now, along with his return to the nation's chart, Dobbyn has joined former expatriates such as **Neil Finn** in moving back to live in New Zealand. By way of explanation he points to the exciting developments here and to the country's supportive, professional community of artists. "My friends ask me why I'm moving back and I say I'm moving forward, because that's what it feels like."

GRAHAM REID

FOR THE RECORD

Figures published in the Spotlight on Benelux (Sept. 11), relating to CD sales in Belgium between January and May of this year, were incorrect. Full-price CD unit sales in that period were, in fact, up 4% to 3.07 million, and low- and mid-price CD unit sales were up by 4.4% to 1.01 million, and not as stated in the figures. The statistics were supplied by IFPI Belgium.

Margarita Scheckel, named new managing director of Polydor Spain, was born in Spain. Her birthplace was reported incorrectly in the Sept. 25 issue of *Billboard*.

Hologram System May Curb Polish Pirating Industry Hopes Scheme Will Give It A Higher Profile

■ BY DOMINIC PRIDE

LONDON—Poland's fledgling record industry has taken another step to stop its product from being pirated, implementing a hologram sticker system for legitimate products.

Members of ZPAV, the IFPI-affiliated producers group, will affix numbered holograms to their tapes, singling them out as legitimate products made to a certain quality.

IFPI believes this could be the move that makes deeper inroads into a pirate community which already is showing signs of accepting the rules of the music business.

Poland's prime minister, Hanna Cichońska, has endorsed the scheme, and a letter of support from her was read at the country's largest rock festival, Sopot, in early September.

The hologram system is supported by publicity material at retail, and by

information campaigns on national TV.

Each hologram is individually numbered, and ZPAV will keep a register of the titles to which the numbered stickers are affixed. In the long term, the scheme also will help collect data on which titles are selling in Poland, which currently has no charts.

IFPI's Bianka Kortlan, newly promoted to regional director, Central and Eastern Europe, says the move will greatly enhance the position of Polish producers. "The hologram will strengthen the union between the companies, and it will give them some public profile. Since the introduction of the scheme, we've already had inquiries from companies who want to be members."

The publicity materials produced for the hologram scheme reinforce the message that all stickered cassettes have approval, but do not state that unmarked cassettes are pirated.

"The message is simply that, with a hologram, you can be 100% sure that the cassette is genuine," says Kortlan, who believes that most Polish customers are now prepared to buy quality product rather than pirated cassettes.

"The most important factor in buying a cassette is still the repertoire, but next element is the quality. For consumers, the problem is still the means."

Piracy is still endemic in Poland, with estimates putting the figure at more than 90% of the market. In the absence of a copyright law, ZPAV has been taking action against companies under fair trading laws (Billboard, Aug. 17).

The main target of the cassette-based pirates is international repertoire. Polish repertoire is pirated much less frequently than international product because there is no export market for it, and because legitimate Polish productions are widely available.

"A lot of the problem now is the supply of international product," Kortlan says. "At the moment, consumers still don't have a choice between pirate and legitimate cassettes."

Several major firms have presences in Poland (Billboard, June 26). BMG has a Polish subsidiary, taking in A&R, and Sony has a full catalog licensee in MJM, as has EMI with Pomaton. As yet, PolyGram has no presence there.

In her new position, Kortlan will also have responsibility for the Baltic states, the Ukraine, and Russia. A new producers association, APA, has been formed in Russia following the enactment of new copyright laws.

GROUP'S CHART RISE CAUSES CONCERN

(Continued from page 48)

"It so happens, though, that when the group started, they had a member with racist sentiments. He is no longer with the group, so they have become guilty by association."

Adding fuel to the fire of controversy is Mariann Records managing director Bert Karlsson, who is also a leading figure in the New Democracy Party. This party, one of four ruling coalition parties now in power in Sweden, has of late come under fire in the media and from other political groups for encouraging attacks on foreigners.

That Karlsson has on his label a band that is viewed as racist has brought him and the band under the media's lens in Sweden. Even though he denies stirring up anti-foreigner feeling, of the band he says just that they play "nationalistic" songs.

The songs of Ultima Thule are, by

the members' own admission, "nationalistic." While songs like "Stolt Och Stark" ("Proud And Strong") and "Besten" ("The Beast") don't talk specifically about foreigners in the lyrics, their xenophobic character is borne out by the fact that the band has a loyal following among neo-Nazis and other right wing extremist groups who have been fans for the last 10 years or so. The band's "Viking Blood" single entered the Swedish sales chart at No. 9 and rose to No. 6.

newslines...

LAURENT TREILLE, general manager of France's FNAC Music label and distributor, died suddenly Sept. 27. He had been suffering from a heart condition. Treille founded FNAC Music in July 1990, and was responsible for its growth. Joel Mornet, associate general director of parent company FNAC, said, "In Laurent Treille, FNAC has lost a man of great human and professional qualities."

SOUTH AFRICA will host its first-ever international jazz festival in October, sponsored by brewer Guinness in association with Johannesburg's monthlong Arts Alive Festival. The event will be staged at the Market Theatre complex, and features international artists Airto Moreira and Flora Purim as well as a showcase for the best in homegrown jazz.

SOUND OF LOS ANGELES Records (SOLAR) has signed a licensing deal with the German independent Edel Company. Back catalog in the deal includes Shalamar, Midnight Star, and the Whispers, as well as current acts.

FLAMENCO GUITARIST Luis Habichuela, 46, died suddenly in Madrid Sept. 21 of a suspected heart attack. Granada-born Luis and three brothers, Juan, Pepe, and Carlos, belong to a dynasty of guitarists, and have enjoyed enormous prestige, having played with all the greatest flamenco singers and dancers.

PONY CANYON Tokyo has appointed Kaz Saito, currently head of its New York office, as producer in its international business affairs and international A&R departments. He replaces Tom Sassa, who will be GM of Pony Canyon's (domestic) A&R department.

TOKUMA JAPAN COMMUNICATIONS and Britain's Beggars Banquet label have signed a licensing deal. Initial releases in Japan include an Icicle Works greatest-hits collection and albums by Buffalo Tom and Daniel Ash.



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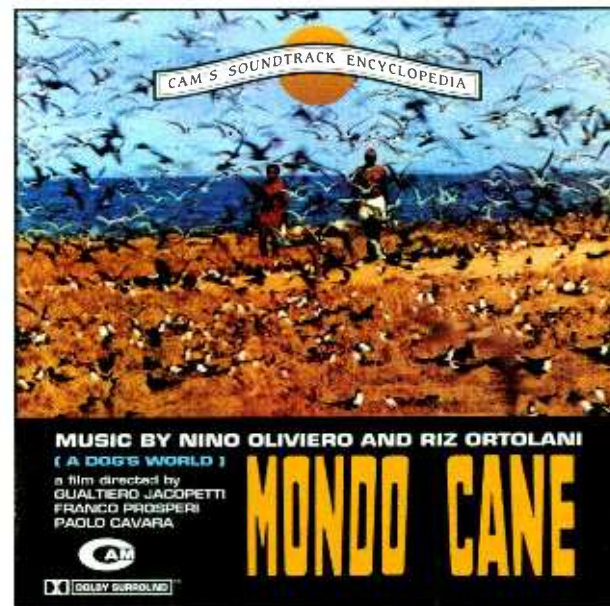
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Warner Music Philippines Breaks With Consignment Tradition

■ BY MARC GOROSPE

MANILA—Just a couple months shy of its first anniversary, Warner Music Philippines stands in the spotlight as not only the first 100% foreign-owned record company here, but also the first to openly refuse sales through consignments, a standard practice in the local music industry.

Consignment outlets, which are

mostly in shopping malls, merely provide shelf space for prerecorded music. Record companies must supply the merchandise and employ "demo girls" to sell it, with each girl representing a different supplier. There are 170 such sites nationwide, and they generate more than half the Philippines' total industry sales.

"By rejecting consignment of our products, we eliminate so many fac-

tors that complicate sales," says Warner Music managing director Maan Hontiveros. "We like to transact with people who have a commitment to our software, so we only deal with wholesalers and distributors. Consignment outlets have practically no capital outlay, so there is no effort on their part to help generate product movement."

Currently, Warner Music's distri-

bution is handled by three local independents: Octoarts, Vicor, and Ivory. These firms—which employ their own demo girls—supply Warner product to all music outlets except 14-store Odyssey Records, the nation's largest music chain, which deals directly with the label.

Hontiveros calls the consignment system "cosmetics-counter selling," and says the industry needs more

consumer-friendly approaches. The company's move certainly has affected its overhead: The staff count here is a lean 22, much fewer than other labels, whose numbers easily swell to at least a hundred because of demo-girl staffing.

Warner product also varies in cost, compared to the standard price tags found in consignment shops. Says Hontiveros, "If we were to follow the way music software is uniformly valued for a particular format, we might as well just be selling plastic. Our current [Warner] cassette lines vary from 90 to 130 pesos (approximately \$3.50-\$5.50). We are selling music, not something generic." Prerecorded cassettes in the Philippines are fixed at 90 pesos at consignment shops.

Hontiveros has anticipated resistance from industry veterans, whom she claims feel threatened by new sales approaches. She laments, "There are some people who have grown too comfortable with dated practices—so much so that they feel paranoid when anyone proposes a new approach."

Most local label chiefs will admit, however, that they are closely watching the outcome of Warner's more aggressive sales methods. "Half of me says I should come out in support of Warner," one senior industry figure says. "The other half says I'll wait to see what happens."

As expected, international repertoire has dominated Warner Music Philippines' sales during its first business year, says Hontiveros, who cites artists such as Rod Stewart, Snow, White Lion, and Stone Temple Pilots.

So far, the affiliate has signed three domestic acts—Ringgo Marquez, Zsa Zsa Padilla, and Side A Band—and a "duet album" project featuring four singers. Albums by Padilla and Marquez have been released. The label's domestic A&R manager, Eugene Vilaluz, says the signing of a local superstar is under negotiation.

"When scouting for local acts, we look at domestic appeal first and foremost," she says. "Regional potential is gravy." The Marquez album seems to have that "gravy," with a recent launch in Singapore, and encouraging prospects for release in Malaysia.

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Australian music has always done well in Europe and North America, but in 1993, the reach of Australian artists and music extended into the booming music markets of South East Asia. Australian performers, managers, record companies, publishers, promoters, merchandisers and broadcasters now speak of Asian markets and their potential with tremendous excitement. In our November 13 issue, Billboard examines the strategies behind the worldwide successes of Australian talent.

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BMG AUSTRALIA

(Continued from page 48)

in the price-sensitive [budget] area, which is nice business, but not frontline. In economic terms, however, things appear not to have got any worse in the past six to 12 months." Sydney's gain of the Olympic Games in 2000 will obviously have a positive effect there, Smellie notes, which will start almost immediately as the city limbers up for the inflow of tourists and athletes.

As for BMG Australia's market share prospects, Smellie says, "It's generally easier to pick up five percentage points when you're at 10 rather than 20. We obviously have to lift our game across all music genres, but I'm looking forward to it." The company is estimated to have annual revenues of approximately \$30 million.

HITS OF THE WORLD



EUROCHART HOT 100 10/2/93 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT DANCE POOL
2	3	LIFE HADDAWAY COCONUT
3	2	WHAT'S UP 4 NON BLONDES INTERSCOPE
4	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	8	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
6	10	GO WEST PET SHOP BOYS PARLOPHONE
7	7	WHAT IS LOVE? HADDAWAY COCONUT
8	6	FACES 2 UNLIMITED BYE
9	5	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL
10	14	KEEP ON DANCING D.J. BOBO FRESH
1	1	ALBUMS
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
3	3	U2 ZOOROPA ISLAND
4	NEW	NIRVANA IN UTERO GEFENN
5	6	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
6	7	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	5	EROS RAMAZZOTTI TUTTE STORIE DDD
8	10	MARIAH CAREY MUSIC BOX COLUMBIA
9	4	BON JOVI KEEP THE FAITH JAMBACO/POLYGRAM
10	NEW	PRINCE THE HITS 1 PAISLEY PARK

AUSTRALIA (Australian Record Industry Assn.) 10/3/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN/EMI
2	2	WHAT'S UP? 4 NON BLONDES WARNER
3	3	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER
4	5	MR. VAIN CULTURE BEAT EPIC
5	4	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA
6	6	EVERYBODYS HURTS R.E.M. WARNER
7	10	DREAMLOVER MARIAH CAREY COLUMBIA
8	7	THREE LITTLE PIGS GREEN JELLY BMG
9	9	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
10	12	IF I CAN'T HAVE YOU KIM WILDE MCA
11	15	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
12	8	RAIN MADONNA WARNER
13	13	THIS IS IT DANNII MUSHROOM/FESTIVAL
14	NEW	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER
15	11	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
16	NEW	DREAMS GABRIELLE POLYDOR/POLYGRAM
17	18	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS LIBERATION/FESTIVAL
18	17	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
19	16	SEEMED LIKE A GOOD IDEA JOHN FARNHAM BMG
20	14	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
1	1	ALBUMS
1	1	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	2	NIRVANA IN UTERO BMG
3	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
4	3	BILLY JOEL RIVER OF DREAMS COLUMBIA
5	NEW	TOMMY EMMANUEL THE JOURNEY COLUMBIA
6	5	PRINCE THE HITS/THE B-SIDES WARNER
7	4	MEAT LOAF BAT OUT OF HELL EPIC
8	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
9	13	BON JOVI KEEP THE FAITH PHONOGRAM
10	7	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
11	9	SOUNDTRACK SLEEPLESS IN SEATTLE EPIC
12	NEW	BETTE MIDLER EXPERIENCE THE DEVINE... GREATEST HITS WARNER
13	6	BABY ANIMALS SHAVED AND DANGEROUS IMAGO/BMG
14	10	U2 ZOOROPA ISLAND
15	12	JOHN MELLENCAMP HUMAN WHEELS PHONOGRAM
16	14	DIESEL THE LOBBYIST EMI
17	11	DIED PRETTY TRACE COLUMBIA
18	16	THE CURE SHOW WARNER
19	15	ERIC CLAPTON UNPLUGGED WARNER
20	17	SOUNDTRACK THE PIANO LARRIKIN

GERMANY (Der Musikmarkt) 9/28/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	3	LIVING ON MY OWN FREDDIE MERCURY EMI
3	2	LIFE HADDAWAY COCONUT
4	4	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
5	16	GOT TO GET IT CULTURE BEAT DANCE POOL
6	5	KEEP ON DANCING DJ BOBO EAMS
7	12	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
8	6	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
9	10	FACES 2 UNLIMITED ZYX
10	9	HAPPY NATION ACE OF BASE METRONOME
11	7	MR. VAIN CULTURE BEAT DANCE POOL
12	8	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
13	13	SHOW ME LOVE ROBIN S ZYX
14	11	NIGHT IN MOTION U 96 POLYDOR
15	14	TWO PROCESSES SPIN DOCTORS EPIC
16	NEW	GO WEST PET SHOP BOYS EMI
17	15	SUMMER SUMMER LOFT RCA

THIS WEEK	LAST WEEK	SINGLES
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	2	BAP PIK SIBBE ELECTROLA
3	3	SEILTANZERTRAUM PUR INTERCORD
4	5	BILLY JOEL RIVER OF DREAMS COLUMBIA
5	4	SCORPIONS FACE THE HEAT MERCURY
6	6	ACE OF BASE HAPPY NATION METRONOME
7	7	BON JOVI KEEP THE FAITH JAMBACO/POLYGRAM
8	NEW	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
9	8	UB40 PROMISES AND LIES VIRGIN
10	9	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA
11	13	SISTERS OF MERCY A SLIGHT CASE OF OVERBOMBING EAST WEST
12	10	MICHAEL JACKSON DANGEROUS EPIC
13	11	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC
14	15	HERBERT GROENEMEYER CHAOS ELECTROLA
15	16	EROS RAMAZZOTTI TUTTE STORIE DDD
16	17	TOTEN HOSEN KAUF MICH VIRGIN
17	14	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
18	12	HADDAWAY THE ALBUM COCONUT
19	19	PUR LIVE INTERCORD
20	NEW	MARIAH CAREY MUSIC BOX SONY

JAPAN (Music Labo) 10/4/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	RUN TSUYOSHI NAGBUCHI EXPRESS/TOSHIBA EMI
2	1	GO FOR IT! DREAMS COME TRUE EPIC
3	2	ENOSHIMA Z DAN VICTOR
4	3	MOH SUKOSHI ATO SUKOSHI ZARD B GRAM
5	NEW	MEMORIES DEEN B GRAM
6	4	NO. 1 NORIYUKI MAKIHARA WEA
7	5	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA/VICTOR
8	NEW	GET ALONG TOGETHER-AIWO OKURITAIKARA YASUHIRO YAMANE PANAM/NIPPON CROWN
9	9	SAKIHOKORE ITOSHISAYA WINK SPECIAL/POLYSTAR
10	NEW	KAZENO SAKAMICHI KAZUMASA ODA LITTLE TOKYO/FUN HOUSE

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
2	4	MOVING ON UP M PEOPLE deCONSTRUCTION
3	2	GO WEST PET SHOP BOYS PARLOPHONE
4	6	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
5	3	MR. VAIN CULTURE BEAT EPIC
6	NEW	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
7	8	LIFE HADDAWAY LOGICARISTA
8	5	RIGHT HERE SWV RCA
9	NEW	GOING NOWHERE GABRIELLE GO!
10	12	IT MUST HAVE BEEN LOVE ROXETTE EMI
11	7	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY McLEAN BRILLIANT
12	18	BIGSCARYANIMAL BELINDA CARLISLE VIRGIN
13	19	HERE WE GO STAKKA BO POLYDOR
14	13	CREEP RADIOHEAD PARLOPHONE
15	NEW	ROSES IN THE HOSPITAL MANIC STREET PREACHERS COLUMBIA
16	NEW	STAY ETERNAL EMI
17	11	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
18	10	ON THE ROPES (EP) WONDER STUFF POLYDOR
19	NEW	WHEN THE SH... GOES DOWN CYPRESS HILL COLUMBIA
20	26	EVERLASTING LOVE WORLDS APART BELLARISTA
21	36	NOW I KNOW WHAT MADE OTIS BLUE PAUL YOUNG COLUMBIA
22	9	CONDEMNATION (EP) DEPECHE MODE MUTE
23	31	CANTALOOP US3 featuring RAHSAAN CAPITOL/BLUE NOTE
24	15	DREAM LOVER MARIAH CAREY COLUMBIA
25	21	ONE GOODBYE IN TEN SHARA NELSON COOLTEMPO
26	NEW	WHENEVER YOU NEED SOMEONE BAD BOYS INC A&M
27	NEW	THIS IS THE WAY DANNII MINOGUE MCA
28	17	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
29	16	FACES 2 UNLIMITED PWL INTERNATIONAL
30	NEW	DISTANT SUN CROWDED HOUSE CAPITOL
31	NEW	TRACKS OF MY TEARS GO WEST CHRYSALIS
32	NEW	NEVER LET GO CLIFF RICHARD EMI
33	20	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
34	NEW	EVANGELINE COCTEAU TWINS FONTANA
35	NEW	JOY STAXX CHAMPION
36	14	RUBBERBAND GIRL KATE BUSH EMI
37	24	HIGHER GROUND UB40 DEP INTERNATIONAL
38	25	NUFF VIBES (EP) APACHE INDIAN ISLAND
39	NEW	STAR/I LIKE IT D:REAM MAGNET/EAST WEST
40	22	ONE WOMAN JADE GIANT

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	1	NIRVANA IN UTERO GEFENN
3	NEW	THE BEATLES THE BEATLES 1962-1970 PARLOPHONE
4	NEW	THE BEATLES THE BEATLES 1962-1970 PARLOPHONE
5	9	MIKE OLDFIELD ELEMENTS-THE BEST OF MIKE OLDFIELD VIRGIN
6	6	PRINCE THE HITS 2 PAISLEY PARK
7	5	PRINCE THE HITS 1 PAISLEY PARK
8	3	PAUL WELLER WILD WOOD GO!
9	7	UB40 PROMISES AND LIES DEP INTERNATIONAL
10	8	MARIAH CAREY MUSIC BOX COLUMBIA
11	11	KIM WILDE THE SINGLE COLLECTION 1981-1993 MCA
12	4	PRINCE THE HITS/THE B-SIDES PAISLEY PARK
13	13	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
14	NEW	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
15	10	KENNY THOMAS WAIT FOR ME COOLTEMPO
16	24	KENNY ROGERS DAYTIME FRIENDS- THE VERY BEST OF EMI
17	12	BILLY JOEL RIVER OF DREAMS COLUMBIA
18	15	STING TEN SUMMONER'S TALES A&M
19	17	LENNY KRAVITZ ARE YOU GONNA... VIRGIN
20	NEW	ORIGINAL LONDON CAST GREASE EPIC
21	16	BJORK DEBUT ONE LITTLE INDIAN
22	NEW	SHARA NELSON WHAT SILENCE KNOWS COOLTEMPO
23	27	BON JOVI KEEP THE FAITH JAMBACO
24	20	U2 ZOOROPA ISLAND
25	25	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
26	18	LEVELLERS LEVELLERS CHINA
27	28	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
28	21	KINKS THE DEFINITIVE COLLECTION POLYGRAM
29	22	ADAM ANT ANTMUSIC - THE VERY BEST OF ADAM ANT ARCADE
30	NEW	BOY GEORGE/CULTURE CLUB AT WORST... THE BEST OF... VIRGIN
31	35	MEAT LOAF BAT OUT OF HELL EPIC
32	19	CARTER USM POST HISTORIC MONSTERS CHRYSALIS
33	32	SWV IT'S ABOUT TIME RCA
34	26	SQUEEZE SOME FANTASTIC PLACE A&M
35	31	NEW ORDER REPUBLIC CENTRETIDE COLONDON
36	NEW	CHAKA DEMUS & PLIERS TEASE ME MANGO
37	37	STONE TEMPLE PILOTS CORE ATLANTIC
38	NEW	RADIOHEAD PABLO HONEY PARLOPHONE
39	NEW	REVOLTING COCKS LINGER FICKEN' GOOD DEVOTION
40	38	4 NON BLONDES BIGGER, BETTER... INTERSCOPE

ALBUMS

1	NEW	TOSHINOBU KUBOTA THE BADDEST II SONY
2	NEW	ACCESS ACCESS II FUN HOUSE
3	NEW	AKINA NAKAMORI UNBALANCE BALANCE MCA/VICTOR
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	NEW	MR. BIG BUMP AHEAD ATLANTIC/MMG
6	1	YOSUI INOUE UNDER THE SUN FOR LIFE
7	NEW	THE BEATLES THE BEATLES 1967-1970 ODEON APPLE/TOSHIBA EMI
8	NEW	THE BEATLES THE BEATLES 1962-1966 ODEON APPLE/TOSHIBA EMI
9	2	SHOGO HAMADA SONO EIENNO ICHIBYONI SONY
10	NEW	SUMITADA AZUMANO ACTOR & ACTRESS CONTINENTAL/TEICHIKU

IRELAND (IFPI Ireland) 9/23/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT EPIC
2	2	GO WEST PET SHOP BOYS PARLOPHONE
3	8	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
4	3	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
5	NEW	LIFE HADDAWAY LOGICARISTA
6	NEW	MOVING ON UP M PEOPLE RCA/deCONSTRUCTION
7	4	FRIENDS IN LOW PLACES GARTH BROOKS LIBERTY
8	NEW	TERRITORY SEPULTURA ROADRUNNER
9	5	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
10	NEW	IT MUST HAVE BEEN LOVE ROXETTE EMI

THIS WEEK	LAST WEEK	SINGLES
1	2	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	3	NIRVANA IN UTERO GEFENN
3	1	GARTH BROOKS IN PIECES LIBERTY
4	4	VARIOUS A WOMAN'S HEART DARA
5	NEW	MIKE OLDFIELD ELEMENTS - THE BEST OF MIKE OLDFIELD VIRGIN
6	5	U2 ZOOROPA ISLAND
7	7	GARTH BROOKS NO FENCES CAPITOL
8	6	PRINCE THE HITS 1 PAISLEY PARK
9	9	MARY BLACK THE HOLY GROUND DARA
10	8	PRINCE THE HITS 2 PAISLEY PARK

ALBUMS

1	2	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	3	NIRVANA IN UTERO GEFENN
3	1	GARTH BROOKS IN PIECES LIBERTY
4	4	VARIOUS A WOMAN'S HEART DARA
5	NEW	MIKE OLDFIELD ELEMENTS - THE BEST OF MIKE OLDFIELD VIRGIN
6	5	U2 ZOOROPA ISLAND
7	7	GARTH BROOKS NO FENCES CAPITOL
8	6	PRINCE THE HITS 1 PAISLEY PARK
9	9	MARY BLACK THE HOLY GROUND DARA
10	8	PRINCE THE HITS 2 PAISLEY PARK

ITALY (Musica e Dischi) 9/27/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. VAIN CULTURE BEAT COLUMBIA
2	2	GLI SPARI SOPRA (REMIX) VASCO ROSSI EMI
3	5	LIFE HADDAWAY COCONUT
4	4	CONFUSION D.J. MOLELLA TIME
5	3	ALL THAT SHE WANTS ACE OF BASE METRONOME
6	NEW	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
7	6	DREAMS GABRIELLE MEDIA/G F.B.
8	NEW	WHAT'S UP 4 NON BLONDES INTERSCOPE
9	NEW	LUV 4 LUV ROBIN S D VISION
10	NEW	ROTTA PER CASA DI DIO 883 F.R.I.
1	3	ALBUMS
1	3	IL BANDITO E IL CAMPIONE FRANCESCO DE GREGORI SERRAGLIO
2	2	DIARIO LUCA CARBONI RCA
3	4	883 NORD SUD OVEST EST RTI MUSIC/F.R.I.
4	2	VARI FESTIVALBAR '93 MERCURY
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD
6	7	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
7	6	LAURA PAUSINI LAURA PAUSINI CGD
8	10	RAF CANNIBALI CGD
9	NEW	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT? PARLOPHONE
10	8	EVENTI E MUTAMENTI RICCARDO COCCIANTE VIRGIN

SPAIN (TVE/AFYVE) 9/18/93

THIS WEEK	LAST WEEK	SINGLES
1	7	EL GALLINERO RAMIREZ BLANCO Y NEGRO
2	1	LIFE HADDAWAY ARIOLA
3	4	MR. VAIN CULTURE BEAT CBS/SONY/MAX MUSIC
4	6	VIVA LA FIESTA P. PIL MAX MUSIC
5	5	ROBARLE AL TIEMPO O.B.K. BLANCO Y NEGRO
6	3	ELLA VICEVERSA MAX MUSIC
7	2	FIVE LIVE GEORGE MICHAEL & QUEEN EMI/ODEON
8	NEW	FACES 2 UNLIMITED BLANCO Y NEGRO
9	10	WHAT IS LOVE HADDAWAY ARIOLA
10	NEW	GIVE IT UP CUT N' MOVE HISPANO
1	1	ALBUMS
1	1	GLORIA ESTEFAN MI TIERRA EPIC
2	2	UB40 PROMISES & LIES VIRGIN ESPANA
3	4	VARIOUS LO MEJOR DEL SOUL ARCADE ESPANA
4	3	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI/ODEON
5	5	JUAN LUIS GUERRA AREITO KAREN/BMG
6	NEW	PRINCE THE HITS 2 WARNER MUSIC
7	7	VICEVERSA UN AMIGO DE VERDAD MAX MUSIC
8	NEW	PRINCE THE HITS 1 WARNER MUSIC
9	6	ANA BELEN VENENO PARA CORAZON ARIOLA
10	9	VARIOUS MEGATRON MAX MUSIC

CANADA (The Record) 9/13/93

THIS WEEK	LAST WEEK	SINGLES
1	1	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD
2	5	IF JANET JACKSON VIRGIN/CEMA
3	2	RAIN MADONNA SIRE/WEA
4	6	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
5	3	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
6	4	ALRIGHT KRIS KROSS COLUMBIA/SONY
7	7	INSANE IN THE BRAIN CYPRESS QUALITY
8	19	WHOOOT, THERE IT IS 95 SOUTH ICHIBAN
9	8	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
10	9	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
11	10	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA
12	15	BREAK IT DOWN TEARS FOR FEARS FONTANA/PLG
13	12	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
14	14	OH CAROLINA SHAGGY VIRGIN/CEMA
15	20	IT'S ON NAUGHTY BY NATURE ISBA
16	18	BIG GUN AC/DC COLUMBIA/SONY
17	17	LOVE FOR LOVE ROBIN S ATLANTIC/WEA
18	11	IN THE HEART OF A WOMAN BILLY TAY CYRUS MERCURY/PLG
19	NEW	ONE LAST CRY BRIAN MCKNIGHT MERCURY/PLG
20	NEW	TRIBAL DANCE 2 UNLIMITED QUALITY
1	3	ALBUMS
1	3	AEROSMITH GET A GRIP GEFFEN/UNI
2	5	VARIOUS ARTISTS DANCE MIX '93 QUALITY
3	4	MEAT LOAF BAT OUT OF HELL II: BACK... MCA/UNI
4	1	U2 ZOOROPA ISLAND/PGD
5	6	GARTH BROOKS IN PIECES CAPITOL/CEMA
6	2	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
7	8	JOHN MELLENCAMP HUMAN WHEELS MERCURY/PLG
8	7	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
9	9	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
10	10	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA/SONY
11	12	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
12	18	BLIND MELON BLIND MELON CAPITOL/CEMA
13	11	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS./WEA
14	14	JANET JACKSON JANET. VIRGIN/CEMA
15	13	UB40 PROMISES AND LIES VIRGIN/CEMA

Balkan Artists Unite For Anti-War Benefit Shows

■ BY PETAR JANJATOVIC

BELGRADE—While fighting continued to rage in Bosnia, prominent bands in exile from the former Yugoslavia staged anti-war concerts in Prague and Berlin in early September, under the slogan "Who's That Singing Over There?"

Organized by Berlin's "Kultur Brauerei" Club and a group of young people, the concerts brought together Belgrade bands Partybreakers, Catherine The Great, and Electric Orgasm, along with the Witches, from Zagreb, and the Gallows Pole, a band made up of refugee musicians from Sarajevo.

The "Bunker" club in Prague and Berlin's "Kultur Brauerei" were packed, mostly with young people from the former Yugoslavia who have been forced to leave their homes. The concerts had no political implications; the musicians simply got together to play songs both old and new, and to prove that normal dialogue is still possible. They also wanted to show that not everyone is contaminated with hatred and that, even though two years of civil war have inflicted lasting wounds on

the population, rock'n'roll has not let the war divide it along ideological lines.

The audiences in both clubs were interested in how the bands played, not where they come from.

Since most of these musicians stepped into the music scene at about the same time, during the fertile new-wave period of the late '70s, they found it easy to put together a good program whose highlight came when they played together on stage. During their performance, the Witches invited the Belgrade and Sarajevo musicians to join them for a revamped rendition of an old folk song. At the end of the concert, when "Rimtutituki," made up of individual members of Catherine The Great, Electric Orgasm, and the Partybreakers, stepped on stage and sang their anti-war song "Peace, Brother, Peace," they were backed by the Witches' rhythm section and members of the Gallows Pole.

Despite the debilitating war, which shows no signs of stopping, these concerts gave peace a small chance, especially since this was the first time since the war began in June 1991 that musicians from the warring regions had a chance to meet and play together.

RADIO 1 CHANGES WITH TIMES

(Continued from page 50)

offer the most original, innovative and exciting offering in popular culture that we can, and deliver it to the maximum audience that we can.

"On average, Radio 1 plays 1,200 tracks per week, compared to the 500 a week played by an average commercial radio station. We will continue to offer the broadest range of music at a time when other stations are increasingly narrowing their range.

"People have very broad minds," he says. "Older people are interested in new music, and younger people are discovering some old music for the first time. It seems to me that they're entitled to one station, at least, which introduces them to that full reach."

Listeners can expect an increase in dance-music programming, as well as higher profiles for the world and rock genres and for veteran tastemaker DJ John Peel, who has been given his first regular daytime slot in 20 years. Peel, a well-respected champion of indie music, was voted broadcaster of the year at the 1993 Sony Awards.

Radio 1 also aims to continue its commitment to live music. The station has recorded more than 8,000 sessions over the last 26 years. This September alone, it featured live performances from acts ranging from Prince and Paul McCartney to Smashing Pumpkins and Blue.

Though the U.K. singles market has declined drastically over the last decade, Radio One will not abandon its commitment to the format, says Bannister. "I'm interested in looking at the range of music," he says, "and judging it by the quality of the song, its appropriateness for radio airplay, and not what format it's released on. We have to decide what's the most interesting music we can expose our audiences to.

"We're looking at exposing album tracks more often, but I also want to hear singles. I don't think the single is by any means dead yet. People are still listening to and buying singles. We'll offer a blend and a mix, a range that you won't hear anywhere else."

KING 'ZINE IS IN TIP-TOP SHAPE

(Continued from page 50)

Music Week and, despite his colorful personality, King's experience has given him industry credibility.

"I want a network of people who love music more than business," says King of his subscribers, currently estimated at 400 and projected to reach 1,000 within a year. Among them are the managing directors of several U.K. record labels and, recently, a handful of American executives.

Each subscriber is asked to fax or phone in just two Top Tips per week, a procedure King believes forces his reporters to focus on the best of a flood

of current releases rather than, in the case of programmers, simply reporting their playlists. The tips are compiled through a computer program designed by editor Hunter Ryland DuBose, with whom King conceived The Tip Sheet.

The Tip Sheet has, in this fashion, tracked and reported industry-wide enthusiasm in recent months for singles by numerous acts including Ace Of Base, Gabrielle, Chaka Demus & Pliers, Bitty McLean, and Jazzy Jeff & the Fresh Prince, ahead of their ascent on the U.K. singles chart. King believes that the reaction of his music-

Canada's Cabinet Nixes Digital Radio Plan Industry Pleased With Delay In Services' Approval

■ BY LARRY LEBLANC

TORONTO—After vigorous lobbying by 19 English and French Canadian music and cultural organizations, Canada's federal cabinet on Sept. 23 squelched plans to launch two digital radio services here.

On orders from the Canadian Privy Council, Federal Communications Minister Monique Landry instructed the Canadian Radio-television and Telecommunications Commission to reconsider its June 25 decision to grant five-year licenses to Cogeco Radio-Television Inc. and Digital Music Express (DMX), enabling them to offer 24-hour, commercial-free, all-music radio channels to Canadian cable TV viewers.

The CRTC has been instructed to conduct another hearing to determine whether the services could use more Canadian content. The federal broadcasting regulatory board also has been asked to explain why different levels of Canadian content for the two services were approved.

The cabinet statement also questioned why the CRTC did not require the pay-audio services to be received in all parts of the country, and why they would not be making use of the existing telecommunications facilities for distributing Canadian programming.

The cabinet's decision, coming in the midst of a federal election campaign, effectively sidelines national digital radio in this country, at least for the moment. While the CRTC has been instructed to conduct a further hearing to address it, the broadcasting board is so bogged down with TV station renewals and pay-TV applications that such a hearing is unlikely for at least six months.

DMX, a partnership between Shaw Communications Inc., of Edmonton, Alberta, and International Cablecasting Technologies Inc. of Los Angeles, had sought to deliver 33 music channels, with three of them produced here. Montreal-based Cogeco, under the name Canadian Digital Radio, would have offered 38 channels by the end of its second year of operation, with seven channels produced in Canada.

Though the U.S.-based Digital Music Express and Digital Cable

Radio both have operated in that country for several years, the Cogeco and DMX digital radio ventures were the first national digital services to be proposed in Canada.

"It wasn't the [cabinet] decision," says Brian Chater, president of the Canadian Independent Record Production Assn., which had opposed both Cogeco and DMX's original license applications before the CRTC even considered them. "We'd been lobbying very hard for [the cabinet's rejection of the licenses], and were optimistic it was going to be a positive decision. The government responded to the issues we raised."

"It's an important breakthrough, but it's also the beginning of a great deal of work to come," says David

that domestic music for both services, in total, would account for far less than the 30% minimum obligation of most Canadian radio broadcasters.

The music industry also has been concerned about potential signal piracy, payment to creators, and the notion that such digital services would eventually replace existing local radio listening.

Like many of those opposing the CRTC's licensing decision, Brian Robertson, president of CRIA, says he is furious that there was no general call by the regulatory body for submissions on the concept of digital audio in general, or detailed hearings on the impact of digital broadcasting on the Canadian music industry.

"It was handled in a pretty buccaneer manner, and without an awful lot of thought on their part," Robertson charges. "The [first] two applications that came forward, [the CRTC] just accepted."

"The commission has had a head-in-the-sand attitude about the economic impacts of licensing new services," adds Basskin. "To date, they have refused to hear serious discussion of the negative impact of this kind of service on the well-being of the people who make the music."

The fact that the federal cabinet has sent the digital radio decision back to CRTC is viewed by many industry figures here as an enormous rebuke to the board. This is only the second decision ever sent back, and the only one dealing with licensing a new service. However, even die-hard foes of the CRTC's attitude toward licensing digital radio readily concede that, once the details have been negotiated, such services are inevitable.

"An accommodation has to be reached, but the line was drawn way to one side this time out," says Chater. "Critical policies and technology usages weren't addressed. We want more exploitation of our material, but we [creators] like to get our fair reward for it.

"This is a watershed," Chater adds. "[Digital radio] is a precursor of a whole new selection of systems and distribution. If we don't get everything in place so the future unfolds to the benefit of all, rather than to just the benefits of the users, we're dead in the water.

"We want the Commission to apply the same kind of regulatory considerations to the development and spread of these services that they gave to radio and television 20 years ago, which has helped protect the survival of Canadian creators," Basskin says.

'An accommodation has to be reached, but the line was drawn way to one side this time out'

Basskin, CEO/president of the Canadian Musical Reproduction Rights Agency, which also had opposed the applications. "The most interesting consequence of the decision is that it's going to force the Commission to address the questions they simply refused to address when we intervened. They may simply reissue the same licenses after fiddling with the Canadian content levels a little, but, this time, there will be an opportunity for us to be heard."

Among others opposing both the CRTC's digital radio licensing decisions (Billboard, July 10, 1993), as well as the original license applications (Billboard, Aug. 22, 1992), were such powerful music industry groups as the Canadian Record Industry Assn, the Canadian Music Publishers Assn., SOCAN, and the Quebec record industry association, ADISQ.

Overwhelmingly, the opposing forces objected to the fact that, with the majority of the music prepared for both services being produced in the United States, neither Cogeco or DMX would fulfill the criteria of the Canadian Broadcasting Act. All along, the detractors have argued

MAPLE BRIEFS

AT THE TORONTO-BASED booking firm The Agency, Vinny Cinquemani has been appointed chairman, David Bluestein has been named president, and Mike Greggs becomes VP of client services in Western Canada. Greggs will work from the firm's new Vancouver office.

EFFECTIVE Monday (4), telephone area codes for all departments of EMI Records Canada and PolyGram Group Canada Inc. (including PolyGram Records and A&M/Island Records) change from 416 to 905.

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Sized Right And Soundly Run, A Label of "Guerrilla Pragmatists" With Cutting-Edge Tastes Celebrates A Decade Of Growth.

BY SAM SUTHERLAND

On paper, at least, it shouldn't have worked: Four partners in four cities, none of them the Apple or the Orange. A business plan written on a cocktail napkin (honest), built around a brand new audio configuration with zero stateside market penetration. A programming strategy committed to a myriad of musical genres, not the Single Niche Theory central to most successful label startups. And, of course, no deep pockets.

Yet, 10 years down the road, Rykodisc has snuck up on the big guys to build an ambitious catalog of some 400 albums spanning artists and styles from around the globe. Establishing an early benchmark for archival reissues, the feisty independent has snared a series of prized artist catalogs, beginning with Frank Zappa's voluminous shelf of Mothers Of Invention and solo titles, escalating with David Bowie's recorded works, and recently continuing with the plum holdings in Elvis Costello's vaults.

Along the way, they lost a partner, picked up a serendipitous recording and publishing catalog in Hannibal Records, and threw label competitors yet another curve with the launch of the first CD game.

Having achieved outsized growth as a CD-only label when the format was still trailing behind analog LPs and cassettes, Rykodisc now releases product in virtually every configuration extant, including MiniDisc and digital compact cassette. Balancing eclecticism with a savvy grasp of retail and media realities, this offbeat team has parlayed its unlikely charter into peak annual sales of \$20 million, making Rykodisc, by most estimates, the second largest American-owned label operation.

That must have been a helluva napkin.

Going Ape For CDs

Rykodisc's genesis began in 1982: future president Don Rose had already sold his first business, the Toledo, Ohio-based Boogie Records chain. Now living in Boston, he was running his indie EAT Records label and managing cutting-edge acts like Human Sexual Response and Rubber Rodeo. Future sales and distribution vice president Rob Simonds, Rose's brother-in-law and a former clerk at Boogie's Akron store, helmed his own import distribution firm, East Side in Minneapolis, focusing on high quality Japanese LPs sought after by audiophiles. Both were avid music fans intrigued by the advent of a new digital consumer medium yet to land on U. S. shores, the compact disc.

Through Japanese sources, Simonds bought a grey-market Sony player "to check (the format) out, because if it was going to succeed, I thought it would start with audiophiles," he remembers. With a lone CD, Sony's demo disc, Simonds carted the player with him on a trip east, where he plugged the unit into Rose's stereo. Years later, Rose would often

liken the pair's reaction to that of the apes gathered around the monolith in 2001.

"We weren't thinking about business, but we were knocked out by what we heard, or, in some respects, by what we didn't hear," Rose recalls of that first audition. The duo began mulling CD imports as a possible venture, and Rose encouraged his friend to attend the upcoming MIDEM in Cannes.

There, they found themselves sharing their excitement about the potential for compact discs with two other entrepreneurially-minded peers, Arthur Mann (now Rykodisc's vice president, business affairs) and Doug Lexa. Trained as a lawyer, Mann was already branching into artist management, while Lexa worked for the American subsidiary of a Japanese trading company, which would ultimately provide an insider's access to the embryonic CD replication industry.

As the quartet discussed the new configuration's virtues and potential market, they realized they could cover all the bases for a label operation. With that notorious napkin as their easel, they began sketching their new company, which Lexa (who would later leave the partnership) name Ryko, the Japanese word describing "the sound from a flash of light."

All four would continue operating other businesses for Rykodisc's first few years, including Rose's CD retail store, Boston Compact Disc, and Simonds' refocused East Side Digital, which swung from LPs entirely to CDs. With Mann in Ardmore, Pennsylvania and Lexa in California, Rykodisc's owners would continue to work from four separate cities.

Peripheral Vision

"If you opened the mythical book on 'How To Start A Successful Record Label,' Chapter One would tell you to find a single market niche and work it to death," muses John Hammond, director of marketing, at Rykodisc's headquarters in Salem, Mass. "Part of the challenge in being here is that we're not doing that—we're targeting different areas constantly." Many are far from the mainstream.

Rose agrees. "We're niche marketers, without marketing to a single niche," he notes. He stresses that, during its start-up phase, Rykodisc exploited format more than idiom, making the commitment to compact discs a key to the label's identity with customers—in short, making the CD itself a niche.

Both the repertorial diversity and CD-only focus were conscious responses to the nascent mid-'80s CD market. "It was a very strange and different mix of material that was coming out at that time," notes Simonds, "and not well-suited to American listeners." With replication limited to Japan and Germany, early releases were dominated by a handful of global superstars, along with domestic Japanese and German attractions incomprehensible to most U. S. con-

sumers.

At the same time, little was being done to exploit the unique features of the CD, particularly in terms of playing time, he adds.

Rykodisc envisioned the compact disc as an archival medium, building an initial catalog around titles that used the medium's longer program capacity. Among initial programming sources was Rose's Beantown neighbor, Rounder Records, which swapped Rykodisc rights for unique CD compilations in exchange for the fledgling imprint's help in securing Japanese manufacturing for Rounder's own regular CD releases. For other titles, Rykodisc made additional tracks a priority, and they were exacting in their search for the earliest generation masters.

"Everything went under the microscope, because we were going to do it once, and we wanted to do it right," Rose asserts. That included packaging. Instead of stripped-down inserts common to the majors' CD reissues, Rykodisc saw full liner booklets as integral to the perceived value they wanted to create in their consumers' eyes.

Such thoroughness built a reputation critical to Rykodisc's subsequent success in landing established catalogs crucial to increasing billing. The Zappa deal was a prototype for artist deals, requiring considerable ingenuity to persuade financial backers to cover the composer's advance, but after a year of haggling the deal went through.

The subsequent Bowie deal, representing an even bigger sales windfall, likewise posed a tortuous legal and financial maze, but Bowie, like Zappa, was a painstaking artist and shrewd businessman who liked the young label's passion and attention to detail. Rose and Arthur Mann meanwhile honed a team approach to negotiations, with Rose working with the artist while Mann tackled the act's legal and business concerns.

Meanwhile, Rykodisc was forging other relationships that would shape the company's style. Grateful Dead drummer Mickey Hart, whose fascination with percussion traditions from around the globe had translated years before into a budding world-music consciousness, found in Rose and Rykodisc the perfect vehicle for that passion: "No other company could ever handle it," Hart says of his far-flung recording activity, which has yielded the acclaimed *The World* album series.

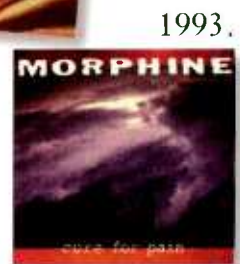
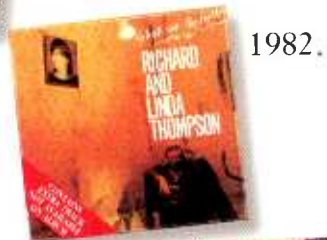
For the more recent Elvis Costello deal, the negotiating team added Jeff Rougvie, whose fan's zeal stood him in good stead as product manager for the Bowie masters. Now Rykodisc's A&R director, Rougvie partnered with Rose (another Costello aficionado), marketing director Hammond and executive manager David Greenberg to develop programming suggestions for the catalog proposal that won the artist over.

Playing The Niches: Marketing

If major artist catalogs have provided Rykodisc with commercial pillars, overall product development has continued to emphasize cult-sized artists and peripheral trends more than mainstream schools of musical thought. Throughout the label's ranks, pride in establishing a beachhead for

Continued on page 58

Vocal visual: Mouth Music



You always come back to the music. **RYKO**



1983 - 1993

RYKODISC & HANNIBAL MUSIC. IT'S ONE OF THE BASICS. ©1993 Rykodisc, Pickering Wharf, Bldg. C, Salem MA 01970

Member of **NAIRD**

Rykodisc

Continued from page 56

Bulgarian music, shedding new light on the contributions of cult heroes like Big Star and Nils Lofgren, or supporting impossible-to-categorize acts like Scotland's Mouth Music and Native American activist-turned-rocker John Trudell equals the excitement over the next wave of major league reissues.

That eclecticism isn't merely artistic idealism—it also reflects a guerrilla pragmatism.

"We like to sneak up on the mainstream and run between their legs when they're not looking, give 'em a good one and run back out," Rose cracks. In a more serious vein, however, he justifies Rykodisc's attention to less commercial niches as a matter of scale and survival. Citing the success for Sugar, the band led by alternative rock veteran Bob Mould, Rose notes, "For us, it's a home run to sell 300,000 to 400,000 records for an artist like that. For the majors, at any given time, those numbers are nice, but they're simply not a top priority."

Director of promotion Michael Sylvia and director of publicity Carrie Svingen play an integral part in every marketing campaign, applying similar guerrilla techniques to the areas of radio and press. The sales department, headed by national sales manager Jim Bradt, maintains a strong level of commitment and support to both independent and chain stores, insuring thorough sales follow-through of all campaigns.

To maximize results, the company reaches beyond traditional media and markets into new avenues, symbolized by the mission of Cheryl McEnaney, Rykodisc's director of strategic marketing. A veteran of label and concert promotion posts, she has carried Rykodisc's most specialized music, particularly from ethnic sources, into museum stores, women's retail businesses, collegiate bookstores, direct-marketed catalogs, the environmental network and such

alternative channels as the Hear retail stores. Proud to work with material that rises beyond "cultural debris," she savors positioning the material beyond simple commerce. Yet the bottom line benefits, too, with non-traditional sales moving up to nearly 10% of Rykodisc's business.

A willingness to open new markets also led to Rykodisc's decision to back inventor Barry Levine's proposal for Play It By Ear, the CD-based game which uses audio cues to pace players' efforts to identify cultural trivia. For product manager Lars Murray, that's meant braving the very different waters of the toy industry.

The Next Decade

Throughout 1993, a fittingly irreverent print ad campaign has marked Rykodisc's first decade, using original art by cartoonists like Doug Allen, Lynda Barry, Dan Clowes and Roz Chast, placed in edgy publications like *Monk*, *Utne Reader* and *Mother Jones* as well as more obvious buys like *Musician* and *Option*.

Next-generation music from Sugar, John Trudell and Morphine offer one piece of the puzzle in Rykodisc's future, global styles forged by Marta Sebestyen, Muzsikas and Ali Farka Toure others. As for technology, Rykodisc is looking at the higher resolution afforded by 20-bit digital technology to keep its CD edge sharp.

Meanwhile, the company this year moved directly into distribution via the REP network, teaming Rykodisc and East Side with Rounder and Precision to map a national pipeline designed to couple grass roots sensitivity with continental coverage.

A pivotal role in the successful coalition to eliminate wasteful board packaging, led by Simonds as a co-founder of the "Ban The Box" initiative for ECO, continues with their commitment to the next-phase goal of introducing recycled jewel boxes. Simonds and Rose both protest that they aren't activists by nature, but scratching the surface reveals an unforced idealism that is amplified through the rank and file of the company.

