

# Billboard

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IN VIDEO NEWS

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Fast-Food Video Deals

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 6, 1993

ADVERTISEMENTS

**KIRSTY MACCOLL**  
*Titanic Days*  
MIXED BY STEVE LILLYWHITE  
"CAN'T STOP KILLING YOU"  
THE FIRST SINGLE CO-WRITTEN BY JOHNNY MARR  
VIDEO DIRECTED BY TIM HUNTER  
SEE KIRSTY LIVE! 20 CITY TOUR STARTS  
NOVEMBER 3 AND RUNS THROUGH DECEMBER 12  
WATCH FOR THE RERELEASE OF "KITE" AND  
"ELECTRIC LANDLADY" AVAILABLE JANUARY 11.  
© 1993 IRS RECORDS, X2/4-27214

## BMG's Euro-pop Sensation Set To Cross Atlantic

BY THOM DUFFY  
and ELLIE WEINERT

LONDON—Born in the Caribbean, raised in Chicago, and now hailing from Cologne, Germany, Nester Alexander Haddaway seems a natural for international success. The singer's vocal-hook-driven debut single, "What Is Love," has become a pop sensation  
*(Continued on page 86)*



HADDAWAY

## Techno Thrives In Unified Berlin

BY OWEN LEVY

BERLIN—In the bombed-out heart of this city lies a stretch that used to be dominated by Nazi war ministries. After World War II, the Communist government of East Germany carved out a nefarious death strip where East Berliners died trying to escape.



DJ MARCOS LOPEZ

Right now, it provides an all-too-transient home for the reigning techno ven-

ues of what was, and soon will be again, the capital of a reunited Germany.

Influential clubs such as Planet



the city continues to change. Most hope to do so by staying—metaphorically, if not physically—underground.

The fall of the Berlin Wall in 1989 enlarged the dance milieu here dramatically, increasing the numbers of potential club-goers and offering some striking new sites for club and party spaces.

But with the seat of government due to move back to Berlin by



COSMIC BABY

and Tresor, DJs and artists like Kid Paul and Cosmic Baby, and independent labels such as MFS Records all are striving to survive as

*(Continued on page 48)*

## Calypso Artists Seek Life Beyond Carnival

BY ISAAC FERGUSON

NEW YORK—Calypso music and Carnival festivities traditionally have gone hand-in-hand. With at least 19 Carnivals in the Caribbean and a growing number held worldwide, the gigantic street celebrations offer avenues of exposure for calypso and its



SINGING SANDRA



SUPERBLUE

soul-influenced grandchild, soca.

But some soca makers and calypso artists who are seeking ways to market the genres internationally say that calypso must move beyond the Carnival if it is to grow successfully, à la reggae. New calypsos are composed for Carnivals each year, and last year's efforts are discarded.

"The seasonal nature of calypso is the biggest problem in trying to market the music," says Mike Dolan, CEO of musician Eddy Grant's calyp-

Calypso And Steelpan  
Sunshine Awards (Page 95)

so label, Ice Records.

Grant adds, "Where the action is in America, where they have 40 mil-

lion-plus black people who have the attitude of buying. If we're going to spend a marketing dollar, we should spend it there. At home in the Caribbean, we'll have to wait and see; the politicians will have to organize so we  
*(Continued on page 95)*

## Retailer Reports Vid Piracy Ring

BY EILEEN FITZPATRICK

LOS ANGELES—A video retailer in West Virginia appears to have uncovered a cross-country piracy ring that is allegedly selling picture-perfect illegal copies.

According to the dealer, who requested anonymity, he was contacted by a salesperson offering him a slate of 15-20 new releases, priced at \$35 each.

Suspecting the company was producing illegal copies, and on the ad-  
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IN MUSIC NEWS

Pearl Jam Gels With  
Record-Breaking "Vs."

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**Cocteau Twins**  
Four-Calendar Café  
All songs written and produced by  
Cocteau Twins

**Gibson**  
1904-1994  
100 YEARS

INSERT FOLLOWS PAGE 40

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**KATE BUSH**  
Her most anticipated album to date.  
"THE RED SHOES"  
Featuring Eat The Music.  
In-store November 2nd.  
Coming soon: Kate's movie, "The Line, The Cross, The Curve," featuring music from "The Red Shoes."  
Written and Produced by Kate Bush.  
COLUMBIA



START SPREADING THE NEWS.