Still, the partners demur, saying they're businessmen first. But Joe Boyd, director of project development for Rykodisc, may be closer to the truth when he concludes, "The people who very often mouth platitudes are very often the first people who take a razor blade to your wallet. The level of genuine commitment and idealism here is fantastic." ■

Sweet surprint: Sugar

**As Ancillary Applications For
Its Multi-Cultural Music
Multiply, Rykodisc Is Happy
It "Kept The
Publishing"**

With the 1991 acquisition of Hannibal Records, Rykodisc also took a decisive step into music publishing. Among Hannibal founder Joe Boyd's holdings was an associated catalog comprising copyrights by such label acts as Outback, Toumani Diabate, Kanda Bongo Man and B.J. Cole, as well as the Warlock Music catalog, including songs by such Witchseason artists as Sandy Denny, Nick Drake, John Martyn and Fairport Convention.

At the same time, Rykomusic, Inc. (ASCAP), and Pubco (BMI), Rykodisc's American publishing vehicles, were acquiring songs by such Rykodisc artists as Evan Johns, Keith Levene, Joey Molland and Barking Tribe. Rykodisc's production agreement with Mickey Hart, formalized in The World recording series, meanwhile brought an additional bundle of publishing rights in Hart's White Whale catalog.

According to Rykodisc's Arthur Mann, Rykomusic's boutique size and multi-cultural range have proven a potent combination. In the U.S., Mann oversees operations, with Paul Dickman and Henry Meleck handling business from Rykodisc's Ardmore offices. In London, Rykomusic, Ltd., formed in 1992, is directed by general manager Guy Morris, whose priorities have included the creation of a worldwide administration network. Rykomusic has generally side-stepped sub-publishers to join performing rights societies in major European territories, enabling Rykodisc to negotiate more lucrative "at source" deals.

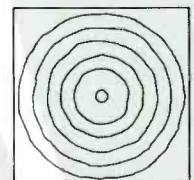
Rykodisc's involvement in music from Hungary and Bulgaria has led to copyrights tied to late Bulgarian composer Philip Koutev and performers Trio Bulgarka, Balkana, Ivo Papasov, Marta Sebestyen and Muzsikas. Such global sources are attracting increasing synch interest from films, TV and commercials as world music permeates Western media.

Closer to home, pop and rock copyrights include works by such writers as Nils Lofgren, Rachelle Ferrell, the O'Jays' Terry Stubbs and U.K.-based Nick Burbridge.—S.S.

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Finds Footholds For Planet Drums And Steaming Soukous

BY THOM DUFFY

LONDON—After a campaign to promote its world music titles in Hong Kong and Taiwan, Rykodisc co-founder Arthur Mann walked into the Tower Records store in Taiwan not long ago and found high-profile displays for Mickey Hart's "Planet Drum" right alongside new releases from Mariah Carey and Michael Bolton.

It was a sign of the growing success Rykodisc has enjoyed in marketing its music abroad, after a decade of bringing some of the finest international artists back to fans in the U.S. On both sides of the business equation—acquiring repertoire and selling albums—Rykodisc has proven increasingly adept in the global marketplace.

"We're committed to expanding our international business," says Mann, VP of business affairs/international for the company. "It was obvious to me that the type of music we had would lend itself to international exploitation." Those familiar with Rykodisc in the U.S. are first aware of the exceptional variety of the label's repertoire, with such releases as "The World" series compiled by the Grateful Dead's Mickey Hart, the danceable jazz of "Balkanology" by Bulgaria's Ivo Papasov, the steamy soukous of "Zing Zong" by African exile Kanda Bongo Man, and the seminal British folk of Fairport Convention, to name but a few.

Avid Clipping & Talent Seeking

Much of Rykodisc's international A&R strength came with its acquisition in 1991 of Hannibal Records, whose founder, Joe Boyd, is now Rykodisc director of product development,

based in London. "I clip avidly out of obscure journals; I listen to records from all over the world," says Boyd of his talent-seeking style. "But I'm not just interested in obscure, esoteric things." Rather, he looks for those artists whose talent transcends their genre, whether the genre be funk, folk or flamenco.

In acquiring international talent, Rykodisc also strikes a balance between licensing existing recordings and signing artists direct. But the relationships Boyd and his Rykodisc colleagues have developed with labels around the world have also allowed them to suggest and direct the creation of unique collaborations or compilations such as "Balkana: The Music of Bulgaria" or "The Young Flamencos."

In recent years, Rykodisc has begun to match its international A&R presence with sales and marketing strength worldwide, with some 400 titles available outside the U.S. Peter Walmsley, general manager of Rykodisc Europe, explains that the London office serves as a sales and marketing base for a network of distributors with whom the company works throughout Europe. Expansion into Eastern Europe lies ahead, says Walmsley.

Depth & Self-Distribution

Boyd stresses that the company distributes its product throughout Europe—rather than dealing with licensees—due to the depth and variety of the Rykodisc catalog. From London, Rykodisc is able to coordinate simultaneous street-dates and marketing support for its releases across Europe.



The World leader: Mickey Hart (top right) and Planet Drum

The success of such titles as "AKA Graffiti Man" by John Trudell, which sold as well in Europe as it did in the U.S., proved the strength of the setup.

Mann coordinates international marketing beyond Europe from the Rykodisc office in Ardmore, Pennsylvania. In those territories the company does license its releases to local partners, including Rock Records & Tapes Ltd. for Southeast Asia, Festival Records in Australia and New Zealand, Gallo in South Africa, and Denon in Canada, with new partnerships pending for Japan and South America. However, says Mann, Rykodisc has found licensees who will embrace and promote its releases, not simply view them as catalog numbers.

"You do what you can in each market to get a foothold," explains Mann. "You have to visit the territories. You can't do it over the phone. And in every country," he says, "you find people who are in the business for the love of the music." ■

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See/ Hear

BY RICHARD HENDERSON



DAVID BOWIE: "SOUND + VISION"

This 12 x 12, four-CD box heralded the belated release of David Bowie's catalog in the digital domain and won a Grammy for Best Album Package in 1989. According to designer Roger Gorman, "Sound + Vision" is a classic example of form following function. The transparent box lid immediately reveals either CDs or cassettes, avoiding the confusion associated with anthology boxes. A monochrome portrait of Bowie printed on the clear lid aligns with a duplicate photo printed in full color as a mosaic spread over the individual disc booklets and the lower half of the box itself. As the component elements of the package were each fabricated by separate manufacturers, Reiner Design and Rykodisc operations manager David McKenzie held their collective breath until the final assembly process. Fortunately, the resulting composite portrait depicts the layers-within-layers of the androgynous-appearing star's persona and invites the purchaser to dissect same by removing the discs and a CD-sized biographical booklet penned by MTV's Kurt Loder.

YOKO ONO: "ONOBX"

Sosho calligraphy spells out the title in sinuous black script alongside the Ono family's crimson chop, against a white background as spare as an art gallery wall. With this graphic stroke, Roger Gorman restores cohesion to the pub-

lic's perception of Yoko Ono: Japanese emigre, visual and performance artist within the Fluxus movement in mid-'60s New York and avant-pop composer and vocalist. A box with in the box, adorned by her sheet music, holds the six compact discs as well as Robert Palmer's exhaustive bio. An anvil case has been commissioned by Rykodisc to house not only "Onobox," with its six individual booklets computer-designed and annotated by Ms. Ono, but also a limited edition artwork created as a companion piece, a glass "key to the universe." The single-disc sampler of selected tracks from "Onobox," entitled "Walking On Thin Ice," utilizes a transparent CD platform within the jewel box, enabling graphics to be printed on both sides of the back card. This technique was developed by Rykodisc and has become the standard for all individual Rykodisc titles.



PETE TOWNSHEND: "WHO CAME FIRST"

The compact disc reissue of Townshend's first solo effort is housed within a book. Its cover, the legendary "Doc Martins On Eggs" portrait of Townshend, is printed on laminated, glossy stock; redolent of English import LPs of the early '70s, it resembles a children's book as well. Reiner Design separates the two essays within by binding a cardboard disc jacket between them, then printing the second essay (by Townshend, written for *Rolling Stone* in 1972, in praise of his guru Meher Baba) on newsprint. This textural

Continued on page 66



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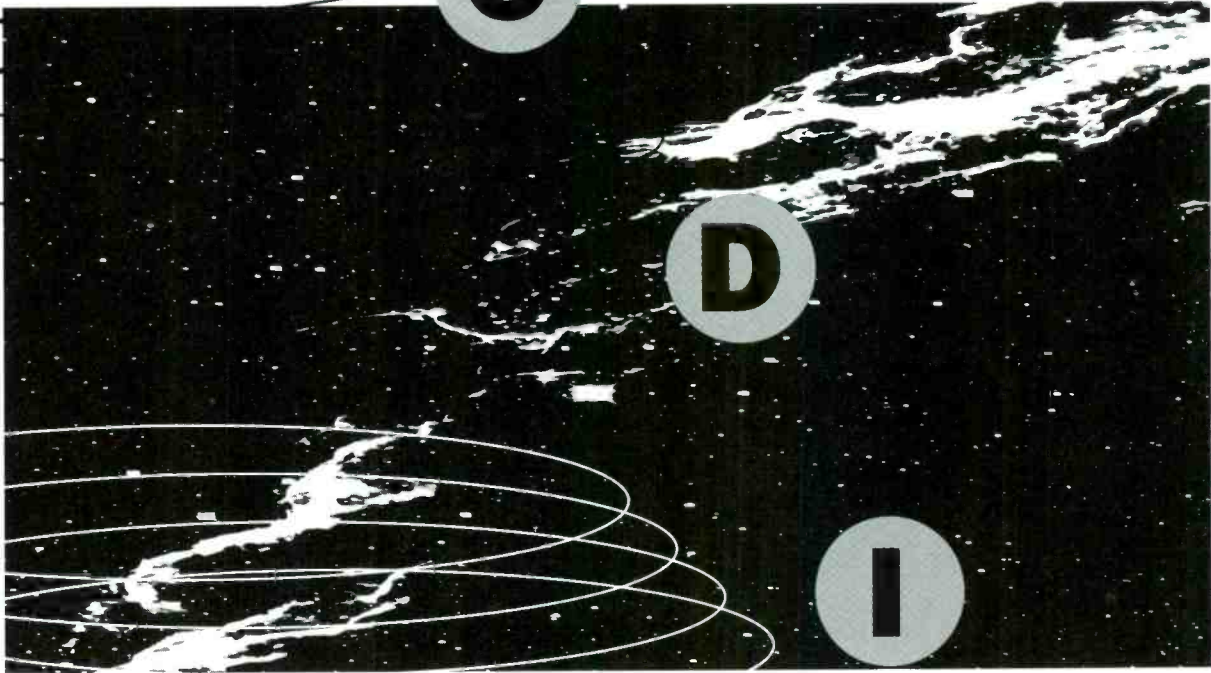
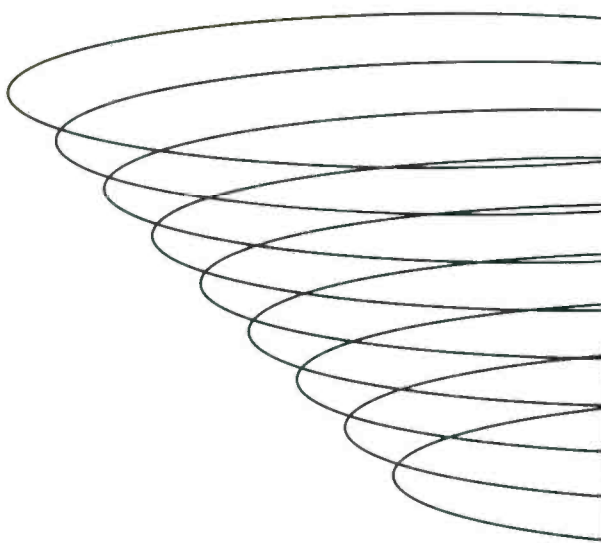
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The Hannibal Connection

For label founder Joe Boyd, it all balances out in "a snug artistic fit."

BY SAM SUTHERLAND

Given Rykodisc's charter for releasing music across a broad and eclectic musical spectrum, it's hard to imagine a more perfect catalog acquisition than Joe Boyd's Hannibal Records, or a more complementary addition to Rykodisc's management team than Boyd himself. Hannibal's music has provided a snug artistic fit, while Boyd has joined the company as London-based director of project development for Rykodisc.

New Jersey-born, Harvard-bred Boyd distributed folk records while still an undergraduate in the '60s. By decade's end, he'd notched up experience in records (with Contemporary in Los Angeles, Elektra in London), concert and club promotions (with George Wein in the U.S. and Europe and as co-founder of London's UFO Club) and studio production with acts as diverse as Pink Floyd and the Incredible String Band.



Hannibalistic siblings: Kate, Anna McGarrigle

That same decade saw the launch of his first company, Witchseason Productions, with backing from Island's Chris Blackwell. In its few short years of operation, Witchseason was ground zero for a surge of folk-rock experiments drawing from richer, deeper roots than their American counterparts. Boyd's work with singer-songwriters like John Martyn and Nick Drake, and especially with Fairport Convention (with Richard Thompson, Sandy Denny and Iain Matthews to emerge as singer-songwriters), defined the moment.

Movies & Maytals

Boyd's business fortunes were more problematic. Folding Witchseason in 1971, Boyd spent that decade producing high-profile albums for Maria Muldaur, Toots & The Maytals and Kate & Anna McGarrigle and branching into motion pictures as a music director for Warner Bros. Pictures, followed by a stint with Lorne Michaels' Broadway Pictures. Bigger was not better, however, and by decade's end Boyd was restless.

He launched Hannibal Records in 1980, again seeded by Island. "In theory, it was a perfect alliance," Boyd recalls. "Hannibal was to be a companion to Mango and Antilles through Island's independent distribution network." In practice, however, problems began to surface between label and distributor. In 1981, Chris Blackwell counseled Boyd to sell Hannibal outright, then gave the entrepreneur his masters and film when Boyd decided to go it alone. "We set up as a transatlantic independent, the world's smallest multi-national," he dryly recalls.

Hannibal's decade on its own was, by turns, "nightmarish" and "wonderful." The upside included "some pretty terrific records" for artists like Richard & Linda Thompson, Defunkt, the McGarrigles and Joe "King" Carrasco, along with groundbreaking forays into world music, regional American styles and post-punk, acclaimed archival sets honoring Nick Drake and Sandy Denny, and reissues of other Witchseason masters licensed from Island. The downside was the volatile business

Continued on page 68

RYKO (ri-ko) *n.* Sound from a flash of light
(as translated from Japanese).

DISC (disk) *n.* 1. Something round and flat.
2. A phonograph record.

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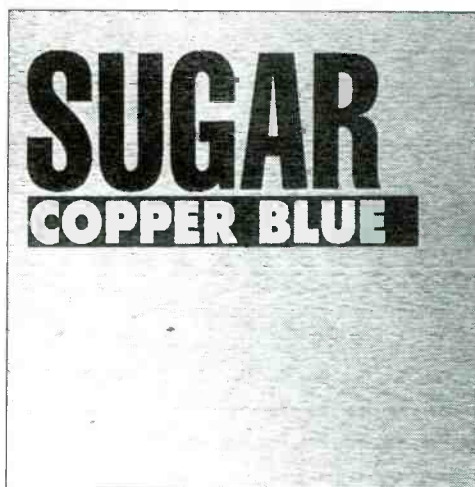
RYKODISC

See/Hear
Continued from page 62



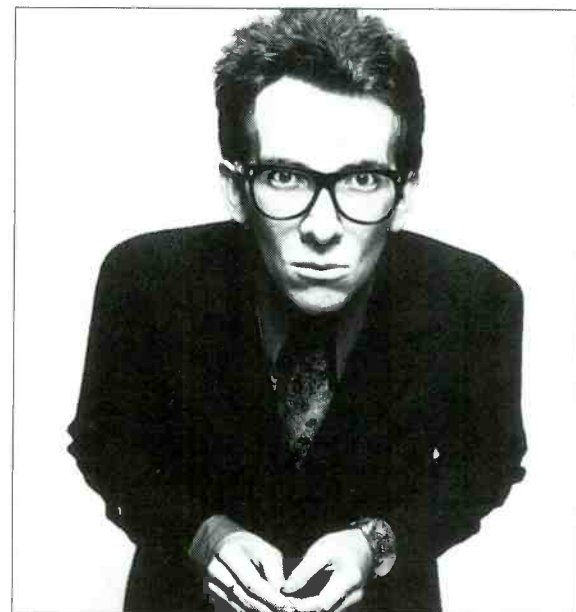
distinction connects to the additional songs included on the CD, culled from a combined album and newspaper ("Wallpaper") designated for circulation among Baba devotees, to which Townshend contributed at the time of "Who Came First"'s release. A stylized lotus design screened onto the disc itself was the creation of Mike McInnery, who painted the original "Tommy" sleeve as well as the "Who Came First" gatefold.

SUGAR: "COPPER BLUE"



Fronted by ex-Husker Du singer/songwriter Bob Mould, Sugar has been Rykodisc's most successful new signing. The international success of "Copper Blue," which has sold over 300,000 copies to date, inspired art director Steven Jurgensmeyer to create a literal rendition of the title as an edition limited to 2,500 copies. Twin plates of copper, screened with the title and the band's name, form a metallic

sandwich containing the original booklet, the CD and a Polaroid unique to that number of the edition. With heft and authority wholly appropriate to the sound of Sugar, this bullet-proof package inspires respect, and curiosity, too: Will it oxidize to the non-Rykodisc green that cloaks statues and government buildings?



ELVIS COSTELLO: "2 1/2 YEARS"

The summer of 1993 saw Elvis Costello throwing in his lot with Rykodisc, for a more properly considered reissue of his entire back catalog in the U.S. Working with the graphics team at Demon Records in the U.K., the Rykodisc art department, headed by Traci Swartz, is presently evaluating designs for a package which will inaugurate the Costello re-release schedule as "Sound + Vision" did for the Bowie titles. A&R director Jeff Rougvie described the initial entry as a box containing four discs plus a photo-laden book whose contents are guaranteed to surprise the most diligent Costello collector. Priced as a three-disc set, the box, entitled "2 1/2 Years," will contain the first three Costello albums, "My Aim is True," "This Year's Model" and "Armed Forces," plus a free disc of the much sought-after (and much bootlegged) "Live At El Mocambo," a stellar Canadian appearance by Elvis & The Attractions. With a die-cut lid and Elvis' own notes for the discs' booklets, it would appear obvious that Costello fans will soon learn the full extent to which Rykodisc has managed to 'pump it up' on behalf of Declan McManus this time around.

(With many thanks to Carrie Svingen, Rykodisc Propaganda Minister, for assistance rendered.) ■

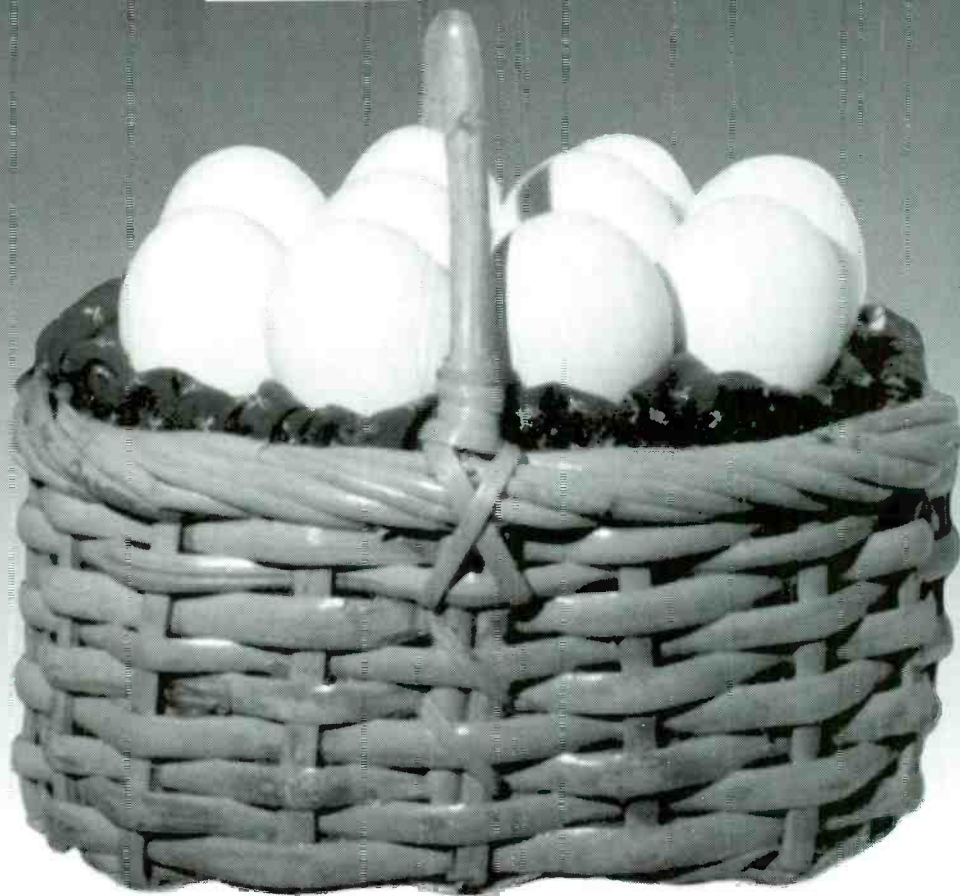
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The Rap On Rep

The staunchly independent distributor moves non-mainstream sounds across the country

BY JIM BESSMAN

While other indie labels pact with major distributors, Rykodisc has joined forces with other independents to stay on top of a catalog that just doesn't lend itself to anything but Rykodisc's own careful management. In April 1992, Rykodisc, which owns the Minneapolis-based ESD indie distributorship and its small in-house label, joined with the nearby Cambridge, Mass.-based Rounder Distribution company. Then, in November of that year, the joint venture acquired Precision Sound, a similar regional indie distributor based in Seattle. Taking the first letter of each entity, REP came into being with the goal of becoming a national independent distributor.

"The concept was to establish a national distribution company that specializes in harder-to-sell labels that are also strong catalog labels covering a wide range of musical genres," says Robert Simonds, REP's CEO/president. Naturally, the first labels that will be nationally serviced by REP will be Rykodisc and Rounder Records.

Simonds says that after consolidation, "less than 50 labels besides our own" will be repped by REP, including Antone's, Discovery, CMP, Intercord, Intuition/NYC, New Albion, New World and The Relaxation Company. "Most will be in the general realm of non-mainstream music—like blues or folk—which is considered to be more eclectic," says Simonds.

With a combined national sales force of 35 field reps at seven regional offices (Cambridge, Minneapolis, Seattle, Los Angeles, Chicago, Atlanta and Dallas), REP in January will cut out its Seattle and Kansas City warehouses, leaving the Cambridge and Minneapolis facilities still functioning. But by the start of 1994, REP will go with a single national fulfillment center in Minneapolis. Simonds says that the new company will maintain regional distribution for current client labels, but new pick-ups, in tune with the times, will be for national distribution only. ■

Hannibal

Continued from page 64

climate for independent labels, prompting Boyd to juggle his Hannibal duties with freelance production for major labels.

Bouncing With Maniacs

"If you want to take a big, long squint at my career, most of what I've done has fallen into two categories, which have ended up being extremes," he observes. "One extreme is the Witchseason/Hannibal idea, which is Joe Boyd running his own company and trying to do everything, having total freedom and ending up in a financial hole.

"On the other extreme is Elektra, Warner Bros., Lorne Michaels and then, in the '80s, working with R.E.M. and 10,000 Maniacs and having terrible frustrations, but making money. And I basically bounced from one extreme to another."

Today, Boyd feels he's reconciled those poles: "What the Rykodisc deal has accomplished is the closest I've ever come to the Golden Mean. I don't have total freedom, but Hannibal is still my label, and whatever goes out on it is what I've chosen to go out on it. At the same time, I'm a director of the company and fully involved in its operations. It's the perfect balance of the two extremes, as far as I'm concerned."

Boyd's immersion in world music has been in precise synch with Rykodisc's own multi-cultural spin, canvassing African, Indian and, since the late '80s, Eastern European artists, having been among the first Western entrepreneurs to journey into former Soviet bloc territories. He's also supervised Hannibal's definitive Richard Thompson retrospective, "Watching The Dark," and regularly teams with his Rykodisc colleagues on non-Hannibal signings. ■

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NAIRID

Retail

MCA/N'ville Readies Retail Blitz Oct. Promo To Cap Label's Best-Ever Year

BY JIM BESSMAN

NEW YORK—In case you're wondering just what is "What It Is!" MCA Nashville has supplied a 52-page three-ring notebook split into six chapters, accompanied by an introductory video-cassette and a 20-track fall product sampler, to explain the label's biggest retail promotion ever.

The campaign covers all MCA/Nashville titles and centers on the Country Music Month of October, with its Sept. 29 Country Music Assn. awards show lead-in.

As stated upfront in the notebook presentation, which went out to all Uni Distribution staffers and 300 top retail account executives, "What It Is" . . . is a comprehensive marketing plan developed to create tremendous consumer awareness, excitement, and traffic to your stores."

"The first nine months [of 1993] have been the best in the history of MCA/Nashville," says company chairman Bruce Hinton. "October's a slam-dunk."

If the label does in fact roll up a big score in what is already a record year, it likely will be bolstered by upcoming CMT involvement and extensive broadcast and print media exposure. MCA has been planning such a media effort since April, when the label had meetings with customers and found it needed to enhance the profile of the label's catalog, says Walt Wilson, senior VP of marketing and sales. "From those conversations, we decided on a full-blown effort for October, which is Country Music Month and the most focused period for country music," he adds.

Key to the promotion is a fall sales program granting accounts big discounts and February '94 dating terms, twice the standard 60 days dating. On current releases and front-line catalog product, which makes up 18% of the entire MCA/Nashville catalog, the program splits into two order periods to allow accounts to react to anticipated consumer demand following the CMA awards show. Orders placed between Aug. 30 and Sept. 17 received 7% discounts off invoice and February dating, while orders placed between Oct. 4 and Oct. 15 receive the same discount with standard dating.

A similar structure exists for videos and the Patsy Cline box set, but with a 5% discount. Meanwhile, midline catalog went for the 7% percent discount and February dating on orders from Aug. 30 to Sept. 17, while budget catalog retains the standard ongoing incentives. Two cornerstones of the fall project, by MCA/Nashville's all-time best-selling artists—Reba McEntire's "Greatest Hits 2" and George Strait's "Easy Come Easy Go"—have a single order period, from Aug. 30 to Oct. 4, at the 7% discount rate and with February dating terms.

"You tend to see this kind of promotion with breaking artists and new artists, but to do it with a Reba McEntire—that's significant," says Eddie Gilreath, Uni Distribution senior VP of marketing. The aggressive dating program, Wilson notes, is intended to

make dealers aware that MCA/Nashville's catalog is indeed "active"—and to get plenty of it in stores in time to take advantage of heightened Country Music Month visibility.

"The second shot comes right after the CMA show, and allows them to adjust any buying mistakes, especially underbuying of 'breakouts' because of awards," says Wilson.

With an industry-leading 18 CMA nominations—including a near-record eight for the awards show's co-host, Vince Gill—breakouts are expected. But favorable catalog purchasing terms are only part of the massive "What It Is" campaign.

A Uni branch contest runs from

Sept. 17 to Oct. 29. Qualified participants in the branch with the best overall sales and marketing performance will win either a neon light of the label's wild horse logo or \$3,000 for a branch party.

CMT will run a four-week "Who It Is" promo in October, with screens on a video wall revealing new clues each week about different "mystery" MCA artists. Viewers who write in with the correct identities will be eligible to win such prizes as CD players and CDs.

In addition, 500 radio stations will take part in a "What It Is" radio promotion, in which callers who identify artists from the sampler compilation

(Continued on page 75)



Happy Day. Navarre West Coast sales rep Kevin Day is named salesperson of the year at the recent Navarre convention in Minnesota. Shown, from left, are Mike Gaffney, VP of independent distribution; Frank Mooney, West Coast branch manager; Day; and Eric Paulson, president/CEO.

The Current Keeps Flowing At Electric Fetus Name Is From '60s, But Store Is Always Up To Date

BY DON JEFFREY

MINNEAPOLIS—The Electric Fetus music store would enjoy strong word-of-mouth even if it did not have that unforgettable, psychedelic-era name.

With a minimum of advertising, the Fetus (as it is known to all here) draws a steady stream of music lovers not only from Minneapolis and its environs but also from Canada, hundreds of miles north, and from other points around the Midwest.

The store's thrice-yearly sale, in which all music and other merchandise is 20% off, is so popular that it influences customers' lifestyle decisions, according to sole owner Keith Covart. "I had a call last year from a guy in Iowa," Covart says. "He said, 'When are you having your sale?' I said, 'Why, I don't know. I'll have to look it up.' He was just planning his vacation, and he wanted to come up here for it."

What is it that brings the crowds to the Fetus?

Interviews with the owner, manager, and several store employees reveal a pride in presenting an array of recorded music that collectors and other fans cannot find in most other



stores in the region. A common refrain from customers is, "I should have come here first," one employee says.

Buyer and manager Steve Pearson, who has chalked up 16 years at Electric Fetus, says, "We're a catalog store, basically. That's what we're known more for. We hate being out of anything."

The store's inventory totals about 300,000 units. Although Fetus sells a wide variety of music, customers know that it is particularly deep in jazz, blues, R&B, and imports.

Total inventory actually is much higher than 300,000, because the Minneapolis location does double duty as a one-stop wholesaler. The basement of this shop is a warren of offices and aisles, lined with metal shelves containing 1.8 million CDs and cassettes.

The one-stop business began in 1981 out of necessity, says Covart. Because his customers' tastes were so diverse, he had to order product from



The Electric Fetus is located in a working-class neighborhood near downtown Minneapolis. Its sign can be viewed from the nearby freeway. (Billboard photo)

more than a half-dozen one stops. He decided it would be easier to buy music direct from the record companies. "We brought in enough product to start our own one-stop," he says. "We talked to other retailers before we made our decision. They said if we brought in the right product, they'd order from us."

Although Covart declines to reveal sales figures for his operations, he says the one-stop, which serves about 300 customers, accounts for more than 50% of total volume. That customer count includes about 150 clients who order weekly.

The Fetus first appeared in 1968 on the west bank of the Univ. of Minnesota here. Covart and two other students opened the store. "My whole rationale was that I was spending my rent money on music, so I might as well buy it wholesale."

They started with \$3,000. After paying for rent and fixtures, they had \$700 left for record inventory. As for sales that first year: "If you had a \$100 day, you felt pretty good."

In 1972 the Fetus moved to its present 5,000-square-foot location in the Whittier area, a working-class neighborhood near downtown Minneapolis, facing the freeway. There are two other stores, in Duluth and St. Cloud.

Despite the area's rundown na-
(Continued on page 77)

Nat'l Record Mart Has Mixed Results For 1st Quarter

NEW YORK—National Record Mart posted a \$277,000 loss, or seven cents per share, but turned in a comparable-store sales increase of 6.24% for the quarter that ended June 26.

During the quarter overall, sales rose 8.31% to \$14.5 million, and gross profit increased slightly, to 40.1%. Theresa Carlise, senior VP/CFO, says the company typically operates at a net loss in its first fiscal quarter.

Indeed, she adds, NRM executives are pleased with results, compared with the way its industry is performing. Carlise didn't name any competitors, but Albany, N.Y.-based Trans World recently reported its worst-ever quarterly results.

NRM's first quarter ended before its initial public offering in August, which raised some \$10 million for the company. Carlise points out that NRM was able to achieve its comp-store increase even though the chain's inventory levels were not up to "where we wanted them to be until the first part of June."

With funds raised by the public offering and a new revolving credit facility, National Record Mart has been enhancing its inventory levels.

(Continued on page 75)

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Retail

B'buster Buying W'house? A Rumor Makes The Rounds

IN AN INDUSTRY where the rumor mill is always going full tilt, it's hard to earn the distinction of rumor of the week. But for the last 14 days, the rumor on the lips of nearly everybody who crossed Retail Track's path is that Blockbuster Entertainment is in the process of buying Wherehouse Entertainment.

The rumor is so prevalent it usually is preceded by the phrase "Even as we speak," a warning letting Track know that, for the umpteenth time, he's about to hear The Rumor.

It's not hard to see how the rumor got started.

Wherehouse has cut back—way, way back—on its buying. Also, it recently let go five VPs, including two highly visible execs, Bruce Jesse and Debi English.

When the rumor mill tried to rationalize all that information, its extrapolations added up to hearsay including "Wherehouse is having financial trouble," and quickly escalated to "it's up for sale," "it's being sold to Blockbuster," and finally—in what must have been the swiftest expiration on record of a New York minute—"it's a done deal."

But when Track does the math, the calculations add up differently: Blockbuster's rumored acquisition of Torrance, Calif.-based Wherehouse is just that—a rumor, spreading rapidly out of control.

In examining the circumstantial evidence, two red flags immediately pop up. If Blockbuster bought Wherehouse, it seems likely that somebody might raise the question of antitrust implications for the California market, particularly in the southern half, where Blockbuster, Wherehouse, and Music Plus are the three top video rental chains. In music, Wherehouse and Music Plus already have significant market share, and the Florida-based chain hasn't even started opening new Blockbuster Music stores.

The other red flag undermining the rumor is that Merrill Lynch Capital Partners is a leveraged buyout company whose reputation hinges on its ability to generate handsome returns for investors. When it bought Wherehouse last year, it did so at a time when the chain had just posted a 5% decrease in comparable store sales, and in California—where 85% of the chain's stores are located—the economy was in a steep decline.

It seems to Track that Merrill Lynch knew what it was getting into when it bought Wherehouse. It was betting that it could withstand the economic downturn, while increasing the chain's value so that it could take the company public and eventually reap a big fat return on its investment. So why would Merrill Lynch sell Wherehouse now, when such a divestiture would likely mean breaking even at best, or even losing money on its investment? Either outcome would not exactly thrill Merrill Lynch's Wherehouse investors.

Of course, if such a deal were cur-

rently being contemplated, Merrill could take Blockbuster stock in lieu of cash, and bet that the company's explosive rise in the past year to almost \$30 per share is merely the beginning of a protracted increase in shareholder value. That strategy would make Merrill a stock-picker, which likely isn't what investors had in mind when they decided to place their dollars in Merrill Lynch's leveraged buyout fund.

So much for circumstantial evidence. Let's examine the hard evidence.

OF THE MANY financial and retail chain execs contacted by Track, not one thinks the rumor has substance. In circles where it's second nature for music chain execs and investment bankers to parry over chain acquisitions, there isn't even a hint that Wherehouse is for sale.

Of course, if Blockbuster somehow convinced Merrill Lynch not to talk to anybody else—as it did when it snapped up Music Plus and Sound Warehouse from Shamrock Holdings, and agreed to a joint venture with Virgin Retail—this time the whole industry wouldn't be shocked, only Track.

But there are other reasons Track doesn't think Blockbuster is buying Wherehouse. Scott Young, Wherehouse chairman/CEO, emphatically states there "is no validity" whatsoever to the rumor. An executive at Merrill Lynch Capital Partners, who did not want to be identified, says, "[Wherehouse] is not for sale. We are committed to this business, we like it very much, and we want to grow it."

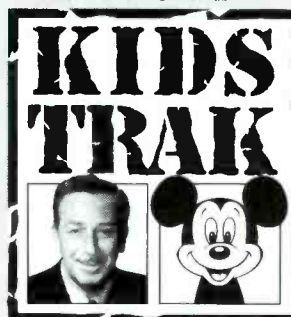
Unfortunately, Blockbuster executives didn't return repeated phone calls, so Track will have to do without their side of the story.

However, the hardest evidence available to refute the rumor is that reliable sources say Merrill Lynch is in the hunt for Super Club and Camelot Music, two large chains on the block (see story, this issue)—a good indicator that Merrill Lynch is committed to the music business.

Having said all of that, let's get back to the primary issue—Wherehouse's buying patterns. Sources say Wherehouse's buying has dwindled to almost zero, due to a semi-new distribution center, which some sources have kindly described as "screwed up." Wherehouse's Young denies those criticisms, saying that due to a strategic re-evaluation of the company by Ernst & Young (Billboard, Sept. 25), the chain has decided to revamp the distribution center, and shift some of the responsibility of replenishing its stores to suppliers. While that redesign was going on, Wherehouse cut way back on its buying, limiting itself to inventory that it must have in the store. "We started by buying only the top 1,500 SKUs; this week we will be up to 2,500 SKUs, next week to 4,500 SKUs, and by November we will be back to fully handling 25,000 SKUs," Young explains.



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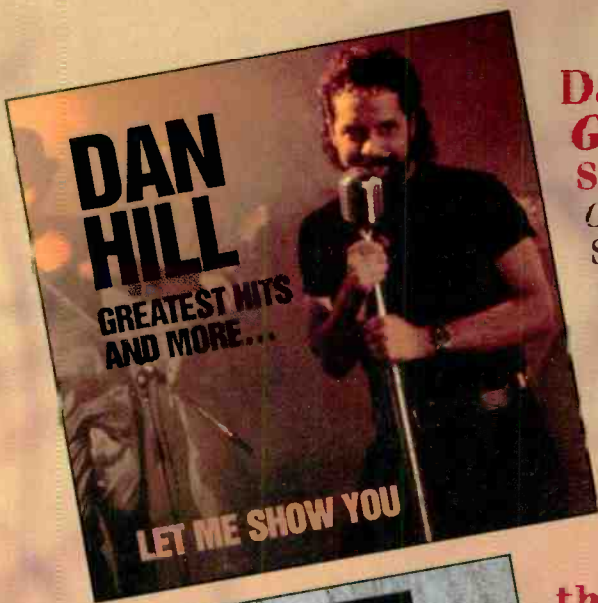
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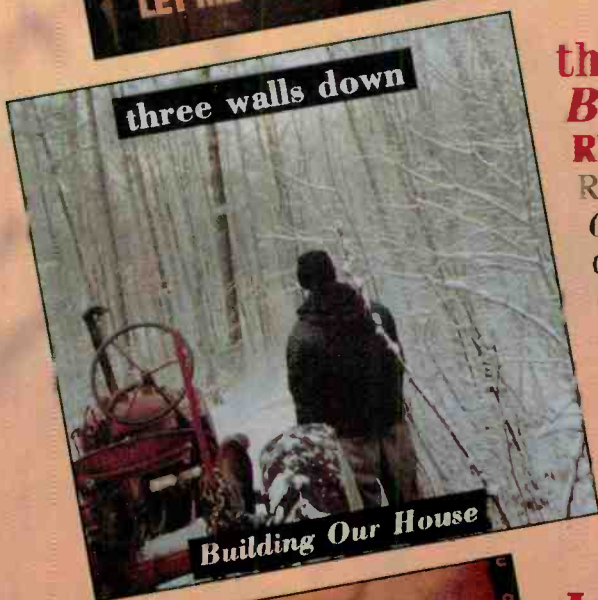


Dan Hill

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Greatest Hits And More... Let Me Show You is the latest release from Spontaneous recording artist Dan Hill. A definitive look at the past, present, and future of this distinctive vocalist. This exceptional collection of classic Adult Contemporary hits includes the 1977 chartbuster "Sometimes When We Touch" and his new hit single "Let Me Show You." Embraced nationally by Adult Contemporary radio, "Let Me Show You," is currently sweeping the charts. Management and direction by Howard Rosen and Steve Propas.

Spontaneous Records Inc.



three walls down

Building Our House **RUST RECORDS (1001)**

Rust Records presents the debut release by three walls down entitled *Building Our House*. With production by REM's Mike Mills (brother to the three walls down lead Mitch Mills), the bard is poised for college and cutting edge commercial radio. Their first single "Wooden Nails" is at radio now and the video will hit MTV this fall. Featuring performance on the Mountain Stage and World Cafe, three walls down will be touring through Christmas. *Building Our House* was added by over 100 college radio stations in its first three weeks.



Jeff Arundel

Compass **GIFT HORSE (10009)**

The Gift Horse debut by Jeff Arundel entitled *Compass* has charted a course to reach an audience as broad as it is hungry for his refreshing sound. Jeff Arundel adds a new dimension to the term singer/songwriter with his carefully crafted melodies, emotional lyrics, and expressive vocals. Having already captured the Album Adult Alternative listening audience, Jeff Arundel will embark on a national tour this fall. Special events include in-store and TV appearances.



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Film To Celebrate Rounder's 25th Defending Animals; Strehli's Bay Blues

STARRING ROUNDER: Documentary film maker **Robert Mugge**, whose recent works include the superlative "Deep Blues" and "Pride And Joy: The Story Of Alligator Records" (the latter a profile of the Chicago blues indie), has started shooting a new picture about the Cambridge, Mass.-based independent **Rounder Records**, to coincide with the label's 25th anniversary.

The movie, scheduled for release next year, is being shot in Louisiana, Texas, Kentucky, and Boston. It will feature various members of Rounder's diverse roster, including New Orleans R&B singer **Irma Thomas**; Cajun and zydeco artists **Steve Riley**, **Boozoo Chavis**, and **Beau Jocque**; Texas artists **Marcia Ball** and **Tish Hinojosa**; bluegrass luminaries **Alison Krauss** and **Del McCoury**; bluesmen **Ron Levy** and **Little Jimmy King**; R&B vets the **Memphis Horns**; and folk singer **Bill Morrissey**.

Like the Alligator documentary, the Rounder feature will be released by **BMG**.

BENEFITING ANIMALS: **Restless Records** will host a release party for its animal advocacy compilation, "In Defense Of Animals," Oct. 7 at Club DNA in San Francisco, with **4 Non Blondes** and **Consolidated** performing.

The album, out this week, features new tracks by **Michael Stipe**, **Concrete Blonde**, **Helmet**, **Skinny Puppy**, **Sarah McLachlan**, and **Sister Psychic**, and previously released material by **Pearl Jam**, **Primus**, **Disposable Heroes Of Hiphoprisy**, **Meat Beat Manifesto**, and **Consolidated**, among others. All proceeds from the benefit, and all artist royalties from the record, go to **In Defense Of Animals**, a group

devoted to ending institutionalized abuse of animals.

FLASHING: Indie acts, and the host of unsigned acts that deluge **DI** with tapes on a regular basis, probably should be aware of **Gordon's Flash**, a four-page, biweekly newsletter aimed at the A&R community. The L.A.-based publication is helmed by former **BMI** staffer **Julie Gordon**, who is now devoting her efforts to exposing grass-roots talent around



by *Chris Morris*

the country. The mag, which is available on a subscription-only basis, can be reached at 1155 N. La Cienega Blvd., #1105, Los Angeles, Calif. 90069.

FLAG WAVING: Longtime Austin, Texas, resident **Angela Strehli** may currently reside in San Francisco, but the singer is keeping her feet in both camps.

On her new **Rounder** album, "Blonde And Blue," which may be the first album to give a complete accounting of her versatility as a singer, she uses some old associates from the Lone Star State. Guitarist **Derek O'Brien**, saxophonist **Kaz Kazanoff**, bassist **Sarah Brown**, and drummer **George Rains**—all members of the storied house band at **Antone's**, the Austin blues palace—support **Strehli** on most of the tracks.

Regarding her departure from Austin, where she reigned for years as one of the city's preeminent blues singers, **Strehli** says, "It was just a personal thing, why I moved. I never dreamed I'd move. Austin's such a vortex, you just wind up staying there forever."

Since relocating to the Bay Area four years ago, she has found some colleagues to play with: guitar monster **Joe Louis Walker** and jump blues unit the **Johnny Nocturne Band** have backed her on club dates.

Still, it's hard to leave home, and **Strehli** still returns to Austin occasionally to perform with the cohorts she calls "the girls": singer **Lou Ann Barton** (with whom she recently performed in Norway) and pianist-vocalist **Marcia Ball**, with whom she cut an album, "Dreams Come True," for the **Antone's** label.

"That's the most fun show to do," she says. "You never know what's going to happen on stage." She is set to perform two shows with **Barton** and **Ball** at **Antone's** in late November.

Strehli played the Oct. 1 awards show of the **Coalition For Eclectic Radio**, a group that underwrites programming for what the vocalist calls "freewheeling formats," in San Francisco; she also will play the **Santa Cruz Blues Festival** on Saturday (9). However, she has held off on setting up any major dates. "I wanted to make sure the record was in place before I did any big coming-out parties," she says.

With "Blonde And Blue" in the racks, she will reappear soon with a set at **Slim's**, in her current hometown. Be on the lookout for **Strehli**—she's a smoking live performer.

MCA/NASHVILLE READIES RETAIL BLITZ

(Continued from page 71)

will win the cassette version of the sampler.

At retail, a display contest will give an MCA and CMT jacket to a grand-prize-winning employee, and a T-shirt and/or CMT watch to 500 others who submit photos of "Who It Is" displays. To this end, a prepack of materials has been sent to 3,800 "country friendly" outlets containing "Who It Is" materials.

Additionally, an in-store play contest gives each Uni area service rep 10 product vouchers, good for any Uni catalog title, to be handed to the managers of stores where a featured MCA/Nashville artist's CD is playing when the rep stops by.

NAT'L RECORD MART

(Continued from page 71)

That strategy apparently is helping to strengthen total and comparable-store sales, which were 12.03% and 10.05%, respectively, in the first 10 weeks of the second quarter.

"We are finally able to take advantage of the benefits of our [management information system] because we have the capital," she says.

ED CHRISTMAN

Taking the promotion to the top 500 country dance clubs, the label is supplying a prepack of "What It Is," with local Uni branches coordinating special marketing tie-ins.

Coupled with the monster marketing push is an equally humongous media blitz. "We've been working with artist managers for a long time in getting them focused on the media side," says **Wilson**, and among the television fruits to be reaped during the promotion are **Mark Collie's** first "Tonight Show With Jay Leno" appearance, **Strait's** guest spot on the same show, and **Kelly Willis' performance** on "Late Night With Conan O'Brien."

Trisha Yearwood is booked on shows including "Tonight," the CBS special "A Day In The Life Of Country Music," TNN's "Music City Tonight" (on which she will appear with her duet partner **Don Henley**), and a Disney Channel Yearwood special, "The Song Remembers When," which will play during a promotion for which the pay channel will unscramble its signal.

From Oct. 11 to Nov. 21, **Disney** and **AT&T** will stage "The Backstage Pass With Trisha Yearwood Concert Sweepstakes," awarding a grand-prize trip to **Yearwood's** New Year's Eve show in Atlanta.

MCA/Nashville estimates the media value of **Disney's** heavily promoted on-air campaign to be approximately \$1.3 million.

Printwise, **Wilson** says that roster artists will grace the covers of all the major country magazines. Ads also will be bought in every major "focused" publication. Even the U.S. Postal Service seems to be on board, issuing its **Patsy Cline** commemorative just in time for "What It Is."

"We should have four or five records in the top 10 during this time period," predicts **Wilson**, who hopes to top \$20 million in September and October billings generated by the promotion. He figures the cost of "What It Is" to MCA/Nashville to be less than 5% of projected sales, and notes that major accounts like **Trans World Music Corp.** and **Target** are spending big on their own tied-in promotions.

"This certainly is the biggest, most aggressive campaign in the history of MCA/Nashville—and, I suspect, the industry," **Hinton** says. "But what really makes it work is our incredible artists and catalog. With the kind of sales activity which we've experienced all year long, we're now positioned with the accounts and media to have our best October ever."



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Retail

Columbia Project Restores
Toys In Aerosmith's Attic

BY CATHERINE APPELFELD

WASHINGTON, D.C.—With the completion of one of Columbia Records' most ambitious album restoration projects to date, veteran hard-rocking outfit Aerosmith truly is back in the saddle again.

In September the label trotted out to U.S. retailers the fruits of a yearlong endeavor: digitally remastered versions of the band's catalog of recordings on the label. The Columbia repertoire comprises 12 titles, and dates from Aerosmith's eponymous debut 20 years ago through 1988's "Gems." Additionally, the 1978 album "Live Bootleg" is now available for the first time

as a single album.

"With the rich catalog that Aerosmith has, we felt that not only the artwork, but the masters, could be improved upon dramatically," says Jay Krugman, VP of marketing, East Coast. "We felt it was important to represent their history and catalog more appropriately."

Plans call for the restored albums to be available in European markets in late fall, about the same time Aerosmith's current tour hits those markets.

In addition to putting the original analog source tapes through Sony's Super Bit Mapping process, Columbia also has gone back to the original drawing board, so to speak, for the albums' visual elements. The new releases are packaged with the original artwork and, to further differentiate them from their older relatives on store shelves, they are packaged with a special sticker.

Although he declines to cite specific shipment figures, Krugman says the remastered titles have been greeted with enthusiasm by retailers. "I'm sure that the older catalog will sell through and the new catalog will replace it," he says.

Columbia is releasing the new titles in the cassette and CD formats, with the five-times-platinum "Toys In The Attic" and six-times-platinum "Greatest Hits" available on MiniDisc as well. Krugman says there are no current plans to release any other Aerosmith albums on MiniDisc, but adds, "as that format develops, I'm sure we will be releasing more of the titles on [MD]."

Fans who purchase CD versions of the new catalog albums this fall and winter are in for an additional treat. The first CD pressings are limited-edition copies that contain an extra fold-out sleeve boasting additional photographs, studio track sheets, and liner notes, as well as press clips and personal recollections from the band members.

The limited-edition version of the 1974 release "Get Your Wings," for example, includes never-before-seen outtakes from the original photo session for the cover.

"This is really as much out of respect to Aerosmith, as well as a thank you to their fans," says Krugman, who notes that the band has been involved in every aspect of the project, from mastering to marketing. "We want to give them materials that have never been seen, be it liner notes, credits, sequences, track listings, etc."

Columbia is talking up the project via a number of promotional outlets, including local advertising campaigns and giveaways of the collectors' CDs at rock radio. The marketing plan also includes ads in rock-oriented magazines like Rolling Stone and other vehicles, says Krugman. He also notes that fliers are being disseminated through the band's fan club, as well as at various tour stops.

To catch the eyes of music-store browsers, the label has designed a brightly colored pennant. "This is a rarely used piece of point of purchase, and it should be very effective," says Krugman.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL 6 weeks at No. 1	125
2	2	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	114
3	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	125
4	6	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	102
5	5	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	125
6	8	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	125
7	4	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	125
8	7	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	125
9	9	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	125
10	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	125
11	13	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	125
12	10	AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	123
13	11	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	125
14	14	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	116
15	17	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	93
16	15	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	84
17	16	ORIGINAL LONDON CAST ▲ ² POLYDOR 83173/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	2
18	23	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	37
19	21	THE DOORS ▲ ELEKTRA 6034* (12.98/19.98)	BEST OF THE DOORS	114
20	19	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	123
21	27	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	119
22	25	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	110
23	24	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	9
24	22	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	111
25	20	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	104
26	26	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	63
27	30	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	116
28	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	115
29	32	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	27
30	31	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	125
31	37	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	80
32	34	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	125
33	39	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	118
34	36	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	20
35	35	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	104
36	38	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	121
37	41	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	33
38	43	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	9
39	33	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	9
40	42	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		43
41	40	THE BLACK CROWES ▲ ³ AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	8
42	47	PETER GABRIEL ● Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	9
43	44	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	37
44	29	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	37
45	18	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	10
46	45	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	57
47	49	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	6
48	46	R.E.M. ▲ ⁴ WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	5
49	—	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	4
50	—	U2 ▲ ISLAND 81148 (7.98 EQ/11.98)	WAR	33

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.

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ELECTRIC FETUS*(Continued from page 71)*

ture—the Fetus is next to a boarded-up store—the customers are older than the patrons of most music outlets. The average customer is in his 30s, Pearson says, adding that a new Johnny Adams recording is more likely to excite the regulars than the latest Bryan Adams.

Besides music, the Fetus sells a lot of other merchandise. About one-third of the store is devoted to head-shop items, imported cigars, incense, sunglasses, posters, clothing, and even trendy Doc Martens boots. Non-



Steve Pearson, pictured above, has worked at Electric Fetus for 16 years. He currently holds the position of manager and buyer. (Billboard photo)

music product amounts to 20% of sales.

The store itself has an old-fashioned feel, with wooden floors, bins, and beams. Near the entranceway, hiding a stairway to the basement, are a wooden trellis with stained glass and a wagon wheel.

The Minneapolis metropolitan area contains many music stores, but the biggest retail competitor around is the sprawling Mall Of America, the biggest shopping center in the nation. It opened last year, increasing total retail space in the metro area by one-third. The behemoth features a Musicland, a Sam Goody, a Camelot, and hundreds of other stores, restaurants, and amusements. "I was worried when it opened," Covart says. "But it didn't affect us negatively. But you never know—maybe we would've grown even faster."

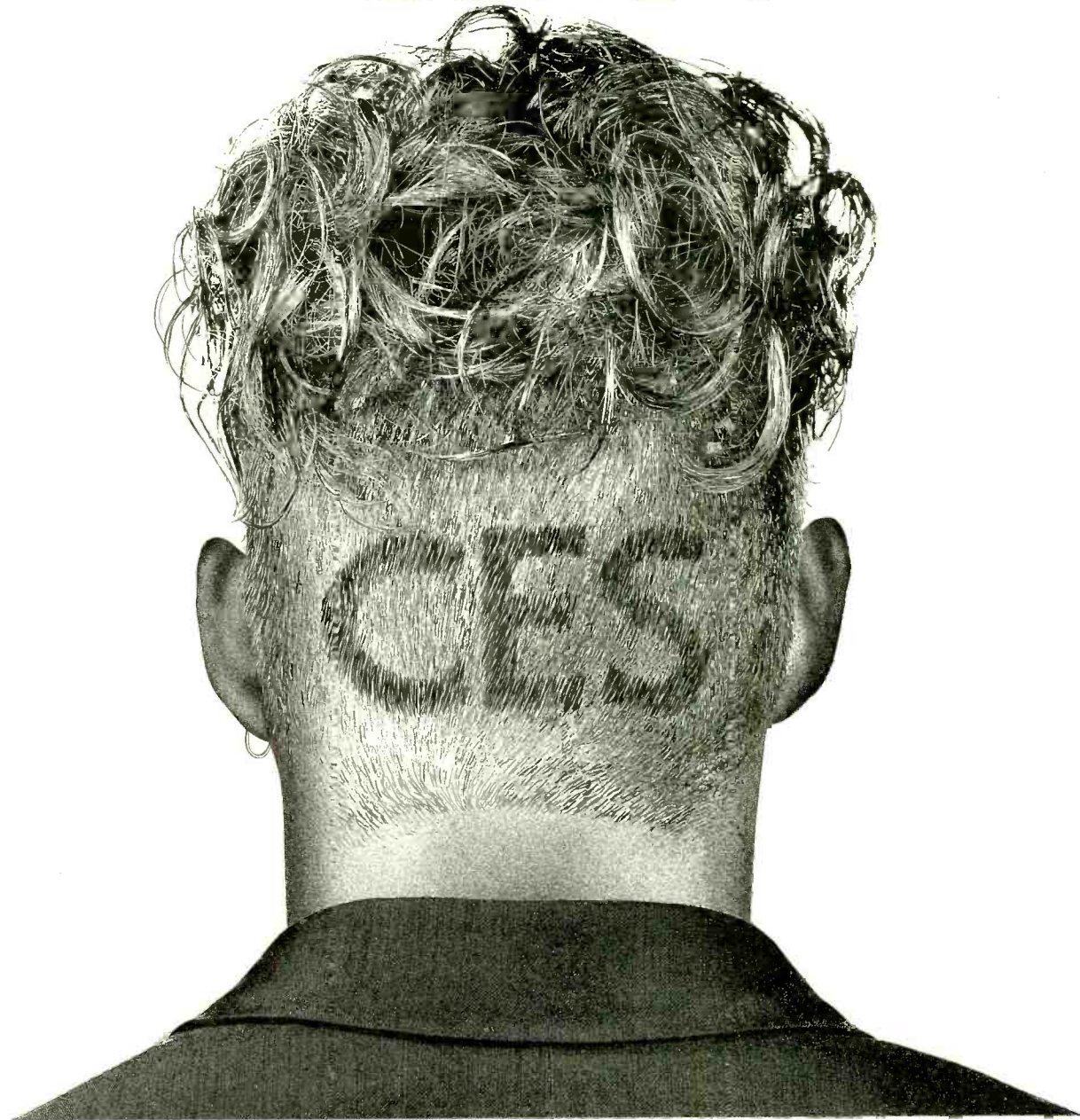
Asked what's next for the Fetus, Covart seems as if he hasn't given it much thought. "I really don't have any plan. I guess I need more of a killer instinct." Finally he says, "I'd like to make our store in Minneapolis better, make it bigger."

Now, about that name: "People always ask me about that," Covart says. "Back in the '60s, it made sense. That's the only answer I could come up with. But I don't know how I could convince anyone who didn't go through the '60s."



Electric Fetus employees Neil Rasmussen, left, and Tom Smith are behind the counter during a recent busy Saturday. (Billboard photo)

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ KIRSTY MacCOLL

Titanic Days
PRODUCERS: Vic Van Vugt & Baboon Farm
I.R.S. 2438 27214

British singer/songwriter who deserves far more recognition than she's had so far jumps to new label for her third album, a brew of pure pop sense and biting wit at least as satisfying as her previous work. Set is most likely to find favor with the artist's loyal alternative rock following. To wit, "Can't Stop Killing You," a writing collaboration with former Smith Johnny Marr, is the first single. Other high points include "Soho Square," "Angel," "Bad," "Big Boy On A Saturday Night," and the title cut. None of this gives a clue as to who Baboon Farm is, but hey.

GREEN APPLE QUICK STEP

Wonderful Virus
PRODUCER: Daniel Rey
Medicine 24516

Seemingly the last unsigned band in the Pacific Northwest, this quintet set off a major bidding war before getting picked up by the new Giant imprint. While Ty Willman is a potent vocalist and group plays with admirable energy, material is too often blatantly imitative of such regional brethren as Nirvana ("Bottle" is a near-total cop of "Negative Creep") and Pearl Jam. Still, tracks like "Feel My Way" and "Pay The Rent" could find a ready home at modern rock and album rock outposts.

HATER

PRODUCERS: Hater
A&M 31454 0137

Everybody in Seattle appears to have a spinoff project (e.g., Temple Of The Dog, Brad, etc.), so why not guitarist Ben Shepherd and drummer Matt Cameron of Soundgarden? There's certainly little to hate about this lovably ramshackle album, which crams a multiplicity of styles into its 31-minute running time; sounds range from Stooges and even Paul Revere & the Raiders-style rock to unexpected covers of Cat Stevens' "Mona Bone Jakon" and country singer Billy Edd Wheeler's "Blistered." Punchy cuts like "Who Do I Kill?," "Tot Finder," and "Roadside" will wake up hard-edged radio outlets.

VARIOUS ARTISTS

Back To The Streets/Celebrating The Music Of Don Covay
PRODUCERS: Jon Tiven & Joe Ferry
Shanachie 5762

Beyond his credentials as a great R&B singer, Covay is among the most notable songwriters in the genre, and Shanachie, which has saluted Curtis Mayfield and Merle Travis recently, tips a hat to the artist on this lively tribute. Top-rank artists performing Covay-penned tunes include Gary U.S. Bonds, Robert Cray, Corey Glover, Chuck Jackson, Ben E. King, Iggy Pop, Todd Rundgren, Bobby Womack, Peter Wolf, Ron Wood, and the Chantels' Arlene Smith: the fun is uniform throughout.

MAE MOORE

Bohemia
PRODUCER: Steve Kilbey
Sony Tristar 57373

First release on Sony's new international label is debut from Canadian neo-folk singer/songwriter whose ethereal, lyrical style will likely draw comparisons to Suzanne Vega and Shawn Colvin. Producer Kilbey (of the Church) successfully blends watery guitar textures with Moore's breathy voice, especially on title track, "Fall With You," "Because Of You," "Pieces Of Clay," and "The Wish." A strong candidate for alternative-rock and album adult alternative formats.

SPOTLIGHT



THE CURE

Show
PRODUCER: none listed
Elektra/Fiction 61551

Gloom titan unleashes its first stateside live set, recorded before a shrieking crowd at The Palace at Auburn Hills (Mich.) during last year's "Wish" tour. Fans won't find anything to complain about here: Album comes laden with forceful versions of such hits as "Pictures Of You," "Just Like Heaven," "Friday I'm In Love," and "Inbetween Days," and Robert Smith's soul-shattered groan is as effective as ever. Concurrent release of like-titled concert movie and another forthcoming live album, "Paris," should make this a Cure kinda year sales-wise.

BIG STAR

Columbia/Live At Missouri University 4/25/93
PRODUCER: Jim Rondinelli
Zoo 11060

Title tells the tale of a rapturous reunion of the storied Memphis band's original members Alex Chilton and Jody Stephens, with the Posies' Jon Auer and Ken Stringfellow filling the extra chairs. Although rough in spots, the old Star magic is present in a raft of Chilton tunes, a fine version of the late Star co-founder Chris Bell's "I Am The Cosmos," and unexpected covers of Marc Bolan and Todd Rundgren songs. A treat for longtime rock astronomers and late-blooming fans.

RAP

DIGITAL UNDERGROUND

The Body Hat Syndrome
PRODUCERS: The D-Flo Production Squad
Tommy Boy 1080

Latest from Oakland crew is a refreshing break from hardcore rap on the gangsta tip. With whumping bass notes, solid drum beats, and blackadelic samples that lend soul and musicality, the tracks sound like the P-Funk aesthetic brilliantly updated. In that tradition, the rhymes are goofy and playful but also serious. Fluid lines attempt to combat social ills like racism, unsafe sex, and "falsely acquired diluted education." Album is rife with possible singles to follow up "The Return Of The Crazy One," out now. Set should be in rotation and on the block for a long time.

DANCE

D:REAM

On
PRODUCERS: none listed
Sire/Giant/Warner Bros. 24508

U.K. male duo has been wooing stateside punters for nearly a year with sterling, pop-injected disco imports like "U R The Best Thing" and "Things Can Only Get Better." Domestic debut reveals surprising songwriting and vocal depth, as well as a knack for hard beats and brain-embedding hooks. Set will take some on a nostalgia trip with its reverent retro

attitude; the arrangements overflow with hand-clapping percussion, lush strings, flutes, and other instrumental goodies. Added charm comes from the choice to mix the tracks together without any gaps. A festive club package that also has serious pop/crossover potential.

PET SHOP BOYS

Very
PRODUCERS: Pet Shops Boys, Stephen Hague
EMI/ERG 45323

Preceded by recent No. 1 hit "Can You Forgive Her?," PSB return with a club-minded set that shows little inclination toward top 40 trends, opting instead for frothy Euro-disco flavors, light-handed electro grooves, and faux mini-symphonies. Lyrically, this is the group's most direct work to date; the ambiguity of past songs like "It's A Sin" has been replaced by the smiling revelation of "Liberation," while the raved-up "Yesterday. When I Was Mad" casts the group as older, wiser, and more verbal. The next logical single is a wistful cover of the Village People's "Go West," with thick layers of pillowy synths.

JAZZ

JOSHUA REDMAN

Wish
PRODUCER: Matt Pierson
Warner Bros. 45365

Young tenorist quickly follows up his impressive solo debut with a sturdy session with a great combo—guitarist Pat Metheny, bassist Charlie Haden, and drummer Billy Higgins. Originals are potent, and version of "Moose The Mooche" shows off Redman's hoppish facility; one only wishes that jazzmen would resist the temptation to play Eric Clapton's lachrymose "Tears In Heaven." Extended live "Blues For Pat" highlights a generally sterling outing.

RICHEL COLE

Profile
PRODUCER: Carroll Coates
Heads Up 3022

On this album, billed as a professional and

SPOTLIGHT



JUNIOR BROWN

Guit With It
PRODUCER: Junior Brown
Curb 77622

Brown is that increasingly rare phenomenon, an American original. His influences, which stretch from Ernest Tubb to Hank Garland to Jimi Hendrix and beyond, are as seamlessly fused as the six-string and steel guitar necks that make up his wacky hybrid of an instrument, the "guit-steel." Alternating effortlessly between those necks, and applying his deeply resonant baritone to solid originals like "Doin' What Comes Easy To A Fool," "You Didn't Have To Go All The Way," and the unbelievable "My Wife Thinks You're Dead," Brown sounds like country music's missing link. And his rip-roaring version of Red Simpson's "Highway Patrol" proves that this guy has got a keen ear for a cover song.

personal comeback, Cole is caught blowing strong—his alto agile and vibrant. Best of a wide-ranging set includes lively, poignant theme "One For Monterey," balladic numbers "Sarah" and "We Belong Together," and Latin-leaning themes "Paulo" and "Festival De Samba." Cole explores the folkish simplicity of Tom Waits' "A Foreign Affair" and the bossa

VITAL REISSUES™

LED ZEPPELIN

The Complete Studio Recordings
Boxed Set 2
PRODUCER: Jimmy Page
Atlantic 82526 (Complete), 82477 (Boxed Set 2)

The first entry is Zeppelin's career studio output, augmented by four bonus tracks and packaged in a handsome box containing 10 CDs in sleek, album-style covers. The second is a two-disc box comprising the 31 cuts omitted from the 1990 4-CD set, plus the previously unreleased "Baby Come On Home." All of this material has been remastered under Page's supervision, and is presented with illustrations and annotation befitting the group's pre-eminent place in the rock'n'roll kingdom. Despite the obvious redundancy among the various Zeppelin boxes now in the marketplace, fans' zeal for "new" product from the legendary band cannot be underestimated.

BLACK UHURU

Liberation: The Island Anthology
PRODUCERS: Sly Dunbar & Robbie Shakespeare
COMPILATION PRODUCER: Harry Weinger
Chronicles/Mango 315 518

If reggae has produced an equivalent to Sly & the Family Stone circa "There's A Riot Going On," it was surely Black Uhuru during its glorious, Sly & Robbie-produced early-'80s era on the Mango label. Founder Duckie Simpson, gifted songwriter Michael Rose, and ethereal singer Puma Jones forged a politically militant but tenderly poetic sound whose rhythmic force and innovative impulses

were above reproach. Think about it: "Chill Out," "Guess Who's Coming To Dinner," "Spongi Reggae," "I Love King Selsassie," "Youth of Eglinton," "Sinsemilla," "What Is Life"—each remains a brilliant soul-bender whose barrier-expanding qualities would in turn inspire acts as diverse as Mouth Music and Arrested Development. This rich two-disc, 28-track box features a choice array of rare and previously unreleased mixes of the cream of the band's rebel repertoire. That Uhuru would justly win the first reggae Grammy for its "Anthem" album was one of NARAS's most astute moments. Hear why.

GRAHAM PARKER

Passion Is No Ordinary Word/The Graham Parker Anthology 1976-1991
COMPILATION PRODUCERS: Gary Stewart & Bill Inglot
Rhino 71425

Singer/songwriter Parker has navigated two decades and countless labels with his trademark snarl intact, and two-CD compilation delivers 39 captivating numbers. High points include magnificent late-'70s performances with his band, the Rumour; while less heralded, later material is nearly as fine, and collection concludes with a caustic recent composition, "Museum Of Stupidity," never before issued in the U.S. A compelling look at one of rock's most consistently vital artists.

nova possibilities of unexpected cover "Volare," and offers a mid-tempo take on Basie standard "Little Darlin'."

LATIN

★ NILDA FERNANDEZ

500 Años
PRODUCERS: Stéphane Plot, Nilda Fernández
Polydor 517686

This insightful singer/songwriter with familial roots in France and Spain offers a poignant tableau vivant of the modern-day European romantic. Lyrically florid, soul-searching odes about love and life sail over ethereal, sophisto-pop backdrops too atmospheric for Latino radio, but just right for new AC and jazz formats. Fernández's feathery, yet robust, baritone adds sublime emotional pitch, particularly to first single, "Mi Amor En Tu Querer," as well as "Mon Amour" and "Yo Le Decía."

★ ROXIE Y LOS FRIJOLITOS

Nunca Dejes De Sonar
PRODUCER: Pepe Luis Soto
LFC/Rodven

New Latino kiddie label premieres with a shimmering, rhythmic pop package, blotted only on occasion by over-programmed musical arrangements. Nonetheless, Hispanic small fry (as well as Latino PDs) will sidle up to jubilant tracks such as the title cut (already No. 35 on the Hot Latin Tracks chart) and "Es Hora De Amar," plus more whimsical sing-along entries "Ali Ali Up" and "Wupi Upi Wupi."

COUNTRY

► CHARLEY PRIDE

My 6 Latest & 6 Greatest
PRODUCERS: Various
Intersound CDI 9115

Pride remains one of country's great crooners—one who needs nothing more than the right song to launch a withering emotional invasion. Some of the songs here are merely catchy, but there are others—notably "Crystal Chandeliers," "Roll On Mississippi," and "Just For The Love Of It"—that are thought-provoking and durable. Joining Pride on his first album since leaving the ill-fated 16th Avenue Records are Joe Diffie, Hal Ketchum, Travis Tritt, and Marty Stuart.

CLASSICAL

★ MOZART: DON GIOVANNI

Various Soloists, London Classical Players, Norrington
EMI Classics 754859

Leave it to Norrington to resolve perplexing choices of which mix of the opera's versions to include in his performance. He has recorded the initial Prague version, along with the Vienna alternative, and laid them out on disc so that the listener may easily program his own choice in proper sequence. But that's not the only difference between this and competing albums. With a well-balanced cast headed by Andreas Schmidt in the title role, Norrington delivers a fluid and absorbing reading that keeps the dramatic action moving along inexorably. As might be expected, he has rethought pacing and has positioned his period-instrument band for optimum clarity and ensemble.

ON THE TWENTIETH CENTURY

Wynton Marsalis, Trumpet; Judith Lynn Stillman, Piano
Sony Classical SK 47193

A perhaps minor, but attractive batch of nine works for trumpet and piano from Ravel to Bernstein, delivered with authority and wit, and surpassing beauty of sound. Marsalis's participation will certainly attract collectors not normally on the lookout for Hindemith and Halsey Stevens, composers of two of the most substantial pieces on the disc.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ TEVIN CAMPBELL *Can We Talk* (4:21)

PRODUCERS: Babyface, Daryl Simmons
WRITERS: Babyface, D. Simmons
PUBLISHERS: Ecap/Sony/Boobie Loo/Warner Chappell, BMI

Qwest 18346 (c/o Warner Bros.) (cassette single)

Campbell previews his new "I'm Ready" sophomore effort with a pop ditty framed with pretty R&B colors. Shrugging off the cute and boyish vocal qualities that charmed previous hits, Campbell is making a fine transition into adulthood with a fluid tenor range that is quite endearing. Should prove an easy sell at both top 40 and urban formats.

POSITIVE K *Carhoppers* (4:13)

PRODUCER: LG
WRITERS: Positive K, M. White, A. McKay
PUBLISHERS: Step Up Front, BMI, EMI-April/Streichart, ASCAP

REMIXERS: Shawn Thomas, Big Daddy Kane

Island 6802 (c/o PGD) (cassette single)

Sometimes, you shouldn't tamper with a tried-and-true formula. Mr. K throws back to his pop smash, "I Got A Man," dropping amusing Romeo rhymes over an arrangement that gets its hook from samples of "Best Of My Love" by the Emotions. The female voice from that previous hit is an appealing presence here. In all, lots of good fun.

JOEY LAWRENCE *I Can't Help Myself* (3:47)

PRODUCERS: Steve Barri, Tony Peluso, Axel Kroell
WRITERS: M. Price, M. Holden, A. Kroell
PUBLISHER: not listed

REMIXER: Daniel Abraham

Impac/MCA 2837 (c/o Uni) (cassette single)

Lawrence continues his bid for recording stardom with yet another single from his eponymous debut. This time, he does his best to work up a sweat amid a flurry of familiar pop/jack dance beats. Top 40 folk may find themselves humming the catchy hook, while teen-age girls will work themselves into a frenzy over Lawrence's breathy delivery.

BEE GEES *Paying The Price Of Love* (4:12)

PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb
WRITERS: B. Gibb, M. Gibb, R. Gibb
PUBLISHER: not listed

REMIXERS: Femi Jiya, John "Jellybean" Benitez

Polydor 1044 (c/o PLG) (cassette single)

The day has finally come. The Bee Gees have gone jack-swing. Those distinctive voices wait without a care over a shuffling urban/pop beat mindful of current top 40 trends. Although it's nice to have the boys back, the original mix is a little too formulaic for its own good. A piece of advice: Go directly to Jellybean's disco-framed remixes, which place the song in the right context, and give it the competitive juice it needs. From the album "Size Isn't Everything."

"WEIRD AL" YANKOVIC *Jurassic Park* (3:53)

PRODUCER: Al Yankovic
WRITERS: J. Webb, A. Yankovic
PUBLISHER: not listed

Scotti Bros. 75372 (c/o BMG) (cassette single)

Satirist appears to be scraping the bottom of the barrel with this dated novelty item, which pokes fun at the summer movie hit, to the tune of Jimmy Webb's "MacArthur Park." The track, which comes about two months too late, has none of the edge of Yankovic's classic material. Strictly for diehards and dinosaur heads.

★ DARDEN SMITH *Lovin' Arms* (3:24)

PRODUCER: Richard Gottelher
WRITER: D. Smith
PUBLISHERS: Crooked Fingers/AGF, ASCAP

Chaos 5083 (c/o Sony) (cassette single)

Smith offers his most pleasing and commercial work to date with this wonderfully worded gem from his sorely underrated current album, "Little Victories." Quietly rhythmic base pushes the tune along at a warm and sunny clip, while inspiring Smith to get all cute and playful, vocally. Already building a following at AC radio, track is ready to break ground at top 40. Give it a fair shake.

R & B

▶ UNV *Straight From My Heart* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Maverick/Sire 18353 (c/o Warner Bros.) (cassette single)

Follow-up to "Something's Goin' On" is a soft and soothing R&B ballad. The act's meticulous harmonies are matched with delicate piano lines and subtle strings. Even better is the fact that the lead vocal is carefully measured, avoiding the trap of overstatement. Solid chart debut last week bodes well for its future at urban radio, with top 40 play right around the corner.

RED ROSE & ROUND HEAD *Boom Boom Bye Bye* (3:45)

PRODUCERS: Sly Dunbar, Robbie Shakespeare
WRITERS: L. Dunbar, R. Shakespeare, A. Cameron
PUBLISHER: not listed

Pow Wow 483 (12-inch single)

Delectable confection from Sly & Robbie's groovy "Ragga Pon Top" compilation rocks a spine-crawling island beat with an occasional splash of R&B vocalizing and rousing toasting. Playful take on the rigors of romance fits the musical vibe perfectly. Charming single could easily transfer its burgeoning support at mix-show level to full-fledged urban acceptance.

PROTEGE *Fall In Love* (4:47)

PRODUCERS: Henry Crape, Roy Scott, Eddie Scott, Billy Scott
WRITERS: F. Pickett, C. Scott, Protege
PUBLISHER: Brothers Scott & Co.

BS&C 3735 (cassette single)

Quintet is worthy contender in the ever-competitive doo-hop sweepstakes for radio play. Tune asks age-old questions about love and relationships with a friendly, charming tone. Smooth harmonies and nimble guitar work are highlights, though thunder-clapping conclusion isn't. Still, this deserves a shot at adult-oriented urban stations. Contact: P.O. Box 9375, Milwaukee, Wis. 53203-0751.

COUNTRY

▶ SAWYER BROWN *Me & The Boys* (3:23)

PRODUCERS: Mark Miller, Mac McAnally
WRITERS: M. Miller, M. McAnally
PUBLISHERS: Travlin' Zoo/Beginner, ASCAP

Curb 1062 (7-inch single)

Just when you think these lads might be seriously adult and sensitive in their music, they come up with another ho-hum profile of arrested-development cases.

▶ DOUG STONE *I Never Knew Love* (3:31)

PRODUCER: James Stroud
WRITERS: L. Boone, W. Robinson
PUBLISHERS: Sony Cross Keys, ASCAP, Wonderland/Will Robinsons, BMI

Epic 77228 (c/o Sony) (7-inch single)

Slow, smooth, and pensive, Stone takes us through a series of marvelous discoveries, the most marvelous, of course, being true love.

NEW & NOTEWORTHY

OCTOBER PROJECT *Bury My Lovely* (3:59)

PRODUCER: Glenn Rosenstein
WRITERS: J. Flanders, E. Adler
PUBLISHERS: Famous/October Project, ASCAP

Epic 5451 (c/o Sony) (cassette single)

From the opening strains of this grandly produced single, it is clear that you are not being taken on a typical journey into AC radio land. Stately piano rolls, sweeping synths, and rumbling percussion are an appropriately dramatic foundation for singer Mary Fah's upscale alto and songwriters Julie Flanders and Emil Adler's refreshing and poetic musings. This will not appeal to primitive sonic instincts; rather, it is caviar for the sophisticated palette. Lovely.

▶ HAL KETCHUM *Someplace Far Away* (Careful What You're Dreamin') (4:03)

PRODUCERS: Allen Reynolds, Jim Rooney
WRITER: H. Ketchum
PUBLISHER: Foreshadown, BMI

Curb 1065 (7-inch single)

Backed by a refreshingly acoustic sound and propelled by a loping rhythm, Ketchum ponders the tendency of dreams to go awry.

▶ SHENANDOAH *I Want To Be Loved Like That* (3:57)

PRODUCER: Don Cook
WRITERS: P. Barnhart, S. Hugin, B. LaBounty
PUBLISHERS: not listed

RCA 62642 (c/o BMG) (7-inch single)

In this slow and stately ballad, Shenandoah conjures up great reel and real love stories as standards by which to judge the quality of one's own love affair.

▶ DWIGHT YOAKAM *Fast As You* (3:29)

PRODUCER: Pete Anderson
WRITER: D. Yoakam
PUBLISHER: Coal Dust West/Warner-Tamerlane, BMI

Reprise 6519 (c/o Warner Bros.) (CD promo)

Scorching instrumentation, tough/laconic delivery, and another shot at the maybe-I'll-show-you theme.

SHANIA TWAIN *You Lay A Whole Lot Of Love On Me* (2:48)

PRODUCERS: Harold Shedd, Norro Wilson
WRITERS: F. Borders II, H. Beach
PUBLISHERS: Sony Tree/Stickbuddy, BMI

Mercury 999 (c/o PolyGram) (CD promo)

A rich, warm, and intimate cover version of Con Hunley's 1980 top 20 hit.

DANCE

▶ GRACE JONES *Sex Drive* (5:08)

PRODUCERS: Mark Pistel, Philip Steir
WRITERS: Sheep On Drugs
PUBLISHERS: Amusement Control/Warner-Tamerlane, BMI

REMIXERS: Maurice Joshua, Howie & Critter, Mindless & Groucho

Island 535500 (c/o PGD) (CD single)

If there was ever a marriage made in club heaven, it's Jones and techno. On this multi-anticipated return to Island Records, her well-worn voice cuts through a tornado of rough, assailing synths and beats with ease. She is effectively cast as an ominous, almost robotic vixen, aided by Consolidated and Sheep On Drugs, who produced and wrote the cut, respectively. Maurice Joshua's cool mix takes the song in a totally different direction, pumping a rigid house bottom. A future smash.

▶ WARNING *U Knock Me* (no timing listed)

PRODUCERS: Juan Bartet, Alex Arzeno
WRITER: not listed
PUBLISHER: not listed

REMIXERS: Juan Bartet, Alex Arzeno

Angel Eyes 5410 (12-inch single)

Miami-based production team is poised to build on the momentum generated by the chart success of the previous "Tubale" with this kinetic deep-house kicker. The bassline is positively irresistible, and the horns and diva-fashioned vocal loops are a nice touch. Go for any of the three well-structured remixes—you won't be disappointed. Contact: 305-558-1881.

FREEDOM WILLIAMS *Groove Your Mind* (7:37)

PRODUCERS: Darryl Pittman, Freedom Williams
WRITERS: F. Williams, V.J. Smith, P. Lord, S. St. Victor
PUBLISHERS: Songs By Freedom XXXX/Leosun/Meanami/EMI-April, ASCAP, Verma/EMI-Blackwood, BMI

REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, Jon Glass, Freedom Williams

Columbia 77182 (c/o Sony) (12-inch single)

Thanks in large part to a bevy of deep Masters At Work mixes, this second offering from Williams' overlooked solo debut should receive a warm welcome from mainstream DJs. The hook is serviceable, and the rap is confident, but it's the beat that slams oh-so-hard. Crossover radio may want to investigate the "Street Groove" version.

AC

▶ JAMES TAYLOR *Secret O' Life* (3:34)

PRODUCERS: Don Grolnick, George Massenburg
WRITER: J. Taylor
PUBLISHER: Country Road, BMI

Columbia 5464 (c/o Sony) (cassette single)

You can always depend on Taylor to find the perfect balance between goopy sentiment

and storyteller detachment. On this heartwarming portion of his current "Live" collection, that distinctive voice brings new depth and meaning to an old favorite. A spare arrangement of keyboard and guitar gives the listener a chance to bathe in the wisdom and intelligence of the song. Essential for AC and older-skewed album-rock formats.

▶ THE WILLIAMS BROTHERS *Love Is The Language* (3:35)

PRODUCERS: The Williams Brothers
WRITERS: Williams, Etzioni, Williams, Kilmer
PUBLISHERS: PSO/Sky Garden/Prophet Sharing/Famous/Blue Saint, ASCAP

Warner Bros. 6509 (CD promo)

First single from the sibling duo's new "Harmony Hotel" shows them digging deeper into coffee-house folk sounds. Tight two-part harmonies are woven into a fabric of acoustic guitars, haunting accordion fills, and a light drum. Smart lyrics avoid trappings of pop gloss, tweaking the ear with weathered intelligence and optimism. Adult alternative and proper AC programmers should find this a pleasing playlist addition.

★ LAUREN CHRISTY *Steep* (4:18)

PRODUCER: Tony Peluso
WRITER: L. Christy
PUBLISHER: not listed

Mercury 1027 (c/o PolyGram) (CD promo)

Ya gotta hand it to Mercury for sticking with this quietly powerful, if not commercially charged project. Christy's delicate, wistful performance is a sparkling presence on this soft, piano-anchored love song. The track wisely builds to a lush climax without flying over the top. A thoroughly satisfying tune from the artist's must-hear self-titled collection.

★ CHRIS ISAAK *Two Hearts* (3:33)

PRODUCER: Erik Jacobsen
WRITER: C. Isaak
PUBLISHER: C. Isaak, ASCAP

Reprise 18350 (c/o Warner Bros.) (cassette single)

It's a downright shame more people haven't taken Isaak's wonderful "San Francisco Days" to heart. On this slow-building cha-cha number, words of love float over unusual instrumentation, which inspires a delicious vocal that swings broadly from a brooding lower register to a joyous, soulful falsetto. Ahhh...

★ ELEANOR McEVROY *Only A Woman's Heart* (3:36)

PRODUCER: Pat Moran
WRITER: E. McEvroy
PUBLISHERS: EMI-Blackwood/Blue Dandelion/Little Rox, BMI

Geffen 1563 (c/o Uni) (CD promo)

McEvroy has a caressing, sweet alto that adds depth to her take on affairs of the heart. Lighthanded acoustic guitar riffs add an earthy and folksy quality to the track. In a sea of obvious, formulaic singles, this one is in danger of fading—if only due to its integrity and introspective nature. AC programmers would do themselves a favor by giving this one a couple spins, and letting its beauty and intelligence seep into the brain.

ROCK TRACKS

▶ OCEAN BLUE *Sublime* (3:09)

PRODUCERS: Kevin Moloney, The Ocean Blue
WRITER: D. Schelzel
PUBLISHERS: Wassermusik/EMI Blackwood, BMI

Sire/Reprise 18383 (c/o Warner Bros.) (cassette single)

Pretty, poppy number draws on a gentle vocal and crisp, clean guitar melodies for its catchiness. There's more than a touch of ex-Smiths guitarist Johnny Marr here, but that should only help this act secure pop/alternative airplay.

▶ LOU REED *Tarbely And Featherfoot* (3:16)

PRODUCERS: Lou Reed, Mike Rathke
WRITER: V. Williams
PUBLISHER: Mumbletypeg/Careers-BMG, BMI

Thirsty Ear/Chaos/Columbia 5440 (c/o Sony) (CD promo)

Reed applies his distinctive sing-song to this Victoria Williams tune, the latest radio cut from the "Sweet Relief" benefit. It's an entirely appropriate pairing, as his storytelling style and minimal guitars suit

her modern folktale to a tee. A cool add for alternative-leaning rock outlets.

★ MORPHINE *Buena* (3:18)

PRODUCER: Paul Q. Kolderie
WRITERS: Morphine
PUBLISHER: Head With Wings, BMI

Rykodisc 0262 (CD single)

Truly unique pairing of minimal bass and baritone sax is the base for a remarkably flexible band sound, judging by this two-cut CD. Both songs are equally fascinating, requiring a few listens for the full effect to sink in. Rock programmers will need to be adventurous to fit this wonderfully low, dark stuff into their playlists.

THE KINKS *Drift Away* (5:01)

PRODUCER: R. Douglas Davies
WRITER: R. Davies
PUBLISHER: Davray

Columbia 5447 (c/o Sony) (CD promo)

Nobody can write a tune like Ray Davies once did—apparently not even Davies himself. Can't fault him for wanting to move ahead, but this single doesn't take that step. The ironic and melodically flowing chorus hints at what he can do, but overall the cut is lyrically flat, relying on mediocre rock sound to carry it.

FLOP *Regrets* (3:13)

PRODUCERS: Martin Rushent, Flop
WRITER: R. Willoughby
PUBLISHER: Fatbald, BMI

550 Music/Epic 5439 (CD promo)

Underneath ultracool retro cover graphics, there's a thoroughly "now" single: weighty garage chords, pop-leaning vocals, and the band's nonaggressive approach to it all. A pleasant experience modern rock radio really should have.

CHRIS HERRIGES *Long, Cold Road* (4:57)

PRODUCER: Chris Herriges
WRITERS: C. Herriges, K. Knick
PUBLISHER: Magnet GMB, ASCAP

Magnet GMB 3001 (CD single)

Herriges obviously has been listening very closely to his fave classic rock records. Textured jam derives radio potential from its sassy interplay between acoustic strumming and fuzzy electric lyrics. Herriges belts with tones somewhat similar to early Phil Collins and Steve Winwood. Would be an interesting addition to album rock formats. Contact: 612-644-6848.

ELEVEN *Crash Today* (3:55)

PRODUCERS: Eleven, Paul McCarthy
WRITERS: Eleven

PUBLISHERS: Fritz Spritz/EMI-Blackwood, BMI, J.S. Bond/EMI-Blackwood, ASCAP

Hollywood/Third Rail 10371 (CD single)

Metal chords and vocalist's Axl effect may mean it's a mistake for lyrics to make reference to "illusion" in this single's first chorus. Keeping this cut from being a GN'R knockoff is a subtle use of psychedelia, including the nice touch of organ in the background. Album rock oriented.

RAP

FUNKDOOBIEST *Wopbabalubop* (no timing listed)

PRODUCER: not listed
WRITERS: R.T. Ray, J. Vasquez, L. Freeze, T. Bone

PUBLISHERS: Funkdooiest/Immortal/Cypress Funky/BMG

Songs, ASCAP; T-Ray/McGuffin, BMI

Immortal/Epic 5404 (c/o Sony) (cassette single)

Using Little Richard's "Tutti Frutti" for inspiration, rap act warbles clever rhymes atop a slinky, funk-fueled beat foundation. Throaty male belting during the break adds a bit of energy to the act's easygoing style. Infectious single is the most radio-conscious offering from the "Which Doobie U B?" collection.

DIAMONDS IN THE ROUGH *Dawg Catchhim* (3:59)

PRODUCER: David Hogan
WRITER: P. Day

PUBLISHERS: Mahati/Ric-Mac, BMI

Highest Joy 12094 (cassette single)

The cliché "all men are dogs" is the premise for this funny, if lyrically docile, pop/hip-hop ditty. Gang-chanted rapping fits the spare, thundering beats. A fleshier remix could transform this into a viable radio entity. Contact: P.O. Box 2272, Beverly Hills, Calif. 90213.

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.

Warner Execs Get World View

LOS ANGELES—Key executives of Warner Bros. Records and Warner Music International gathered here recently for a three-day conference to discuss global marketing and artist development. The event was highlighted by performances from Warner artists.



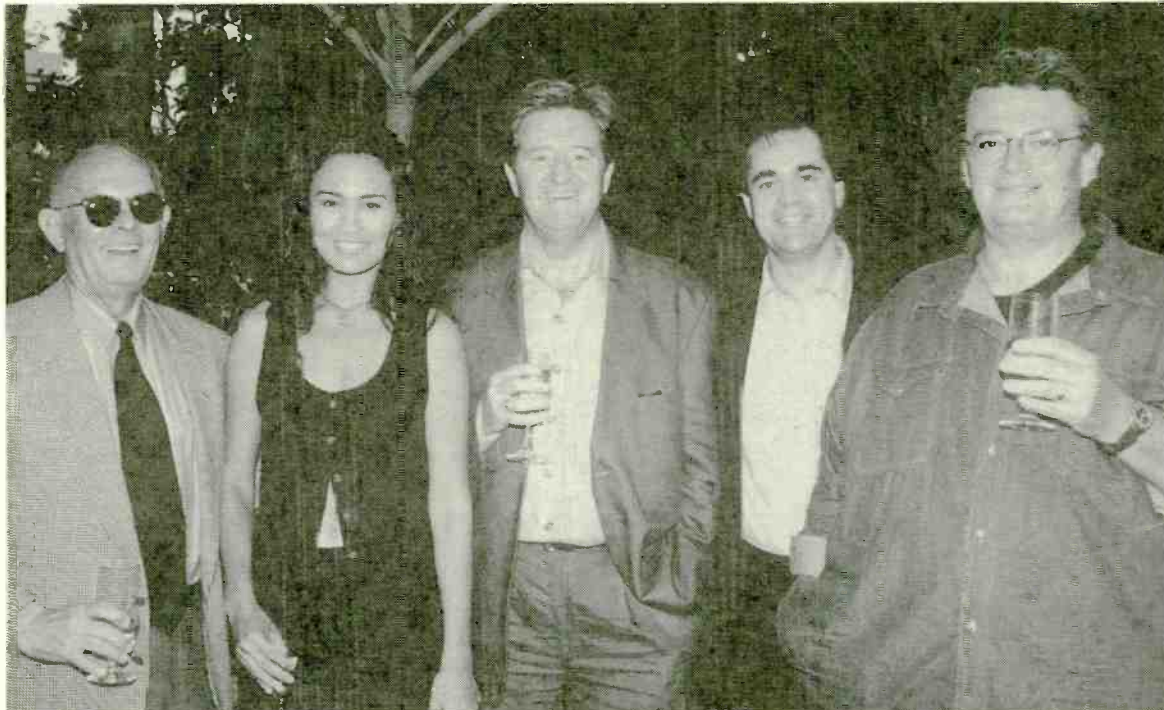
Socializing, from left, are Mo Ostin, chairman of the board, Warner Bros. Records; recording artist Tevin Campbell; Gerd Gebhardt, managing director, WEA Germany; and Benny Medina, senior VP of black music A&R, Warner Bros. Records.



Earth, Wind & Fire's Maurice White, left, and Verdine White, center, meet with Reprise recording artist Michael McDonald.



Warner executives meet at the conference. Shown, from left, are Bob Cavallo, partner in Roven-Cavalle Entertainment, management company for Earth, Wind & Fire; Tom Ruffino, senior VP of international, Warner Bros. Records; Massimo Giuliano, managing director, WEA Italy; Vic Faraci, senior VP, Warner Bros. Nashville; and Lou Dennis, senior VP/director of sales, Warner Bros. Records.



Warner executives mingle at the meetings. Shown, from left, are Mo Ostin, chairman, Warner Bros. Records; recording artist Tia Carrere; Peter Ikin, senior VP of international marketing and artist development, Warner Music International; Steve Margo, VP of international, Warner Bros. Records; and Carl Scott, senior VP of artist relations, Warner Bros. Records.



Enjoying the food at the reception, from left, are Peter Ikin, senior VP of international marketing, Warner Music International; and Seymour Stein, president, Sire Records.



WEA Italy managing director Massimo Giuliano, left, converses with Steve Margo, VP of international, Warner Bros. Records, center, and recording artist David Lee Roth.



Chatting at the convention, from left, are Stephen Shrimpton, senior VP, Warner Music/Asia-Pacific; Moira Bellas, managing director, WEA U.K.; and recording artist Chrissie Hynde.



Talking shop, from left, are Massimo Giuliano, managing director, WEA Italy; Ramon Lopez, chairman/CEO, Warner Music International; and Benny Medina, senior VP of black music A&R, Warner Bros. Records.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Blockbuster Expands In Europe 83 Laser Scans: 'Star Wars' Series 84
 Gift Bags For Vids, CDs 84 Video Previews: Remembering Hank 85

PICTURE THIS

By Seth Goldstein



NORTH AND SOUTH: Astral Communications, Canada's biggest duplicator, is about to become bigger. The company, which cranked out Disney's "Aladdin" and dubbed and distributed the Barney dino-smash, has structured a merger that will give it control of AP Productions (formerly Agincourt), No. 2 in the market. Astral also has designs on the U.S. It expects to open a CD and VHS plant in Florida early next year. The emphasis will be on audio and other CD technologies, with video limited to overflow from other duplicators. That translates to runs of 300,000-400,000 tapes, some of it on high-speed machines, we're told. HMG Digital Technology Corp. in Hauppauge, N.Y., is another duhber trying its hand at CD. It plans to invest \$15 million in a plant that begins turning out discs next month; CD-ROM and CD-I could follow. The company went public last month via the acquisition of RCLA, a "blind pool" formed for that purpose.

TLV MARCHES ON: Time Life Video reportedly has picked a replacement for executive VP Candice Carpenter, who left a couple of months ago to become president of QVC's second shopping channel. Q2 debuts next spring. The word from inside TLV is that the choice will be announced "very, very soon." TLV currently is testing what one source says are "several dozen" programs across a wide range of genres in its search for the next direct-response hit, after "Trials Of Life" and the Barney tapes. Carpenter, meanwhile, expects to offer all forms of home entertainment on Q2, including movies and music. The channel may be an outlet for Paramount tapes if QVC is able to wrest the studio away from putative merger partner Viacom.

VIDBITS: ABC Video has its eye on instant publishing, in conjunction with ESPN. "We have targeted a couple of opportunities," says president Jon Peisinger, based on "a quick analysis of the marketplace." Turnaround time should be two to three weeks; suggested list is \$19.98, though it will be a "case by case" decision. Peisinger says ABC's video of the Pope's U.S. visit (Continued on page 86)

Labels Fill Demand For Adult Cartoons Japanese Imports Lead U.S. 'Anime' Boom

BY TRUDI MILLER ROSENBLUM

NEW YORK—Except for Fritz the X-Rated Cat, cartoons hardly ever carry the message, "WARNING: ABSOLUTELY NOT FOR CHILDREN!" But that's the case with the Japanese animated feature "Urotsukidoji: Legend Of The Overfiend," one of a growing number of adult "anime" titles that have sprouted into a popular home video genre.

In Japan, animation isn't just kids' stuff. Instead, it's a popular medium for all kinds of TV shows and movies, ranging from science fiction and horror to adult comedy and martial arts.

As recently as 1988, no Japanese animation was available on video in the U.S. But in the past five years, at least half a dozen new video labels have sprung up, offering a combined total of nearly 200 anime titles. Some are getting the theatrical exposure that helps boost cassette sales, including the ultra-violent, NC-17 rated "Urotsukidoji: Legend Of The Overfiend," a favorite on the U.S. midnight movie circuit.

"This is an intelligent man's amusement," says Suzanne Stanley of Wilmington, N.C.-based Animeigo. "Most of our customers have good educations. Anime appeals to college students, science fiction fans, animation fans, comic book fans, even servicemen who were stationed in the Orient." The cassettes,



Streamline Pictures' "Akira," one of the first Japanese animation titles to become available on video, helped break the ground for a genre growing in popularity in video stores and elsewhere. Nearly 200 "anime" releases are now on the market, with sales ranging up to 100,000 for "Akira." Heavy doses of sex and violence limit some to adult viewers.

all priced to sell, have cropped up in a wide variety of outlets and are staples of comic book conventions, where suppliers have fought successfully to remove bootleg copies. Piracy, once thought to be a major problem, has subsided.

Anime gained an avid U.S. following in the mid-'70s, when subtitled Japanese "giant robot" cartoons began appearing on Japanese community TV stations. Fans began videotaping them, trading them, and watching big-screen versions at animation and science fiction conventions. A decade later the genre won more fans when animation consultant Carl Macek and TV production company Harmony House dubbed Japanese TV shows into English and syndicated them under the names "Robotech" and "Captain Harlock."

Then, in 1989, Macek's Streamline Pictures began releasing to theaters such dubbed Japanese films as "Akira," a "Blade Runner"-style science-fiction film which became a favorite on the art-house, college, and midnight-movie circuit. When "Akira" was released on video in 1990, it sold "in the neighborhood of 100,000 copies," says Streamline manager Fred Patten. That's the genre record; most anime releases move anywhere from 5,000 to 25,000 units.

At about the time that "Akira" was released, Japanese-owned company U.S. Renditions in Carson, Calif., began releasing subtitled cassettes, starting with "Gunbuster" and "Dangaio."

The success of these initial forays paved the way for other companies, including Central Park Media in New York, Animeigo, The Right Stuff in Des Moines, Iowa, and AD Vision in Houston, Texas.

One big advantage of marketing anime is that its fans avidly seek out any available titles, so little promotion or advertising is necessary. "This genre really appeals to people who thought they had outgrown cartoons, but still like Marvel Comics and 'Star Trek,'" says Patten. "They were excited to find that in Japan, there is quality animation for adults, with mature themes, complex plots, violence, and mild sexual situations." The upsurge of animated features in theaters and cartoons on cable also helps.

The genre also benefits from many tie-ins. Most of the titles are based on Japanese comic books, which have been translated into English and published here; many are shown as midnight movies or broadcast on the Sci-Fi Channel; and a number have tie-ins to computer games, role-playing games, and toys. Anime also pops up in

surprising places—for example, the character Lum from "Uresei Yatsura" appeared in Matthew Sweet's "I've Been Waiting" music video.

Despite its growing popularity, getting distributors and major chains to carry anime initially wasn't easy. "The video companies said, 'What is this? Cartoons in Japanese with subtitles? Who's going to buy this?'" recalls Mike Pascuzzi, Central Park Media's sales director. "We would say, 'Just try two or three of the biggest titles.' They'd take a chance, and were amazed to find that it sold right off the shelf. There was an awakening of the senses, that this brand new genre no one had heard of six months before was now a viable genre. And slowly the market began to snowball."