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come home to the label and studio that are  
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world's greatest artists.

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year-end collection of songs that makes the  
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**ANITA** *baker*  
**TONY** *bennett*  
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**NATALIE** *cole*  
**GLORIA** *estefan*  
**ARETHA** *franklin*  
**KENNY** *g*  
**JULIO** *iglesias*  
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Frank Sinatra Management: Premier Artists Services, Inc.



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QL

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featuring the first single  
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HOT SINGLES

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# 'Zoop': Remembrance Of Things Past

The feeling conveyed on first exposure to the folk music of the United States Virgin Islands is best summarized by a sign that once hung near the old seaplane dock at St. Thomas Terminal: "It's fun to land on water."

Anyone who has ever caught a rickety, single-engine shuttle prop bound for St. Croix, 40 miles to the south, knows what it's like to circle low over a fluid, aquamarine expanse empty of further traits: The sensation is of seamless, formless floating.

But with the crisp impact of plane pontoons creasing the limp St. Croix tide, the camouflaged will of the rhythmless void is firmly revealed as a restive pitch and sway.

And it's the same with the Crucian (i.e., St. Croix-rooted) sound of the local "scratch band" music. One must be a breath away from the bands themselves to perceive their fierce, rolling pull. But once you've experienced it—as folklorist Mary Jane Soule did during the first two years she spent hopping bygone Antilles Airboats flights between the harbors of Charlotte Amalie, St. Thomas, and Christiansted, St. Croix—you'll know why it was so necessary to preserve their near-extinct charms.

The musical treasures Soule retrieved can be found on the 31-track "Zoop Zoop Zoop: Traditional Music And Folklore Of St. Croix, St. Thomas and St. John" (New World Records), an unprecedented project that took some 15 years to refine for the unique, award-winning New World label, which is committed to the care and reconnaissance of obscure American music.

Soule, a Connecticut-born, Cambridge, Mass.-based field recordist and documentary producer, had done work for National Public Radio, Nickelodeon, The Children's Television Workshop, and the Smithsonian Institution. But it was while creating a multimedia presentation in 1977 for the tourist board of the U.S. Virgin Islands that the then-30-year-old social archivist chanced upon the vestigial legacy of the region's musical heyday.

"A small portion of the tourist-board show dealt with oral history," she says, "and I remember someone sang me a story—an a cappella folksong they called a *cariso*—and I was deeply moved and intrigued."

What struck Soule about the *cariso* (a call-and-response form customarily sung by women and accompanied by a man tapping cadence on a barrel drum) was its complete absence from even the most festive public and private rites in the region. In 1978, she obtained a grant from the National Endowment For The Arts to begin investigating this riddle.

Located on the northwestern cusp of the Lesser Antilles, the islands of St. Croix, St. Thomas, and St. John had been divided in the 18th century into plantation parcels by the Danish West India-Guinea Company. Their subsequent sale to European planters of sugar cane resulted in British overseers importing slaves from what is now Senegal, Gambia, Ghana, and Nigeria. With emancipation in 1848, many croplands on St. Thomas and St. John were bequeathed to the free chattel by the departing plantocracy, but the more persistent feudal conditions on St. Croix led to labor uprisings, economic decline, and general depopulation.

The United States bought the archipelago in 1917 for \$25 million, granting its residents U.S. citizenship in 1936. Post-World War II development in the late '40s, plus the Cold War isolation of Cuba in the '50s, provided the Virgin Islands' luster as a vacation alternative.

"However," notes Soule, "during its rapid '50s development into an American tourist mecca, outsiders made fun of the 'primitive' or

'naive' customs, to where residents were finally influenced or embarrassed into setting them aside."

It was into the "evasive, protective" byways of these hotel- and resort-engulfed Caribbean cays that Soule embarked in the summer of 1978. "I found," she says, that "three visits to each place was the magic number to make contact, prove myself," and induce the long-dormant musicians and singers to revive their buried bounty of *bamboula* tunes, quadrille dance calls, "massing" (masquerade) string-and-drum patterns, and the ascerbic *quelbey* party repertoire of the horn-centered scratch bands—whose name is owed to percussionists' metrical scraping of ridged *guiro* gourds.