Anime now is carried by distributors including Ingram, Baker & Taylor, Major Video, WaxWorks/VideoWorks, and Tapeworm. Major chains, including Tower, Suncoast, Blockbuster, Musicland, and Music Plus, stock the programs. "I had to stand on my head to get some of them to try it, but once I convinced them to test it, it did gang-

(Continued on page 83)

Warner Music Vision On Rise In Southeast Asia

BY THOM DUFFY

LONDON—Three years after it was launched as the home video arm of Warner Music International, Warner Music Vision has made significant inroads into markets outside North America. This year's most notable gains have come in Southeast Asia, where hardware penetration and software sales are on the rise.

"The aim was to move us into the video or audio-visual business worldwide, which we weren't in at all," says Ray Still, VP of Warner Music Vision, who set up the London-based division in October 1990.

Warner Music Vision produces, for international release, video programming by Warner-affiliated artists from outside the U.S. Its products are marketed alongside titles from Warner's U.S. video divisions, A*Vision, Warner Reprise Video, and Elektra Entertainment. (Continued on page 84)

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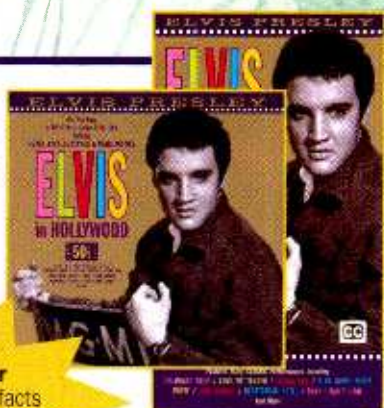
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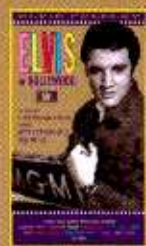


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Billboard®

FOR WEEK ENDING OCTOBER 9, 1993

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	9	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	2	6	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
3	8	3	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
4	5	6	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
5	3	172	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
6	19	3	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
7	4	48	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
8	7	19	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
9	6	10	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
10	14	2	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
11	20	3	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
12	9	4	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
13	22	6	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
14	10	28	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
15	16	4	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
16	18	6	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
17	15	19	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
18	NEW ▶		PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
19	11	9	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
20	13	17	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
21	12	21	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
22	26	3	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
23	23	11	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
24	21	26	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
25	17	5	U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
26	37	3	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 81298	Onstow Stevens Lon Chaney, Jr.	1945	NR	14.98
27	30	5	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
28	NEW ▶		DAYTIME'S GREATEST WEDDINGS: ONE LIFE TO LIVE	ABC Video 42102	Erika Slezak	1993	NR	14.98
29	NEW ▶		THE MUMMY'S CURSE	Universal City Studios MCA/Universal Home Video 80865	Lon Chaney, Jr. Virginia Christine	1944	NR	14.98
30	RE-ENTRY		THE MUMMY'S TOMB	Universal City Studios MCA/Universal Home Video 80856	Lon Chaney, Jr. Dick Foran	1942	NR	14.98
31	34	3	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80879	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98
32	24	77	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
33	32	3	LOVE IS A MANY SPLENDORED THING	FoxVideo 1039	William Holden Jennifer Jones	1955	NR	19.98
34	28	3	THE CREATURE WALKS AMONG US	Universal City Studios MCA/Universal Home Video 81519	Jeff Morrow Rex Reason	1956	NR	14.98
35	NEW ▶		DAYTIME'S GREATEST WEDDINGS: ALL MY CHILDREN	ABC Video 42101	Susan Lucci David Canary	1993	NR	14.98
36	RE-ENTRY		PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
37	29	16	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
38	NEW ▶		DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98
39	31	20	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
40	27	16	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95

● 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.

Home Video

B'buster In Discovery Zone Firm Aims 'Fun Centers' At U.K. Kids

LONDON—Blockbuster Entertainment is targeting the U.K. kids market—outside the video store. In a 50-50 venture with Discovery Zone, the Blockbuster U.K. Group is aiming to emulate the U.S. success of the 100 in-door playgrounds.

Blockbuster U.K. Group is understood to be negotiating leases on 10 supermarket-sized "fun centers," with mazes, tunnels, ball baths, and slides. In the U.S. each store grosses approximately \$1 million a year, attracting an average of 3,000 children a week. Blockbuster anticipates an approximately \$6 entrance fee with additional revenue from merchandise and refreshments.

International VP Jerry Geddis expects one or two stores to be open by December, with 10 due in the next 12 months and 25-35 eventually. The stipulations are that each store be within reach of already existing shopping facilities, that there be a potential of 60,000 children under the age of 12 in the area, and that sites be 12,000 square feet.

Blockbuster, which owns the 763-store Ritz Video chain plus 39 Blockbuster Video stores, says the move does not affect its commitment to or investment in the U.K. video arena. Although Blockbuster owns 21% of Discovery Zone, the chain is seen as a totally separate entity. **PETER DEAN**

Billboard®

FOR WEEK ENDING OCTOBER 9, 1993

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** NO. 1 ***			
1	3	3	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
2	1	5	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
3	2	7	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
4	11	3	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
5	14	2	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
6	6	6	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
7	4	10	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
8	5	10	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
9	7	11	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
10	8	5	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
11	9	5	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
12	10	7	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
13	12	10	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
14	13	4	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
15	NEW ▶		CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
16	15	6	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
17	17	6	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
18	16	7	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
19	23	3	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
20	18	5	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
21	19	3	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
22	20	4	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
23	NEW ▶		THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
24	NEW ▶		CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
25	28	2	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
26	22	14	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
27	37	8	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
28	21	12	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
29	26	11	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
30	24	6	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
31	35	9	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
32	NEW ▶		MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
33	29	13	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
34	31	12	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
35	32	12	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
36	33	5	HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
37	NEW ▶		NO PLACE TO HIDE	Warner Bros. Inc. Warner Home Video 32035	Kris Kristofferson Drew Barrymore	1993	R
38	34	4	WILD PALMS	ABC Video 41019	James Belushi Dana Delany	1993	NR
39	27	8	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
40	25	8	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	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.

DEMAND FOR ADULT CARTOONS

(Continued from page 81)

busters," Pascuzzi says.

Each of the anime companies has its own specialty. In a nutshell:

- Streamline's releases mostly are theatrical films like "Akira," "Lensman," "The Professional," and "Vampire Hunter D." The company has also released a few TV series, including "Zillion" and the children's "Nadia" series. All of Streamline's releases to date have been dubbed, because "with subtitles, you're locked into the foreign film market," Patten says. "Many big video stores won't take subtitled films." Streamline has 40 titles, retailing for \$29.95; the company is also looking to put out releases on laserdisc.

- Central Park Media owns two anime labels—U.S. Manga Corps, with PG-13 action shows like "Dominion Tank Release," and the new Anime 18 label, for graphic adult material. It has 35 tapes, from \$24.95 to \$39.95. The biggest seller has been "Urotsukidoji," although Ingram refused to carry it due to its NC-17 rating. "They don't handle anything objectionable," notes Pascuzzi. "I imagine they won't handle anything on the Anime 18 label."

The titles are also available on laserdisc from Image and Laserdisc Entertainment and from Comeback Distribution, a video game distributor. Central Park is credited as the first company to get anime into big chains like Tower and Music Plus. The company distributes U.S. Renditions, The Right Stuf, and AD Vision.

- Animeigo has 40-50 titles. The biggest seller is "Uresei Yatsura" (rough translation: "Those Obnoxious Aliens"), a wacky comedy series that ran

on Japanese TV for 10 years and spawned three movies, and a number of video-only releases. Animeigo also offers the elegantly spooky "Vampire Princess Miyu," the "Star Trek"-style Captain Harlock adventure series, and the cyberpunk series "Bubblegum Crisis," among others.

- "Our storylines border from silly insanity to romance and adventure," says Animeigo's Stanley. All are subtitled, but the company is considering bringing out some dubbed titles. Prices for videos range from \$19.95-\$39.99, and most titles are available on laserdisc for \$54.95-\$64.95. Animeigo is also actively involved with animation clubs and conventions.

- U.S. Renditions focuses on sci-fi and horror videos, in both dubbed and subtitled versions. The label offers 20-30 titles, \$24.95 for dubbed versions and \$34.95 for subtitled. The best sellers have been the cyberpunk title "Applesseed" (based on a Japanese comic book that has been released in English here) and "Macross II" (a sequel to the popular "Robotech" series), each of which has sold 20,000 units. Most releases "are at a PG-13 or R level," says associate producer Robert Napton. "We put advisory warnings on them, making it clear that they're not intended for children."

- Right Stuf titles are for children. This company's niche is Japanese cartoons that were popular on American TV in the '60s and '70s, including "Gigantor," "Tobor The Eighth Man," and "Astro Boy." The company has released 17 titles so far, of which "Astro Boy" is the most popular, selling several thousand copies per tape, says president Shawne Kleckner.

"It's a big nostalgia piece," says Kleckner. "People remember it fondly, and also buy it for their kids, so we're getting a new generation of viewers." Suggested list has been cut to \$14.95 from \$24.95. "Astro Boy" is available on laserdisc.

- AD Vision is the newest entry to the field, releasing its first video, "Devil Hunter Yohko," in December 1992. The company has three titles available so far, with two more due out this month. The titles are "OVAs" (original video animations, meaning made-for-video), and are "adult action thrillers with comedic elements," says GM Matt Greenfield. Releases are subtitled, though AD plans to release dubbed versions later on.

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Brooklyn Firm Wrapping Up Market For Vid, CD Gift Bags

BY SETH GOLDSTEIN

NEW YORK—Wrap Music & Video wants to beautify Christmas.

In a season when gift givers and receivers dote on the fanciest, most beribboned packages, prerecorded videocassettes remain curiously unadorned. Sell-through tapes are bought off the rack, and generally delivered with their box art showing.

Customers who want a cover-up have to do it themselves, and the thought of wrestling with wrapping paper often is enough to discourage purchases, says Charles Tolep, president of Chato Enterprises, a Manhattan-based sales and marketing firm. That is especially true for spur-of-the-moment buys, he adds.

Tolep represents Wrap Music & Video in Brooklyn, going national with a line of Mylar gift bags for cassettes and CDs. They're perfect for the harried '90s: The brightly colored bags have a ribbon and card as part of the design, and an adhesive strip in the back for sealing.

Wrap Music & Video, which launched the idea in a limited way last year, is looking beyond the December holidays to other celebratory events, including Valentine's Day, Father's Day, and, of course, birthdays.

The company has focused its immediate efforts on Christmas, the

biggest sales opportunity. "We're looking at 4 million bags" for video and audio, Tolep says, sufficient to cover a big chunk of the 10 million-12 million new-release cassettes that he estimates will show up in stockings and under trees this season. If Wrap Music & Video had gotten off to a faster start this year, the total might have gone to 6 million, he adds.

Disney, whose "Aladdin" should be a big gift item, is treated to a bag created especially for the Buena Vista Home Video box that is bigger than the trade standard. It also fits GoodTimes Home Video kidvid cassettes, which often are similar to Disney's in size and appearance.

The bags carry a suggested list price of \$1.29, and offer ample margins to attract retailers, Tolep says. Wrap Music & Video says at least 10 chains are carrying the line, among them Kmart, Tower Video, Caldor, Jamesway, J&R Music World, and the stores in Blockbuster's Midwest zone. In all, 80 have been approached.

Wrap Music & Video is trying to ease the decision by providing a free rack, valued at \$30, with the purchase of about 1,000 pieces. "It makes for one-stop shopping," says Tolep. "We feel it will enhance the average retailer's sell-through business year-round." Next year, Wrap Music & Video will market wrappings for video games.

Image Strikes Back With 'Star Wars' Lasers; CD-ROMs, Floppies Have Users Lost In Space

THE FORCE IS WITH THEM: Image could have one of the biggest-grossing laserdisc titles of the year with its FoxVideo "Star Wars" \$249.98 boxed set, which sold more than 25,000 units during its first week of release, according to the studio. That equals a gross of \$6.25 million at retail, and the holiday season has yet to arrive.

"The price tag is steep, but it has started off extremely well," says Dave Lucas, owner of Dave's Video, the Laser Place in Studio City, Calif. He reports that his store sold 120 copies of the "Star Wars" set in its first week, and he anticipates moving about 250 units in the first 30 days. By comparison, he estimates that Dave's Video blew through about 500 copies of "Terminator 2: Judgment Day" in 30-45 days.

Cliff MacMillan, laserdisc buyer for the Tower Records/Video chain, says most Tower outlets sold out of the boxed set the first day it was available, and "the re-orders are flying in fast. I had a feeling it would be huge, but I didn't realize how huge." MacMillan says he thinks the set will continue to sell well during the holidays, "and will probably be our biggest [grossing] title of the Christmas season."

Smaller stores also report that the "Star Wars" set is selling at about half the rate of their all-time bestsellers. That pace probably will cool down, since there are fewer people who can afford a \$250 tag than can purchase a \$30-\$40 laserdisc. But it appears certain at this

LASER SCANS™

by Chris McGowan

point that "Star Wars" will sell at least 30,000 units, for a gross of \$7.5 million, by year's end. And it could go much higher by early '94, according to many retailers. In contrast, a top-selling laserdisc that moves 200,000 copies at \$40 list translates to \$8 million in retail revenues.

The "Star Wars" set features stunning new widescreen transfers, with quality control overseen by the THX laserdisc program. The three movies are presented in the CAV format, which allows special effects to be viewed frame-by-frame, and a wealth of supplementary material

includes audio commentary tracks, interviews, production stills, and much more.

COLUMBIA TRISTAR launches the high-altitude action film "Cliffhanger" (wide or pan-scan, \$39.95), with Sylvester Stallone and John Lithgow, on disc Nov. 24. Also due that month: the romantic comedy "My New Gun" with Diane Lane; "Lost In Yonkers," an adaptation of the Neil Simon Play; and "Weekend At Bernie's II" (\$34.95 each). Just out are "Doppelganger," a horror tale starring Drew Barrymore, and "The Hit List" with Jeff Fahey (also \$34.95 apiece).

IMAGE has two more special editions on the way. FoxVideo's "The Twilight Zone Collection" (\$99.98) includes 15 episodes from Rod Serling's classic TV series and bows this

(Continued on page 86)

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	The Good Son (20th Century Fox)	12,520,305	1,847 6,779	—	12,520,305
2	The Program (Buena Vista)	6,821,931	1,653 4,127	—	6,821,931
3	The Fugitive (Warner Bros.)	5,231,382	2,203 2,375	7	161,438,942
4	Striking Distance (Columbia)	5,012,695	1,917 2,614	1	16,143,825
5	The Age of Innocence (Columbia)	4,768,616	472 10,103	1	8,107,430
6	Warlock: The Armageddon (Trimark)	1,747,317	1,320 1,323	—	1,747,317
7	Undercover Blues (MGM)	1,711,572	1,598 1,071	2	10,861,793
8	Jurassic Park (Universal)	1,582,675	1,073 1,475	15	324,235,070
9	The Joy Luck Club (Buena Vista)	1,582,403	103 15,363	2	2,398,604
10	Man Without A Face (Warner Bros.)	1,526,347	1,241 1,230	4	21,656,434

WARNER MUSIC VISION ON RISE IN SOUTHEAST ASIA

(Continued from page 81)

Through its audio affiliates, Warner Music Vision now also provides an international marketing and distribution channel for videos by American artists that are produced in the states.

"We work together on our international repertoire," Still says. "If it's Simply Red, then I'll be working with A*Vision on bringing it to the U.S. If it was, say, Neil Young, I would be working the other way [with Warner Reprise Video], putting something together in the U.S. and working on how we were going to market the program through the rest of the world."

At present, 90% of the WMV catalog is music product, which most easily translates across borders and cultures.

In the past year, Warner Music Vision has expanded into Southeast Asian markets, including Korea, Malaysia, Singapore and Taiwan, working through the Warner affiliate in each area. The company has been doing business in Hong Kong since 1990. It competes in the region with the music video divisions of BMG, EMI, and PolyGram. Video hardware penetration in the region is estimated at 40% of Korean households, 43% in Malaysia, 52% in Singapore, 50% in Taiwan, and 60% in Hong Kong.

"What we're talking about here is a growth area, with a VHS penetration that matches some territories in Europe," says Still.

Warner Music Vision recently projected its own sales in Southeast Asia for 1993 as follows: 200,000 units in Hong Kong, 60,000 units in Malaysia, 35,000 units in Singapore, and 150,000 units in Taiwan. Still notes that 90% of video sales in Singapore are karaoke titles on the laserdisc format, similar to the format's strength in Hong Kong.

"Karaoke, on one level, is a novel form of entertainment," says Still. "You might feel a little precious about the music, and feel that this is not the right approach for Western artists. However, in anticipating this part of the world as a key growth area for audio and audio-visual product, you also have to address the philosophy and the culture. You have to realize that, if you're a major artist in some of those territories, to be released on karaoke has a certain status to it, because they do it with the top artists."

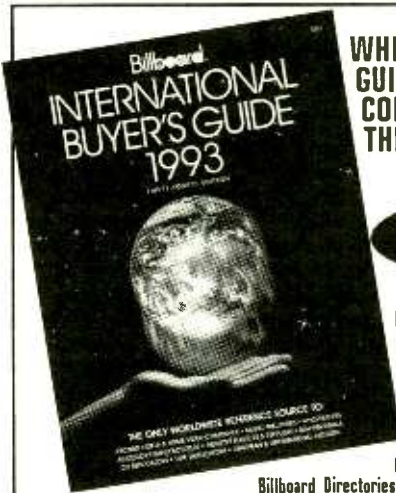
"In Hong Kong, 30% of our total business comes from the audio-visual area, predominately laser karaoke," he adds. "We will shortly be introducing an international artist compilation from original audio masters."

Piracy continues to be a concern in the region for video as well as audio repertoire. "For any major company, it needs to be closely monitored," Still says. "One of the ways we succeeded in Malaysia was that we had a higher product price than the pirates, but we

went out with a big splash on the release of the catalog, saying, 'This is a high-quality item. This is a few dollars more, but you don't have an inlay card that looks like a four-color Xerox copy.' And we stylized the videocassette body in a certain way which is very identifiable as being an official release."

As the Southeast Asia market grows, Still says, the retail channels are shifting. "Right now, retail is trying to sell music video through what were originally rental stores," he says. "You're not going to be selling that many music videos through what are essentially video stores, as opposed to audio stores." Working with the Warner label affiliates in each market, Warner Music Vision is demonstrating a way forward with music and combo outlets.

While Western artists see growing sales potential for both record and video product, local repertoire still dominates. "Local artists outsell international, and this applies to video, too," says Still, citing Warner Music Vision's goal of building international music video repertoire. "Right now, to a degree, we're led more by international repertoire, because we're ahead of the local territories in developing the programs. But I'm also encouraging the territories to film their own artists for concert [videos] or clip compilations, and with the obvious ability to utilize karaoke in the appropriate markets."



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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

The Marshall Tucker Band, "Then & Now," Cabin Fever Entertainment, 75 minutes, \$14.95.

Video commemorating platinum-selling Southern rock band's 20th anniversary is chock full of live footage, interview segments, and even some input from longtime fans. Although majority of its charm is derived from the "then" of the band's earlier days, the "now" clearly is in focus here, as band's new label, Cabin Fever, aims to demonstrate that the Spartanburg, S.C.-bred act still is very much alive and kicking. The musical thread takes the band from practice sessions in a basement rehearsal room in Spartanburg to sold-out arenas nationwide, where it is shown performing its anthem, "Heard It In A Love Song," as well as classics such as "Can't You See" and recent numbers, including Billboard Top Country Albums charter "Walk Outside The Lines." Fans most likely will walk away with the realization that although the band's sound has matured, it still is very much steeped in the good old days.



"In The Hank Williams Tradition," White Star/Kultur Video (908-229-2343), 60 minutes.

Although the senior Williams' singing career lasted only a few short years, he left his print all over the fabric of country music via his haunting songs. Here, through film and performance clips, as well as interviews with his friends and fellow performers, the twisted knot of Williams' personal and professional life is brought to light. From his volatile relations with first wife Audrey and cyclical bouts with drug and alcohol abuse to his grand debut at the Grand Ole Opry—at which he was called to five encores—the passion Williams brought to his life is well remembered by such country legends as Roy Acuff, Chet Atkins, and Minnie Pearl. The glue of this video treatment, of course, is Williams' music, and a patchwork of his songs is performed here by a star-studded cast of country crooners. Among

the tunes featured are "Your Cheatin' Heart," performed by Williams; "My Bucket's Got A Hole In It," performed by Willie Nelson; "Window Shopping," performed by Dwight Yoakam, who offers the program's introduction; Emmylou Harris' rendition of "May You Never Be Alone," and many more. A splendid hour.

"Dance In Cyberspace," PPI Entertainment (201-344-4314), 38 minutes, \$19.95.



It was only a matter of time before someone put together a video like "Dance In Cyberspace." Billed as a virtual reality-like journey through space, this video comes complete with Billy Idol look-alike Dr. Devious snarling out at us from the cover and features a rolling landscape of computer-generated psychedelic images set to pounding synth music. The word "monotonous" comes to mind almost immediately: If this is all that virtual reality has to offer, viewers may want to stay right here in the present, thank you. The music is cool, but it inspires dancing rather than hanging out on the couch wearing the 3D glasses that come packaged with each video. Not quite the rave it was intended to be.

CHILDREN'S

"Kidsongs: If We Could Talk To The Animals," Warner Reprise Video, approximately 25 minutes, \$14.98.

Well, life on the farm is kind of laid back—as this latest entry from Kidsongs can attest. Young viewers are led on a frolic around the barnyard and are invited to sing along with their contemporaries on a variety of animal-inspired tunes. There's "Hound Dog," "Farmer In The Dell," "If I Could Talk To The Animals," and more. Learning how to count comes into play with the song "One Little Monkey." Kids also can learn about all kinds of animals as well as get a few laughs.

"Happily Ever After," WorldVision Home Video, 72 minutes, \$24.95.

She may have found her prince, but life is far from charmed for Snow White in this full-length sequel to her much-loved adventures. No sooner do she and her husband-to-be set off to invite the Seven Dwarfs to the wedding than trouble again boils over, this time at the hand of the evil witch's brother Malice and his posse of bumbling helpers. With the aid of Dwarf cousins the Seven Dwarfelves and the haughty Mother Nature, Snow White does, finally, prove the title true—at least until Hollywood decides to make another sequel. An animated cast, including Irene Cara as Snow White, Ed Asner, Tracey Ullman, Dom DeLuise, and Zsa Zsa Gabor, brings the story to life and adds some humor. As with other fairy tales, however, "Happily Ever After" does have its dark and scary moments, and might be a good one for parents to watch with their young ones.

DOCUMENTARY

"The Lines," "Enigma Of The Ruins," Atlas Video (301-907-0030), 50 minutes each, \$19.95.

The ruins, art, and artifacts of the ancient people of Peru are put under a microscope in this probing, two-part documentary series. "The Lines" examines the possible origins and meanings of a series of gigantic pre-Incan lines engraved in the deserts of Nasca, which form gargantuan figures of a spider, bird, and a sun-like figure with lines radiating from a central circle. "Enigma Of The Ruins" investigates a known culture that thrived before the Inca people—the Chimu. A dig through the ruins near the city of Chan Chan and the religious center of Pakatnamu provides a



history lesson in the culture of the Chimu people, from their elaborate cloths and pottery to their phenomenal use of a highly

developed irrigation system to harvest crops in an arid and hostile land.

INSTRUCTIONAL

"Budo Sai: The Spirit Of The Samurai," Films For The Humanities & Sciences, (800-257-5126), 60 minutes.

A dozen of the world's top martial arts masters convene for the Budo Sai Festival, a dramatic demonstration of a variety of moves and the preparation and conviction required to enact them properly. This is one video viewers might be happy watching from the safe distance of the couch. Among the participants are two of Japan's most senior Kendo experts, who demonstrate their skills and review them in layman's terms that are relatively easy to understand. The side rings offer displays of karate and aikido, featuring two of the world's best-known karate masters, one of whom explains his personal path of character-building. Karate kids in the making, as well as anyone interested in learning about the discipline of martial arts, will enjoy this video.

TRAVEL

"Esquire Travel Guide: Hawaii," Best Film & Video (526-931-6969), 30 minutes, \$14.99.



Latest in Best Film & Video's Esquire series of travel guides is a visit to the American paradise of Hawaii. Created and written by the magazine's travel writers, this thorough program boasts plenty of useful info, as well as panoramic photography that makes viewers want to grab a bottle of suntan lotion and book a flight. The video traverses the tourist haunts of Maui, Kawaii, Ohahu, and the Big Island, providing tips on best places to stay, how to get there, and the sights that shouldn't be missed. The creators even have thrown in a little history lesson. Among the other U.S. spots highlighted in Esquire/Best titles are Las Vegas, New York, California, and Florida. Aloha.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard.

FOR WEEK ENDING OCTOBER 9, 1993

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan						
★ ★ NO. 1 ★ ★						
1	1	23	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	2	THE HITS COLLECTION Warner Reprise Video 3-38371	Prince	LF	19.98
3	3	9	KONFIDENTIAL PolyGram Video 4400876033	Kiss	LF	19.95
4	6	67	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	6	NUMB Island Video PolyGram Video 44008816331	U2	SF	7.95
6	10	17	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
7	8	33	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
8	9	5	LIFE PROMISE PRIDE LOVE Epic Music Video 19V-49172	Sade	LF	19.98
9	5	7	MOLTED: HUNT & GATHER A&M Video PolyGram Video 4400809587	Various Artists	SF	2.95
10	7	45	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
11	17	14	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
12	13	26	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
13	12	9	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	89.98
14	16	89	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
15	15	47	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
16	22	56	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
17	21	35	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.95
18	11	80	MOONWALKER ▲ ⁸ Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
19	20	57	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
20	23	27	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
21	14	43	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
22	26	5	THE 30TH ANNIVERSARY CONCERT CELEBRATION Columbia Music Video 39V49165	Bob Dylan	LF	39.98
23	27	26	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
24	18	40	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
25	19	47	LIVE ▲*Vision Entertainment 50346-3	AC/DC	LF	19.98
26	39	56	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
27	40	43	BILLY RAY CYRUS ▲ ⁶ PolyGram Video 4400855033	Billy Ray Cyrus	SF	12.95
28	35	149	THE THREE TENORS IN CONCERT ▲ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
29	37	37	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
30	30	43	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
31	RE-ENTRY		\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
32	36	20	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
33	33	41	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
34	31	61	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	25	14	MAKING F # *ING VIDEOS PART II Geffen Video Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
36	32	23	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
37	29	45	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
38	34	31	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
39	RE-ENTRY		METAL WORKS'73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
40	NEW		STEPPIN' COUNTRY Epic Music Video 9V-49174	Various Artists	SF	9.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for 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.

Home Video

LASER SCANS

(Continued from page 84)

winter. Due in November is a limited edition of John Huston's "The African Queen" (extras, \$69.98), with Katharine Hepburn and Humphrey Bogart. Included in the package is Hepburn's book, "The Making Of The African Queen," and a copy of the original shooting script, penned by Huston and James Agee. The order date for the limited edition is Friday (8).

According to an Image spokesman, the label had pre-orders of

PICTURE THIS

(Continued from page 81)

has "done OK." First indications are that ABC's soap opera weddings series has gotten off to a fast start... HBO Video's Eric Kessler told the audience at a "Bronx Tale" screening that the first Savoy Pictures feature marks the rebirth of the label, no longer distributed by Warner. Savoy, incidentally, takes its name from the baseball bat that powered the climactic home run in TriStar's "The Natural." The management team that created TriStar went on to create Savoy, which will supply HBOV with a half-dozen titles next year... Cabin Fever Entertainment will have "Return To Lonesome Dove" in two- and four-cassette packages Dec. 8, just 24 days after its TV premiere on CBS. Suggested list for each: \$99.95. The original has sold 1.5 million units at various prices... WEA Manufacturing, which ceased replicating laser discs, is the first company chosen to produce CD-ROM units for the 3DO interactive multiplayer.

115,000 for Walt Disney's full-length "Beauty And The Beast" disc, also a limited edition, which bowed Sept. 29. That brings the title's total disc sales close to 165,000 units, as the "Work In Progress" version released last year moved close to 50,000 copies.

INTERPLANETARY MULTIMEDIA: Who doesn't want to explore the heavens? Once you've finished watching the many generations of "Star Trek," you can navigate through the cosmos yourself with a variety of astronomy programs available on CD-ROM and floppy disk. Many of these titles include outer-space photographs shot by the Voyager and other NASA spacecraft.

Virtual Reality Laboratories offers "Distant Suns" (Windows CD-ROM, \$149.95), a "desktop planetarium" that shows the constellations and allows you to change the night sky according to geographic position, year, and date. More than 9,000 stars can be examined, as well as 1,300 photos from NASA, a lunar phase guide, and much more. VR Labs is located in San Luis Obispo, Calif.

Several floppy disks also provide interactive stargazing, and most are due to bow soon in CD-ROM editions. **ARC Science Simulations Software's** "Dance Of The Planets" (DOS floppy disk, \$145 until Dec. 31) explores thousands of stars, galaxies, quasars, and pulsars. It has an interactive tutorial, historical visualizations, and orbital simulations.

ARC is in Loveland, Colo.

Downey, Calif.-based **Farpoint Research's** "Epoch 2000" (Windows floppy disk, \$329) shows the sky in your area as it looked or will look at any time from 4713 B.C. to 10,000 A.D. The program is oriented toward serious astronomers, and has a huge star base and sophisticated image processing techniques.

Expert Software's "Expert Astronomer" (Macintosh floppy disk, \$49.95) is the most affordable program for interactive stargazing, and features 9,000 stars, constellations, and planets. Included is an "Introduction To Astronomy" guide. Expert is located in Coral Gables, Fla.

CapellaSoft's "PC-Sky: The Sky Simulator" (Windows floppy disk, \$99) also has a reasonable tag and includes around 26,700 celestial objects. Its interactive stargazing allows you to input your type of setting—be it urban, mountain, desert, or suburban—for a more accurate night view. CapellaSoft is in La Mesa, Calif.

Golden, Colo.-based **Software Bisque** sells "The Sky" (Windows floppy disk, \$129). The standard version has 55,000 objects, while the \$199 high-end edition boasts an astounding 272,000 stars, galaxies, and nebulae.

After you're done studying dis-

tant constellations, check out what NASA sent in their direction. **Time Warner Interactive Group's** "Murmurs Of Earth: The Voyager Interstellar Record" (Windows or Macintosh CD-ROM, \$59.99) is a marvelous commemorative set that includes a re-creation of the golden record sent into space in 1977 on the Voyager spacecraft. You can hear the impressive variety of earthly sounds and world music that was included on the Voyager disc, either with a CD audio player or CD-ROM drive. If the aliens in a distant galaxy that discover Voyager are digitally compatible, they'll be able to access these tunes as well.

Billboard®

FOR WEEK ENDING OCTOBER 9, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	5	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
2	NEW ▶		STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
3	9	3	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
4	5	13	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
5	NEW ▶		GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
6	14	3	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
7	11	3	NOWHERE TO RUN	Columbia TriStar Home Video 52376	Jean-Claude van Damme	1993	R	34.95
8	6	5	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
9	3	9	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
10	4	7	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
11	2	11	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
12	NEW ▶		CHAPLIN	Live Home Video Pioneer LDCA, Inc. LD69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13	34.95
13	NEW ▶		SNIPER	Columbia TriStar Home Video 70756	Tom Berenger Billy Zane	1993	R	34.95
14	7	7	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
15	15	3	BENNY & JOON	MGM/UA Home Video Pioneer/Image Ent. ML103007	Johnny Depp Mary Stuart Masterson	1993	PG	34.98
16	19	5	BAD LIEUTENANT	Live Home Video Pioneer LDCA, Inc. 69948	Harvey Keitel	1992	NC-17	34.95
17	8	5	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 41603	Bruce Campbell	1992	R	34.98
18	17	5	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
19	21	3	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R	34.98
20	NEW ▶		THE KILLER	The Criterion Collection The Voyager Company CC1363L	Not Listed	1991	R	124.95
21	12	9	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13	39.98
22	NEW ▶		NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Image Entertainment ID2323LI	Emilio Estevez Samuel L. Jackson	1993	PG-13	39.99
23	18	3	UNTAMED HEART	MGM/UA Home Video Pioneer/Image Ent. M102813	Christian Slater Marisa Tomei	1993	PG-13	34.98
24	10	11	THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
25	16	27	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98

♦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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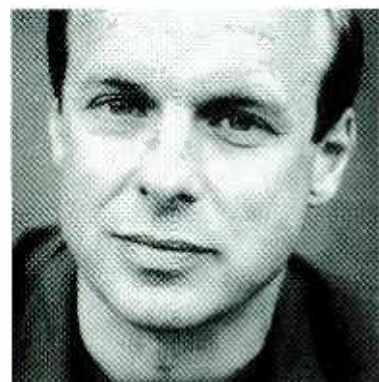
CD MASTERING GETS BETTER, BIT BY BIT

(Continued from page 1)

employed a new approach to mastering that promises to deliver more sonic bits for the bang—and thus a fuller, richer, warmer sound than previously has been possible in the CD format. Sony dubbed its process "Super Bit Mapping"; Deutsche Grammophon calls its version "4D"; Telarc hasn't come up with a name, but assures that the sound does all the talking.

These new technologies should bring "an absence of noise in the signal, the virtual absence of distortion," says Ken Pohlmann, a professor of music engineering at the Univ. of Miami. "From a musical standpoint, CD sound should be cleaner and more transparent."

Karen Moody, a VP at Deutsche Grammophon and co-producer of one of the first 4D titles, "On The Town," released Sept. 14, adds, "There is a pronounced difference in how much more expansive the sound is."



ENO

"Things will have a more open, natural, lifelike sound to them," agrees Telarc chairman Jack Renner, whose label released the first fruits of its labors, Ahmad Jamal's "Chicago Revisited: Live At Joe Segal's Jazz Showcase," in February and is now producing 50%-60% of its new releases with its method.

In addition to output on its own labels—some 300 titles to date on Sony Classical and Legacy Records' MasterSound gold-CD SBM series—Sony says it has licensed its SBM process to a growing number of outside labels to use on their releases, royalty-free, promising an even wider application of these technologies. Columbia and Epic will release new albums by some of their artists in the SBM mode in the coming months, and EMI's Blue Note soon will begin using it for its catalog. More labels in the EMI Records Group are expected to use the process soon, and other major-label licenses are pending, Sony says.

Rykodisc's first two SBM titles of a planned series, reissues of Bowie's "Ziggy Stardust" and Mickey Hart's "Planet Drum," are targeted for November release; Arista's special SBM edition of Parsons' new album, "Try Anything Once," is due Oct. 20; dmp, an independent jazz label, released new titles with the process earlier this year; and Virgin U.K. unveils its first SBM products, the compilations "Eno I" and "Eno II," later this month in the U.K. The first will be available in the U.S. in October; the second is due in January. (In the States, Caroline Records says it will release some SBM-processed Eno catalog titles early next year.)

"We were enthusiastic about using something like this with someone like Eno, because a great deal of his career was built on sound and what you can do with [sound], from the early

days of Roxy Music to producing U2," says Declan Colgan, a Virgin U.K. A&R executive. Parsons and Fagen, two of the other earliest pop converts to SBM, also are renowned for their sharp sonic sensibilities.

"The artists will help drive this," says Bob Sherwood, VP of new technologies at Sony. "They will hear it and want to use it. And with consumers, too, as more projects are put out and they hear how good it sounds, it will cause a demand for more."

Sony first introduced SBM in Japan in fall 1991. In May 1992, it announced that SBM processing equipment, which had been exclusive, would be available for use by other labels on a royalty-free basis (the Sony-manufactured processors are listed for \$15,000). The first SBM-logo titles began appearing in the U.S. in fall 1992, around the time of Mini-Disc's introduction, and was seen by some observers as a means of underscoring Sony's commitment to the compact disc even while bowing a new optical-disc product.

In addition to these labels' efforts, other CD sound-boosting battles are being waged. For example, a small Berkeley, Calif., company called Pacific Microsonics plans to market a revved-up "decoder" chip for CD players that is designed to work with its own CD encoding process, HDCD, which has caught the ear of musician Neil Young.

All these efforts are designed to win over even the most loyal analog enthusiasts to the fully realized potential of the digital domain.

BIT PLAYERS

"We are living in the darkest age of musical sound," Young wrote in a 1992 editorial in *Guitar Player*.

The digital age.

"Neil has almost a negative emotional reaction to digital's sound," says John Nowland, an engineer at Young's Redwood Digital Studios in Redwood, Calif., who has been working with the artist on transferring his catalog to CD. "He's a big fan of what you can do with digital as far as manipulating things, but he reacts very strongly to the stridency and harshness of the conversion."

To understand such complaints, it is necessary to understand something about bits and standards.

To make a CD, the sonic wave form of music must be translated into a digital language in which each point on that wave is represented by a number. A CD player then uses a laser to scan these numbers and convert them back into audible analog sounds; in other words, it re-creates the original sound wave as best it can, based on the information it is given.

Before CD was introduced in 1982, the international recording community agreed to adopt a 16-bit/44.1 kHz standard for this digital recording/retrieval process, a compromise between then-feasible technology and economics. In essence, more bits would have meant a costlier CD.

A 44.1 kHz/16-bit standard means the sound is sampled 44,100 times a second, then represented in the digital language by "words" made up of 16 binary digits ("bits"). With a 16-bit standard, the sample is "quantized" using 65,536 possible values to mark the analog wave. Since that number is finite, the actual value of the signal at a given moment in time is assigned the nearest 16-bit value. It is the limitations imposed by these numbers

NEW CD MASTERING PROCESSES AT A GLANCE

SUPER BIT MAPPING

- Developed by Sony
- Introduced in Japan in 1991; in U.S. in fall 1992
- Uses a 20-bit converter and Sony's K-1203 SBM processor to redistribute noise within the audio spectrum without redithering
- Available on royalty-free basis for use by non-Sony labels
- More than 300 Sony SBM titles out now in States; non-Sony titles beginning to be issued.

4D AUDIO RECORDING

- Developed by Deutsche Grammophon
- Introduced in June
- A four-step system, including 21-bit converter.
- All new DG releases will feature 4D; 32 titles due by year's end.

TELARC 20-BIT SYSTEM

- Developed by Telarc Records with Dr. Thomas Stockham Jr.
- Introduced in February
- Employs a 20-bit converter and noise-shaping system
- 50%-60% of new Telarc releases now use the system, with goal of 100%.

HIGH DEFINITION COMPATIBLE DIGITAL

- Developed by Keith Johnson and Michael Pflaumer; marketed by Pacific Microsonics, Berkeley, Calif.
- In prototype stage; due to be marketed in late '93 or early '94
- Two-stage CD encoding process includes "hidden side channel" with excess 20-bit information. Designed for use with or without CD deck equipped with company's HDCD decoder chip. Chip would further enhance sound on disc.
- Available to labels royalty-free; CD player manufacturers would pay per-player royalty for use of the HDCD chip.

that have caused engineers to chafe, and audiophiles to chastise.

"If you represent a digital number with, say, 16 bits, that's not an infinite accuracy," explains John Vanderkooy, a professor of physics at the Univ. of Waterloo in Ontario, who has co-written a number of technical papers on noise shaping and related subjects. "That's a finite accuracy, so the audio signal you are trying to represent—the true signal, that Holy Grail—will be slightly wrong at all the different samples. Generally, that will represent an added noise," called quantization noise.

Additionally, sampled sound frequencies are band-limited to 22 kHz, the scientifically described limits of human hearing. But what you can't quite hear, some say, can indeed be felt or appreciated.



AEROSMITH

Often lost in the conversion to digital is subtlety—the aftertones of music, reverberation decay, the intangible (but just barely audible) quality of "ambiance." This loss accounts for the perceived harshness.

One highly significant technical stride in improving the digital chain, and the one directly linked to the current mastering advances, is the upgrading of analog-to-digital converters during the last three years. These converters now can store 18-20-plus bits of information, with each bit adding 6 dB of dynamic range.

"That's wonderful for the professionals, in that we can work in the 20-bit domain and play things back with 20-bit converters and hear all this extra dynamic range," says Bob Ludwig, mastering engineer and owner of Gateway Mastering in Portland,

Maine. "But of course, we're hearing that in the studio. The consumer at home still ends up with a 16-bit disc."

There's the rub.

The remaining hurdle until now was how to retain some of those extra bits in the final CD—to make use, as intelligently as possible, of bits 17-20 when going from 20-bit back down to 16. Truncating (simply chopping off the top four bits) causes distortion and loses those mastering benefits. Another complicated process, known as redithering—which essentially adds low-level noise to compensate for the effects of truncation—has the unwelcome side effect of raising the noise floor.

Enter "noise shaping."

"What we are talking about is psychoacoustics," says the Univ. of Miami's Pohlmann, "and things called the equal loudness contours, which tell us that the ear is relatively insensitive to soft audio signals that are very low in frequency and very high in frequency. If you have a noise floor and it's audible, what you can do is run that through a processor and redistribute the noise so that you have the noise now lumped toward the lower frequencies and the higher frequencies—the places where the noise won't be as audible. Meanwhile, in the middle frequencies, around 2-5 kHz, which is extremely sensitive, you now have less noise."

All of the processes use the principle of equal loudness contours in various implementations. The human ear thus acts as the only "decoder" necessary for music noise-shaped via any of these processors. Perceptually, the ear hears close to the equivalent of 20-bit sound in a 16-bit format.

Vic Anesini, a mastering engineering at Sony Music Studios, has worked several times with SBM. Most recently, he remastered 12 albums in Aerosmith's catalog for Columbia Records (see story, page 76).

"The genius of [SBM] is that it folds those four bits into the 16-bit signal without having to redither," says Anesini. Other noise-shaping proponents, however, champion the

benefits of redithering.

CLASSICAL BLASTS

Deutsche Grammophon's four-part sound-boosting process, 4D Audio Recording, is used on all of the label's new recordings. One aspect of this process is the use of a proprietary, 21-bit analog-to-digital converter. DG thus far is the only label claiming 21-bit precision.

Renner says Telarc discovered early on that improved master quality could translate to the standard disc. "When we first started transferring things to CD masters in the '70s, we were using a 16-bit system, but it had a 50k sampling area," he says. "What we found when we converted this information to the 16-bit, 44.1k standard was that, lo and behold, some of that good, juicy sound 50k gave us was still there. And that's exactly what we are banking on now"—combined, he adds, with Telarc's own algorithm for noise-shaping.

Renner says Telarc began developing its proprietary 20-bit conversion process four years ago with Dr. Thomas G. Stockham Jr., with whom the company had worked to develop the Soundstream digital system more than a decade ago.

DOLBY FOR CDs?

The wild card in this pack of new mastering processes is HDCD, developed by Pacific Microsonics. This digital encoding/decoding system should be ready to market by the end of 1993 or early 1994, according to its developers. Like Sony's SBM, this is a technology designed to be put into use by anybody who expresses an in-



Miles Davis' "Kind Of Blue" is part of the Sony MasterSound series of SBM titles.

terest, and several mastering engineers have done so.

Describing HDCD as "Dolby for CDs, only better," Pacific Microsonics president Michael Ritter says HDCD involves a two-step encoding process. First, it converts analog to digital using a higher sampling rate than 44.1 and a longer word length than 16 bits, to create what Ritter calls "a high-definition digital picture of the music," with too much information to fit on a standard CD. That signal then is analyzed in real time, using psychoacoustic formulas to determine the information that is musically important but would be lost by standard encoding.

Part of that information is directly encoded onto a CD to provide more of the 20-bit sound when played back on a standard CD deck. The rest is encoded onto a hidden side channel on the disc; this information will be activated by a decoder chip in a CD player, which will restore the high-frequency

(Continued on next page)

LIFELINES

BIRTHS

Boy, Charles Stratford, to **Peter and Lisa van Roden**, Aug. 10 in New York. He is VP of New York production for Jim Henson Productions, a film, television, music, and home video production company.

Girl, Jessie Marie, to **Tim and Suzanne Belanger**, Aug. 31 in Detroit. She is promotions/marketing director at WKQI (Q95) Detroit.

Girl, Jiaya, to **James and Debbie Ingram**, Sept. 12 in Los Angeles. He is a Warner Bros. recording artist.

Girl, Jessica Diane, to **John and Debby Fullam**, Sept. 15 in Detroit. He is president/GM at WKQI (Q95) Detroit.

Boy, Tyler Steven, to **Craig and Patricia Rosen**, Sept. 27 in Tarzana, Calif. He is West Coast bureau chief for Billboard.

MARRIAGES

Eric Boehlert to Tracy Breslin, Sept. 18 in New York. He is radio features editor for Billboard.

Hiriam Hicks to Rhonda Wilson, Sept. 19 in Philadelphia. He is head of Hiriam Management, manager of Bel Biv DeVoe and Keith Sweat.

Chris Stamey to Dana Rae Shumake, Sept. 25 in Chapel Hill, N.C. He is a recording artist and former member of the dBs.

DEATHS

Thomas Jefferson Kaye, 51, of complications from diabetes, Sept. 14 in Warwick, N.Y. Kaye was a pro-

ducer, songwriter, and performer. He produced recordings by the Shirelles, Jay and the Americans, Dr. John, Maxine Brown, Captain Beefheart, and Loudon Wainwright III. He also fronted his own band, Whitecloud, in the '70s. His last recording project was the solo album "Not Alone," which was released this year on Hudson Canyon Records.

Candace Leigh, 51, after a short illness, Sept. 25 in North Haven, Long Island, N.Y. Leigh was a music writer and publicist. She began her career in 1960 as a secretary for Warwick Records. She then became an administrative assistant to talent mogul Allen Klein. In 1967 she was named VP of Bill Cosby's production company, Campbell, Silver, Cosby. In 1970 she formed her own public relations firm, Tomorrow To-

day, whose clients included the labels Elektra, Atlantic, and Polydor; Warner Bros. Music Publishing; and recording artists Bette Midler and Barry Manilow, among others. In 1985, she dissolved the company and became associate publisher of Dan's Papers, a local weekly for which she also wrote entertainment articles. In 1992 she formed a new public relations agency, Impressions, with Long Island publicist Tom Clavin. At the time of her death she was working on "They Made The Music Happen," a behind-the-scenes history of rock music, for Random House. She is survived by her mother, Josita Lipinski.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Passing The Torch. MTV executive VP/creative director Judy McGrath, center, is honored with the Torch Of Liberty Award by the ACLU Foundation of Southern California at the Regent Beverly Wilshire Hotel in Los Angeles. McGrath has shown her commitment to human rights by creating socially aware MTV programming such as the "Choose Or Lose" and "Free Your Mind" campaigns. Also honored was entertainment lawyer Barry Hirsch. Shown congratulating McGrath are ACLU chair Danny Goldberg, left, and Evan Dando of the Lemonheads, who performed at the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 3-24, "How To Make It In The Music Business," one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in Kentucky, Tennessee, Pennsylvania, Virginia, Oklahoma, Kansas, and Nebraska. 800-966-3090.

Oct. 3-7, **Video Expo/Image World New York**, presented by Knowledge Industry Publications, Jacob K. Javits Convention Center, New York. 914-

328-9157.
Oct. 5-7, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 6-9, **Ninth JazzTimes Convention**, presented by JazzTimes magazines, Park Central Hotel, New York. 301-588-4114.

Oct. 7-9, "Communication And Communities—Powerful Partnerships," presented by the National Broadcast Assn. for Community Affairs, Marriott Hotel, Chicago. Ann Adams, 704-521-8578.

Oct. 7-10, **Audio Engineering Society Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 8, "Girls' Night Out: An Evening With Top Women Recording Artists And Executives," presented by the L.A. Chapter of NARAS, A&M Records' Chaplin Soundstage, Los Angeles. 818-843-8253.

Oct. 8-10, **14th Annual W.C. Handy Awards Show And National Blues Conference**, Peabody Hotel, Memphis. 901-527-2583.

Oct. 8-11, **Second Annual Reggae International Seminar And Exposition**, Jamaica Conference Center, Kingston, Jamaica. 809-929-8030.

Oct. 11, **MusicQuest '93**, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.

Oct. 11, **Academy Of Country Music 11th Annual Celebrity Golf Classic**, benefiting the T.J. Martell Foundation and Neil Bogart Memorial Laboratory For Children's Cancer, AIDS and Leukemia

Research, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 12, **Rock And Roll Memorabilia Auction** benefiting the National Music Foundation, sponsored by WPLJ New York, Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 12, "How To Make It Big In The Home Video Business," seminar presented by the Learning Annex, Hyatt Hotel, Los Angeles. 310-478-6677.

Oct. 14-15, **Multimedia And Technology Licensing**, seminar presented by Law Journal Seminars-Press, Plaza Hotel, New York. Jill Windwer, 212-463-5514.

Oct. 15-16, **Third Annual T.O.P.S. Urban Music Business Conference**, Regal Maxwell House Hotel, Nashville, and Middle Tennessee State Univ. Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.

Oct. 15-20, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

Oct. 15-16, **Third Annual Urban Music Business Conference**, presented by BMI Nashville, Regal Maxwell House Hotel, Nashville. Caroline Newcomb, 615-291-6728.

Oct. 21, **Fifth Annual Calypso & Steelband Music "Sunshine" Award Program**, Tribeca Performing Arts Center, New York. 718-712-2005.

Oct. 21-23, **19th Annual Friends Of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 22-24, **Texas Assn. of Broadcasting**

1993 Annual Convention, Worthington Hotel, Fort Worth, Texas. 512-322-9944.

Oct. 23, **Soulbeat Television Network 16th Annual Hollywood Awards Ball and Dinner**, music awards ceremony, Scottish Rite Center, Oakland, Calif. Pamela Stearne, 510-444-7165.

Oct. 23, "How To Start & Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Oct. 23-24, **Songwriters Expo 17**, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.

Oct. 26, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Oct. 26-29, "Smart Media Week," presented by Knowledge Industry Publications. The event is divided into three conferences: **Smart Media International** (focusing on interactive programming formats including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others), **CD-I Three**, and **Electronic Publishing And Rights Conference II: Impact On Print, Audio And Video Publishing**, Sheraton New York Hotel, New York. 914-328-9157.

Oct. 27, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

Oct. 31, **British Music Industry Award**, Grosvenor House, London. 011-44-71-287-4422.

GOOD WORKS

STARS FIGHT AIDS: A four-song AIDS benefit EP, featuring a number of star recording artists, is looking for a label home, according to **Patrick Downes**, business affairs director for Boston-based **Band Of Love Foundation**. The song, "On A Wing And A Prayer," written by **Ron Lovely** and **MC Hammer**, features **MC Hammer**, **Smokey Robinson**, **Donnie Wahlberg**, **Eddie Money**, **Jordan Knight**, **Sweet Sensation**, **Seduction**, **Sunny Joe White**, **Joey McIntyre**, **Glenn Tilbrook**, **Louie Louie**, and **Perfect Gentlemen**. For more info, call Downes at 617-522-6175 or fax 617-884-4035.

FRIAR'S FETE: **Frances W. Preston**, president/CEO of BMI, will receive the annual **Applause Award** from **The Friars Foundation** Nov. 8 at the Plaza Hotel in New York. Monies raised by the event, which is co-chaired by **Cy Leslie**, assists the Friar Club's **Sunshine Fund**, which aids inner-city children, and the **Actor's Fund**.

ANIMAL RIGHTS CD: **4 Non Blondes** and **Consolidated** are

scheduled to perform at a record release Thursday (7) at Club DNA in San Francisco for **Defense Of Animals—A Benefit Compilation**. The **Restless Records** CD features previously unreleased tracks by **Michael Stipe**, **Concrete Blonde**, **Helmet**, **Skinny Puppy**, **Sarah McLachlan**, and **Sister Psychic**, plus previously released tracks by **Pearl Jam**, **Primus**, **Disposable Heroes Of Hip-hoprisy**, **Consolidated**, and **Meat Beat Manifesto**, among others. Defense Of Animals is a leading advocacy group dedicated to ending the institutionalized abuse of animals. For more info, call **Stacy Sanner** or **Liz Garo** at 213-957-4357.

GRAND GESTURE: Grand Ole Opry member **Alison Krauss** helped victims of the Midwest floods earlier this year when she played at **Mississippi Nights** in St. Louis Sept. 17. She donated a portion of the proceeds from merchandise sold at the concert to the **United Way of Greater St. Louis' Flood Response Fund**. The monies will be distributed to health and human service organizations in the Greater St. Louis area.

CD MASTERING

(Continued from preceding page)

quency, high-resolution signal.

Ritter says more than 35 consumer electronics companies have requested licensing information for the chips, which are designed to replace existing digital filter chips in CD players and to render the player capable of handling both encoded and non-encoded discs. (These chips, which require payment of what Ritter describes only as a "reasonable royalty fee per player," should be available to potential licensors by year's end.) Likewise, encoded CDs are designed to offer a boost in sonic quality even when played on standard CD players.

The encoders will be sold to studios, Ritter says, declining to reveal the price.

Still in its prototype form, the HDCD encoding process already has been used on four albums released by co-inventor/engineer **Keith Johnson's Reference Recordings** label in California, to glowing reviews.

Nowland, Young's engineer, is an early HDCD convert. "There is a lot more depth and warmth in the bottom end," he says of a demo done using Young outtakes. "It seemed like there was a lot more of the quiet arti-

(Continued on page 103)

FOR THE RECORD

In the Sept. 18 issue, in an article titled "Electro: U.K.'s Thriving Jazz Scene," **Paul Moshay**, VP of marketing at **Delicious Vinyl**, should have been identified as the individual who signed the **Brand New Heavies**. In addition, the name of **Delicious Vinyl's** Orlando Aguillen was misspelled in the article.

PLASA Show Builds Confidence In Sound Markets

■ BY MIKE LETHBY

LONDON—The four-day PLASA Light & Sound Show here in September drew a record attendance of 9,465, including 1,458 from outside the U.K. The show's success, with numerous orders placed and many stands running out of product literature, left organizers and exhibitors enthused by what many saw as the first real sign of post-recessionary confidence in the entertainment technology markets.

The PLASA Show, long a stronghold of nightclub-related products such as effects lighting and smoke machines, clearly is gathering strength in the sound-reinforcement business.

European users and distributors are encouraged by the fact that some major manufacturers chose PLASA as the international platform for launching important new products.

Debut products from Apogee included the AE-8 electronically controlled, bi-amped trapezoidal front-of-house cabinet (and companion P-8 processor or PA-8 processor/amplifier), designed for high-power array systems. The AE-9, with its companion P-9 processor or PA-9 processor/ampli-

fier, is an electronically controlled, three-way bi-amped cabinet for large-scale concert applications, with a 60-by-40-degree dispersion angle.

Crest Consoles showed its Century Series live sound desks for the first time in Europe. On display were the basic SP Series, aimed at installations and inexperienced users, with fixed four-band EQ and straightforward signal-level calibration. Next is the touring TC Series, with enhanced input modules providing two sweepable mid-range EQ bands. The GT Series is a compact and accomplished console for midmarket front-of-house applications. For monitors, there is the 12-bus LM-Mono and LM Stereo.

EAW launched two products: the BH852 dual 15-inch horn-loaded high-power bass cabinet, for use with the KF850 and SB850 cabinets; and the KF650 three-way full-range box, which features a 2-inch compression driver (along with an optional wide-dispersion KF695i version).

JBL unveiled many new products. The Control 1E monitor loudspeaker has integral electronic crossovers and Energizer bi-amplification. The SR Series II comprises six new cabinets,

each aimed at specific touring and portable applications and all with Vented Gap Cooling LF driver technology and a new Optimised Aperture horn/driver combination. Two bass/subwoofer systems were on show—the SR4715A with dual 15-inch drivers, and the SR4718A with a high-performance 18-inch driver. Three new two-way full-range systems are the compact SR4726A, the high-power SR4733A, and the narrow-profile SR4731A.

The SR4732A is a three-way bi-amped full-range system, while the SR4732A-T is the tri-amped variant. The Sound Power Series has been expanded into four application-specific ranges. Smaller cabinets, more powerful motor assemblies, and new horn/compression driver combinations head the list of improvements. The C-Series

C236 Controller can be configured for each application.

The biggest news from Martin Audio was its compact (11-inch-high) EM15 full-range speaker. It has patented Inductively Coupled Transducer technology for high output, and broad band width from two 5-inch drivers. The LE350 wedge monitor uses Martin's Differential Dispersion Technology to optimize coverage on stage.

Sabine's FBX-900 Feedback Extremator, new to the U.K., promptly picked up the award for best PLASA show product. The device uses nine one-tenth-octave digital notch filters to locate and suppress resonating frequencies.

Soundcraft showed its two latest consoles. Vienna II, available in VCA and non-VCA versions, provides extra

control over VCA groups with a VCA Grand Master section, plus many other enhancements. The SM16 16-bus monitor console has a padless input amp, four-band sweep EQ with switchable Q, 16 pre/post switchable sends, a stereo send, and four mute groups.

Theatre Projects highlighted enhancements to its Multi-Art Mac-based show control system, first used in "Annie Get Your Gun" in London's West End.

Turbosound showed its Funktion One-designed four-way, two-cabinet, medium throw Floodlight system, which, like the high-Q Flashlight, uses cone transducers right up to 8 KHz, and Funktion One's latest Axehead waveguide devices. It can be used as a stand-alone system or to enhance Flashlight arrays.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

DRAWMER has bought the Soundfield and ST250 microphone business from AMS-Neve. Development, manufacturing, marketing, and service will be handled by new Drawmer sister company Soundfield Research in Wakefield, and Southfield designer John Tattersal will be joining.

"It is the only internationally acclaimed British microphone. I believe it has a terrific future," says Drawmer managing director Ken Giles.

"The merger of AMS-Neve has obviously produced a large and varied product portfolio," adds AMS-Neve managing director Mark Crabtree. "It was felt that the new company was therefore not in an ideal position to give these excellent microphones the attention they deserved."

YAMAHA HAS LAUNCHED a stereo version of its DMC1000 digital console. "Existing DMC users should have no worry that this is a Mark 2 DMC," says Martin O'Donnell, technical sales engineer at HHB Communications. "It's simply an option that will be offered to new purchasers and existing users through an upgrade." The development followed requests from major broadcasters for improved stereo signal handling and MS decoding, given the desk's use in digital video editing and audio post. The software upgrade takes half a day to install and involves the booting of a new 3.5-inch floppy disc and some relabeling of keys.

AUSTRIA

HENDRIK HOMAN has been appointed managing director of AKG Acoustics, following the change of ownership to Harman (Billboard, Sept. 11) and the resignation of Helmut Gunst as chairman of AKG's managing board and president of AKG Holding AG at the end of October. Homan previously was sole managing director of Readymix, and most recently sole managing director of Rank Xerox Austria.

THE NETHERLANDS

THE FIRST CD-INTERACTIVE seminar to be held in Europe, which will take place Nov. 7-9 at the Papendal Conference Center in Arnhem, is being heralded as a mecca for games companies, audio/visual producers, developers for corporate market applications, postproduction houses, and the film, TV, and record industries.

Sponsored by Philips Interactive Media and the European CD-I Assn., much of the conference will center on the application and handling of digital video in the CD-I domain. "Our aim is to communicate vital new title-development information in a coherent but concentrated form," says Philips European CD-I Labels group president Jean-Pierre Isbouts.

Fostering The Resurgence Of Adult Pop Producer Rounds Up Favorites For Xmas Album

■ BY CRAIG ROSEN

LOS ANGELES—With production credits on such recent No. 1 albums as Barbra Streisand's "Back To Broadway" and the soundtrack for "The Bodyguard," as well as the Céline Dion-Clive Griffin track "When I Fall In Love," from "Sleepless In Seattle," David Foster is the man behind the adult-pop renaissance.

**PRO
FILE**

Foster hopes to continue his reign with the Oct. 19 release of Interscope's "David Foster's Christmas Album," a collection featuring some of today's biggest stars singing holiday classics, with Foster produc-

ing. The producer recently took some time off to vacation with his family on a boat off the coast of his birthplace, Victoria, British Columbia. Yet even during that break in the action, Foster couldn't help reminiscing about his recent success and discuss upcoming projects.

"I'm not burned out, but I was just tired from working so hard over the last few years," Foster says. "I jammed right up to the moment I left. But I don't have any complaints. Over a 15-year career, 12 of the 15 have been great, but the last two have just been spectacular."

Beginning with his work on Natalie Cole's 1991 album "Unforgettable," Foster has been enjoying a run of successful adult-oriented projects, including Kenny G's multiplatinum "Breathless" and Michael Bolton's No. 1 "Timeless: The Classics."

This is the second run of hits for Foster. He had tremendous success in the mid-'80s, working as a producer and arranger for Chicago. He



Producer David Foster at work in the studio with Céline Dion.

also produced and wrote hit songs for the films "St. Elmo's Fire" and "The Karate Kid Part II."

Says Foster, "It just seems that adult music is so current right now. It seems to be as popular as any of the other forms of music."

Some might credit Foster's production style, which manages to straddle the line between traditional and contemporary, as the key to his recent hits. "On certain projects, I'm consciously trying to do that," he says. "Like 'Unforgettable' with Natalie, and even more so the duet with Clive Griffin and Céline Dion. That was a real conscious effort to take an old song and keep the integrity of the original copyright, but try to modernize it enough to be acceptable to radio."

That strategy has paid off time and again for Foster, but he also gives some of the credit to technology. "I think it is largely due to the invention of the CD," he says. "With that technology, the baby boomers are buying the kinds of records I like to make."

Of his recent co-production with Streisand on "Back To Broadway," Foster says, "People literally pay thousands and thousands of dollars to hear her sing, and she paid me to hear her sing every day for eight

months."

Foster, who produced the hit single "Somewhere" from Streisand's 1985 "Broadway Album," says the singer was far more involved in the sequel. "For the first album, I kind of made the track and then had her sing. On this album, she was involved every step of the way, from early rehearsals at her house on to the final mix."

The attention to detail paid off as "Back To Broadway" entered The Billboard 200 at No. 1 July 17, tapping into the often-elusive adult record-buying audience.

With "David Foster's Christmas Album," the producer hopes to tap into that market once again. In fact, at one point the album was titled "David Foster's Grown-Up Christmas List," after a song penned by Foster and his wife Linda Thompson, and performed by Cole on the album.

Artists featured on the album include Céline Dion, Michael Crawford, Peabo Bryson & Roberta Flack, Tom Jones, Johnny Mathis, Vanessa Williams, Wynonna Judd, Julio Iglesias, Tammy Wynette, and BeBe & CeCe Winans.

"The common thread is that these are all just quality, quality singers,"

(Continued on next page)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 2, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasieff (Columbia)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	AIN'T GOING DOWN Garth Brooks/ A.Reynolds (Liberty)	CHIEF ROCKA Lords Of The Underground/ K-Def (Pendulum)	PEACE PIPE Cry Of Love/ J.Custer (Columbia)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa Dana Jon Chappelle	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk Nat Foster/ Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	HOUSE OF HITS (New York) Frank Heller	MUSCLE SHOALS SOUND (Sheffield,AL) Steve Melton
RECORDING CONSOLE(S)	SSL 4064	Harrison MR II/ SSL 4000E	Quad Coronado	TAC Matchless	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR/Studer A827	Sony MCI 24	Otari MTR80	Studer A820
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Yamaha NS10	Tannoy	Custom TAD Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456/499	Ampex 456	Ampex 467	3M 996
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	FUTURE (Virginia Beach,VA) Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	HOUSE OF HITS (New York) Marley Marl K-Def	MUSCLE SHOALS SOUND (Sheffield,AL) John Custer Steve Melton
CONSOLE(S)	SSL 4000 96 Ultimotion	SSL 4000E	Quad Coronado	SSL 6000 G Automation	Neve 8088
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827	Sony MCI 24	Tascam	Studer A820
STUDIO MONITOR(S)	Mastering Lab Tannoy	Emlar Yamaha NS10	Yamaha NS10	Tannoy	Custom TAD Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 456	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Tom Coyne	GEORGETOWN MASTERS Denny Purcell
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



When Life Gives You Lemonheads . . . Make music. And that's just what the folks at Cherokee Studios did recently when they hosted Atlantic Records group the Lemonheads. The band was in working on its third Atlantic album, "Come On Feel The Lemonheads," due Oct. 12. In the studio, from left, are producers Joe Robb and Dee Robb; Evan Dando of the Lemonheads; and producer Bruce Robb.

FOSTERING ADULT-POP RESURGENCE

(Continued from preceding page)

Foster says, "And they are mostly people that I have worked with over the years, with the exception of a couple."

Foster allowed most of the artists to pick their own favorite holiday tunes.

He also considered including Color Me Badd on the album, since he just finished producing a couple of tracks for the group's second album, "Time And Chance," due in November on Giant. "But then I thought that it would be a waste, because the people that will buy this album are not really Color Me Badd's audience. It gave me an idea for maybe next year of doing another Christmas album, but with groups like Color Me Badd."

For years, Foster has wanted to do a solo album featuring various guest vocalists. "David Foster's Christmas Album" is a realization of that plan, he says.

He traveled to a number of cities to record the featured vocalists, including Atlanta, Memphis, and Nashville. "In some cases they came to me," he

says. "I was prepared to come to Wynonna, for instance, but she came to me because she wanted to come to L.A. so she could sing with the full orchestra, because she has never done that before. It was thrilling for her and for me. You could hear the excitement when she heard 80 pieces live in her headphones."

Foster says there are a couple of tracks on his "Christmas Album" "with a funk or a modern groove to them, but basically it's not unlike the Natalie or Bolton 'Classics' album I did."

"I played keyboard on a lot of it, and it's got a lot of me in it," he adds. "If there is such a thing as the 'David Foster sound,' it is very obvious on this album. But I'm not sure there is."

Possibly to prove that point, Foster has the Color Me Badd credit under his belt and a tentative project that he terms "a strange juxtaposition." "I have a really exciting project in the works with Robert Plant," he hints.

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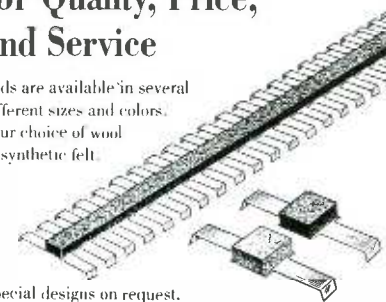


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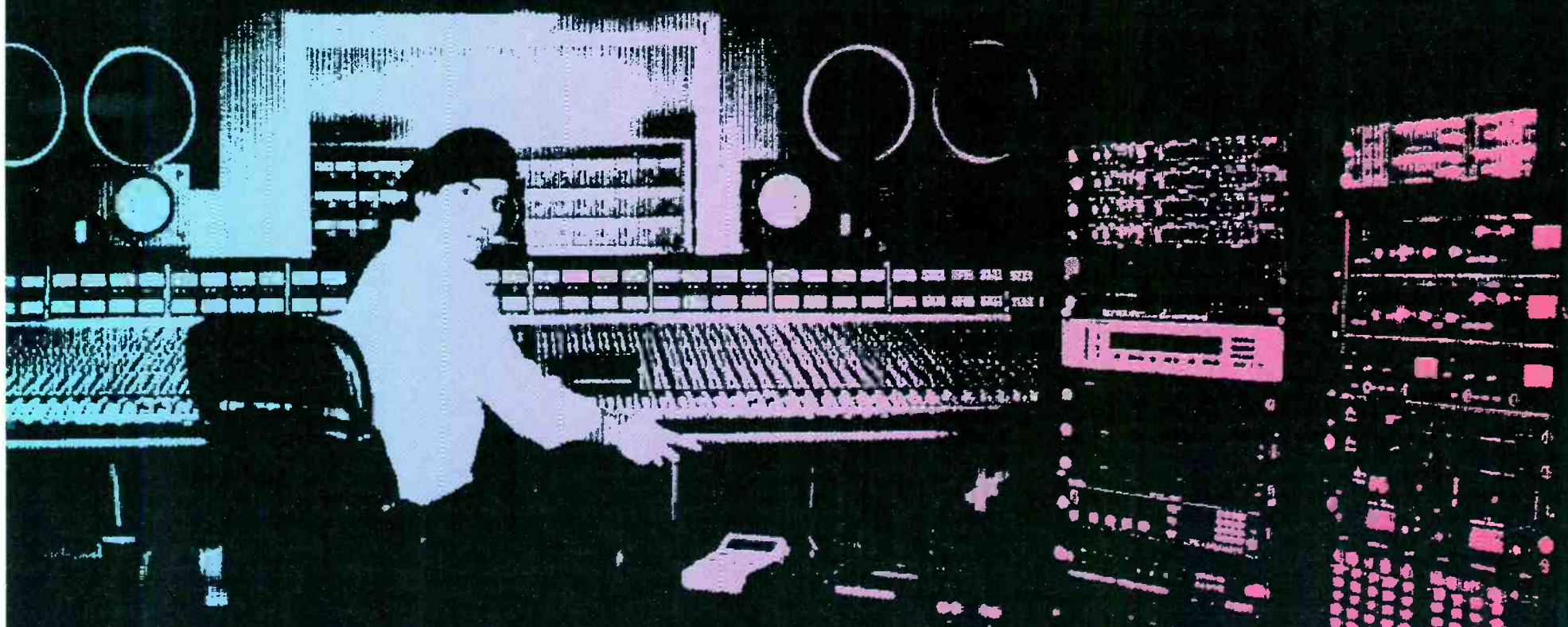
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AES'93

BILLBOARD SPOTLIGHTS THE AUDIO ENGINEERING SOCIETY CONVENTION



For Progress' Sake

Computers Provide The Comfort Of Home Recording, Professionals Get Digital

BY MARILYN A. GILLEN

That "the very latest" technology won't be for long is a fact as certain as death and taxes, and perhaps as likely to inspire some trepidation.

Unlike death and taxes, however, there is much good to be said about technology's forward march. And there's much good music that has come out of it, according to engineers, producers, masterers and artists—all of whom have seen their professional worlds altered by changing technology. Hard-disc recording, nondestructive editing, automation and the possibilities afforded by home studios are some of the things they point to with pleasure.

"I feel like I have more beginning-to-end control over what I am doing nowadays," sums up Howard Johnston, co-owner and chief engineer at Different Fur Recording in San Francisco. "The music you record stays better longer throughout the whole working process. When I send something out of here, it's the way I want it to be."

That some can spot a few cons in what is called progress is also inevitable. But then not all these changes will stick, and others will be used selectively (digital

recording, for instance, is seen as an option to, not a replacement for, analog)

For their part, equipment manufacturers say they have been listening to the feedback from the front lines of recording. "My spec has literally thousands of pieces of input incorporated in it," says Dave Cox, president of Raleigh, N.C.-based Micro Technology, which has been making digital workstations since 1979. "We need to know what the user wants and needs."

YOU BETTER WORK

Perhaps the most visible recent example of the harmonic convergence of technology and music-making has come at home. Personal-use and project studios are on the rise, and it is the home computer, coupled with a new generation of software, that is driving them. "Basically, if you have 20 grand, you can develop your own super-high-quality studio," says Stevan Pasero, an artist/producer and the president of Sugo Records. Pasero recorded his latest Sugo album, "Seasons," in several home setups using a Macintosh computer and Dig-Design's ProTools system.

"You shove a couple of microphones up to your guitar, and basically you are able to do 16-bit digital, high-quality recording," Pasero adds, proclaiming, "This is the future."

DigiDesign is only one of a legion of companies cater-

ing to various segments of the growing digital audio workstation marketplace.

Others include Digital F/X, Studer, Otari, Siemens, Lexicon, Roland, Spectral Synthesis, Studio Audio Digital Equipment, Aegan and Avid. Each offers its own features at all levels of price points, but all share a common goal of offering a satisfactory mix of quality, affordability and flexibility.

Flexibility also describes the open-ended approach creative producers and engineers are taking to what they, instructions aside, increasingly view as another piece of outboard gear.

"Mainly, when [ProTools] put the program together, they were looking at it more as a postproduction-type piece, where you would do your work and then strip it in," says Tim Holbrook, an Atlanta-based producer/remixer/engineer who has worked on projects for Smashing Pumpkins and the Replacements, among numerous others. "But I'm cutting vocals on mine—sometimes synced, sometimes not synced to my linear tape machine—and

Continued on page 92

AES

FOR PROGRESS' SAKE

Continued from page 91

the great thing about it is I've got 64 tracks to work with. If I'm working on something where we only have the budget for a 24-track machine, by the time you get to vocals you might only have two tracks left. So to have 64 virtual tracks to do your vocals and then fly them back in is a lifesaver."

Holbrook also crystallizes what is perhaps the most dazzling appeal of these new computer-based systems—freedom from the confines of a studio. "Sometimes I'll bring my computer in and set it here on the floor of my apartment in front of my TV and sit with a pair of headphones at 2 or 3 o'clock in the morning. And just on ProTools and maybe a keyboard, I'll do complete techno remixes that the label will sell another 50,000 or 100,000 copies of," he says. "To think about doing that kind of thing years ago would have been absurd."

But that same opportunity to work outside of a traditional studio environment harbors some negative potential, according to Don Puluse, chair of the music technology division at Boston's Berklee College of Music. "For the musician, you are working in a vacuum," he says. "You can sometimes create a perfect product of questionable merit. I mean, you can be perfect, but what have you said? You lose the feedback you get from cooperative creativity."

Another drawback of computer-based recording systems is high data-storage costs. Even though the cost of random-access storage has come down dramatically over the years, it is still much more expensive than tape. Users get around this, they say, by dumping to one of several data storage systems made by Alesis, Tascam, Yamaha and Fostex.

"Compatibility" concerns have arisen with the proliferation of these digital systems, many of which cannot communicate with one another—an absurdity for a digital medium, one studio owner says.

Rising to meet the challenge is OMF, or Open Media Framework, an initiative spearheaded by Avid that is designed to create a common digital language, setting a standard for the interchange of files between machines.

EEK! A MOUSE!

"Human interface" is a 10-dollar phrase for another syndrome associated with the computer age: fear of mice, an affliction that seems to get more severe in direct relation to the amount of time the sufferer has been

in the business.

"It's like when a new tax law comes into effect," says Martin Cohen, associate dean of Five Towns College in Seaford, N.Y. "The older people have to go through two steps: unlearn and then relearn. But the new kids were brought up on this."

"There is always that group—mostly in radio—that does not want to leave their fader consoles," adds Microtechnology's Cox. "However,



Producer/mixer/engineer John Hampton



Don Puluse of Berklee College of Music

for us to implement 50 stereo track playback with unique control on each...I can't have an external console to do that."

Roland has gotten around the "familiar fader" question by offering its users an option: a console or traditional computer control. Which is selling better? "Actually, they seem to want both," Roland's Albert Dugas says.

Even countless miles above the realm of workstations, the "interface" issue has begun to arise, as high-end consoles go all-digital.

"One of the things that has plagued people working with digital is the interface," says Adrian Weidmann, director of marketing for Siemens, which owns the Neve Corp. "There are a number of companies that have tried desperately—and, I must say, failed miserably—to interface the digital console with the operator. There were early attempts at having the

boards be mouse-driven, but let's face it: Bruce Springsteen doesn't want to work on his next album sitting in front of a computer."

Neve's answer is the Capricorn, a relatively new console that combines digital automation and assignability features with analog automation in its work surface. No muss, no fussing with new features.

Another recent technology combining digital guts with a familiar analog surface is the AT&T Disq Digital Mixer Core. A software-based system, Disq is designed to operate as a digital mixing and postproduction system in conjunction with existing analog consoles, effectively expanding their capability into the digital realm. Once connected to a console, the board's knobs, faders and switchers become encoders that generate signals to control the digital processing. The signal bypasses the console's analog circuitry but maintains the familiar work surface.

Masterfonics Studios in Nashville recently bought the first unit to work in conjunction with a Solid State Logic console.

"There is nothing spookier than facing something totally unfamiliar," says John Hampton, a producer/mixer/engineer who often works out of Memphis' Ardent Recording Studios and has produced the Gin Blossoms' "New Miserable Experience," among a truckload of other projects. "Having the familiarity of analog is important; you can't just make a radical change."

IN THE STUDIO

Maybe not, but the traditional studio is changing, in ways both conspicuous and subtle.

The most obvious shift has simply been the rise of digital technology in general, incorporated in various segments of the recording process. The ripples from that technological sea change have been far-reaching.

"It affected the way music is mixed down radically," Hampton notes. "There was a time when

you would have to get two or three people on a recording console to mix a song, and it was real hard for the engineer to be objective about what he was doing. That was mainly the role of a producer—to keep his eye on the big picture. Well, with the advent of digital technology and automation, now you find more engineers stepping into the picture. That kind of gave birth to the breed of engineer-producers, because finally you can let technology do so much of the work for you that you can sit back and look at the big picture. You are not so focused on the meters and knobs."

And what of fears of "computer control" supplanting the human touch?

"I was using computer automation—the original Neve automation—as much as 15 years ago," says Berklee's Puluse. "And at that time,

Continued on page 94

Tools Of The Trade

Top Products Debut At AES '93

BY RICK CLARK

The following items are a sampling of what AES convention-goers will see this year.

SONY DMX-S6000 MIXING CONSOLE

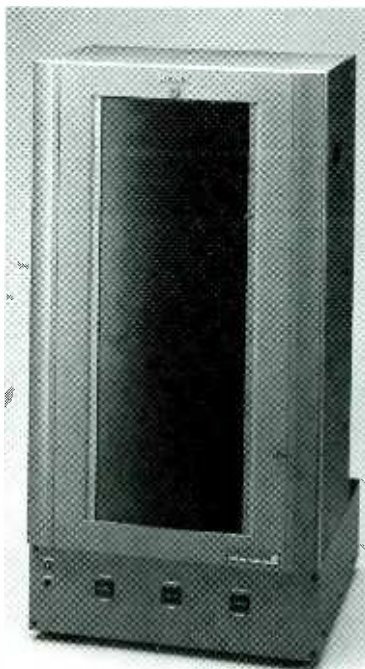
Sony makes its debut into the digital audio post-production world with the DMX-S6000 large-frame, digital mixing console. Even though the DMX-S6000 is designed for use with the Sony 24 and 48 DASH multi-track, it will support mixing to other Sony digital formats, such as the PCM-7000 DAT 2-channel recorder, D-1, D-2 and Digital Betacam VTRs, as well. Complete console setting "snapshots"



can be recorded in memory and stored to a 3.5-inch disk for recall and reset. As an audio post-production mixer, the DMX-S6000 can perform master clock locking to composite video, black burst, composite sync, high-definition sync, AES/EBU DI sync and digital audio word sync. The console samples at 44.056, 44.1, 47.952 and 48 kHz. The DMX S6000 is available in four flexible frame configurations, from 24 channels with 24 track send/returns to a 64 input frame with 48 individual send/returns.

SONY CDK-3600 360 CD CHANGER

Radio broadcasters will want to check out Sony's CDK-3600 compact disc autochanger that can store 360 CDs, with the flexibility to be daisy-chained to a total of 28 CDK-3600 units in a full library configuration that can handle up to 9,999 CDs. This changer offers users the ability to cross-fade and auto-cue, as well as find, retrieve, load and cue a specific



CD track across the entire system in less than 15 seconds. The CDK-3600 comes with AES/EBU and IEC-958 Type II digital outputs and balanced and unbalanced analog outputs.

FOCUSRITE RED 3 DUAL STEREO COMPRESSOR AND LIMITER MODULE

Focusrite's Red 3 Dual Stereo Compressor and Limiter Module should generate a lot of interest in the professional studio community. The unit, which uses the Focusrite VCA featured in previous modules (the ISA 130 and ISA 131), provides two channels of compression and limiting. The compressor offers continuously variable attack (from 300µs to 90mS) and release (from 100mS to 4 S), along with a gain make-up facility variable from 0 dB to +20dB. The limiter, which is in a separate section, has its own threshold control (switched from 0 dB to 18 dB in 1.5 dB steps) and associated side chain circuits. Red 3 has two illuminated analog VU meters that can display the output signal level or



read gain change. The two channels can be used as separate mono processors or in a stereo mode when channels are linked. Standard on each channel are balanced switchable key inputs for external pre-processing of the side chain signal.

ROLAND L-CDP PROJECT SERIES CD-ROM LIBRARY

With the L-CDP Project Series CD-Rom Library, Roland has provided studios with a set of 10 CD-ROM samples of instruments ranging from full orchestral sections to African percussion. Each disc, which sells for \$150 retail, contains 150 megabytes of sample data with 20-bit sample resolution for extra detail and realism. The discs are compatible with the Roland S-750/770 Digital Samplers and the SP-700 Sample Player. Disc titles include "Drums And Cymbals," "Guitar And Bass," "Orchestral Percussion," "Orchestral Winds," "Solo Strings," "Brass Sections," "Super Sax," "Symphony Orchestra," "Keyboards Of The Sixties And Seventies" and "Africa."

LONE WOLF MEDIALINK & VNOS

Lone Wolf has been on the cutting edge of the industry movement to create a common communication language, allowing disparate professional and consumer systems to interact. One of the more fascinating displays at AES will be Medialink and VNOS (Visual Network Operating System), Lone Wolf's high-speed fiber optic multi-media networking protocol technology. With the ML 2001 A com-

Continued on page 94



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AES

FOR PROGRESS' SAKE

Continued from page 92

there was controversy; there were well-known producers and engineers who claimed that the mixes would become sterile with a computer. But what it has done, and what computers in general have done, is allowed us to take our minds off the mundane and concentrate on the creative."

Adds Different Fur's Johnston, "The more advanced we get, the more one man can do all the work, and then you have only one man's point of view. And so there is a danger of losing some of the humanity there. But I say it's not the technology itself that is inherently dangerous, it's not using it the right way."

Johnston notes, too, that even as humans have been affected by technology, technology also has become more humanized. "Back in the '70s, we sort of dehumanized recording, and close-miking and dry rooms became popular. We said, 'Hey, we don't need a band; one guy can play all the parts.' And then there was all this technology to do just that, with early MIDI and rudimentary worksta-

tions and drum machines. But now with sampling and the way you can program computers, technology is putting that human feel back. We are now recording human performances into those same machines and programming drum machines to mix up the beat."

That's not to say there isn't a price to be paid for these strides. Ease of use doesn't mean ease of entry. "The learning curve is steep," says Pultuse of the new consoles, "and standards are nonexistent. Mastering one system doesn't mean it will necessarily do you any good with another."

NITPICK TO DEATH?

Ironically, the rise of automation designed to make life simpler and (presumably) tasks speedier can, and sometimes does, have the opposite effect.

"People can nitpick it," Hampton says. "You can work on something for three days, come in two days later and say, 'OK, I'm going to turn up the third bit on the second bar, boom!' It's great for me because I'm paid by the hour. But it is kind of a pain because, when people do have this capability, there are certain types who will sit there and get it so incredibly perfect that it really doesn't have any magic to it."

At the mastering stage, the rise of sophisticated editing and noise-reduction systems has made life both

easier and more complicated.

"The Sonic Solutions system was a real breakthrough in editing over existing editors," says Doug Levine, president of Masterdisk in New York. "You have the option to do more precise editing, and we can really do it quickly. Also, people don't have to compromise at all in the editing."

"For instance," he adds, "two summers ago we did a project from a live tour. Sometimes there were three versions of the same song, and they weren't sure which they wanted to use. They liked the way the song sounded in London but they thought the *jokes* in Cincinnati were much better. So they had us taking jokes from Cincinnati and putting them after the song recorded in London—and the *applause* from Chicago."

Noise-reduction systems also have changed the mastering process with computer programs that can quickly search out and destroy even the tiniest hisses and pops.

You've gotta keep an eye on them, though. One New York mastering engineer tells the story of an overzealous computer that cleaned up a tape perfectly. Problem was, it was *supposed* to be grungy.

"You still have an artistic decision to make," sums up Levine. "How far do you take it? You still control the computer. That's crucial, and that's something that will never change." ■

Professional Studios Reach Out, Branch Out To Attract Business

BY DON JEFFREY

Often a group
will record at home on
an ADAT and then book
studio time to add vocals
or other tracks—and
sometimes to clean up
the problems generated
at home.

and increasingly expensive gear have bloated their costs.

"It forces studios to get off their butts and improve themselves," says Mike Clute, co-owner of Midtown Tone and Volume, a Nashville studio that has recorded acts like ZZ Top, Diamond Rio and Michelle Wright. Clute notes that many older studios are victims of a stodginess that prevents them from buying new equipment or updating the old.

Many pros are looking at the new digital recording machines with which home recordists are taking away a lot of studio business—decks like the Alesis ADAT and Tascam DA88 eight-track digital recorders, which sell for about \$3,500 each.

Jay Gallagher at Ultrasonic Studios in New Orleans concedes that the digital machines are making a big impact. He says he may buy a few of them but is waiting to see which becomes the standard for the business before he makes an investment that could reach \$130,000. Gallagher has recorded such artists as Dr. John, Aaron Neville and Robbie Robertson.

What the pros realize is that they need machines in their studios that are compatible with what musicians are using at home. Often a group will record at home on an ADAT and then book studio time to add vocals or other tracks—and sometimes to clean up the problems generated at home.

Tarsia says home recordists sometimes come to Sigma Sound with tapes created on the new digital keyboards after they've tried to "compress as much information as they can, and the sounds are terrible." When such home product is brought to him, he points out, "The engineers have their hands

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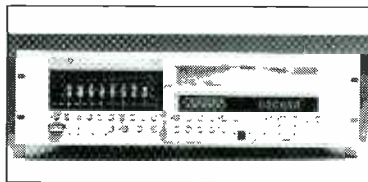
TOOLS

Continued from page 92

munications controller, Medialink and VNOS provide many applications, allowing simultaneous transmission of all forms of multimedia data (including audio, video, SMPTE, MIDI, SCSI, RS-232, PA-422) to run on one cable. The early version of MediaLink will be capable of transmitting up to 24 channels of CD-quality audio at a 20 megabits per second data rate. Currently, Rane, Toa, QSC, Carver, JBL, Z Systems and Mark IV Audio have signed on as licensees to manufacture MediaLink-based products.

FOSTEX RD-8 DIGITAL MULTI-TRACK ADAT RECORDER

Fostex has entered the ADAT marketplace with the RD-8, an eight-track recorder designed to give the competition a run for the money. The RD-8, which is specifically designed for audio post-production facilities, as well as jingle and project studios, contains a built-in SMPTE synchronizer function, SMPTE to MIDI time code conversion, a built-in MIDI machine control, and an 8-channel optical interface. The modular design and internal synchronization will enable the user to build accurate 16, 24 and



larger recorders with a 9 pin cable. The RD-8 features balanced and unbalanced inputs and outputs for greater flexibility. Selectable sampling rates provided by the RD-8 are 44.1 and 48Hz.

STUDER DYAXIS II DIGITAL AUDIO WORKSTATION

Studer's Dyaxis II modular multi-track digital audio workstation is gaining to create a buzz with its Plug & Play option that allows the user to record, edit, process and play back up to eight real-time tracks of audio from a single optical disk. With the Dyaxis II, there is no need to back up or restore information from a tape. Studer's Plug & Play is comprised of a 4:1 version of Dolby AC-2 data compression algorithm and a proprietary high-speed DSP module. The Dyaxis II is designed so that the audio is compressed on its way to disk, while allowing the information to remain in its original first-generation state. Before any editing or DSP operations are performed, Dyaxis II returns audio to the linear domain.

SHURE FP32A PORTABLE STEREO MIXER

Those who conduct serious field recordings, perform mobile live news functions or location film production might check out the FP32A portable stereo mixer, which retails at \$1,795. The FP32A, which has balanced transformer inputs and outputs, and switchable mic/line inputs and outputs, will operate all condenser mics available. Its exceptional low-noise is one of the more noticeable sonic refinements—at least 30 dB quieter than its predecessor, the FP 32. Other features are a 1kHz tone oscillator, a

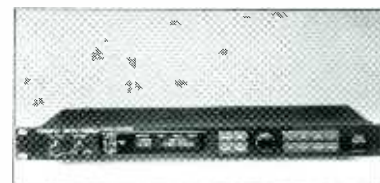
slate tone (which is defeatable) and mic, to mark the beginning of pro-



duction takes, and adjustable output peak limiters to prevent output overload.

ROLAND SRV-330 REVERB

With the SRV-330 reverb, Roland developed an impressive three-dimensional sound localization technology that could generate up to 40 early reflections in an aural field of up to 20 locations, giving the listener a sense of natural reverb placement.



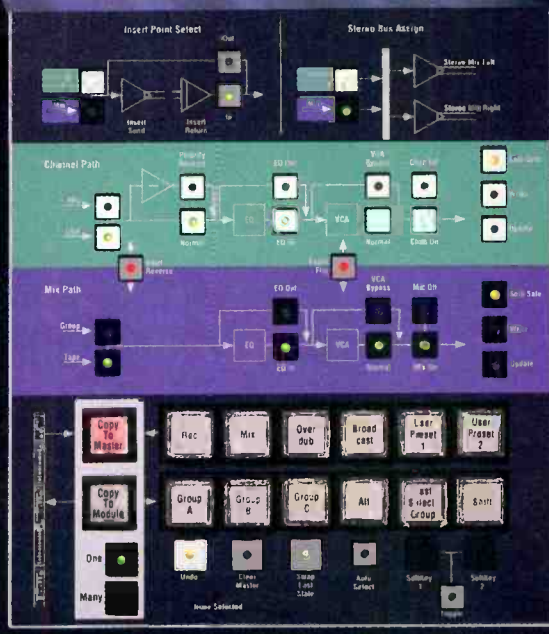
Besides those new developments, the SRV-330 (which also contains MIDI In/Out/Thru and three control jacks for real-time work) offers a number of more conventional effects, as well as the capability to adapt to pro and consumer applications, thanks to +4dBm and 20dBm switchable inputs and outputs. Users can store their own effects combinations in 256 patch locations. Priced at \$1,095, this product, with a 44.1kHz sampling rate and 30-bit internal signal processing, will certainly be a successful item on the pro sound marketplace.

DIGIDESIGN POSTVIEW OPTION FOR PRO TOOLS

The Menlo Park, Calif., company will roll out a powerful software enhancement called PostView for Pro Tools, Digidesign's popular multi-channel digital audio workstation. With Postview, Pro Tools suddenly becomes a state-of-the-art digital video workstation that also provides for the direct video transport of external video machines. This application



allows video to be taken from a video recorder and stored digitally to hard disk, where the user can view the video and assemble and perfectly sync audio tracks with frame-by-frame accuracy through the Pro Tools session. With PostView, audio production people can bypass the inefficiency of shuttling an external video recorder back and forth while assembling sound, foley, dialog, music or other audio to the visuals. ■



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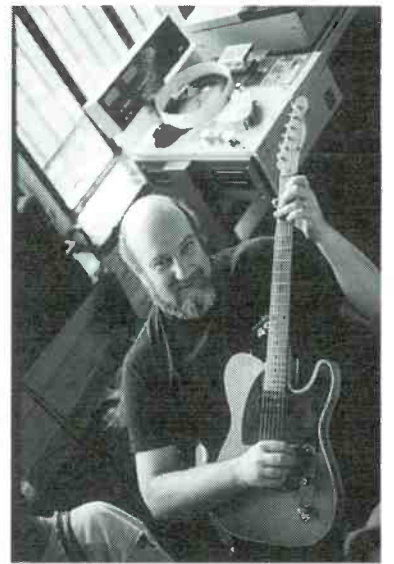
STUDIOS

Continued from page 94

ties."

Studio people know their best selling tactic is to emphasize all the things they have that a home studio cannot provide. That should be substantial when you consider that it can cost between \$1 million and \$1.5 million to set up a pro studio and \$30,000 to \$80,000 to equip a decent home studio.

Steve Burgh, co-owner of Baby Monster Studios in New York, likes to tell musicians about his large live room, which contains such gear as vintage guitar amps, a Hammond organ, a Steinway piano and a vintage Neve con-




Steve Burgh, Baby Monster Studios

For many studio owners, the answer to the home-recording threat is to seek the kinds of lucrative sound recording work that cannot be done at home: scoring films, adding dialog to movies and doing commercials.

sole. But if that doesn't work, he'll rent out some of his equipment to home recordists—like the custom-designed Bruno amplifiers. Burgh has recorded tracks and albums for such groups as Cypress Hill, the Ramones and Dinosaur Jr.

Ken Kanavos, owner of Newbury Sound in Boston, which has worked with Marky Mark and New Kids On The Block, talks about his tube pre-

Continued on page 98



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notes such physical characteristics of the pro studio as high ceilings and hardwood floors, which can influence the quality of the finished recording.

Another thing some big studios have done is install full MIDI facilities for sampling and other computer-generated effects. Tarsia says his \$200,000 system can be connected to the equipment in any of his recording rooms.

But for many studio owners, the answer to the home-recording threat is not to try to convince budget-strapped bands to leave their home studios, but

STUDIOS

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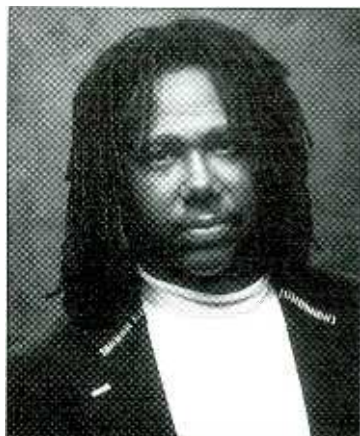
amps and compressors, an older type of gear that many musicians believe produces a warmer sound. He also pro-

For Nile Rodgers, There's No Place Like Home For Recording

BY JIM BESSMAN

As an accurately self-described "liberal, flexible and experimental person," Nile Rodgers is naturally a strong advocate of less structured home-studio recording—without, of course, being dogmatic about it.

"A home studio offers a safer, more protected environment," explains the renowned artist and producer, whose homestyle projects



Nile Rodgers

have involved the likes of Laurie Anderson, David Bowie and Mick Jagger.

"On [Jagger's] 'She's the Boss,' we turned a hotel into a makeshift home," says Rodgers, who's known to record "anywhere I can make it 'home': hotel rooms, lobbies, taxi cabs!"

Besides the obvious economic advantages, Rodgers notes that the home studio setup grants "the artis-

tic freedom of investigation" that all artists need.

"It's not like you just walk into the studio and cut a hit record," he says. "You have to fool around and make changes and edits, and sometimes the technique of composition requires that the artist or composer has sympathetic surroundings—a bedroom, living room, basement, any place where 'extra eyes and ears' aren't judging you just yet. Even after all my years of doing big-time records, even the most secure artists get nervous as soon as you make that [record] button red. You can have all the talent in the world, but when it comes to that moment of truth, that split-second 'freeze,' you can analyze your entire life! At home, though, you basically relieve yourself of the pressure, which is an incredible burden to have lifted."

Rodgers adds that being able to experiment in the home studio setting also prevents "the worst thing that any real artist with integrity can do: repeat yourself." This in mind, the Warner Bros. artist, who has offices in both S.I.R. Studios and the Hit Factory in New York, hopes to produce his own next album in his own home studio.

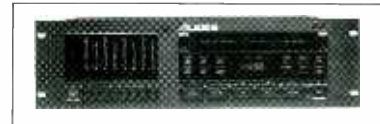
"Of course, any professional studio is an extension of my home," says Rodgers, who easily spends more time in studios than at his upper West Side home. His rig there includes three Alesis ADAT machines and a Cad Maxcon Console with "a fair amount of accoutrements." ■

rather to seek the kinds of lucrative sound recording work that cannot be done at home. That usually means scoring films, adding dialog to movies and doing commercials.

"The studios that survive in the '90s have to get into other than just record work," says Paul Camarata, owner of



Jay Gallagher, Ultrasonic Studios



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Steve Burgh, co-owner of Baby Monster Studios in New York, likes to tell musicians about his large live room, which contains such gear as vintage guitar amps, a Hammond organ, a Steinway piano and a vintage Neve console.

Sunset Sound and Sound Factory in Hollywood. Besides recording acts like Foreplay and Paul Westerberg, Camarata has done such work as the soundtrack to "The Firm" and recent Toyota commercials.

The most frustrating problem for many pros is pricing. Because they are competing with home studios, which have attracted musicians on tight production budgets, many pro studios have had to lower their rates or keep them steady despite rising costs.

Kanavos says home studios have "eroded the market rate" for pro work. More than five years ago he could charge \$80 an hour, but now, with so much work going home, he has had to reduce rates to \$55 and even lower.

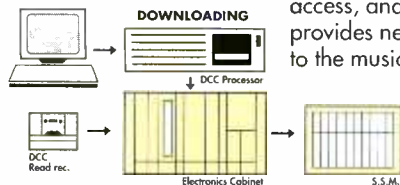
Tarsia claims his rates have remained unchanged for 20 years despite higher overhead and equipment costs. He notes that a console can cost \$300,000 to \$700,000. ■

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AES

The DCC And MiniDisc Teams Take To The Mastering Field

BY DAN DALEY

The battle of the new consumer digital formats—Digital Compact Cassette and MiniDisc—is being played out on several fronts at this point. But while the competition in the advertising pages of both consumer and professional publications is the most visible, the mastering field appears to be perceived by both Philips and Sony as being an equally

critical one.

Both companies have announced the placement of, or at least the qualification for, DCC and MD mastering systems in several mastering facilities—in one case, both systems into a single facility. Philips has placed DCC systems in Ocean View Digital Mastering and Future Disk Systems in Los Angeles, Georgetown Masters

According to Ocean View's Joe Gastwirt, either format will take at least several months to generate sufficient interest from professional users.

and Masterfonics in Nashville, and Master Disk in New York. Sony's MD mastering locations, aside from its plant in Terre Haute, Ind., are Sterling Sound in New York; Bernie Grundman Mastering in Hollywood; Georgetown Masters in Nashville; and Gateway Mastering in Portland, Maine.

Georgetown Masters is the only facility to have both MD and DCC mastering equipment. Owner Denny Purcell said that only test runs have been made on either system at his studio, although one test involves a new



Denny Purcell, Georgetown Masters, has both MD and DCC capability.



DCC mastering at Future Disc Systems



Masterfonics has DCC.

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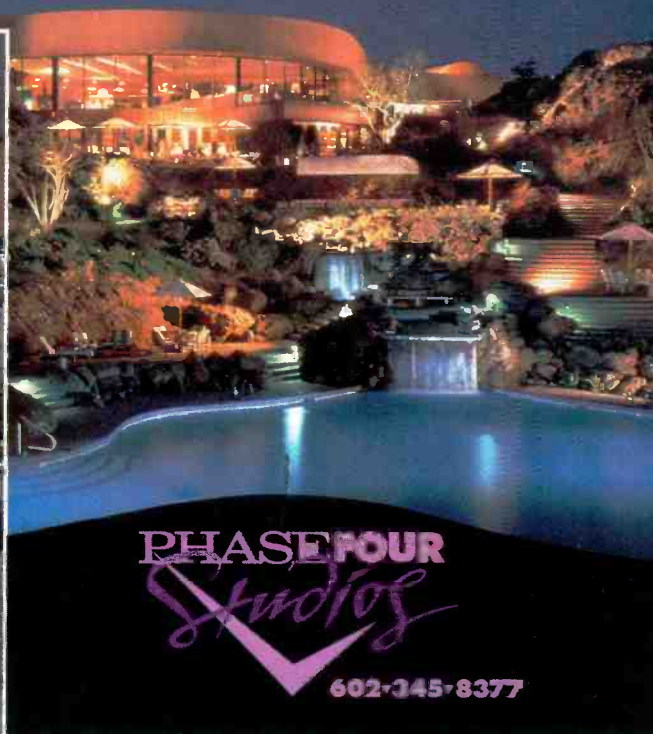
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Garth Brooks recording, which was run through the MD encoder as an unofficial experiment with producer Allen Reynolds and engineer Mark Miller. Purcell notes that in comparing the operation of the two systems, the DCC took considerably longer—five to eight hours per project—than either MD or a standard CD mastering project, attributable to the additional time needed for graphics on DCC, he says. While Georgetown has

the capability, MD graphics will be done for now at Sony's Terre Haute plant.

"There's not much to compare the two systems with," Purcell says. "They're different in terms of approach and results. I'm excited about being the only mastering house having both systems. From here on out, though, it's not a matter of mastering but a matter of marketing."

Ocean View took delivery of its DCC mastering system in August, and, while several training sessions have taken place, there have been no actual DCC mastering sessions. According to owner Joe Gastwirt, either format will take at least several months to generate sufficient interest from professional users. But at this stage, Gastwirt is optimistic, citing what he says is DCC's technical superiority.

"[DCC] has a maximum of 10 bits, so the information is considerably less compressed than on MD," he

"[MD and DCC] are different in terms of approach and results," says Denny Purcell of Georgetown Masters. "From here on out, it's not a matter of mastering but a matter of marketing."

explains. "And it uses more modern A-to-D converters." Ocean View would not divulge the terms under which the studio acquired its system, and neither would the other studios; however, studio manager Sandy Siegel adds that Philips approached them, and that an evaluation will take place in six months.

Sony has lagged behind Philips in delivering MD mastering units and getting them up to speed. Bernie Grundman has only a demonstration unit; Bob Ludwig has yet to have a system in his Portland, Maine, studio—the two that Sony sent were both damaged in shipping. "We're still trying to get a working unit in the two months since we made the deal," Ludwig says.

Sterling Sound in New York may have the only experienced MD mastering system in the U.S. besides the Sony facilities. Studio manager Larry Lachmann says that, thus far, one MD reference disk was created there, for producer/engineer Tom Lord Alge for his work on BMG/Canada artists Crash Test Dummies. "Sony still hasn't gotten us the remote that will allow us to insert the subcode information," said Lachmann. "So our ability to do full MD mastering isn't yet complete." ■

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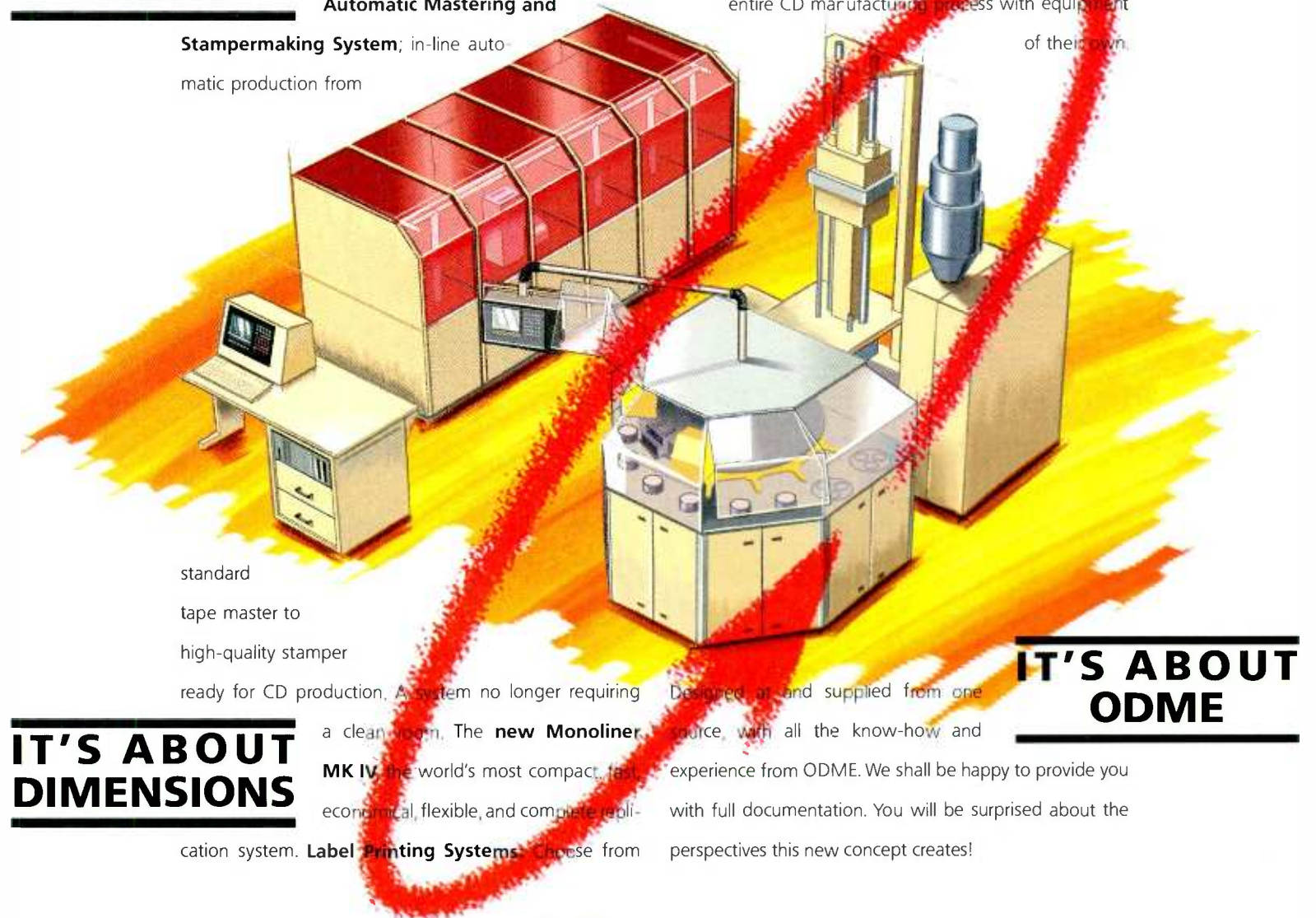
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CD MASTERING

(Continued from page 88)

facts in the echo, and there was just a general roundness of the sound."

Nowland stresses that he, like his boss, is no pushover. "We spent a good part of the last three years experimenting with converters and tape machines and cabling and all that for Neil's anthology, and we really felt like we were pretty close to the source," he says. "But this was probably the greatest difference we'd heard."

Redwood Studios has a tentative agreement to buy an HDCD encoding machine, he adds.

Denny Purcell, owner of Georgetown Masters in Nashville, also is impressed. "I've had my hands on most of them that you can get your hands on," he says of the various systems. "My favorite is HDCD."

HEARING IS BELIEVING?

Developing the processes is one thing. Selling the concept is another. Sony is promoting SBM to the industry as a way to underscore the quality of CD in consumers' minds. "It's time for the industry to do something special for the CD," Sherwood says. "It's been out there 11 years, and it's now in almost 50% of U.S. homes. It's time to go to the consumers and say, 'CD has always been good. It's just gotten a little bit better.'"

As for the consumer marketplace, hearing will determine believing in the benefit of boosting bits. (With the exception of the "deluxe" value-added packages that have been the first to employ SBM, and the \$25 gold discs in the MasterSound series, most

20-bit CDs available from various labels are priced as standard CDs. All carry some consumer alert to the fact that they have been mastered using 20-bit technology.)

"With Super Bit Mapping, the difference on a newly recorded project is going to be more subtle than if you take an older project, remaster it, take it to 20-bit, and then do the SBM process," says Sherwood. "With reissues, you are going to wind up with a very dramatic difference that a lot of ears can hear, even on non-high-end equipment. With a 1993 recording, it's going to be more subtle, more nuanced, which is where the recording artists who are particularly critical are going to be pleased."

Ludwig, who has worked with SBM and says he thought the difference in the processed Miles Davis album "Kind Of Blue" was dramatic, doesn't know if bits are going to be a big issue for the public at large. "We're talking digital minutiae here," he says. "But that's not to say I don't think it's a good and important step to be taking in the studio."

"This is probably not going to blow most people away," agrees Pohlmann of the various processes. "But there is a discernible, if subtle, improvement in sound, and every little bit along the way helps. Remember that digital audio is still a very young science, and bit by bit, with periodic improvements like these, it's starting to get very, very good."

Even perfect? "It's as close as you can get right now," says Sherwood. And they're still working on it.

New Oldies Format Mines '70s Gold PDs Predict Quick Success, Expansion

BY CARRIE BORZILLO

LOS ANGELES—There's a new format for listeners who grew up on top 40 and album rock radio in the '70s, and who can't seem to get enough of Fleetwood Mac, Elton John, and the Eagles. But what it's called depends on who you ask.

KCBQ-FM San Diego calls it "modern oldies." KCBS-FM (Arrow 93) Los Angeles calls it "all rock and roll oldies." And WCOF (Coast 107.3) Tampa, Fla., calls it "the greatest hits of the '70s."

Whatever the moniker, the format is here to serve those listeners between the ages of 27 and 44 who constantly flip around the dial to find that one song they want to hear among the overload of classic rock, oldies, and AC songs they don't want to hear.

KCBQ-FM PD Rich "Brother" Robbin was the first to put the format on the air. At the time of the format change (Billboard, Aug. 14), KCBQ-FM was being clobbered by its oldies competitor, KBZS, which was No. 12 with a 3.4 share while KCBQ-FM was No. 20 with a 1.6 share.

KCBS-FM's story is similar. The oldies station was losing to KRTH, which has been in the market longer, by 2.2 shares. KCBS-FM was No. 20 in the market, while KRTH ranked at No. 8.

"It was rather frustrating before, because our research shows that a number of people that listened to us wrote down KRTH instead, because they had top-of-mind and have been in the format longer," says PD Tommy Edwards. "We decided to fill a surprisingly large hole in the market. There was a large number of people living off the scan button because they were unsatisfied with radio here."

After refining the idea for a while, Robbin decided on a mix of pop and rock hits from 1970 to 1986. He describes it as taking the top 10 or 15 hits from each format on the dial and rolling it into one station, which he dubs "modern oldies."

NO COMPETITION?

This new format leaves the station with no direct competition, says Robbin.

"Like the Chinese warrior/philosopher Sun Tzu once said, 'If you have those in conflict, the best way to settle it is for everyone to get what he wants and not have to draw swords.' With this, we can have success without a direct assault. It's less expensive and more fun this way."

Aside from the ratings problem, Robbin says the format change was made because the audience for traditional oldies stations is aging out of the advertiser-friendly 25-54 demo, and seems to be heading down the fatal path that beautiful music stations followed.

After testing 1,000 songs, Robbin says, he came up with a playlist that doesn't play "the other guys' power records."

"We won't play the Carpenters, because that's a big soft AC hit. We won't play Led Zeppelin, because that's classic rock. And even though country tests big, we won't play [it] because country [radio] corners that," he says.

KCBS-FM's music mix is a bit different. Edwards put together a playlist consisting strictly of rock oldies from 1967 to 1983, with a few earlier Beatles hits and a few more recent spice records, like Van Halen's 1984 hit "Jump."

"Right now, the most accurate description for us is right between [oldies] KRTH and [classic rock] KLSX," says Edwards. "KLSX won't play 'Pretty Woman' from Roy Orbison, and KRTH won't play 'Sweet Home Alabama' or 'Roundabout,' but we would. It's clearly a hybrid [of] the two."

Edwards says KCBS-FM's core artists are the Doobie Brothers, Fleetwood Mac, the Eagles, Billy Joel, the Beatles, and Elton John. Robbin includes all of those artists, and adds Phil Collins, Journey, Huey Lewis & the News, Queen, and Cat Stevens. WCOF VP/GM Todd Leiser also claims the Doobies, the Eagles, Fleetwood Mac, Joel, and John as core artists, as well as Paul McCartney, the Steve Miller Band, Steely Dan, and the Rolling Stones.

While KCBQ-FM and WCOF are playing strictly hits, KCBS-FM is adding a few popular album cuts as well.

For KCBQ-FM, research showed that listeners wanted variety. Therefore the station is playing multi-format hits.

"Our audience is the disenfranchised people between 27 and 44... who grew up with top 40 in the '70s and early '80s," says Robbin.

WCOF is going in relatively the same direction. Leiser says the new format is like the top 40 stations of the '70s.

Like KCBQ-FM, WCOF is playing hits from all different formats, but differs in that it is only playing hits from the '70s.

While KCBQ-FM has well-known oldies jocks such as Shotgun Tom Kelly, KCBS-FM is opting for a no-talk image. Edwards chose this route because Los Angeles is filled with talk on rock stations, including Howard Stern, Doug "Greaseman" Tracht, and Jim Ladd on KLSX, and "Loveline" on KROQ.

"Our listeners aren't tuning in for the people," says Edwards. "They don't want talky DJs... They're tuning in strictly for the music. We're trying to keep it as clean as possible, with little contesting."

KCBQ-FM, on the other hand, plans to take on promotions aggressively. "We need to marry San Diego," says Robbin. "The station that does that wins in the ratings."

THE FORMAT'S FUTURE

Ted McAllister, VP of consultancy E. Alvin Davis & Associates, sees the new format as ideal for a local marketing agreement or duopoly situa-

tion. "I don't expect the same 25-54 shares that an oldies station can pull," he says. "With that in mind, if it pulls a 2 or 3 share and you add it to a station with an 8 share, then you have something."

However, McAllister says, it's too soon to tell how far the format can go. "We really won't know for a year how it's doing, but it will be exciting to watch."

He sees '70s-based oldies as a female-leaning format that will hurt vibrant ACs in the long run.

"One thing is for sure," McAllister adds. "It's a wide-open hole. But I'd have to caution people who think it's a huge hole that will get huge numbers."

Robbin predicts that there will be variations of this format in every major market within the next 18 months. As for KCBQ-FM, Robbin says, "I've seen the research, and the research spells No. 1."

Edwards' predictions are equally hopeful. "This time next year, there will be 100 stations in this format," he says.

Stations 'Mix' Slogans For 'Majic' Marketing Animal, Food Names Top List Of Popular Identifiers

BY PHYLLIS STARK

NEW YORK—Most stations continue to rely on either their call letters, their dial position, or both as their primary identifier, but hundreds of others use slogans that reflect their formats, markets, programming, or something else entirely.

For example, at least 36 different animals—including five kinds of birds—and eight different foods are used as station names, according to the M Street Journal's database of radio slogans currently in use.

Among the more interesting slogans in the M Street database are "delightful radio" (WDLF Asheville, N.C.), "EZ Money 1310" (KEZM Lake Charles, La.), "music for secure adults" (WYLS Meridian, Miss.), and President Clinton's favorite, "Bubba 107" (WBUB Charleston, S.C.).

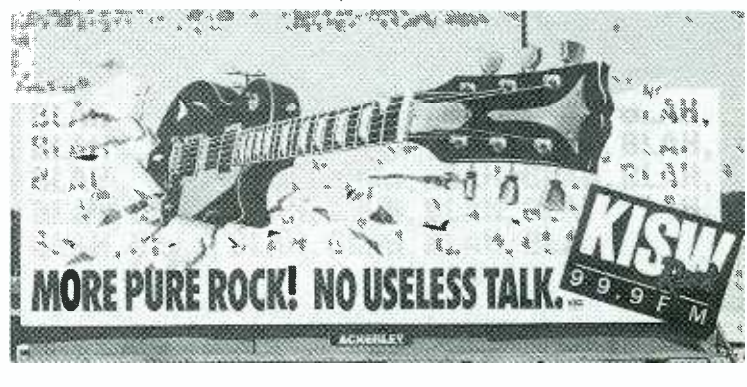
By an enormous margin, the word most commonly used as part of a slogan is "country," which is used at 335 different stations. Although "hot country" and "continuous country" are among the more common uses, other unusual variations include "flag-waving country" (WFWC Springville, N.Y.), and "log cabin country" (WCYN Cynthiana, Ky.).

Keeping slogan files updated at Arbitron (where slogans are called "station names") is "an enormous undertaking," according to Arbitron station information specialist Dave Willinski, who says the "overwhelming majority" of stations use slogans.

In order to make things a little less complicated, and properly credit stations for use of slogans in diaries, Arbitron enforces some rules about length and use of station slogans,



Making An Impact. KISW Seattle's latest outdoor campaign was launched with boards that appeared to make a statement about media overkill. Those boards were later replaced with new ones featuring a 1960 Classic Sunburst Les Paul guitar crashing through the board and highlighting the station's new "more pure rock, no useless talk" positioner.



particularly since more than one station in a market can use the same slogan. For example, station names can be no more than 25 characters long, and must be used to identify the station four times an hour, or at least 50% of the time the station identifies itself on the air.

Stations can update their slogans either through the quarterly station information packets Arbitron sends out, or by sending a letter to the company's Laurel, Md., headquarters. Willinski says Arbitron receives thousands of those letters each year.

SOME DON'T GET IT

Interestingly, Willinski has noticed that stations which don't subscribe to Arbitron, and have no opportunity to review diaries in Laurel, "are the stations that are more likely to submit what amounts to promotional liners" as slogans (e.g. "your best mix of the '70s, '80s and '90s").

On the other hand, Willinski says, "the [stations] that do diary reviews, and have a good clear sense of what diary keepers tend to put in, tend to have the punchier slogans like 'Q92' or 'Mix 96.'"

Willinski also has noticed that diary keepers generally don't write down lone words ("mix") unless they are attached to an exact frequency.

In addition to country, other commonly used format descriptor slogans are: "oldies" (97 stations), "rock" or "rocks" (52), "news" (42), "easy" or "EZ" (29), "talk radio" (26), "gospel" (19), "gold" or "solid gold" (17), and "jazz" (10).

A slogan not commonly used by Anglo broadcasters follows "country" on the list of most popular

words. "Radio" is now used by 122 stations, most of which program Spanish-language formats (e.g. "Radio Tigre," "Radio Fantastica," and "Radio Latino"). Other popular slogans include "mix" (77), "magic" or "majic" (71), "lite" or "light" (65), "power" (60), "hot" (53), "kicks" or "kix" (43), "sunny" (43), "star" (42), "kool" (33) or "cool" (28), "kiss" (29), "love" (23), "super" (19), "hit" or "hits" (14), "solid" (13), "coast" (9), and "jams" or "jamz" (8).

'MIX' IN DECLINE

Willinski has noticed that fewer stations are now using "mix," which was a hot slogan just a few years ago. "When so many stations were using it, [I think] the broadcast community may have become concerned about confusion. It appears that it's probably dying down as a hot slogan," he says.

As for what may be replacing "mix," Willinski says "we do notice a lot of stations now submitting variations on 'country,' like 'hot new country' or 'hot young country.' That is quite recent in the last year."

Because of its association with the growing country format, Willinski says he also sees "kicks" gaining ground.

Then there are the animal names. Among the more common ones used by stations are "fox" or "foxy" (47), "frog" or "froggy" (18), "eagle" (15), and "cat" or "kat" (15), but the radio landscape is also populated with flies, oysters, cows, sharks, otters, catfish, roosters, armadillos, camels, and even a "wabbit."

On the culinary front, radio listen-

(Continued on page 107)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ NO. 1 ★ ★ ★	
①	1	1	11	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 5 weeks at No. 1
②	2	2	9	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
③	3	4	8	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
4	4	3	22	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
5	5	6	13	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
⑥	8	10	6	HOPELESSLY RCA 62597	◆ RICK ASTLEY
7	6	5	19	FIELDS OF GOLD A&M 0258	◆ STING
8	7	7	13	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
9	10	9	17	I'M FREE SBK 50434/ERG	◆ JON SECADA
⑩	11	14	11	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
11	9	8	24	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
⑫	12	12	11	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
13	14	13	33	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
14	13	11	14	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
15	18	17	41	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
⑬	19	19	11	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
17	15	18	36	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
18	16	16	13	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
19	20	20	36	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
⑳	23	23	6	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
21	17	15	25	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
				★ ★ ★ AIRPOWER ★ ★ ★	
⑳	24	24	9	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
23	21	21	22	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
24	22	22	17	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
⑳	25	26	10	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
⑳	32	—	2	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
⑳	29	31	7	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
28	26	28	8	LOVING ARMS CHAOS 77101	◆ DARDEN SMITH
⑳	31	32	5	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
30	27	27	19	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
31	28	25	11	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
⑳	30	30	15	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
⑳	34	36	4	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
⑳	40	—	2	NOTHING 'BOUT ME A&M 0350	◆ STING
⑳	38	33	4	HEAVEN KNOWS LV 74996/EPIC	◆ LUTHER VANDROSS
⑳	35	38	3	SUNDAY MORNING REPRISE 18461	◆ EARTH, WIND & FIRE
⑳	39	40	3	THE MOMENT YOU WERE MINE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
38	33	29	7	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
⑳	36	39	5	I'M IN A PHILLY MOOD EPIC 77139	◆ DARYL HALL
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑳	NEW ▶	1	1	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE

○ 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	4	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
2	2	3	13	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
3	4	9	13	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
4	3	2	9	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
5	5	5	13	NEVER A TIME ATLANTIC 87411	GENESIS
6	6	7	13	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
7	9	10	13	FAITHFUL EMI 50411/ERG	◆ GO WEST
8	10	4	9	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
9	8	8	13	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
10	7	6	8	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

PD

of the week™

Jeff Horn
WRZK Tallahassee, Fla.

BBROADCASTING A 50-50 mix of locally programmed hard rock and heavy metal music and Satellite Music Networks' "Z-Rock" format, 3,000-watt WRZK Tallahassee, Fla., was able to, in the words of PD Jeff Horn, "annihilate the heritage 100,000 watt station" in the spring Arbitron book.

The station in question, album rock WGLF, dipped from a 12.5 to a 6.9 in the 12-plus audience in the last year. (Tallahassee is rated only once a year.) WRZK, meanwhile, rose 2.9-8.7 12-plus in a year, taking the No. 4 slot in the market. In the coveted 25-54 demo, the "Z-Rock" station rose 2.0-6.5 and was tied for fourth place, even though its primary target audience is 18-34.

According to Horn, WRZK is currently the highest-rated "Z-Rock" affiliate. But the station picks up the network only between the hours of 6 p.m. and 6 a.m.

Although there are only 10 stations with more than a one share in the Arbitron book, Horn says Tallahassee is a bit over-radioed for a city with a total population of 220,000. WGLF, which Horn says leans classic rock, is WRZK's primary competitor. In addition, WRZK shares some audience with top 40/rhythm WFHT.

Musically, WRZK is 38%-39% current, and Horn says, "We feel that our audience is as hip or hipper than we are, musically. We try to keep up with them."

Although he says many of his music choices are similar to those on the syndicated version of "Z-Rock," Horn does make some exceptions, playing artists not typically heard on the network—Journey, Raging Slab, Meat Loaf, and George Thorogood, for example.

"A lot of the artists and songs are the same [as SMN], but the difference with us is we'll play a Joe Walsh tune or a Who tune they won't touch," he says. "Our current records can be a little more mass-appeal than what they do. During the day we need to tone it down a little bit."

Here's a recent afternoon hour: Ratt, "Round And Round"; Coverdale/Page, "Over Now"; Jimi Hendrix, "All Along The Watchtower"; Lillian Axe, "Crucified"; Edgar Winter, "Frankenstein"; Brother Cane, "Got No Shame"; Van Halen, "Runaround"; Raging Slab, "Take A Hold"; Def Leppard, "Rocket"; George Thorogood, "Howlin' For My Baby"; Journey, "Lovin' Touchin', Squeezin'"; and Smashing Pumpkins, "Cherub Rock."

Tallahassee is a young city, Horn notes—home to Florida State Univ. and a large community college. For that reason, he knew "Z-Rock" would be successful there. In fact, Horn suspects the station has even more listeners than the ratings would indicate. "A lot of our audience is students, but most of them don't get ratings books," he points out.

One reason for the station's success, Horn says, is that WGLF "got lazy. They just have a boring approach to rock radio. They never had any competition before, and they don't know how to react to it."

Another factor in the station's success was a television campaign, which Horn says ran fairly heavily through the book. For the most part, however, "Our audience came from word of mouth and street presence," particularly concerts.

"We are just locked into concerts here," Horn adds. "Live rock'n'roll is big here, and that's what we really rely on." In the last year WRZK sponsored about 18 shows.

Horn began his radio career in 1979 at top 40 WHYI (Y100) Miami. After stints at the former Wizard 99 West Palm Beach, Fla., WCKO (K102) Miami, and WPOW (then 96X) Miami, he decided to get out of radio and moved to Tallahassee to go to school. But the lure of broadcasting called him back, and he was soon working at WGLF, where he spent five years, eventually working his way up to PD.

In 1991 he moved to Dallas as a local promotion rep for Elektra Records. But when he heard there was a new rock station being launched in Tallahassee, he headed back to program it. WRZK signed on in May 1992.

In addition to his PD duties, Horn handles the midday shift. Mornings are hosted by Steve Christian. John Summers, who is a 25% owner of the station, handles afternoons.

Initially, the station faced the kind of advertiser resistance typical in this format. "Until we had ratings, people were just slamming doors in our faces," says Horn. "Now, some of the doors have opened up. A lot of the agencies buy from Atlanta, just looking at numbers. Now that we have numbers we're getting in the door with them. Locally, they may still try to ignore us, but they've seen what's happened and they can't."

Horn says he tries to expose local advertisers to the station's audience as much as he can, to dispel the stereotypes about hard-rock listeners. "Most of [the listeners] have good jobs and shirts on their backs and shoes on their feet. They surprise a lot of advertisers," he says.

His goals for the station are, among other things, to "make more money, expand this thing, and get on a bigger signal."

Although the station performs better during the day, when it is local, Horn says he has no plans to go completely local. "There may be expansion [of live programming] down the line, but I think we'll always be with the network."

PHYLLIS STARK

KING 'ZINE IN IN TIP-TOP SHAPE

(Continued from page 54)

tracked by the computer program.

Acknowledging the influence of the late Bill Gavin, co-founder of the American radio tip sheet The Gavin Report, King says he expected the growth of commercial independent local radio (ILR) stations in Britain would create a welcoming climate for The Tip Sheet. However, he says he has been disappointed with the reluctance of ILR outlets to champion new music.

The 20-page newsletter carries no advertising and is financially driven by its \$375 annual subscription fee. Each issue includes a Record of the Week on its cover and top tips for airplay, dance, soul or rap, alternative, rock, and oldies. Also featured is King's own Deep Throat column and an increasing number of comments from subscribers on

its Forum pages. These, along with the list of individual reporters' picks, highlight the nature of the British music industry as something of a compact community, whose members are eager to gossip and rave about favorite new records.

But King's plans call for extending the reach of The Tip Sheet internationally in the months ahead. "We want to expand into a worldwide Tip Sheet with more subscriptions out of America, Australia, and Europe, and even some of the Far East territories," he says. "I've always found that the worldwide music business is like a small town."

And like a town crier, King says, "I constantly will push things that my ears tell me are hits."



On The Tip. The Fresh Prince, left, and Jazy Jeff, center, meet with Jonathan King, publisher of The Tip Sheet. The magazine recently picked the duo's Jive Records single "Boom, Shake The Room" as its record of the week, prompting "blanket airplay" in the U.K., says Jive Records' London managing director Steve Jenkins.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** NO. 1 ***	
1	2	2	10	NO RAIN BLIND MELON	BLIND MELON CAPITOL
2	1	1	14	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
3	3	3	19	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
4	6	22	3	BABY COME ON HOME BOXED SET 2	LED ZEPPELIN ATLANTIC
5	5	6	6	FEVER GET A GRIP	AEROSMITH GEPHEN
6	4	4	14	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
7	9	14	4	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP MERCURY
8	8	8	7	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
9	7	11	8	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
10	13	13	11	SISTER HAVANA SATURATION	URGE OVERKILL GEPHEN
11	10	9	4	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEPHEN
12	14	17	5	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
13	11	15	11	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
14	15	10	5	ALIEN NATION FACE THE HEAT	SCORPIONS MERCURY
15	19	19	8	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
16	16	7	12	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
17	18	16	30	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
18	20	24	9	CHANGE CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
19	12	5	12	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD COLUMBIA
20	17	12	19	CRYIN' GET A GRIP	AEROSMITH GEPHEN
				*** AIRPOWER ***	
21	22	30	4	I'M THE ONLY ONE YES I AM	MELISSA ETHERIDGE ISLAND/PLG
				*** AIRPOWER ***	
22	23	32	3	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
23	24	29	7	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
24	28	37	3	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
25	21	20	18	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
26	29	35	4	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
27	30	39	3	TAKE A HOLD DYNAMITE MONSTER BOOGIE CONCERT	RAGING SLAB AMERICAN/REPRISE
28	39	—	2	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
29	34	—	2	HOWLIN' FOR MY BABY HAIRCUT	GEORGE THOROGOOD/DESTROYERS EMI/ERG
30	26	21	16	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
31	27	27	19	BIG GUN "LAST ACTION HERO" SOUNDTRACK	AC/DC COLUMBIA
32	33	—	2	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	WHITE ZOMBIE GEPHEN
				*** HOT SHOT DEBUT ***	
33	NEW	1	1	WILD WORLD BUMP AHEAD	MR. BIG ATLANTIC
34	NEW	1	1	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
35	25	26	9	CREEP PABLO HONEY	RADIOHEAD CAPITOL
36	NEW	1	1	I BELIEVE FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
37	NEW	1	1	IN MY DREAMS WITH YOU SEX AND RELIGION	VAI RELATIVITY
38	NEW	1	1	SOBER UNDERTOW	TOOL ZOO
39	NEW	1	1	SPACEMAN BIGGER, BETTER, FASTER, MORE!	4 NON BLONDES INTERSCOPE
40	NEW	1	1	BLACK LODGE SOUND OF WHITE NOISE	ANTHRAX ELEKTRA

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	—	2	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN				
2	2	1	7	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH GEPHEN				
3	6	4	39	JEREMY TEN	PEARL JAM EPIC				
4	3	3	17	BLACK TEN	PEARL JAM EPIC				
5	4	2	17	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC				
6	10	6	52	EVEN FLOW TEN	PEARL JAM EPIC				
7	5	7	32	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG				
8	8	8	45	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES AMERICAN/REPRISE				
9	—	—	27	ALIVE TEN	PEARL JAM EPIC				
10	9	5	11	ROOSTER DIRT	ALICE IN CHAINS COLUMBIA				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Best Promotional Things In Life Are Free; 'Radioactive TV'; Morrissey Cover Contest

LOS ANGELES—As a result of the belt-tightening and reduced budgets that have plagued promotion departments over the last few years, radio promotion directors have had to learn to turn to creativity, hype, and simple good luck to promote their stations.

The following are a few examples of no-cost promotions which either garnered extensive news coverage for the station or simply made them the talk of the town.

One of CFOX Vancouver, British Columbia's most notable no-cost promotions was the "Blue Jays cloths" giveaway. When the Toronto baseball team went to the World Series last year, the station began giving away blue dish cloths donated by Johnson & Johnson. Station staffers dubbed them "Blue Jay Cloths" and handed them out at bars all over town.

"If you hype it up enough and really get behind it, you can really make something out of nothing," says CFOX promotion director Jody Elle. "If the station is enthusiastic about it, the listeners will be, too."

"We have a nice budget," Elle adds, "but for the number of promotions we run, you'd think we have five times that."

CFOX is in the midst of a major street-presence promotion. The station's mascot, Mr. Fox, has been banned from Canucks games at the Coliseum by crosstown CKNW, which has the broadcast rights to the games. To drum up some publicity, Mr. Fox has been out on the street asking listeners to sign a petition to allow him in the arena. According to Elle, thousands of people have signed the petition, and residents are debating among themselves whether the ban was justified.

Sometimes luck comes in to play, too; when it does, a promotion director must be ready to assemble something in a hurry. For instance, KHKS (Kiss FM) Dallas promotion director Joy Melendy put together a promotion, centered on the Super Bowl, in a single day.

"A travel agency called and already had a charter set up to go to San Francisco for one of the [playoff] games," says Melendy. "All we had to do was supply the winners. So we had a contest for the craziest, wildest thing they'd do to win. We did this one in less than 24 hours, and got coverage by all three networks. A week later the charter people called again, and we were able to send people to the Super Bowl. Again, we got coverage by all three networks at no cost to us."

CFOX also did a "wildest, craziest stunt" contest, which cost the station nothing but received front-page coverage in the local paper.

KNEW/KSAN San Francisco assistant promotion director Sheri Nelson packed clubs around town with listeners for the station's "In The Sack With Garth Brooks" promotion. Contestants had to put on a pair of shorts, jump into a garbage sack filled with cream soup, and feel around with their toes for tickets to a Brooks concert.

"The response around town was



by Carrie Borzillo

amazing," says KNEW/KSAN promotion/marketing director Marlene Augustine. "We're in a major market, but we don't have the budget I'd like. We do it with mirrors, and pull rabbits out of our hats all the time."

WKSS Hartford, Conn., came up with an interesting way to give away movie tickets and get the town buzzing about the station. Promotion director Larry Hyrb says the station got phenomenal street talk when it did an on-air promotion involving the

infamous Hollywood madam Heidi Fleiss. The station pretended that its jocks had Fleiss' answering machine message-retrieval code, and played fake messages from celebrities and from WKSS jocks. At the end of the week, movie tickets were given away.

"Sometimes the best promotions are those that cost nothing," says Hyrb. "You just need to be creative. It wasn't the prize that got everyone talking—it was the hype and having fun with it. We try to do the hip and happening and unbelievable kinds of things."

CFMI Vancouver is taking "no-cost" giveaways to the extreme. It's hyping a cardboard box giveaway, saying that while other stations heat up the ratings wars by giving away big-ticket items, Rock 101 CFMI offers listeners a sensible prize.

(Continued on next page)

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** NO. 1 ***	
1	1	2	12	NO RAIN BLIND MELON	BLIND MELON CAPITOL
2	3	3	4	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/GEPHEN
3	2	1	10	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
4	5	6	7	SUBLIME BENEATH THE RHYTHM AND SOUND	THE OCEAN BLUE SIRE/REPRISE
5	6	8	5	CANNONBALL LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
6	4	4	10	MY SISTER BECOME WHAT YOU ARE	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
7	7	12	5	LOW KEROSENE HAT	CRACKER VIRGIN
8	13	—	2	LEMON ZOOROPA	U2 ISLAND/PLG
9	15	16	4	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	SQUEEZE A&M
10	14	21	4	SODAJERK BIG RED LETTER DAY	BUFFALO TOM BEGGARS BANQUET/EASTWEST
11	8	7	10	CRANK CHROME	CATHERINE WHEEL MERCURY
12	10	11	12	CHERUB ROCK SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
13	16	—	2	EAT THE MUSIC THE RED SHOES	KATE BUSH COLUMBIA
14	9	9	10	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
15	17	18	6	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
16	12	13	8	CAN YOU FORGIVE HER? VERY	PET SHOP BOYS EMI/ERG
17	21	24	4	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
18	18	15	14	SISTER HAVANA SATURATION	URGE OVERKILL GEPHEN
19	26	—	2	SLACKJAWED RING	THE CONNELLS TVT
20	11	5	13	HUMAN BEHAVIOUR DEBUT	BJORK ELEKTRA
21	NEW	1	1	SCREAMAGER HATS OFF TO THE INSANE	THERAPY? A&M
22	24	26	9	WICKED GARDEN CORE	STONE TEMPLE PILOTS ATLANTIC
23	22	17	6	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
24	20	14	7	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
25	25	22	4	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
26	NEW	1	1	ON THE ROPES CONSTRUCTION FOR THE MODERN IDIOT	THE WONDER STUFF POLYDOR/PLG
27	NEW	1	1	BUTTERFLY WINGS CONCENTRATION	MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
28	NEW	1	1	WILD AMERICA AMERICAN CAESAR	IGGY POP VIRGIN
29	27	—	2	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
30	30	—	2	LAZARUS GIANT STEPS	BOO RADLEYS COLUMBIA

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

Long Wait Expected On 'Safe Harbor Hours' Decision

BY BILL HOLLAND

WASHINGTON, D.C.—Sources close to the legal challenge to the FCC's new (and never implemented) "safe harbor" restrictions against indecent programming say a decision by a three-judge panel in U.S. District Court here could be as many as nine or ten months away.

The court's panel heard arguments in the case last month (Billboard, September 25).

Those close to the case say one reason for a "probable long wait" is that the court has had a full docket. That same panel also has heard and must rule on cases as wide-ranging as gays in the military, cable indecency, and a first amendment libel case.

A long wait is also expected in light of the nine months the panel took in the last radio-oriented indecency case, *Branton v. FCC*, involving National Public Radio programming (which was deemed not to have violated FCC rules).

FAIRNESS DOCTRINE: WAIT AND SEE

Fairness doctrine proponents, especially on the Senate side, are pulling back from their strong advocacy, and admit that public opinion on the controversial issue, fueled by the opposition of radio talk show hosts, has convinced them to retreat from mounting a stand-alone bill.

But the rethink is clouded by a campaign reform bill containing a fairness section. That bill has been approved by the Senate but appears to be dead in the water because the

House has not introduced a companion bill, and is not expected to be able to mount such legislation. That means it is up to the House to push a stand-alone fairness doctrine reinstatement bill.

Unlike Senate proponent Ernest Hollings, D-S.C., who has said he will "wait a while" on pushing for reinstatement, Rep. Edward Mar-

WASHINGTON ROUNDUP™

key, D-Mass., chairman of the Telecommunications Subcommittee, has indicated he will not back down from the public pressure generated by talk show hosts.

Whether or not other members of the subcommittee and other House members have the political inclination to arm wrestle on this issue is another matter at this point.

The National Assn. of Broadcasters, no doubt relieved by the hold-off implied in Sen. Hollings's wait-and-see statement, continues to monitor House movements.

GOOD BOTTOM-LINE NEWS

According to figures in the just-released, NAB-published "Trends In Radio Station Sales: 1991-1993," the total volume of radio sales in the first two quarters of 1993 was 62% higher than the level of sales in the corresponding period in 1992. It was 73% higher than in 1991 according to the data, compiled by David

Schutz of Hoffman-Schutz Media Capital, Inc.

The book also calculates the individual appreciation rate of many stations sold during the last 2½ years, and duopoly activity in particular markets.

RADIO ANTENNAS VS. AVIATION UPDATE

The NAB, in comments to the FCC, says that "inferior avionics receivers" without proper filters are the basic reason for interference complaints from the Federal Aviation Administration that have been placed at the feet of broadcasters.

For years, the FAA has complained to the FCC about FM and TV antennas and has put up obstacles to upgrades and new antennas.

NAB has called for an "expanded proceeding" on aviation equipment performance and retrofitted filter requirements. It also praised ongoing commission efforts to institute a technical standards scheme with FAA free of the current "voodoo."

NAB TO FCC: EASE INTO NEW EBS

NAB president Eddie Fritts has pointed out to the FCC that because of current financial considerations, the commission should ease into rulings compelling stations to purchase new Emergency Broadcast System equipment.

Otherwise, an immediate ruling could drive up costs at stations precipitously. Rather, he suggests providing a timetable so that stations can include purchases in annual budgets.

The FCC has just finished con-

ducting initial tests of the new equipment.

In a related issue, FCC field offices are also pushing stations to add emergency generators so that stations will be able to stay on the air during disasters that take down power lines.

STATION SLOGANS

(Continued from page 104)

ers can sample everything from peaches, apples, and berries to honey, mint, sugar, wheat, and even a "keg" if they find the radio landscape a bit parched.

Another trend Willinski has noticed is the use of consonants as the basis of slogans. "Q" and "Z" we see the most, although "B" is quite popular," he says. Willinski is at a loss, however, to explain why some consonants are more popular than others. "If I were more of a linguist, I might know why some letters show up more," he says.

In the consonant count, "K" is actually the big winner, with 243 stations using it in some form as part of a slogan. Far behind in second and third place are "Q" (128) and "Y" (65). Other commonly used letters are "B" (60), "Z" (31), "V" (24), "X" (19), and "W" (16).

Despite all the emphasis on and attention paid to slogans, on which some stations center entire marketing campaigns, Willinski says the majority of diary entries still come in call-letter form.

PROMOTIONS AND MARKETING

(Continued from preceding page)

By calling in when they hear the ripping sound of packing tape, listeners can call to qualify to win the box.

CFMI promotion director Steve Scarrow says research showed the station's listeners didn't care about contests, so CFMI is giving them what they want—nothing.

The spots hype the contest as though it's a car giveaway, saying the box is "highly functional" and enticing listeners to "smell that new-cardboard-box smell." Originally slated as a one week promotion, Scarrow says listeners were so enthusiastic that the station extended it to two weeks, and is giving away an even larger box.

Now CFMI is taking all the registered names, and will draw one winner who will receive \$5,101. The spots for this promotion say, "Well, it's not a box, but here's some cash."

IDEA MILL: RADIOACTIVE TV

Cable network Comedy Central is showcasing local radio personalities by bringing in different jocks each week to introduce its Friday evening lineup from 8 p.m. to midnight. Known as "Radioactive TV," the programming feature begins Friday (8) with WJMN Boston morning men J.R. and Chris Zito. Also scheduled for the next few weeks are KRFX Denver's Lewis and Floorwax, KLOL Houston's Stevens and Pruet, and KROQ Los Angeles' Kevin and Bean.

The jocks also tape tune-in promos for their local cable systems that include cross-promotions for the radio stations.

KROQ Los Angeles is giving listeners the chance to design the cover of Morrissey's new Warner Bros. re-

lease, "Interlude." Morrissey will personally judge all entries. The winner will get credit for the design, \$1,000, and the chance to meet Morrissey.

WHFS Washington, D.C., brought Nixon back to Watergate—Mojo Nixon, that is. The artist performed

in a room at the Watergate Hotel.

KDWB Minneapolis re-edited the video for "Runaway Train," by hometown band Soul Asylum, to include missing children from the Twin Cities. The video aired on every television station in the area, and received news coverage.

Bill Shirk is at it again. The owner/GM of WHHH Indianapolis once again will bury himself in a coffin with a 12-foot Burmese python for his annual Halloween escape stunt. Shirk began performing variations of this stunt in 1976 to commemorate the 50th anniversary of Harry Houdini's death. This year's escape will be performed to raise money for a local charity.

Lightyear Entertainment launched a 30-market promotion with MJI Broadcasting's "Country Quiz" affiliates, giving away copies of "Alabama—Greatest Video Hits." Local retailers, including Sam Goody and Musicland, are being tagged in each spot.

WDRE Long Island, N.Y., hosted its annual "Modern RockFest" Sept. 30-Oct. 2. The event featured a screening of the new Cure film, "Show," a celebrity auction, and a concert featuring Terence Trent D'Arby, Buffalo Tom, and Candlebox. All proceeds were given to three charities.

Meghan McGinty has been upped from part-time promotion assistant to assistant promotion director at WGRL Indianapolis.



Nod And A Wink. Johnny Mathis was the latest star to be featured in the ongoing Columbia Radio Hour. Mathis brought along a 30-piece orchestra for the program, which usually presents artists in stripped-down, acoustic settings. Pictured, from left, are Paul Rappaport, VP/artist development, Columbia Records; Mathis; and special program host Wink Martindale.

Hits! in Tokio

Week of September 19, 1993

- ① Dreamlover Mariah Carey
- ② (I Can't Help) Falling In Love With You UB40
- ③ The River Of Dreams Billy Joel
- ④ Sunflower Paul Weller
- ⑤ Emergency On Planet Earth Jamiroquai
- ⑥ For The Cool In You Babyface
- ⑦ I'm In A Philly Mood Daryl Hall
- ⑧ Our Love Matt Bianco
- ⑨ Right Here/Human Nature SWV
- ⑩ Freefloating Gary Clark
- ⑪ What's Up 4 Non Blondes
- ⑫ Between The Sheets Fourplay
- ⑬ How Long Yaz & Aswad
- ⑭ Dream Of Me OMD
- ⑮ Say It To Me Now Beth Nielsen Chapman
- ⑯ Lemon U2
- ⑰ If Janet Jackson
- ⑱ Sunday Morning Earth, Wind & Fire
- ⑲ Delicate Terence Trent D'Arby
- ⑳ Take 5 XL
- ㉑ If I Can't Have You Kim Wilde
- ㉒ Next To You Aswad
- ㉓ Go West Per Shop Boys
- ㉔ It's For You Shanie
- ㉕ Still A Friend Of Mine Incognito
- ㉖ I've Always Got You Robin Zander
- ㉗ Birds Aztec Camera
- ㉘ All I Do Jane Child
- ㉙ Light Of Love Angie & Debbie
- ㉚ I'll Be There Penny Ford
- ㉛ Kan Biiru To Denimu Syatsu Anri
- ㉜ Rain Madonna
- ㉝ Oh Carolina Shaggy
- ㉞ If I Had No Loot Tony! Toni! Tone!
- ㉟ Blow Your Mind Jamiroquai
- ㊱ Runaway Train Soul Asylum
- ㊲ Wannagirl Jeremy Jordan
- ㊳ Mi Tierra Gloria Estefan
- ㊴ West End Girls East 17
- ㊵ Run To You Whitney Houston
- ㊶ Missing You Janet Kay
- ㊷ When I Fall In Love Celine Dion & Clive Griffin
- ㊸ Just The Two Of Us Gran D'ance
- ㊹ A Whole New World Peabo Bryson & Regina Belle
- ㊺ I Don't Wanna Fight Tina Turner
- ㊻ But Alive Workshy
- ㊼ Let em In Shinehead
- ㊽ Du Ser Et Man Anne-Lie Ryde
- ㊾ Laid-Back Girl Maze
- ㊿ Pink Cashmere Prince

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

Mojica/WGCI Discrimination Decision Reversed; Liberty For All Seasons; August Ad Dollars Up

A U.S. COURT of Appeals has reversed a verdict in **WGCI-FM** overnight host **Irene Mojica's** lawsuit against the station, according to the Chicago Sun-Times.

Mojica filed suit against **WGCI** in 1990, claiming she was denied a promotion to a better shift because of sex and race discrimination. A jury backed the race discrimination claim, citing the 1991 Civil Rights Act, but the Appeals Court found that the Act could not be applied retroactively, according to the paper.

The case will now go back to U.S. District Court for a new trial.

In other news, **Liberty Broadcasting** is poised to enter a "strategic alliance" with **Four Seasons Communications**, according to Liberty chairman/COO **Mike Craven**. The new group, which will continue to be known as Liberty, will include Four Seasons stations **WXTR** Washington, D.C., and **WMXB** Richmond, Va., plus Liberty's **WGBB/WBAB** Long Island, N.Y., and soon-to-be-acquired **WHFS** Washington, D.C.

Combined local and national advertising revenues were up 8% in August compared to the same month last year, according to the **Radio Advertising Bureau**. Local ad dollars rose 9%, while national posted a 7% gain. In year-to-date figures (through the end of August), combined local and national revenues rose 9% over the same period in 1992. Local was again up 9%, and national rose 7%.

The audience estimates for the spring 1993 Philadelphia **Arbitron** report are being revised, following the discovery of crediting errors involving **WPLY** (Y100). Apparently, the station's brief run as "Z100" under the old calls **WKSZ** led to some diary mentions being wrongly credited to **WHTZ** (Z100) New York. The book will not be reissued, since the summer ratings are due Wednesday (6).

Clear Channel Communications is offering 1.9 million shares of common stock at \$35½ per share. Of the shares being offered, 1.5 million are being sold by the company, 200,000 are being sold by president/CEO **Lowry Mays**, and 200,000 are being sold by a nonmanagement shareholder. The company will use the approximately \$50.7 million in net proceeds from the shares of company-owned stock to pay down debt.

PROGRAMMING: HALL UPPED AT SMN

Robert Hall has been upped from VP of programming to the new position of senior VP of programming at **ABC Radio Networks** . . . **WXRT** Chicago APD/MD **Paul Marszalek** has been named PD at **KFOG** San Francisco, replacing **Greg Solk**, who is now at **WLUP-AM** Chicago.

Former **KIRO** Seattle PD **Andy Ludlum** joins crosstown **KING-AM** as PD, replacing **Steve Wexler**, now at **WTMJ** Milwaukee . . . **WBZ** Boston ND **Brian Whittemore** has been upped to director of news and programming. The PD slot had been vacant for a year. Also, **Carmela Masi** has been upped from promotion coordinator to audience promotion manager.

KZDG Denver PD **Joe Montione** exits for the PD job at **WDAE/WUSA**

Tampa, Fla., replacing **Bob DeCarlo**, who remains for mornings. Former **WSM-FM** Nashville PD **Kevin O'Neal** is the new PD at **KZDG**.

WILD Boston PD **Stephen Hill** exits Friday (8) to host evenings at **Satellite Music Networks'** new "Urban Gold" format. The rest of the format lineup includes former **WTLC** Indianapolis PD/afternoon jock **Jay Johnson** in mornings; **OM Steve Harris** in mid-days; former **WJMO** Cleveland PD/afternoon jock **Ron Davis** in afternoons; and **Hollywood Hernandez**, from **SMN's** "The Touch" format, in overnights.

In addition, legendary urban jocks **Jack "The Rapper" Gibson**, **Herb "The Cool Gent" Kent**, and **Joe "But-**



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

terball **Tamburro** will host a Sunday-night blues show called "The Soul Kings." The format, which targets 32- to 54-year-olds, will integrate blues, gospel, and jazz into the playlist, along with oldies from the '60s and '70s. In addition, it will feature "The Gospel Power Hour," weekdays from 4-5 a.m.

Affiliates so far include **KYOK** Houston, **WBLX-AM** Mobile, Ala., **WHBT** Tallahassee, Fla., and **KSMJ** Sacramento, Calif.

WTLC-AM Indianapolis is dropping some of its local gospel and blues programming in favor of "Urban Gold." The move was made by **WTLC-AM-FM's** new GM **Paul Major**, who says **SMN** will be used as filler between the remaining local shows. Ironically, "Urban Gold" morning man **Johnson** recently was let go by **Major**, but will now be heard again on the station.

Former **WZLX** Boston PD **John Shomby** joins **KLIF** Dallas as PD, replacing **Dan Bennett**, who became station manager . . . **KKL-FM** Portland, Ore., flips from soft AC to hot AC and is using "Star" as its handle. **Jack Taddeo** is consulting.

KWNR Las Vegas PD **Gary Moss**, who had accepted the PD position at **WEPP/WDSY/WXRB** Pittsburgh, has decided to stay put in Las Vegas. **Joe Armao**, VP/GM of the Pittsburgh trombo, adds OM duties at all three stations. Also, **WXRB** morning man **Tommy Nyce** is upped to PD.

Album rock **KMYX-FM** Bakersfield, Calif., picks up **Unistar Radio Networks'** "Adult Rock and Roll" format from 1 a.m.-5 a.m., replacing **Jay Stone** (805-325-5773) . . . New FM station **WYNQ** Rochester, N.Y., signs on at 93.3, simulcasting the N/T format of sister AM **WYSL**.

In Greensboro, N.C., PD **Chuck Holloway** is out at **WMAG**, and PD **Rich Bailey** has left **WKSI** . . . **WZZK**

Birmingham, Ala., afternoon jock **Bill Kramer** joins **Morningstar Radio Network** in the new position of director of program operations. He also will host afternoons on the network.

Longtime **WOVV** Fort Pierce, Fla., acting PD **M.J. Kelli** gets the gig permanently, replacing **Kurt Kelly**. Also, **WSRZ** Sarasota, Fla., PD **Scott Chase** joins **WOVV** as MD/night jock . . . **WKMI** Kalamazoo, Mich., adds **Unistar's** syndicated **Don Imus** show.

WKMZ Martinsburg, W. Va., flips from rock 40 to album rock . . . **CIQM** London, Ontario, moves from 103.1 to 97.5, expanding its power from 14,000 to 50,000 watts.

WKFR Battle Creek, Mich., PD **Phil Britain** is upped to the new OM position at parent **Crystal Radio Group**. **WKFR** MD **Glenn Dillon** is upped to APD/MD. At sister **WRKR** Kalamazoo, Mich., PD **Bill Martin** steps down but remains as special projects coordinator for now. **WRKR** MD **Mike Childs** is upped to APD/MD. Also, **Tom Hill** rejoins **WRKR** for nights after a stint at **WMRR** Muskegon, Mich.

Adult standards **KBVA** Fayetteville, Ark., is spinning off a network called **Variety Radio Network**, headed by owner/president **Gayla Hendren**. Affiliates so far include **WNVY** (formerly **WKGK-AM**) Pensacola, Fla., which formerly programmed a reading for the blind format, and **WMBH-AM** Joplin, Mo., which was already standards.

PEOPLE: NEW CRB TEAM

Dave Nichols has been named executive director of **Country Radio Broadcasters**, replacing **Frank Mull**. Nichols was marketing director at **Film House**. Joining the CRB board are the **Interep Radio Store's** **Lynne Kite**, **Warner Bros./Nashville's** **Bill Maine**, and **WMSI** Jackson, Miss., VP/GM **Kenneth Windham**.

XHRM (The Flash) San Diego afternoon jock **Kelli Cluque** adds APD duties . . . **WERQ-FM** (92Q) Baltimore MD **Kristie Weimar** adds APD and midday duties. **Tony Hill** moves from middays to mornings. Former APD **Joe Edwards** is now at **WICO** Ocean City, Md.

Former **WTMX** Chicago afternoon jock **Patrick Callahan** joins **WWMG** Charlotte, N.C., as APD/morning man. Former morning man **Ron Harper** becomes production director, replacing **Boomer**, who becomes programming assistant/afternoon jock. Former afternoon host **Becky Kent** becomes MD/night host. Former night jock **Blaine Kellis** exits.

Chris Ritchie moves from MD/afternoons to morning host on **WTDR** Charlotte, while former morning man **Jim Schafer** moves into Ritchie's old afternoon slot. Midday host **Alison West** becomes MD. Also, **Jay Scott** moves from overnights to nights and P/T jock **Joe Upright** moves into overnights.

KKDA-FM Dallas weekender **Guy Black** is upped to MD . . . Midday host **Darlene Evans** adds MD duties at **WKIS** Miami. She replaces **Jean Cashman**, now at Warner Bros.

PD **Nancy Faye** adds MD duties at **WDLS** Scranton, Pa., following **Rich**

newslines...

BOB SCHUTT takes over as GM at **WDZR** Detroit, replacing **Greg Raab**. Schutt was last GSM at crosstown **WNIC**.

STATION SALES: **KFBK/KGBY** Sacramento, Calif., from Group W Radio to Chancellor Communications Corp., a newly formed group backed by Hicks, Muse & Co., and headed by **Steven Dinetz** (Billboard, Sept. 18), for \$48 million; **WCOL-AM-FM** Columbus, Ohio, from Great Trails Broadcasting to Nationwide Communications, owners of crosstown **WNIC**, for \$15 million; **WJM** Greensboro, N.C., from Beasley Broadcasting to Max Radio (which is already in the process of purchasing crosstown **WMQX-AM-FM**), for an undisclosed price.

KATZ HISPANIC MEDIA has assumed representation of Spanish Broadcasting System stations **WSKQ-AM-FM** New York, **KXED/KLAX** Los Angeles, **WCMQ-AM-FM** Miami, and **WZMQ** Key West, Fla. In terms of total billing, this is the largest agreement between a radio rep and a station group this year.

CEPHAS BOWLES has been named GM of **WBGO** New York, replacing **Anna Kosof**, who resigned in May. Bowles most recently was acting GM at **KUAT-AM-FM-TV** Tucson, Ariz.

WILLIAM TEMPLETON has been promoted to the newly created position of director of development and analysis at **Cox Broadcasting**. He was manager of sales planning and syndication at **Cox's** **KTVU-TV** San Francisco.

BRIAN COBB of Media Venture Partners was elected president of the National Assn. of Media Brokers. Other new officers are **Richard Foreman** of **Richard A. Foreman and Associates** (VP), **Millard Younts** of **Media Services Group** (secretary), and **James Blackburn** of **Blackburn and Co.** (treasurer).

Austin's exit. Also, the station is now being consulted by **Moon Mullins** . . . Programming assistant **Sean Ziebarth** is upped to interim MD at **KXRR** (X96) Salt Lake City, replacing **Dom Casual**, who is now OM at **WCHZ** (Channel Z) Augusta, Ga.

KEDG Las Vegas picks up syndicated morning men **Mark Thompson** and **Brian Phelps**. The pair is based at **KLOS** Los Angeles, and has one other affiliate . . . **KKBT** (The Beat) Los Angeles overnights **Ben Kelly** is now teamed with morning host **John London**.

KMEL San Francisco overnight jock **Rosary Bides** and former crosstown **KSOL** (Wild 107) morning sidekick **Chuy Gomez** team up as the new evening hosts at **KMEL**. They replace **Theo**, who remains with the station as a mixer/producer . . . "Dancin'" **Dave Garson** joins **WXTU** Philadelphia for evenings, replacing **Sam Clover**. He previously hosted mornings at **KASY** Albuquerque, N.M.

As expected, the lineup for **WLUP-FM** Chicago's new personality talk format is as follows: Former **WLUP-AM** midday host **Kevin Matthews** hosts mornings, former FM morning co-host **Garry Meier** takes middays, **Jonathon Brandmeier** remains in afternoons, and AM night host **Danny Bonaduce** moves to that shift on the FM. Overnights are still open. Most shifts include a few records, and **GM Larry Wert** says, "We'll always have a music presence on this station."

Although contract details are still being worked out, it looks like **Tom Martino** and his afternoon talk show "Troubleshooter" are moving from **KOA** Denver to crosstown **KHOW-AM**. Martino has been off **KOA** since Sept. 21, and VP/GM **Lee Larsen** accuses **KHOW's** owner, **Noble Broadcast Group**, of meddling with a contracted employee. For now, **Dan Caplis**, an attorney who hosts his own

Saturday consumer show, is occupying **Martin's** former noon-2 p.m. slot. **KOA** also will pick up the syndicated **Rush Limbaugh** show (now heard on crosstown **KNUS**) in the beginning of '94. This is a major shift for **Jacor Communications'** **KOA**, which has always prided itself on being all-local.

Meanwhile, back at **KHOW**, the station is readying its debut as a personality talk station. It currently is simulcasting **AC KHOW-FM** on the AM. **OM Tom Harper** says that by the end of October, when the AM is up and running, it will be anchored by the morning team of **Hal Moore** and **Charley Martin**, who will move from the FM. Harper is in the process of finding their FM replacement, as well as the rest of the AM's talk lineup. Also, Harper says **Noble** has plans to eventually syndicate "Troubleshooter" nationally.

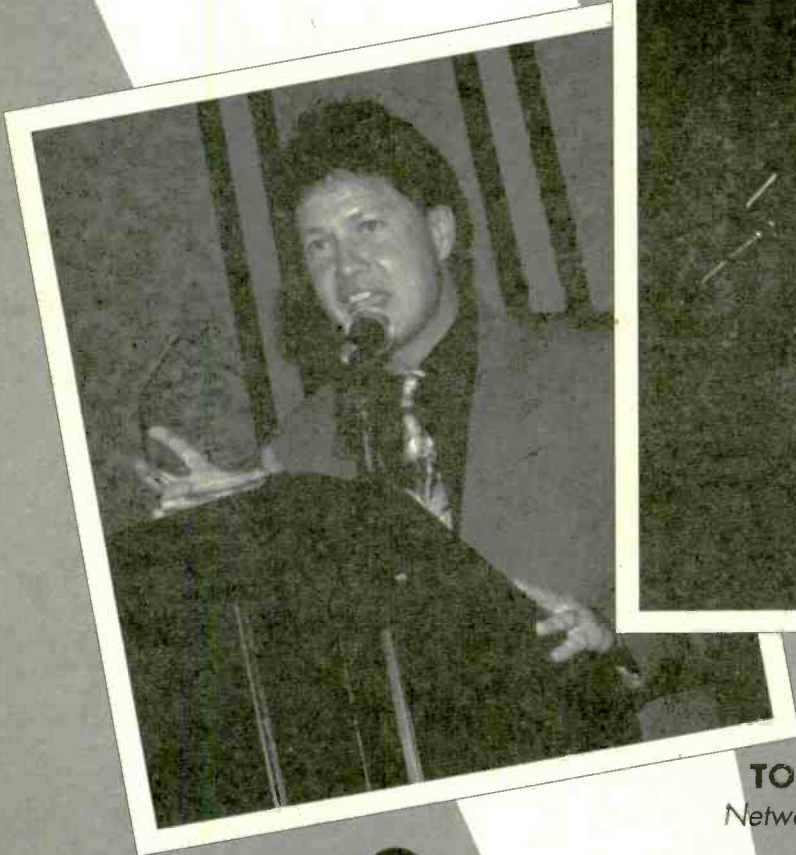
WJHM Orlando, Fla., midday jock **Cedric Hollywood** moves to afternoons, replacing **Mojo**, now at **KHQT** San Jose, Calif. He has not been replaced in middays. Send T&Rs to **PD Duff Lindsey** . . . Market news veteran **Dick Roberts** returns to radio as afternoon news anchor at **WHIO** Dayton, Ohio. He most recently was a media relations consultant.

Isadore "Pinkhouse" Pink joins **WGCI-FM** Chicago as host of the weekend "Rapdown" show, replacing **Frankie "Jay"** Pink previously was afternoon host at crosstown rap station **WJPC-AM**.

Finally, we're sorry to report the Sept. 20 death of **Sandy Starobin**, the longtime Harrisburg, Pa., correspondent for **KYW** Philadelphia. Starobin, who suffered a fatal heart attack, lost his sight to diabetes three years ago, but continued to be one of the most recognized and respected reporters in the market. He was best known for his distinctive voice and tenacious reporting.

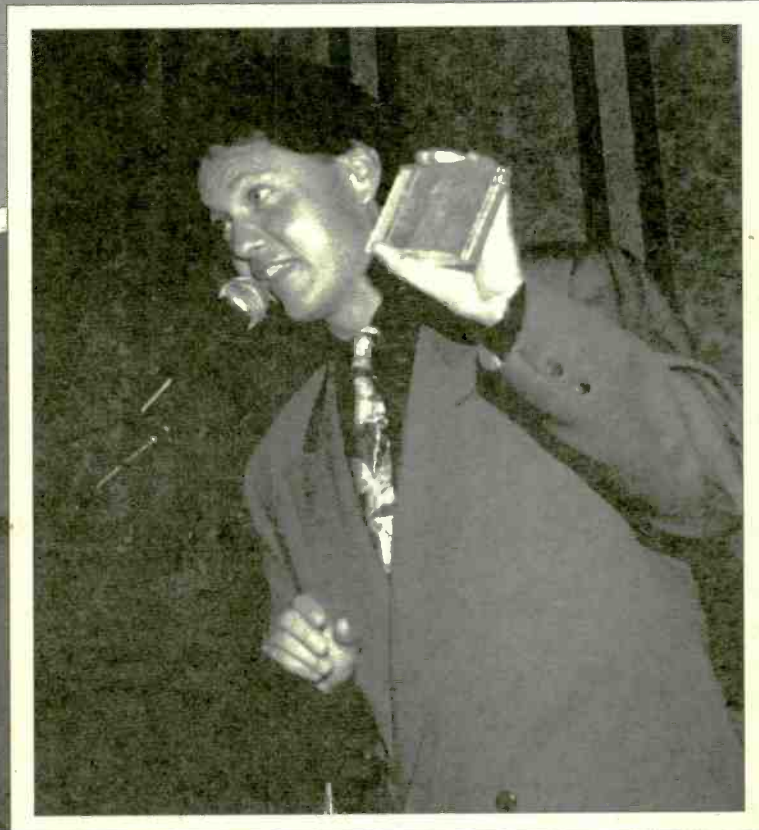
CONGRATULATIONS RICK...

Three's A Charm!



1

AIR PERSONALITY OF THE YEAR
RICK DEES



2

TOP 40 PROGRAM CATEGORY
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RICK DEES
WEEKLY TOP 40



3

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Main Hot 100 Airplay chart table with columns for rank, weeks on chart, title, and artist. Includes 'NO. 1' starburst for Dreamlover.

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Hot 100 Recurrent Airplay chart table showing songs that have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

- Vertical list of songs and artists from the Hot 100 chart, organized alphabetically by title.

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.



Main Hot 100 Singles Sales chart table with columns for rank, weeks on chart, title, and artist. Includes 'NO. 1' starburst for Whoomp! (There It Is).

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- Vertical list of songs and artists from the Hot 100 Singles Sales chart, organized by rank.

again

janet jackson

the newest hit
from the multi-platinum
album "janet."

produced by jimmy jam & terry lewis
and janet jackson

management: trudy green/howard kaufman



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 9, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★		
1	NEW	1	1	NIRVANA DGC 24607/GEFFEN (10.98/16.98)	IN UTERO	1
2	1	1	4	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
3	2	2	4	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2
4	3	—	2	MEAT LOAF MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	3
5	4	3	7	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
6	5	4	12	BLIND MELON CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
7	7	6	19	JANET JACKSON A&M 87825 (10.98/16.98)	JANET.	1
8	6	5	14	SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
9	8	8	40	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	CORE	3
10	10	10	10	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
11	14	18	11	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	11
12	11	13	18	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
13	12	11	23	AEROSMITH GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
14	9	7	3	JOHN MELLENCAMP MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
15	13	12	45	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
16	NEW	1	1	MELISSA ETHERIDGE ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
17	16	9	4	BARNEY SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
18	18	15	47	SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
19	15	14	9	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
20	21	21	9	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
21	17	17	38	SWV RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
22	20	16	12	U2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
23	23	19	93	PEARL JAM EPIC 47857 (10.98 EQ/15.98)	TEN	2
24	NEW	1	1	SCORPIONS MERCURY 518258 (10.98 EQ/15.98)	FACE THE HEAT	24
25	29	—	2	SOUNDTRACK IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	25
26	32	29	51	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17
27	26	24	45	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
28	27	26	14	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
29	22	20	29	LENNY KRAVITZ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
30	24	23	6	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
31	25	25	41	DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
32	19	—	2	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19
33	30	22	6	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	7
34	37	42	13	WHITE ZOMBIE GEFFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	34
35	31	27	28	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
36	28	28	29	STING A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
				★ ★ ★ GREATEST GAINER ★ ★ ★		
37	41	40	23	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	37
38	33	33	24	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
39	38	35	20	WYONNONA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
40	NEW	1	1	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MINDSTATE	40
41	45	51	13	THE CRANBERRIES ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	41
42	NEW	1	1	THE CURE FICTION 61551/ELEKTRA (11.98/16.98)	SHOW	42
43	36	34	14	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
44	44	41	10	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
45	35	30	8	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
46	34	31	67	SPIN DOCTORS EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
47	46	—	2	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS I	46
48	40	32	13	BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1
49	42	36	7	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
50	39	—	2	EARTH, WIND & FIRE REPRISE 45274/WARNER BROS. (10.98/15.98)	MILLENNIUM	39
51	43	39	11	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
52	50	44	5	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37
53	54	54	13	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	53
54	55	—	2	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	51	38	26	ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
56	58	75	14	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	56
57	NEW	1	1	EN VOGUE EASTWEST 92296/AG (8.98/12.98)	RUNAWAY LOVE	57
58	62	55	45	CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	55
59	48	37	16	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
60	57	48	57	ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
61	52	50	47	SADE EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
62	49	47	3	JOHN HIATT A&M 0135 (9.98/13.98)	PERFECTLY GOOD GUITAR	47
63	NEW	1	1	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
64	61	52	32	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
65	56	43	20	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32
66	77	68	31	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
67	53	46	96	MICHAEL JACKSON EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
68	69	80	4	THE BREEDERS J.A.D. 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
69	63	59	14	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
70	59	53	38	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
71	60	62	14	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
72	70	58	111	METALLICA ELEKTRA 61113* (10.98/15.98)	METALLICA	1
73	47	45	15	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
74	66	61	71	JON SECADA SBK 98845/ERG (9.98/15.98)	JON SECADA	15
75	75	57	54	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
76	78	77	11	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61
77	72	71	49	R.E.M. WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
78	65	65	14	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
79	76	70	40	SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
80	71	64	17	LUTHER VANDROSS LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6
81	NEW	1	1	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	81
82	NEW	1	1	MR. BIG ATLANTIC 82495/AG (10.98/15.98)	BUMP AHEAD	82
83	84	85	21	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
84	74	66	11	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
85	68	49	18	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
86	94	88	25	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	85
87	NEW	1	1	LED ZEPPELIN ATLANTIC 82477/AG (32.98)	LED ZEPPELIN BOX SET 2	87
88	79	73	41	REBA MCENTIRE MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
89	73	67	31	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
90	80	74	71	BILLY RAY CYRUS MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
91	81	78	27	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
92	82	76	52	ALICE IN CHAINS COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
93	90	84	160	GARTH BROOKS LIBERTY 93866 (9.98/13.98)	NO FENCES	3
94	87	69	7	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
95	102	98	6	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	95
96	85	72	20	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58
97	67	63	14	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29
98	99	125	65	MARY-CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
99	64	56	30	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31
100	NEW	1	1	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	100
101	93	81	6	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70
102	92	83	23	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
103	100	101	56	VINCE GILL MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
104	91	86	53	JACKYL GEFFEN 24489 (9.98/13.98)	JACKYL	76
105	112	112	5	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	105
106	96	87	45	ICE CUBE PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
107	88	90	7	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
108	107	99	22	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	99
109	119	100	19	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84

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

digital underground



THE RETURN OF THE CRAZY-ONE

D-FLO PRODUCTION SQUAD

IN ASSOCIATION WITH TOMMY BOY MUSIC PRESENTS A STAYIN' BUSY PRODUCTION

THE BODY-HAT SYNDROME

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SAAFIR THE SAUCEE NOMAO • CLEE AND DIRTY RED • WRITTEN, PRODUCED AND ARRANGED BY THE D-FLO PRODUCTION SQUAD



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	106	111	20	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
(111)	115	—	2	RICKIE LEE JONES GEFEN 24602 (10.98/15.98)	TRAFFIC FROM PARADISE	111
112	95	82	14	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35
113	86	79	5	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
114	89	60	6	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	60
115	109	106	97	ENYA ▲ 2 REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
116	97	96	25	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
117	118	94	29	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
118	120	109	137	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
119	117	113	188	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
120	113	105	96	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
121	83	—	2	FIGHT EPIC 57372 (9.98/15.98)	WAR OF WORDS	83
122	105	97	25	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
123	104	89	19	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70
124	108	95	40	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
125	114	92	13	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23
(126)	144	152	28	★★★ PACESETTER ★★★ SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
127	130	127	50	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
128	121	121	8	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	119
129	98	91	5	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	91
130	124	114	54	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
131	123	110	22	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
132	101	93	8	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67
133	126	122	179	GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
134	131	119	46	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
135	111	107	9	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75
136	125	108	15	NEIL YOUNG REPRIS 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
(137) NEW ►	1	—	1	SUZY BOGGOSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	137
138	128	118	14	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19
139	135	144	4	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	135
140	127	136	18	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
141	129	133	47	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
142	137	137	5	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	119
143	133	116	53	GARTH BROOKS ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
(144)	158	164	33	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
145	140	145	23	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
146	148	153	4	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION	146
147	134	131	12	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)		131
148	149	124	52	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
149	103	103	15	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
150	110	104	18	DONALD FAGEN ● REPRIS 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
151	150	141	12	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
152	116	102	25	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
153	145	135	107	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
154	152	154	5	THA ALKAHOLIKS RCA 66280* (9.98/15.98)	21 & OVER	124
155	141	120	22	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	71

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	132	123	49	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
157	146	—	2	VIOLENT FEMMES SLASH/REPRIS 45403/WARNER BROS. (10.98/16.98)	ADD IT UP (1981-1993)	146
158	143	143	176	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
159	142	115	79	EN VOGUE ▲ 3 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
160	136	126	11	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
161	156	159	4	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIO!	156
162	154	139	24	CHRIS ISAAK ● REPRIS 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
163	139	147	6	OTTMAR LIEBERT + LUNA NEGRA EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
164	122	—	2	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH	122
165	138	117	79	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUE	18
166	157	148	9	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	120
167	155	134	36	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
168	153	140	52	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
169	151	129	36	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
170	162	158	27	DEPECHE MODE ▲ SIRE/REPRIS 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
171	164	138	14	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
172	147	130	18	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
173	167	—	2	POOR RIGHTEOUS TEACHERS PROFILE 1443* (10.98/15.98)	BLACK BUSINESS	167
174	166	155	78	WYNONNA ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	4
175	159	156	29	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
176	163	150	16	JOHNNY GILL ● MOTOVN 6355 (10.98/15.98)	PROVOCATIVE	14
(177) NEW ►	1	—	1	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX	177
(178) NEW ►	1	—	1	STING A&M 0162 (7.98/11.98)	DEMOLITION MAN	178
179	169	167	10	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
180	165	146	5	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	121
181	160	132	17	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
182	188	175	99	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
183	176	160	31	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
184	172	165	127	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
(185) NEW ►	1	—	1	BUFFALO TOM BEGGARS BANQUET/EASTWEST 92292/AG (10.98/15.98)	BIG RED LETTER DAY	185
186	183	174	97	U2 ▲ 5 ISLAND 510347*/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
187	173	171	16	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
188	179	162	29	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
189	180	183	72	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
190	190	173	48	AC/DC ▲ 2 EASTWEST 92215/AG (10.98/15.98)	LIVE	15
191	185	190	5	DAVE KOZ CAPITOL 98892 (10.98/15.98)	LUCKY MAN	176
(192) NEW ►	1	—	1	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	192
193	199	177	3	DARYL HALL EPIC 53937 (10.98 EQ/15.98)	SOUL ALONE	177
194	171	163	19	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
195	170	142	18	BOSS RAU/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
196	161	128	4	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	97
197	187	176	13	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59
198	174	189	118	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
(199) RE-ENTRY	46	—	46	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
200	186	180	97	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 64	Mark Chesnutt 56	Fourplay 101	Rickie Lee Jones 111	John Michael Montgomery 70	Bonnie Raitt 198	Sleepless In Seattle 8	UNV 197
4 Non Blondes 35	Eric Clapton 60	Kenny G 27	The Juliana Hatfield Three 128	Lorrie Morgan 127	Collin Raye 144	Sliver 181	Urge Overkill 146
Abba 63	Natalie Cole 149	Peter Gabriel 168	Toby Keith 108	Van Morrison 158, 187	Red Hot Chili Peppers 200	Spin Doctors 46	Ricky Van Shelton 129
AC/DC 190	Confederate Railroad 58	Johnny Gill 176	Sammy Kershaw 126	Mr. Big 82	The Ren & Stimpy Show 161	Stereo MC's 188	Luther Vandross 80
Oleta Adams 132	The Cranberries 41	Vince Gill 103, 192	Dave Koz 191	Naughty By Nature 183	Robin S. 151	Rod Stewart 12	VARIOUS ARTISTS
Aerosmith 13	The Cure 42	Jimmi Kravitz 29	Lenny Kravitz 29	Aaron Neville 37	Sade 61	Sting 36, 178	Stone Temple Pilots 9
Alice In Chains 92	Cypress Hill 10	Gin Blossoms 38	Kris Kross 45	95 South 155	Sawyer Brown 107	George Strait 75	George Strait 75
Babyface 30	Billy Ray Cyrus 43, 90	Guru 194	k.d. lang 165	Nirvana 1, 182	Scarface 33	Barbra Streisand 48	Barbra Streisand 48
Barney 17	Taylor Dayne 160	Daryl Hall 193	Martin Lawrence 81	The O'Jays 135	Scorpions 24	Doug Supernaw 179	Doug Supernaw 179
Bell Biv Devoe 138	De La Soul 40	Jimi Hendrix 131	Tracy Lawrence 117	Onyx 55	Jon Secada 74	Shai 79	Shai 79
Big Head Todd & The Monsters 175	Dead Can Dance 164	John Hiatt 62	Led Zeppelin 87	ORIGINAL LONDON CAST	Silk 124	Smashing Pumpkins 20	SMV 21
Bjork 76	Depeche Mode 170	H-Town 152	Annie Lennox 189	Phantom Of The Opera	Shai 79	Snow 169	Highlights 119
Clint Black 51	Joe Diffie 110	Ice Cube 106	Ottmar Liebert + Luna Negra 163	Highlights 119	Shai 79	Soul Asylum 18	Pearl Jam 23
Blind Melon 6	Dr. Dre 31	Illegal 142	Little Texas 109	Little Texas 109	Shai 79	Soundtrack	Robert Plant 140
Suzy Bogguss 137	Duice 167	Inner Circle 83	Kenny Loggins 114	Madonna 156	Silky 124	Aladdin 134	Poison Clan 196
Michael Bolton 184	Duran Duran 89	Intro 86	Patty Loveless 145	Maze Featuring Frankie Beverly 52	The Bodyguard 15	Free Willy 84	Poor Righteous Teachers 173
Boss 195	Bob Dylan 113	Chris Isaak 162	Janet Jackson 7	Reba McEntire 88	James Taylor 49	Judgment Night 25	Primus 102
Toni Braxton 11	Earth, Wind & Fire 50	Michael Jackson 67	Michael Jackson 7	Brian McKnight 96	Tears For Fears 78	Jurassic Park 172	Prince 32, 47, 54
The Breeders 68	En Vogue 57, 159	Alan Jackson 26	Michael Jackson 67	MC Lyte 171	10,000 Maniacs 148	Last Action Hero 59	The Proclaimers 99
Brooks & Dunn 66, 120	Enigma 118	Jacky 104	Alan Jackson 26	Meat Loaf 4	Tha Alkaholiks 154	The Last Of The Mohicans 199	Queen 130
Garth Brooks 2, 93, 133, 143, 153	Gloria Estefan 69, 141	The Jerky Boys 116	Alan Jackson 26	John Mellencamp 14	George Thorogood & The Destroyers 166	Menace II Society 85	Robert Plant 140
Buffalo Tom 185	Melissa Etheridge 16	Joe 105	Jacky 104	Bette Midler 71	Aaron Tippin 94	Poetic Justice 125	Poison Clan 196
Candlebox 177	Donald Fagen 150	Billy Joel 5	Joe 105	Madonna 156	Tony! Toni! Tone! 28	Red Hot Chili Peppers 3	Primus 102
Mariah Carey 3	Fight 121	Janet Jackson 7	Billy Joel 5	Maze Featuring Frankie Beverly 52	Tool 53	Randy Travis 180	Prince 32, 47, 54
Mary-Chapin Carpenter 98	Janet Jackson 7	Michael Jackson 67	Janet Jackson 7	Reba McEntire 88	Randy Travis 180	Tina Turner 73	The Proclaimers 99
	Michael Jackson 67	Alan Jackson 26	Michael Jackson 67	Brian McKnight 96	Conway Twitty 139	U2 22, 186	Queen 130
	Alan Jackson 26	Jacky 104	Alan Jackson 26	MC Lyte 171		UB40 19	Reba McEntire 88
	Jacky 104	The Jerky Boys 116	Alan Jackson 26	Meat Loaf 4			Robert Plant 140
	The Jerky Boys 116	Joe 105	Alan Jackson 26	John Mellencamp 14			Poison Clan 196
	Joe 105	Billy Joel 5	Alan Jackson 26	Bette Midler 71			Poor Righteous Teachers 173
	Billy Joel 5	Janet Jackson 7	Alan Jackson 26	Maze Featuring Frankie Beverly 52			Primus 102
	Janet Jackson 7	Michael Jackson 67	Alan Jackson 26	Reba McEntire 88			Prince 32, 47, 54
	Michael Jackson 67	Alan Jackson 26	Alan Jackson 26	Brian McKnight 96			The Proclaimers 99
	Alan Jackson 26	Jacky 104	Alan Jackson 26	MC Lyte 171			Queen 130
	Jacky 104	The Jerky Boys 116	Alan Jackson 26	Meat Loaf 4			Robert Plant 140
	The Jerky Boys 116	Joe 105	Alan Jackson 26	John Mellencamp 14			Poison Clan 196
	Joe 105	Billy Joel 5	Alan Jackson 26	Bette Midler 71			Poor Righteous Teachers 173
	Billy Joel 5	Janet Jackson 7	Alan Jackson 26	Maze Featuring Frankie Beverly 52			Primus 102
	Janet Jackson 7	Michael Jackson 67	Alan Jackson 26	Reba McEntire 88			Prince 32, 47, 54
	Michael Jackson 67	Alan Jackson					

COLLINS FAVORS HIS SOLO SIDE ON FORTHCOMING ATLANTIC SET

(Continued from page 1)

multi-platinum solo career for the Genesis drummer and front man.

In a studio tucked around the back of The Farm in rural Surrey, where the members of Genesis have recorded for the past decade, Collins talks of the winding emotional path that led to his sixth solo album, "Both Sides."

"It comes at a strange point," says Collins, 42. "I don't know that you feel any different when you reach your 40s. But I'm prepared to believe that, subconsciously, there are differences. You look back, and sometimes you encounter spectres from the past."

In the years since "Face Value," Collins has become a ubiquitous talent on the pop scene: fronting Genesis on its albums, videos, and stadium tours; drumming behind the likes of Eric Clapton in concert; dueting on hits with colleagues from Philip Bailey to David Crosby; acting in the film "Buster"; mounting his own concert tours; and charting a remarkable 18 top 40 hits in the past 12 years. The tally is likely to rise after "Both Sides Of The Story," the first single from the new album, goes to radio in the U.S. on Friday (8).

"People have seen so many faces of Phil Collins," says Doug Morris, co-chairman/co-CEO of the Atlantic Group. "He's a musician's musician, a brilliant drummer, songwriter, actor. It's like watching a diamond kaleidoscope."

For all the success that followed "Face Value," that album also chronicled the painful breakup of Collins' first marriage, just as Genesis was reaching worldwide superstar status. The singer is quick "to clear up any misunderstandings that could arise" about his pensive new release. "One is that I'm very happily [re]-married, and the other is that it has nothing to do with my first wife."

Collins is wary now of true confessions that might only distract listeners from the themes of his new album, with its songs of longing, regret, love, and hope.

"It's difficult to know what to say. At the same time, I don't see any reason for making music if it's not music that reflects the person that's making it, or isn't an honest statement that moves you," he says. And the effort to record "Both Sides" as an honest and intimate musical statement led Collins in an unexpected direction.

"I feel I could have had anybody on this record," he says. "I'm in a position now where a lot of people I want to work with want to work with me—people I'm big fans of, people I've either worked with before, or have never worked with." Clapton, Crosby, and Bruce Hornsby were among the respected friends ready to offer their talents on the new album.

He declined them all.

HOME RECORDING

Working with a 12-track studio in an upstairs room at his home, Collins recorded every one of the instruments and lead vocals for "Both Sides" himself, using a set-up he could manage without an engineer. He then took the basic masters to The Farm and, working with engineers Paul Gomersall and Mark Robinson, overdubbed live drums, guitar lines, and harmo-

nies, and mixed the songs.

"The songs were becoming so personal, I just thought, 'I don't want anybody else's input. This is too private,'" recalls Collins of the home studio sessions. "I captured something there that I can't get anywhere else."

The feeling of solitude in songs such as "Can't Turn Back The Years" and "We Fly So Close" is undeniable. Inspired by a Harry Connick Jr. performance in London this spring of Hoagy Carmichael's "I Get Along Without You Very Well," Collins wrote a lyric in



Cover art for Phil Collins' "Both Sides," slated for Nov. 9 release.

a similar vein: "I've forgotten everything about you / 'Til someone says your name." He recorded the song "I've Forgotten Everything" at home late at night, hours after it was written. It appears on the album exactly as cut that night.

"I only know two ways to write songs, really," says Collins. "One way is being able to put into words my feelings, hopefully in a sort of conversational way, and therefore hit exactly those nerves in other people."

"Or you write songs from an observation point of view, about social issues that bother you, and say, 'Is anyone else bothered by this? Because it bothers me, you know.'"

Some of Collins' most affecting songs have been written in this fashion, such as the plea for the homeless in "Another Day In Paradise," for which he won the 1991 Grammy for record of the year.

"Both Sides Of The Story," the opening track, is a crisply written cry for compassion and concern, climaxing in an encounter directly inspired by the Laurence Kasdan film "Grand Canyon." Another song in a similar vein, "We Wait We Wonder," decries those who destroy lives in the name of a cause, from Bosnia to Belfast, with the song's Irish pipes evoking the lat-

GROUPS LOBBY FOR COPYRIGHT EXTENSION

(Continued from page 6)

U.S.—Americans live about six years longer today than in the '60s—justifies the change. An extension is warranted, David said, "when we multiply that increase by three, to account for the three generations [the creator of the work and two intended generations of heirs] of beneficiaries."

Both also testified, by way of example, that John Lennon's murderer "cut short" the copyright-protection term of his later (post-'78) solo works and "deprived his family and heirs" of income.

They also said that modern tech-

ter setting.

Working with longtime video collaborators Jim Yukich and Paul Flattery, Collins is filming videos in New York for "Both Sides of the Story" and the ballad "Everyday."

NO RAZZLE DAZZLE

Along with Collins' manager, Tony Smith of Hit & Run Music, Atlantic Records has been coordinating its marketing and promotion plans for "Both Sides" with Virgin Records in London—which will release the album in the U.K. and Ireland—and its affiliates at Warner Music Europe and Warner Music International. Each of the companies involved has serviced a promo-only CD of Collins' greatest hits to broadcasters and retailers to prompt awareness of the forthcoming release.

"We're not going to do this big razzle-dazzle campaign, because this is a very personal album and I think people will recognize that," says Val Azzoli, executive VP/GM of Atlantic Records. "What we're doing is more of an awareness campaign."

Atlantic plans television advertising on outlets such as Headline News, VH-1, Lifetime, USA, and the Fox Network. In an unusual media move, Atlantic is arranging to fly 45-by-45-foot banners over the stadiums of major league baseball and top college football games in the weeks ahead, announcing the album's arrival.

In Europe, Collins is due to make a promotional tour, including appearances on major television shows, to coincide with the album's release, says Reiner Focke, Warner Music marketing manager for Europe.

"I was very impressed by how focused he is on all aspects of what he's doing, whether it's the creative side or promotion," says Ann-Marie Nicol, director of artist development at Warner Music International in London. Nicol notes that Collins has already done advance press with journalists from Latin America, one of the international markets beyond North America and Europe in which he is expected to tour for the first time.

"Africa, South America, and the Far East are places we've had lots of interesting talks about," adds Collins, who says he is excited about bringing his live show first to audiences in Europe and North America beginning next year. "The set is going to be very theatrical in the way that it's lit and the way I have to work with it," he says. "I've already got the band sorted out. Everyone's keyed up."

nologies have increased the value of copyrighted works over longer periods of time, and have made them more exploitable.

An extension, they argued, will also stimulate creators of works, who will see a greater possibility of return on sweat-equity investment.

Although the measure is not considered controversial, some sources say the Library and Congress may hear some opposition in the future from libraries, educators, and others who might benefit from public-domain material.

When Collins addresses the inevitable question about his future with Genesis, he can only offer honest ambivalence. He expects his solo tour to last through mid-1995, and a film project may follow.

"I've opened all kinds of doors with the collaborations, and working on my own, and having a dif-

ferent band [on tour]. I'm sort of left to my own devices here, on my own. I mean, who knows, by the time this album does its thing and we go on tour, 100 shows later... It was just such a relief to get some of these songs written, and also to record them, and get them to sound just like I wanted them."

Monitor™

SEPT. 20—SEPT. 26, 1993

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 73 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
①	1	9	DREAMLOVER MARIAH CAREY (COLUMBIA) 6 wks at No. 1	1	1	9	DREAMLOVER MARIAH CAREY (COLUMBIA) 4 wks at No. 1
②	3	10	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	2	4	19	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
3	2	11	IF JANET JACKSON (VIRGIN)	3	2	13	RIGHT HERE/HUMAN NATURE SWV (RCA)
4	5	9	RIGHT HERE/HUMAN NATURE SWV (RCA)	4	3	12	IF JANET JACKSON (VIRGIN)
⑤	10	7	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	⑤	6	10	AGAIN JANET JACKSON (VIRGIN)
6	7	16	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	⑥	10	4	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
7	6	13	OOH CHILD DINO (EASTWEST)	7	5	18	LATELY JODECI (UPTOWN/MCA)
8	9	9	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	⑧	7	11	I GET AROUND 2PAC (INTERSCOPE)
⑨	14	7	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	⑨	22	5	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)
⑩	17	4	NO RAIN BLIND MELON (CAPITOL)	⑩	16	3	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
11	8	19	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	⑪	8	14	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
12	4	13	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC)	12	9	13	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
⑬	18	5	WHAT IS LOVE HADDAWAY (ARISTA)	⑬	14	4	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
⑭	26	2	ALL THAT SHE WANTS ACE OF BASE (ARISTA)	14	11	16	ONE WOMAN JADE (GIANT)
⑮	16	8	CRYIN' AEROSMITH (GEFFEN)	15	12	16	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
16	12	12	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	⑯	15	9	COME INSIDE INTRO (ATLANTIC)
17	11	16	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)	17	13	19	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
18	13	12	RAIN MADONNA (MAVERICK/SIRE/WB)	⑰	29	4	WHAT IS LOVE HADDAWAY (ARISTA)
19	15	15	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	⑱	27	4	DOWNTOWN SWV (RCA)
20	19	5	RUNAWAY LOVE EN VOUE (EASTWEST)	⑳	25	8	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
21	20	9	LATELY JODECI (UPTOWN/MCA)	21	17	24	KNOCKIN' DA BOOTS H-TOWN (LUKE)
⑳	21	6	HEY JEALOUSY GIN BLOSSOMS (A&M)	㉑	33	4	LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)
⑳	23	5	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	㉓	30	9	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
⑳	38	2	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	24	19	6	RUNAWAY LOVE EN VOUE (EASTWEST)
⑳	24	7	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	25	26	17	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
26	25	25	COME UNDONE DURAN DURAN (CAPITOL)	26	23	13	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
27	22	16	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	27	24	25	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
28	27	19	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	⑳	34	7	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
⑳	35	3	SOUL TO SQUEEZE RED HOT CHILI PEPPERS (WARNER BROS.)	29	21	12	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
⑳	33	5	TOO MUCH INFORMATION DURAN DURAN (CAPITOL)	30	28	18	IF I HAD NO LOOT TONY! TONI! TONE! (WING/MERCURY)
⑳	40	2	EVERYBODY HURTS R.E.M. (WARNER BROS.)	31	32	6	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)
32	28	12	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	32	18	3	PINK CASHMERE PRINCE (PAISLEY PARK/WARNER BROS.)
⑳	32	4	HOPELESSLY RICK ASTLEY (RCA)	⑳	35	18	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
34	31	13	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	34	31	24	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
35	30	17	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	35	37	8	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
⑳	39	2	AGAIN JANET JACKSON (VIRGIN)	⑳	NEW ▶		COME BABY COME K7 (TOMMY BOY)
⑳	NEW ▶		PINK CASHMERE PRINCE (PAISLEY PARK/WARNER BROS.)	⑳	NEW ▶		ALL THAT SHE WANTS ACE OF BASE (ARISTA)
38	34	4	SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)	38	38	15	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)
39	29	19	WEAK SWV (RCA)	39	36	18	SLAM ONYX (JMJ/RAL/CHAOS)
⑳	NEW ▶		WILD WORLD MR. BIG (ATLANTIC)	40	39	12	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)

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.

MECHANIC MOVES FROM DISNEY TO FOX

(Continued from page 6)

top 20 all-time best-selling video-cassettes.

At Fox, Mechanic says he will oversee "all operations" of the company, including production, marketing, distribution, international theatrical, pay TV, and home video.

"But [home] video is not something that needs fixing at Fox," he says. Among his initial priorities at Fox, he says, will be to strengthen the studio's theatrical market share on a global basis.

Mechanic replaces Strauss Zelnick, who left to become the head of Crystal Dynamics, a Silicon Valley start-up firm that is to make programming for the new 3DO home interactive system. Mechan-

ic will report to Peter Chernin, chairman of Twentieth Century Fox.

According to Mechanic, the management team he assembled will continue to operate the four divisions he ran at Disney. The four divisional presidents are Ann Daly, domestic home video; Michael Johnson, international home video; Mark Zoradi, international theatrical distribution; and Hal Richardson, pay television.

"Instead of reporting to me," he says, "each will report to a combination" of Jeffrey Katzenberg, chairman of the Walt Disney Studios, and Rich Frank, president of the Walt Disney Studios.

A Disney spokesperson con-

firms that "no replacement will be named" for Mechanic. "The leadership he installed is in place. The heads of the divisions he oversaw will now report to the studio's top management," the spokesperson says.

Mechanic says it should be "business as usual" in the home video division. "In fact, the greatest growth at Disney in the next three to five years will be in domestic and international home video. I would expect to see double-digit growth in both those areas. The biggest problem will be managing the growth because home video has gotten so big," he says.

Reviewing his Disney tenure, Mechanic says the movie "Three Men And A Baby" stands out since "it was the first rental title to break the 500,000-unit mark.

In the sell-through arena, Disney's milestone titles under Mechanic included all-time bestseller "Beauty And The Beast," whose mark of 22 million units is expected to be eclipsed by the newly released "Aladdin." For each of its sell-through smashes, Disney has heightened demand through its pioneering policy of withdrawing titles after a set period of availability.

Mechanic says he expects to be meeting shortly with the FoxVideo team, which he regards as "very talented."

FoxVideo, headed by Bob DeLellis, is one of the industry's major home video suppliers of both rental and sell-through titles.

Currently, FoxVideo has the No. 1 title on Billboard's Top Video Sales chart with "Home Alone 2."

A recent FoxVideo rental hit was "The Last Of The Mohicans," while upcoming rental titles include "Rising Sun," "Rookie Of The Year," "Hot Shots: Part Deux," and "Robin Hood: Men In Tights."

FoxVideo also distributes non-theatrical titles from CBS/Fox Video, which has had considerable sell-through success with such sports titles as "Michael Jordan: Come Fly With Me," and health and fitness titles such as "Cherfitness: A New Attitude." **JIM McCULLAUGH**

DISNEY UNCORKS A MONSTER HIT WITH 'ALADDIN'

(Continued from page 6)

A flyer in the "Aladdin" cassette package will alert consumers to the Genesis unit.

Sega projects that the 16-bit game, which will retail for \$59.95, will sell more than 1 million units by Christmas, making it one of the biggest cartridge hits of all time.

"We will sell the Genesis game very aggressively," says Foltz, "and will try to create some cross merchandising synergies. That's a

great opportunity for retailers."

Disney expects to sell the home video and the game in a special "two-pack" at its chain of retail stores in November and December.

According to the studio, more than 4,000 "Aladdin" licenses have been granted worldwide for toys and other products, while the Disney theme parks will be featuring "Aladdin" events from now until the end of the year.

ARE 'LOST' TAPES THE 'REEL' JANIS JOPLIN?

(Continued from page 12)

initial offer of \$5,000 to turn over the tapes.

"We would like to get the music out to the public and do an album with some of this material," says Koval, who claims more than 100 of the songs were never released. Some of the material pre-dates the artist's 1968 recording deal with Columbia, he says.

"The estate doesn't want us to have anything to do with it," Koval adds. "They just want to acquire the tapes and control the material."

Joplin's producer, Paul A. Rothchild, says he is waiting for Koval to present the tapes to him so he can evaluate the contents and determine the collection's worth.

"The tapes could be hobbyist recordings, copies of hobbyist recordings, or genuine tapes; I can't tell," says Rothchild. "I need to look at the boxes, see the handwriting, and listen to the tapes to see what they've got.

"[Koval's people] haven't put a value on [the tapes]. We tried to, but who says we don't already have [this material]? Until someone from the Joplin community can authenticate those tapes, this whole thing is just rumor and allegation."

The appearance of the alleged "lost tapes" comes at a time when Columbia Legacy is preparing for the Nov. 23 release of its three-CD boxed set,

"Janis."

The 50-song Joplin collection features 18 previously unavailable tracks, including acoustic/coffeehouse material circa 1962, and the infamous "typewriter tapes" circa 1965. Live cuts from the artist's performances at the Monterey Pop Festival and "The Ed Sullivan Show" also are included. In addition, the set features an acoustic demo of Joplin's signature track "Me And Bobby McGee."

Ellen Willis and Ann Powers wrote the liner notes for the collection, which includes a 44-page book with color photos. The suggested list price for the set is \$51.98 for CD and \$39.98 for cassette.

BLOCKBUSTER BACKS VIACOM IN BID FOR PARAMOUNT

(Continued from page 1)

ny, announced Sept. 29, would give it access to the studio's theatrical and television library.

With or without Paramount, the Fort Lauderdale, Fla.-based megachain will join Viacom in developing programs for a variety of home entertainment ventures, and will have first look at its home video releases. The purchase of preferred Viacom stock, convertible to common worth at \$70 a share, is the next step in a vertical-integration strategy that already has put Blockbuster in control of two movie and TV producers, Republic Pictures and Spelling Entertainment Group.

But it is the short-term advantages to Viacom that will be getting immediate attention on Wall Street. According to published reports, Viacom is said to need \$2 billion to close the gap between its offer for Paramount, unveiled last month (Billboard, Sept. 25), and the pricier rival bid from QVC Network. Blockbuster's contribution reduces the spread by one-

third; Southwestern Bell and Cox Enterprises are expected to chip in more than \$1 billion, accounting for most or all of the difference, assuming QVC does not up the ante.

"It's a major step forward for Viacom," says media analyst Dennis McAlpine of Josephthal Lyon & Ross in New York.

Paramount's board, while it approved the original Viacom proposal, hadn't acted on the QVC bid at press time, pending evidence that QVC had the money to finance the acquisition. QVC may also bring in other partners, although chairman Barry Diller is reported to believe he has the resources to go it alone.

Blockbuster would qualify for a \$300 million refund in "the unlikely event" Viacom loses the battle for the studio or the transaction is not completed by Aug. 31, 1994, says Blockbuster president Steven Berrard. But regardless of the outcome, the company retains a major stake, placing its chairman, Wayne Hui-

TVT Sues One-Stop Over Strawberries/Wax Trax Deal

NEW YORK—New York indie label TVT Records is suing one-stop and independent distributor Navarre Corp. for breach of contract, interference, and fraud in a case involving the Milford, Mass.-based Strawberries retail chain and the Chicago-based Wax Trax label.

In a civil action filed Sept. 23 in U.S. District Court here, TVT alleges that Navarre owes it \$46,891.23 for product sold between December 1989 and July 1993.

TVT also charges that Navarre continued selling TVT product to Strawberries despite assurances that it would withhold TVT titles from the chain, which is involved in a payment dispute with TVT.

TVT and Navarre "mutually agreed that Navarre would not ship TVT product to Strawberries, to, among other things, bolster TVT's collection efforts by restricting Strawberries' access to TVT's product," the suit claims.

According to TVT, Navarre sold TVT merchandise to Strawberries at a 10% discount, further undercutting the label. The conflict between TVT and Strawberries is still under litigation, according to sources.

TVT further claims that Navarre instructed its retail clients to demand return credit from TVT for unsold product on the TVT-distributed Wax Trax label, even though the product in question was shipped before TVT acquired an interest in Wax Trax and agreed to distribute its product. Wax Trax filed for bankruptcy protection in late 1992 (Billboard, Jan. 9, 1993).

TVT seeks damages of about \$2.1 million, and an injunction to stop Navarre from instructing its customers to solicit return credit from TVT for merchandise not sold by TVT.

TVT officials declined to comment on the Navarre suit; executives at Navarre were unavailable for comment at press time.

KMART, WAL-MART VID RENTALS

(Continued from page 6)

At the time, a Dallas company called Wall To Wall Video ran the concessions. Since then, Wall To Wall's business has been absorbed by Cevax, which also racks supermarkets and convenience stores; Wall To Wall president Patrick Kane left early in the year to become a consultant. The Wal-Mart contracts, however, remain in the name of Wall To Wall, which is still a corporate entity. Cevax executive Bill Passmore, who is also GM of Wall To Wall, says the plan is to keep them separate.

A Wal-Mart source won't detail expansion plans, but Tempus executive VP Paddy Padmanabhan estimates there could be as many as 8-9 new locations in first quarter '94 and 15 by the end of 1994. C&M Video should be a bigger factor than its two concessions would indicate, according to Padmanabhan. President Terry Monroe, a veteran video retailer who reportedly has 30 franchisees, was un-

available for comment.

Padmanabhan says he has been told that, thus far, results have been good. "Our business is beautiful," he says. "Let the Wal-Marts roll." Padmanabhan thinks the concession concept will widen to include "more entertainment offerings." He notes that he is open to revenue-sharing leader Rentrak, as long as the agreement doesn't require Tempus to support only that pay-per-transaction system.

Trans World Music won't employ Rentrak or Supercomm in Kmart departments, says Cardinal, who plays down the extent of the agreement. "It's not a major development" for either party, he adds.

Kmart has been working with Ohio-based First Row Video, which oversees five locations and may be adding more. Neither operations director Brian Corns nor Kmart VP David Marisico could be reached for comment by press time.

zenga, on the Viacom board.

The relationship is the result of discussions about an alliance that began well before the current Paramount bid took shape. "We've been talking from the beginning of the year," Berrard states. "We're going to explore joint opportunities." Blockbuster, once rumored as a Paramount bidder (Billboard, Oct. 2), doubled its initial offer to Viacom in order to maintain what Berrard calls a sizable piece of the merged company.

Berrard steers clear of describing any specific advantages Blockbuster would expect to gain from the Viacom tie. However, he emphasizes, "we don't believe in exclusives," noting the chain hasn't taken the route that would direct Republic or Spelling titles only to his stores. Blockbuster owns 70.5% of the new company formed from the Republic-Spelling merger it engineered several weeks ago (Billboard, Sept. 25).

Nonetheless, there's ample speculation about how Viacom and Block-

buster might influence each other. "Viacom can realize some value of its home video rights," says Josephthal's McAlpine. Until now, Viacom had restricted itself to licensing original programs to distributors such as Sony Wonder, which handles the new Nickelodeon cassette line. Huizenga brings the expertise that Viacom needs to become a bigger player, McAlpine adds.

He maintains Blockbuster has been trying to build exclusivity and the Paramount merger would enable it to "put some money" into Paramount Home Video labels that are "ideal" for the retail trade. One possibility, says McAlpine, might be the B-movies made by producer Charles Band, who's been producing solid numbers for the studio; the titles rarely get theatrical exposure.

Blockbuster would also gain access to programming for a regional sports and entertainment cable channel that McAlpine says is being considered.

For The Record: Radio Labio Photo

On page 45 of this issue, a photo with the story on Radio Labio, the new Spanish-language talk network, is improperly identified. The person in the photo is Dr. America Bracho, a public health specialist who will be among the air personalities on Radio Labio.

VIRGIN EXECS SEE A STRAIGHT PATH TO SUCCESS FOR CURVE

(Continued from page 1)

The group's second album, "Cuckoo," released Sept. 21 in the U.S., follows tumultuous critical response and impressive sales in the U.K. for a series of chart-topping independent EPs and 1992's debut album, "Doppelganger." Melody Maker's David Bennun describes Curve as "an indie talisman, a gold standard for 'alternative' music."

Critics here have lined up to wax poetic over Curve's atmospheric and distinctive style, in which layers of often malevolent guitars and synthesizers (built by multi-instrumentalist Dean Garcia) are given a bittersweet edge by the vocals of Toni Halliday. The sonic blast of Curve in full flight may rival that of a Sisters Of Mercy or a Nirvana, but the group defies placement in the same box as the modern rock icons of the day, be they gothic or grunge.

"When I find out what other bands are doing, we tend to do the exact opposite," says Halliday. "We don't fit in with them—we don't fit in with anybody. I saw our video on '120 Minutes' last night, and we're so completely different from the college grunge thing that's going on. We come on, and it couldn't be anybody else. I'm really proud of that."

Both Halliday and Garcia have spent enough years in the record industry to understand its machinations and rebel against them from within. Curve has become one of the most vibrant of all British modern rock acts

on its own terms, eschewing the "day-time" pop arena in which each member served an apprenticeship, and making its own highly individual and gloriously warped noise.

The duo draws influences from such trance club icons as the Aphex Twin, the Orb, and Fluke. Indeed, the dance edge of Curve's modern rock sound was accentuated last year by a white-label Aphex Twin remix of "Falling Free," from its "Horror Head" EP; "Rising," from the second U.K. edition of the band's "Blackerthreetracker" EP, was a "Headspace" mix by the similarly influential Future Sound Of London.

Curve also has shown dance leanings on a remake of Donna Summer's "I Feel Love" for 1992's New Musical Express "Ruby Trax" album, and teamed with veteran new waver Ian Dury earlier this year on a remake of Dury's "What A Waste" for Island's "Peace Together" compilation.

STUDIO EXPERIMENTS

Halliday and Garcia have enjoyed such studio experiments since their early teens. Halliday, now 28, had her first record deal at 14 and has known Garcia since she was 17. But her friendship with Eurythmics member David A. Stewart, now her record boss by virtue of Curve's deal outside the U.S. with Stewart's BMG-marketed Anxious label, goes back even further.

"I met [Stewart] when I was 15 and

we both lived in Sunderland [in the Northeast of England]. He was still in the Tourists; they were about to do their last record before they split up, and he already had this idea of doing something with Annie [Lennox]. I used to do the B-sides of their singles."

Virgin's Los Angeles-based director of artist development, Margie Cheske, says the label is looking forward to developing an act that she hears making bold musical developments. "'Cuckoo' is still very much a signature Curve record, but you can tell they've taken a few more chances this time. And we have a pretty good fan base from the last record."

Cheske says with "Cuckoo," Virgin hopes to double the first album's U.S. sales. According to SoundScan, "Doppelganger" has sold 63,000 units in the U.S.

Curve built a formidable fan base on its live shows as a five-strong unit, and on a series of EP releases that formed an uncompromising, mesmeric aural affront. The sequence began in March 1991 with "Blindfold," described by Melody Maker as "the most brilliant and surprising record in well over a year." Further momentum was gathered that May when "Coast Is Clear," the lead track from the "Frozen" EP, breached the U.K. pop top 40 amid "single of the week" honors from the weekly music press. By the time of the ensuing "Cherry" and "Fait Accompli" EPs, the band had

the perfect platform for the March 1992 release of "Doppelganger." The album featured Curve's full live band of guitarists Debbie Smith and Alex Mitchell and drummer Monti, with modern rock gurus Flood and Alan Moulder, who respectively co-produced and mixed the set.

"Doppelganger" has sold approximately 50,000 copies in the U.K., says BMG label manager Tony Smith.

After further domestic and overseas touring, Curve retired at year's end to its basement studio in Kilburn in North London to make "Cuckoo," with Flood, Moulder, and U2 mixer Steve Osbourne. "Cuckoo" was released Sept. 13 in Britain, and BMG's Smith reports "solid" specialist radio play in the U.K. and more interest from television this time.

Just ahead of the U.K. release, Curve again went top 40 here with its "Blackerthreetracker" EP, led by the LP cut "Missing Link."

EXTENSIVE U.S. PROMOTION

In the U.S., the album's introductory CD promo release is "Superblaster," released in late September and already warmly received by college radio, says Virgin's Cheske, who is highly optimistic about prospects for "Cuckoo." "We've already seen re-orders for the album, and it's doing extremely well at college." Halliday is in the U.S. on a promotional trip to L.A., San Francisco, Toronto, and New York, doing press, retail, and radio, says Cheske, and the band will tour America in November.

Cheske acknowledges, however, that radio support beyond college will take time. "Commercial alternative is going to be a slow build for them. We're going to follow up with 'Missing Link.' MTV has always been very supportive of Curve from an alternative standpoint."

Curve previously toured the U.S. with the Jesus And Mary Chain and Spiritualized in late 1992, a tour that supported the release of the U.S.-only "Pubic Fruit," a compilation of the first three British EPs.

Garcia says that at home, Curve has encountered considerable record company pressure to provide crossover hits, and struggles constantly to downplay the image of Halliday as a figurehead sex symbol—a struggle that takes place in their daily lives but also in the mixes of their records. "They obviously see us as a crossover kind of thing," Garcia says. "But if Toni's voice was more upfront, you would separate the voice so much that it [would] become very detached, and you'd end up selling Toni and her picture, her image, discarding the core and soul of the whole thing. Curve is a combination of these things."

Curve is hoping that "Cuckoo" will capitalize on earlier success in other territories, particularly Japan, Australia, and Italy, although, by their own

admission, the album probably does not contain any tracks with pop radio potential. "We would like it to cross over as well," says Garcia, "but it would have to be a natural thing."

BMG's Smith denies any corporate coercion. "Because of the structure of the deal with Anxious, the band deliver us what they want to deliver when they're happy with the record. There's no pressure to force record sales by trying to manipulate Toni's sexuality, and even if we wanted to we couldn't. It's all down to Toni as to the way she wants to be portrayed."

Halliday and Garcia's first record project, after the latter had toured with Eurythmics and played on the "Touch" and "Be Yourself Tonight" albums, was in the ill-fated Virgin act State Of Play. Curve collectors now keenly search for Halliday's late '80s solo album, "Hearts And Handshakes," her first work for Stewart's then-new Anxious label, which appeared in the U.S. on WTG/CBS.

The album may have failed, she says, but it showed her the road ahead. "I don't regret anything about it... I learned a lot about being in studios, how to get the best out of people."

DEAD CAN DANCE

(Continued from page 8)

following which has evolved and built up over the course of their six albums."

Hurley readily admits that 4AD's U.S. distribution deal with Warner Bros. is proving a major advantage. "The Rykodisc album was the first indication of interest. They shipped out 15,000 and it's now up to 100,000, and that means there's no returns out there. It was a gradual reorder process. That gave us the confidence there was a strong base. We gave that to Warners, and some of the people on the sales side really did grasp the potential for a left-field hit here."

An earlier Dead Can Dance track, "The Host Of The Seraphim" from 1988's "The Serpent's Egg," is featured in the film "Baraka," just released in the U.S. after art-house screenings in London. 4AD has also made a video for "Yulunga (Spirit Dance)," from the new album, intercutting scenes from "Baraka."

With Perry in Ireland and Gerrard living in the Snow River mountains in Australia, Dead Can Dance has developed a happy and unhurried working pattern which Perry describes as "just going at our own pace, sticking to our guns, being able to take three years to release an album, and having total artistic freedom. In an evolutionary sense our audience came with us. It's not like we're jumping from one bandwagon to another; we're riding our own bandwagon."

HMV, INVESTCORP EYE CAMELOT WEB

(Continued from page 1)

by Philips.

Camelot, considered to be one of the preeminent mall-based chains, has about a 4.5% share of the U.S. music market, and achieves annual revenues of more than \$400 million, Billboard estimates. The company is said to generate \$350-\$400 in sales for every square foot of space, which is considerably higher than other mall-based music chains. And, according to sources familiar with the bidding process, Camelot's balance sheet is strong.

Billboard estimates that the winning bid will value the company at upwards of \$350 million.

Paul David, Camelot's founder, owner, and CEO, was unavailable for comment, as were executives at Investcorp. Stuart McAllister, CEO of U.K.-based HMV Group, declined to comment.

David quietly put Camelot on the market in August (Billboard, Aug. 21); he apparently was motivated by the increasingly competitive music marketplace and the influx of deep-pocketed companies into the U.S. music retail sector, including Blockbuster Entertainment, Best Buy, Circuit City, and W.H. Smith. In order to remain a power in the industry, many observers felt that Camelot eventually would have to raise capital by going public or by turning to the private debt market.

Although many a Wall Street investment banker has salivated at the idea of taking the company public, David, who founded the company in 1956, has maintained that he is uncomfortable with that prospect. He also has expressed an unwillingness to take on significant debt.

In putting Camelot on the block, the chain's management and its investment bank for the deal, Ladenburg, Thalmann & Co., apparently

screened prospective bidders to come up with a field of suitors that would likely leave the company intact. They reportedly eliminated companies like The Musicland Group, Trans World Music Corp., and W.H. Smith, which would not have any need for the chain's management or warehousing.

Then, according to sources, Camelot's financial "book" was sent to a select group of players. Blockbuster Entertainment, Wherehouse Entertainment, and HMV are the only music industry recipients. It is unclear if any financial companies other than Investcorp received the book.

Of the four companies known to have been sent a book, a case could be made in each instance for leaving Camelot intact. For example, HMV, though it has a U.S. division based in Stamford, Conn., does not have a central distribution center and purchasing function.

HMV has three superstores in the U.S. Worldwide, the chain has 180 stores in six countries, generating annual revenues of more than \$600 million. Until now, the chain has preferred organic growth, although a couple of years ago it flirted with buying the now-defunct Record World chain, which subsequently was absorbed by W.H. Smith.

Investcorp, founded in 1982 by former Chase Manhattan executive Nemir Kirdar, is a financial company that often takes majority stakes in companies, financing the deal with its own capital and money from its investors, who are said to constitute a who's who of Middle Eastern tycoons and royalty.

Investcorp's investment strategy seems to focus on making large investments in a few deals each year—generally in instances in which it is comfortable with the targeted company's senior management, which it

keeps on after the acquisition.

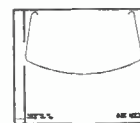
In fact, a key ingredient in its deals is for the target company's managers to take part in the buyout, acquiring an equity stake of about 20%, and then providing them with options to buy additional shares at a later date.

Although it generally makes acquisitions through leveraged buyouts, it tends to bring a significant amount of equity, up to 40% of a company's value, into a deal. The company is known to pay the entire price up front, then farm out pieces of equity and debt to additional investors afterward.

Investcorp usually holds a property for three to seven years, before choosing the most lucrative exit strategy—either selling the company or taking it public.

According to published reports, Investcorp's most recent deals were the acquisition of Thorn-EMI's lighting division for about \$245 million and the buyout of Maurizio Gucci's 50% stake in Gucci, the fashion goods company. Investcorp bought its half of that company over a period spanning 1988 and 1989, and its subsequent battle to oust Gucci is one of the rare instances in which it lost faith in management's operation of a company.

Sources suggest that Investcorp has been tracking the music retail scene for about a year. Observers are unclear whether Investcorp would want to buy both Camelot and Super Club. The bidding process for the latter company was slowed somewhat by the Camelot negotiations. In addition to Investcorp, other companies said to be involved in the sweepstakes for Super Club Music are The Musicland Group, Blockbuster, Wherehouse Entertainment, and Kidd, Kamm, an investment company with offices in Connecticut.



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Evergreen Vows To Fight Stern/Infinity Suit

Shock Jock Claims Breach After WLUP-AM Drops Show

NEW YORK—Evergreen Media has vowed to fight the \$45 million breach-of-contract suit filed against the company by syndicated morning man Howard Stern and Infinity Broadcasting.

Stern, who currently is heard in 14 markets, was dropped as morning man at Evergreen's WLUP-AM Chicago in August (Billboard, Sept. 4) after 10 months on the air there. At the time, Evergreen executives said the recent wave of FCC fines levied against Stern were "critical" in their decision to drop him. GM Larry Wert told Billboard Stern's show posed an "unacceptable risk" to WLUP's license.

Ratings also may have been a factor. In the spring Arbitron book, Stern finished in 17th place among the city's morning radio shows with a 2.0 share of the 12-plus audience.

The suit, filed in U.S. District Court in New York, seeks \$35 million for breach of contract and breach of fiduciary responsibility and another \$10 million in punitive damages.

Stern's three-year deal with Evergreen called for monthly payments totaling \$750,000 the first year, \$850,000 the second year, and \$1 million the third year, according to the suit. Stern had also contracted to receive 5% of the net advertising revenues generated by his show in Chicago.

Stern was joined in the suit by Infinity, which syndicates his program

and owns several stations where his show is heard, including his home base, WXRK (K-Rock) New York.

Commenting on the filing, Wert says, "They've served us with something of a misguided suit. It would be most appropriate to let it evolve in the courtroom."

Adds Evergreen attorney Rick

Berenthal, "There is very much another side to this, and we will be presenting that side in court."

Berenthal says it will be a minimum of 20 days before Evergreen files a response and "it will likely be many months before this thing is addressed on its merits [in court]."

PHYLLIS STARK

Trade Groups To Frame Debate At Performance Right Bill Pow-Wow

WASHINGTON, D.C.—A performance right bill pow-wow Oct. 14 on Capitol Hill will bring together record industry proponents of the controversial measure and two sets of opponents for an airing of the hot issue.

The traditional opponents to the bill are broadcasters, who object to paying royalties to labels for playing (and thereby promoting) their records. The more recent opponents are the performing rights societies and music publishers, which express deep concern that a carved-out new right in the copyright law could end up shortchanging songwriters and publishers and making their protection and rights subsidiary.

"We feel that a roundtable discussion, where all the parties can explain their businesses and the prob-

lems they see in the bill, will advance the debate," said a spokesperson from the House Intellectual Property Subcommittee, whose chairman, Rep. William Hughes, D-N.J., introduced H.R. 2576 this past summer. "We had a similar informational discussion in the cable debate."

The performance right bill would grant protection to record companies and give them authority over recordings transmitted digitally. Analog FM and AM would be exempt, and no specific plan about royalties has been discussed, although broadcasters believe that there would be fees.

If a performance right became law, the performing rights groups, including ASCAP, BMI, SESAC, and the National Music Publishers Assn., are concerned that if labels elected to hold back transmissions or dictate how and when songs are "played," songwriter and music publisher royalties would be affected.

There also is a companion bill, S. 1421, on the Senate side, introduced Aug. 6, by Sens. Dianne Feinstein, D-Calif., and Orrin Hatch, R-Utah. Both bills have had introductory hearings in subcommittee.

BILL HOLLAND

NIRVANA CHART WALLOP

(Continued from page 8)

but on The Billboard 200 (Billboard, Oct. 2).

A spokesperson for Kmart, the 2,409-store chain based in Troy, Mich., confirms that the web also is not carrying the album.

"Our buying office made the decision," the spokesperson says. "They felt it didn't fit within our merchandise mix... We can only carry a limited number of titles within our store, unlike a music store. Apparently they felt it was not something that would be in demand for our average Kmart shopper."

Although "In Utero" does not carry a parental advisory, the Kmart spokesperson adds, "We generally don't carry any type of items that are labeled."

The mass merchants' resistance to the album is believed to stem from the album's back cover, which carries artwork depicting human fetuses scattered in a flower bed.

Despite the void among major racked accounts, music retailers both large and small report robust sales for "In Utero," with several chains reporting the album as their No. 1 title.

Al Wilson, senior VP of merchandising for the 140-store Strawberries chain based in Milford, Mass., says, "It outsold our No. 2, 3, and 4 titles by just under a two-to-one margin." Noting that the No. 2 album in the chain was Blind Melon's self-titled release, Wilson adds, "Chain-wide we have a pretty good alternative bent."

Wally Knief, spokesman for Fort Lauderdale, Fla.-based Blockbuster Music, which operates 236 Sound Warehouse and Music Plus stores, says, "System-wide in both stores it was No. 1, and in that position it sold almost twice the number of copies that the second-place title did. It was an excellent title for us."

Sean Harrison, alternative buyer for 100-store, Carnegie, Pa.-based National Record Mart, expressed some disappointment in the album's performance. "It wasn't too far ahead [of the No. 2 title]... It wasn't quite what everyone expected."

Brady Rifkin, alternative/indie buyer for Rhino Records' Los Angeles store, reports that "In Utero" is No. 1 at the veteran indie retailer's L.A. and Santa Monica, Calif., locations.

"We're also selling a good deal of the vinyl," Rifkin adds. DGC issued 25,000 LP units of the album on Sept. 14; SoundScan says 3,500 LPs have been sold to date.

The album has attained the peak position on The Billboard 200 without the benefit of a commercial single release, although "Heart-Shaped Box," the set's debut track, is already a top five Modern Rock Track and a top 10 Album Rock Track.

The chart-topping debut of "In Utero" would appear to be a vindication of Nirvana's uncompromising approach to recording the follow-up to its massively successful major label debut. In May, the band responded to a Newsweek story stating that Geffen feared the Steve Albini-produced record was not commercial with a full-page Billboard ad, composed as an open letter, condemning writer Jeff Giles' article (Billboard, May 22).

Reflecting on the album's out-of-the-box triumph, Geffen president Ed Rosenblatt says, "It's all about artistry. These guys made music on their own terms, and they won. It's not a record that was premeditated... You're dealing with a piece of art, and it's going to connect with the exact same audience that bought the last record."

Trial Ends In MGM/UA Dispute, But Case Is Far From Resolved

BY FRED KIRBY

NEW YORK—Testimony in the eight-day nonjury trial to determine manufacturing and distribution rights for the home video releases of some 125 MGM/United Artists films ended Sept. 23 in a U.S. District Court here, but the case is far from resolved.

Yet to come are post-trial submissions by the parties, including written summations and possible oral arguments. No date has been set for the submissions.

Among the titles involved are the early James Bond and "Pink Panther" films, the first three "Rocky" movies, "Hair," "Yentl," and "Chitty Chitty Bang Bang."

Two of the attorneys—L. Peter Parcher, representing plaintiff EMI Catalogue Partnership, and Douglas C. Fairhurst, representing defendants MGM Entertainment and United Artists Corp.—requested the opportunity to give oral arguments before Judge Peter K. Leisure. Attorney Joseph F. Tringali, representing defendant CBS/Fox, did not express an opinion in the matter.

The major question at issue is whether MGM/UA had the right to sublicense the manufacture and sale of the videos under a contract that gave CBS Songs the rights to all of MGM/UA's music publishing assets.

EMI Catalogue Partnership obtained the music rights to the films from SBK Catalogue Partnership, a successor to CBS Catalogue Partnership.

In the early '80s, United Artists licensed Magnetic Video to make and sell the videos. Magnetic, once

a subsidiary of 20th Century Fox, became a joint venture called CBS/Fox Video, and later FoxVideo. The deal with MGM/UA has since expired. CBS/Fox continues as a supplier of nontheatrical titles.

VIDEO RIGHTS WERE INCENTIVE

The first witness called by Parcher Sept. 8 was Michael Stewart, former head of CBS Songs, who testified that video rights were a major incentive for CBS Catalogue Partnership to acquire the music from CBS Songs in 1983.

Parcher and associate Jonathan Liebman also called as witnesses Thomas C. Tyrell, ex-senior management VP of CBS International; Howard Wattenberg, former CBS attorney; and Sylvia Blach, a music consultant.

Marsha Gleeman, an attorney for MGM/UA, was the last witness, the only one on the stand the last day of the trial. In addition to Gleeman, Tringali and Fairhurst called Seymour Gartenberg, former CEO of CBS Records Group; Karla Davidson, ex-MGM/UA general counsel; and Barbara Adams, EMI director.

Most of the testimony involved defining whether licensing authority also implied sublicensing.

CBS/Fox and MGM/UA also have filed cross-claims against each other on the responsibility of copyright infringement if Leisure rules in favor of EMI. The jurist is expected to reserve his decision following final court proceedings.

The question of damages, should Leisure find for EMI, will be resolved at a future trial.

GRIERSON, POWERS FORM DRIVE ENTERTAINMENT

(Continued from page 8)

In development for nearly two years, Los Angeles-based Drive is being capitalized by three different entities. While Powers would not reveal the funding sources, saying that arrangements have not been finalized, he adds that one investor has supplied start-up funding under a short-term agreement.

"One of them is basically a financial organization, a bank corporation out of Toronto," Powers says of the backers. "They have been funding start-up companies for some 30 years. They've been involved primarily in real estate interests in the past, but also in some other enterprises. Another source is a private investor, also out of Toronto. A third source is a major national corporation that's in a form of manufacturing."

Although distribution arrangements have not been firmed, Powers says, "We're going to have a split-distribution situation, just like we did at Chameleon... We're going to take the TKO stuff through independent distribution. We're taking Sharon, Lois & Bram through major-label distribution."

Discussing Drive's broad goals, Powers says, "In our original business plan, the defining characteristic of the company was [creating] a niche-market crossover company, where we were going to take acts and develop them in the various via-

ble niche markets—especially those which have the possibility of crossing to the mainstream and being mass sellers."

Noting that family entertainment is only one niche to be explored, Powers adds, "If you look at our respective histories in A&R, mine is much more defined by alternative acts and unusual sorts of left-field records. Don's got a good track record in that area at Epic with Indigo Girls and Living Colour and other things like that, but he's probably best known in the industry for his ability to pick and make hits. I think that's a nice kind of one-two punch."

Grierson adds, "We're not going to sign a lot of acts. That is the mistake that a lot of labels make. We're going to emphasize the niche philosophy... We're just going to be very, very careful that we don't get caught in the trap of overloading the system." He estimates that the label will issue 10 to 12 albums a year.

Staffing has been kept to a minimum. Employees on board include creative and marketing coordinator Daniella Capretta, executive and production coordinator Emily Brown, and director of sales Kevin Day.

Powers explains, "The philosophy of the company is to stay as lean as possible and to out-source as much stuff as we can, because one of the places where independent labels can

really fall apart is by getting oversized. So, instead of using a publicity person, we're hiring Jensen Communications as a publicity company. Instead of having a whole lot of marketing people, we are hiring marketing services specifically as needed."

Drive Publishing is being headed by executive VP/GM Arthur Braun, the former president of Dick James Music.

Grierson says of Braun, "He's basically going to be involved in the acquisition of catalogs and, on a selective basis, he will be involved with tying writers and individual song situations. As he puts it, he's going to go back to the basics of old Tin Pan Alley publishing—get down and get on the streets and do the old-fashioned kind of publishing approach."

While Drive is yet to establish a video division, Powers and Grierson acknowledge that such a development is a natural, considering Sharon, Lois & Bram's extensive video catalog (which includes a forthcoming holiday special produced by Lorne Michaels' Broadway Video and the CBC).

"Clearly, there's a lot of video already done on Sharon, Lois & Bram, and we're going to bring it all together in one place," Powers says. He adds that it is likely Drive initially would release video titles through "some kind of strategic alliance."

CHRIS MORRIS

CLAY WALKER SPRINTS UP THE CHART

(Continued from page 1)

Walker has made an out-of-the-box splash at radio with his first single, "What's It To You," which reaches No. 2 on this week's Country Singles & Tracks chart. His eponymous debut album recently jumped from Billboard's Heatseekers chart to enter The Billboard 200 at No. 101, a formidable feat for a new country artist. The album also reached No. 19 on the country chart.

While Nick Hunter, GM of Giant's Nashville division, admits that finding an explanation for this kind of initial success is "the million dollar question." He attributes at least part of Walker's rise to early groundwork laid by the record company. Prior to the release of Walker's first single, the company set up showcases for the artist in key cities. Those shows, held in Dallas, Atlanta, Chicago, and Las Vegas, set the stage for Walker's initial success at radio.

"By the time we were finished with the showcases, we felt real sure we had a star," says Hunter. "And he has since broken big time."

Walker was brought to the attention of James Stroud, president of Giant's Nashville Division, by one of Giant's Southwest regional reps. Stroud—who, as a producer, had previously struck gold in Texas with Clint Black—promptly flew down to Beaumont to catch Walker's act. After coming away "completely impressed," Stroud brought the 23-year-old singer back to Nashville to record some demos, and shortly thereafter signed him and set about producing his debut album.

"Clay is very consistent, and that's pretty rare in such a young act," Stroud says. "He's one of those artists who, when he sings and you hear him going down on tape, you just know. I knew it with Clint, and I

could hear it with Clay."

Stroud's suspicions were confirmed when he and Walker paid a promotional visit to Nashville's WSIX radio. After playing the record over the air and making the short walk back to his Music Row office, Stroud was surprised to run into James Yelich of Chief Talent, booking agent for Alan Jackson.



"He just pulled up in the driveway and said, 'I just heard that interview and the single, and I have to have this guy opening for Alan Jackson,'" Stroud recalls. "We did the deal right there in the parking lot."

That kind of initial reaction has not been uncommon in Walker's short-

recording career. Among the many PDs sharing that response was Larry Daniels of KNIX Phoenix.

"I would say that ['What's It To You'] is one of our three best records right now, and there are four or five top 5 songs on that album," Daniels says. "I sat down and listened to the whole CD yesterday, and I sent a letter out to Erv Woolsey this morning asking how he continues to come up with outstanding people like this."

Walker's signing with the Nashville-based Erv Woolsey Agency, managers of country superstar George Strait, earned him further high-visibility bookings. In addition to the aforementioned Alan Jackson dates, Walker is opening several shows on Strait's current tour.

"I'm real grateful for the opportunity to open for those guys," says

Walker. "With only one hit record, it's hard to keep the audience's attention for 45 minutes, but it's working. I'm surprised, but lately when I go out there, they're going bonkers."

Walker's boyish enthusiasm masks the drive and ambition of a seasoned singer who has worked the Texas club circuit for the past seven years, and knows exactly where he wants to go. One sign of his business savvy: Walker already has signed endorsement deals with San Angelo western shirts and Stetson/Resistol hats.

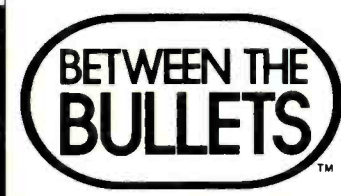
"I am looking for a gold or platinum album, and anything less would be a heartbreaker for me," he says. "It's a team effort, and, if we get to that status, then all those people will be able to take a lot of pride in reaching that goal."

Having made the all-important good first impression at country radio and video outlets—his clip for "What's It To You" is in CMT's top 10 and TNN's top 20—Walker is well-positioned for the release of his second single, the self-penned "Live Until I Die," and its accompanying video.

To Stroud, "it's like watching [Black] all over again." These days, the producer/label exec is hoping lightning strikes thrice, and is keeping one ear constantly cocked toward the Lone Star State.

"The Texas area has been real successful for me," Stroud says. "In fact, I got a phone call about this other new kid that's down there, and believe me, I'm going to go see him!"

CHRIS MORRIS



by Geoff Mayfield

TOPs: In a fashion fight that pits grunge against a black cowboy hat, Nirvana debuts at No. 1 on The Billboard 200 with its new Geffen album, edging out three-week champ Garth Brooks by a 7% margin. Nirvana's feat is noteworthy because it did not open as the top seller for either The Musicland Group or Trans World Music Corp., the music chains with the two highest U.S. store counts, and you know it wasn't a big seller for rackjobbers. The Seattle band *did* debut at No. 1 for several music webs, including Blockbuster Music, Wherehouse, Strawberries, National Record Mart, Spec's, and Streetside. It was No. 2 at Musicland, Trans World, W.H. Smith, and The Wiz.

YESTERDAY AND TOMORROW: Even last week, it was difficult to predict whether Nirvana would bow in the top slot, but in the past few weeks, there were some signs that it would, at the least, be a significantly high debut. Following a two-week absence, its first Geffen title, "Nevermind," re-entered The Billboard 200 at No. 175 in the Sept. 18 issue, a surge suggesting that anticipation of the new album was building a Nirvana buzz. And there were enough street-date violation sales prior to the album's Sept. 21 release date to push "In Utero" into the top 500 on last week's SoundScan database... Nirvana might have a short reign. For the past four years, even before we converted to a point-of-sale system, Garth Brooks has consistently shown chart advances in the wake of music award programs. Figure that he, and several other country acts, will boom on next week's chart, thanks to exposure from the Sept. 29 telecast of the Country Music Awards.

LA TE NIGHTS: More than any week since David Letterman took his act to CBS, this week's charts show evidence that the crowded pack of late-night television shows can influence music sales. Aaron Neville, Sept. 22 guest on Letterman's "Late Show," shows The Billboard 200's largest unit increase (41-37), while the program's Sept. 20 performer, Patti Scialfa, sees a 16% gain (40-34 on Heatseekers). Rickie Lee Jones, who was on "The Tonight Show With Jay Leno" Sept. 22, bullets at No. 111 on The Billboard 200, while two "Late Night With Conan O'Brien" visitors—the Breeders (No. 68) and Urge Overkill (No. 146)—reach higher positions.

ET CETERA: Were it not for the new Nirvana and 15 other debuts, The Billboard 200 would be sleepy this week. Even with the new titles, and the home video-fueled re-entry of the soundtrack from "The Last Of The Mohicans," unit sales drop by 8% from last week's chart. And only 16 of the 200 albums on last week's chart show any kind of gain... The new catalog numbers for Lords Of The Underground and Digable Planets on Top R&B Albums reflect the Pendulum label's move from Elektra and WEA to EMI Records Group and CEMA (Billboard, Sept. 11). And, on all charts, we recently switched label credit from "Def American" to "American," reflecting that company's well-publicized name change.

RAPID RISE: Texas-bred pianist John Bayless, who debuted at No. 5 two weeks ago with "The Puccini Album" on the biweekly Top Classical Cross-over chart, jumps to the top of the list, gaining the first No. 1 of his career. A 1987 set, "Bach On Abbey Road," peaked at No. 3, and he reached that chart earlier that same year with another Beatles-themed project. Bayless plays with the Colorado Symphony Orchestra Oct 21-23 in Denver, and then has U.S. dates set for each of the following six months, including a 13-city slate in November and an 18-stop swing in March.

MECHANIC LINKS WITH GIANT, WARNER

(Continued from page 8)

through ADA is that there's a question as to whether Connelly will be recording with the band on the second album, so I wanted to make sure that the first record released through the Warner system had a permanent vocalist in place."

Concerning the responsibilities of Giant and Mechanic, Azoff says, "It is a joint marketing effort, with Mechanic having responsibility for what we call set-up marketing." Azoff notes that the Giant and Mechanic publicity departments have been working in tandem on "Inhaler."

Regarding the split indie distri-



Mechanic president Steve Sinclair, center, meets with Giant's head of marketing, Steve Backer, left, and Giant's owner, Irving Azoff.

bution of Futurist's product, Sinclair says, "The harder-edged, heavier rock is going through RED, which has a proven history with that genre of music, and ADA is focusing on alternative music and is cultivating relationships with the independent retailers, and even working to create a market for vinyl with various bands. It's advantageous for both distributors, because I'm giving them product that each distributor will do well with."

Sinclair adds, "I think it's important to find a distributor who performs for you, and to stay with that distributor, and to be meaningful and loyal to that distributor, and that's what we're doing. We're going to maintain our relationships and keep our catalogs wherever they're released first."

Peaceville grindcore act Autopsy's first album and EP, "Severed Survival/Retribution For The Dead," will be released on Futurist via RED in November. The distributor also will handle forthcoming releases by My Dying Bride, Anethema, and Pentagram, as well

as a new Autopsy album. Due from Noise/Futurist this month is Coroner's "Grin."

Via ADA, Futurist has already issued albums by Philadelphia's Brother Eye, Milwaukee's Sometime Sweet Susan, Australia's Snog, Berlin's Dance Or Die, England's Alien Sex Fiend, and New York's Wig Hat. ADA also will handle records licensed by Futurist from Berlin industrial/techno label Machinery Records.

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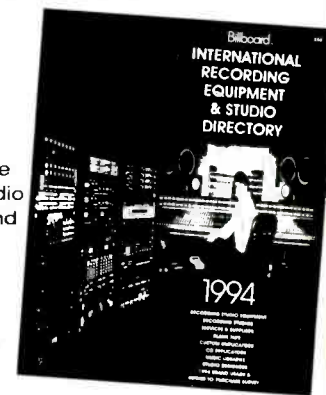
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UPCOMING IN Billboard

A glance ahead at Billboard Specials

HEALTH & FITNESS/SPECIAL INTEREST VIDEO

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

DIANA ROSS 30TH ANNIVERSARY

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

THE ABC'S OF SOUTH AMERICA

ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
AD CLOSE: OCTOBER 12

AUSTRALIA

ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

CHINA

ISSUE DATE: DECEMBER 4
AD CLOSE: NOVEMBER 9

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4
AD CLOSE: NOVEMBER 9

GREECE

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 9

ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

- NEARLY 100% OF BILLBOARD SUBSCRIBERS READ SPECIAL SECTIONS
- 9 OUT OF 10 READERS RATE THE QUALITY FROM "GOOD" TO "EXCELLENT"
- 80% OF READERS RATE SPECIALS AS "IMPORTANT" AS A TOOL FOR WORK

The Billboard Bulletin...

EDITED BY IRV LICHMAN

QUICK WORK VS. CHINA PIRATES

Pirates in China have been dealt a swift blow since the establishment of a force created with the help of global label group IFPI (Billboard, Oct. 2). Authorities in the Shenzhen province seized some 23,000 CDs from 30 shops, acting on behalf of IFPI Hong Kong. Titles included Cantonese, Mandarin, and international releases, and were sold mostly to Hong Kong residents buying in bulk.

B'BUSTER MUSIC WEBS BUY FROM ETD

There's more fallout from the Blockbuster decision to buy videos from a single distributor, Houston-based ETD. The same rule now applies to Blockbuster-owned Music Plus and Sound Warehouse stores. ETD picks up a reported \$20 million in sales, largely at the expense of Sacramento, Calif.-based Video Product Distributors. Baker & Taylor and Ingram, which lost out to ETD earlier, also were cut... Bulletin also hears that discussions are afoot to bring the Playboy Home Video line back into the 234 Blockbuster-owned Music Plus and Sound Warehouse stores. Playboy, along with Penthouse, has been out since June, due to Blockbuster's "family entertainment" policy... And to close Blockbuster developments, look for the company to open at least 100 new music stores, as well as convert the logos on existing stores to Blockbuster Music.

ZOMBA PLANS LATIN SESAC UNIT

The burgeoning Latin music market is getting through to the folks at Zomba Music, where senior VP/GM David Renzer confirms to Bulletin that the music publisher is going to establish a Latin entity through SESAC, the performance rights group that counts Latin music as one of its specialties. Renzer promises some aggressive moves in the Latin area.

COURT ENJOINS BROOKS' BOOKER

A Nashville chancery court judge has granted Buddy Lee Attractions' request to enjoin former agent Joe Harris from representing acts he worked with at Buddy Lee in his new position at the William Morris Agency. Harris had represented Garth Brooks, Trisha Yearwood, and several other top country acts (Billboard, Oct. 2). Until the matter is brought to trial, the court has enjoined Harris and William Morris from violating the noncompete clause Harris had signed with Buddy Lee.

RANDLE AT ARISTA TEXAS LABEL

Talent manager Cameron Randle has been picked to head Arista's new and still-unnamed Texas music label in Austin. A source at Refugee Management, which Randle jointly headed until recently, confirms that "he's with Arista Records." Arista itself has no comment.

ITG PARTNERSHIP BREAKS UP

Wayne Forte, co-founder of booking agency International Talent Group, is leaving the 12-year-old company to form his own booking agency. His partner and fellow co-founder, Michael Farrell, will assume Forte's title of president/CEO. Both parties say the split is amicable. Neither would comment on whether Farrell is buying out Forte's share of the company. Among the acts ITG books are Genesis, Phil Collins, David Bowie, the Cure, and Pink Floyd.

RON URBAN MOVE TO SONY MUSIC?

Ron Urban has left his post as senior VP of operations at RCA Records and is expected to join Sony Music in a key financial post... Sony Music U.K. deputy chairman Tony Woolcott may be moving to Sony Music Europe as senior VP, a move following Sony U.K. chairman Paul Russell's move to European president earlier this year (Billboard, Jan. 23)... Vince Feraci, a 25-year veteran in the Atlantic Records organization, has left as executive VP of Third Stone Records, the Atlantic-handled label owned by actor Michael Douglas. Dick Rudolph is president... Last week's item on departures at Ruffhouse should have stated exec functions as follows: Kevin Bass was VP/GM, while David J. (Janofsky) was VP of promotion and marketing.

At No. 1, Nirvana's Back For Round 2

NIRVANA AND GARTH BROOKS may be on a seesaw, as the group from Washington state debuts at No. 1 on The Billboard 200 with "In Utero," knocking out Brooks' "In Pieces." It's not the first time that Nirvana has replaced Brooks at No. 1. Their back-and-forth tussle for the top of the chart began when Brooks' "Ropin' The Wind" recaptured the peak position from Nirvana's "Nevermind" the week of Jan. 18, 1992. Two weeks later, Nirvana was back on top for a single week, replaced in turn by Brooks. Now Nirvana's second No. 1 album and Brooks' third have the opportunity to wrestle for the top—or will both succumb to some other contender?

WHAT'S NEW, CAT?: Yusef Islam may not be writing songs anymore, but when he was known as Cat Stevens he had four top 10 singles. His very first chart hit was "Wild World," a No. 11 hit in April 1971. That song is a Hot 100 hit for the fourth time as Atlantic's Mr. Big debuts at No. 77 with its updating of the tune. "Wild World" first made the chart in February 1971 via a recording by the Gentrys, the Memphis-based group who had a top 10 hit with "Keep On Dancing" in 1965. British artist Maxi Priest recorded a reggae version that hit No. 25 in January 1989.

Mr. Big will have to take the song into the top 12 to have the most successful cover of a Cat Stevens song. The record-holder is "Here Comes My Baby," a No. 13 hit for the Tremeloes in 1967. Rod Stewart has the runner-up entry, "The First Cut Is The Deepest," which peaked at No. 21 in February 1977.

PATIENCE IS A VIRTUE: Meat Loaf storms the top 10 as "I'd Do Anything For Love (But I Won't Do

That)" races from No. 25 to No. 9. That means the artist from Dallas waited 22 years, four months, and three weeks to capture his first top 10 hit. That's how much time has elapsed since he made his Hot 100 debut with "What You See Is What You Get," a Stoney & Meat Loaf single issued on Motown's Rare Earth subsidiary.

It's almost the longest wait for a top 10 hit, but not quite. Ted Nugent holds the record, with 22 years, five months, and two weeks between his Hot 100 debut, with "Journey To The Center Of The Mind" by the Amboy Dukes, and his ascension into the top 10, with "High Enough" by Damn Yankees.

BIGGER VISION: Mariah Carey's seventh No. 1 single is now the most successful of her career. The platinum-certified "Dreamlover" holds the No. 1 spot for a fifth week, one week longer than Carey's previous best, "Vision Of Love."



by Fred Bronson

THE SECOND 10 YEARS: It's a good week for artists from Sweden. "All That She Wants" by the quartet Ace Of Base leaps 21 places to No. 21 on the Hot 100. Another Swedish quartet returns to The Billboard 200 after an absence of 10 years. Abba last appeared on the album chart with a greatest hits collection, "The Singles (The First Ten Years)." Bjorn, Benny, Frida, and Agnetha are back, thanks to all the Abbaophiles who waited a decade for the newly remastered "Gold" disc, which debuts at No. 63.

ARE YOU?: Melissa Etheridge has the highest-charting album of her career as "Yes I Am" debuts at No. 16. Her first two chart albums peaked at No. 22, and her third reached No. 21.



belinda carlisle **real**

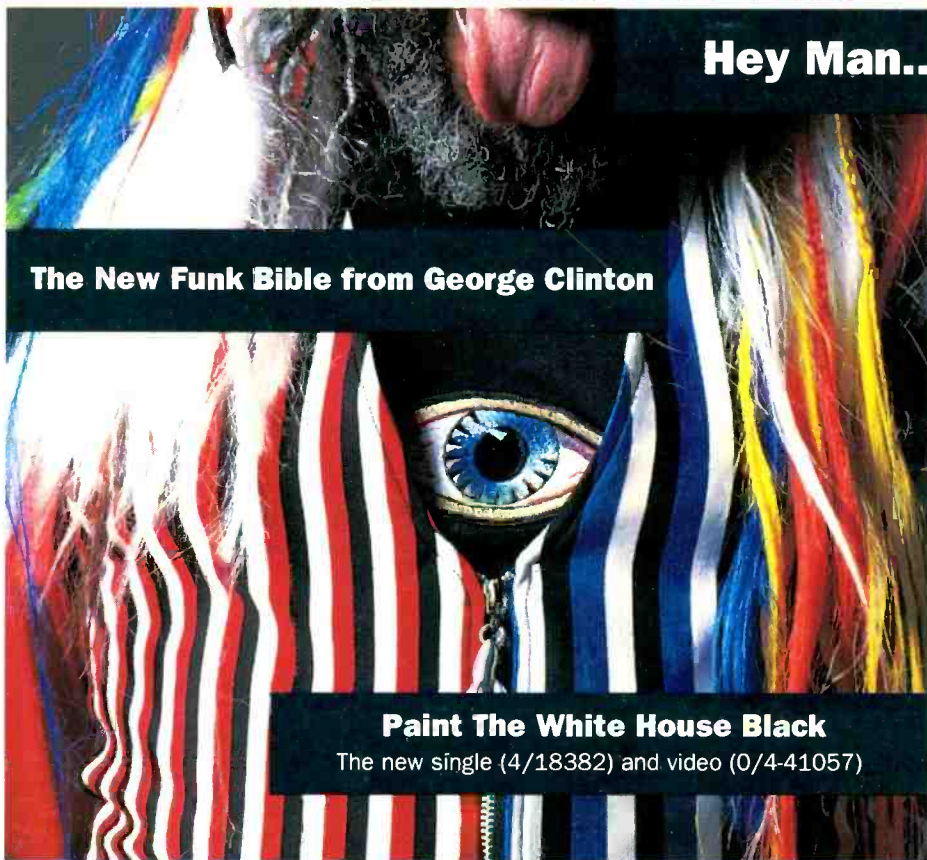
Her Virgin Records debut album

Featuring the single "it's too real (big scary animal)"

Belinda Carlisle's stellar career includes four Top 10 singles, a Grammy nomination, and over 10 million albums sold worldwide. On her new album **real** she collaborated with former Go-Go's bandmate Charlotte Caffey and others, co-writing and co-producing most of the songs for a fresh, stripped-down feel that has her sounding stronger and more **real** than ever.

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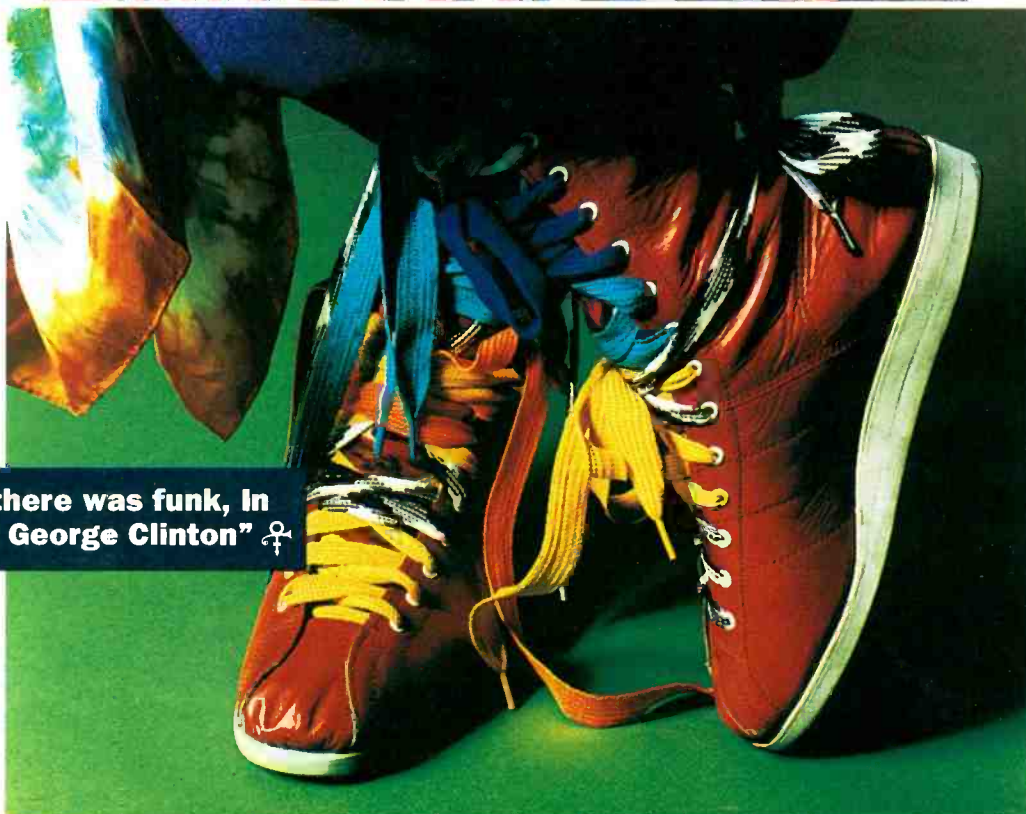
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