Setting up "in bathrooms, kitchens, bedrooms," Soule and frequent co-engineer Thom Foley accumulated 400 hours of material. It took 10 more years of erratically funded return trips and research missions to fact-check and catalog the content of each song. The entire undertaking, of which the "Zoop Zoop Zoop" album represents just a glimpse, is a musicological milestone whose feats resemble those of Alan, John, and Ruby Lomax in their picaresque pursuit of the song traditions of North America.

Witness St. Croix's Maude Andreas and Jamesy and the Happy Seven's joyful recap of the traditional "Zoop Zoop Zoop" children's ring song. Or the sure, rhythmic alacrity of alto saxophonist Sylvester "Blinky" McIntosh and his scratch-band cohorts as they scold the fortune teller who proved a faulty judge of horse flesh in "Cigar Win The Race." Or the keen faith in one's imagination that Eulalie Rivera displays as she offers her awed girlhood hints of "the Devil" masquerader who once cornered her as she hung over the fence at Ebenezer Orphanage: "I'll never forget that day; I thought I was gonna pass out."

As a consequence of Soule's intrepid zeal, McIntosh received a National Heritage Fellowship Award from the National Endowment For The Arts, as well as a recording contract with Rounder Records (the marvelous "Blinky & the Roadmasters: Crucian Scratch Band Music" was issued in

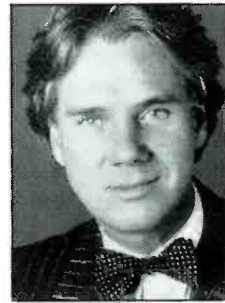
1990, with a new album planned). Moreover, the last several years have seen the emergence of new, young St. Croix scratch bands, and the various forms of the music rescued on "Zoop Zoop Zoop" have returned to the Virgin Islands' radio airwaves after decades of disregard.

Rivera herself wrote to Soule: "Congratulations for such a wonderful idea. It really has helped our people island-wide to become aware of what is being lost in our culture."

A fond keepsake of Soule's is a clipping from the St. Thomas Daily News, in which Blinky McIntosh reflected on the remarkable turnaround that "Zoop Zoop Zoop" effected upon his career and homeland. "It's made in St. Croix," he proudly asserted of the resurgent Crucian scratch-band sound. "And with this type of music, it never changes, never dies." The newspaper inquired how often the band now practices. "Never," said McIntosh with a laugh.

The shared remembrance of any moment of self-realization is a restoration of both the commonplace courage and the fond human mystery at the core of all vital communities. To hear the previously forsaken musicians on "Zoop Zoop Zoop" as they are coaxed back into reaffirming the contours of their folk heritage is to experience a profound reawakening. The record has touched and transformed all those who participated, and it leaves anyone who listens with the sense of alighting on water.

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### NICE MAN'S BIG BREAK

Capitalizing on global exposure and funding gained through its joint venture with BMG, Nice Man Merchandising is making expansive moves. In addition to opening an Australian office, with designs on expanding into Southeast Asia, the firm continues to expand its heavily alternative roster—now standing at some 100 artists. Jim Bessman profiles the company. **Page 61**

### IT'S A MODERN (ROCK) ERA

Recent Arbitron activity shows that modern rock is again enjoying a period of crossover activity—it's the latest resurgence in a cycle that began in the early '80s. Is it a passing fad, or are modern rock crossovers here to stay? Phyllis Stark has the story. **Page 80**

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# Commentary

## 'Pay For Play' Works For U.K. Vids

BY ROGER S. DRAGE

Are music videos just marketing tools for record companies? Or are they creative works in their own right, and a valuable source of program material for broadcasters? The answer is, of course, that they are both.

The value of music video exposure to the record industry is hotly debated and often willfully misunderstood. A recent example of just how strongly the arguments are felt is the complaint filed by MTV with the European Community Commission, which Video Performance Limited (VPL) is defending vigorously (Billboard, August 21).

From the perspective of the U.K. music industry, the promotional advantage is difficult to quantify, while the value to broadcasters and other users of music videos is undisputed. In the U.K., broadcasters benefit from the substantial investment made by the U.K. record industry in music videos (estimated at 36 million pounds in 1992), giving them access to the entire spectrum of music performance, which they otherwise would have to produce themselves.

In the U.K., to expect a return on this investment through the payment of reasonable usage fees (otherwise known as "pay for play") is not only an accepted practice in the commercial exploitation of creative works, but also the copyright owner's legal entitlement. No one questions the validity, for example, of paying for the rights to adapt books.

However, these rights now appear to

be under attack. In the interests of increased profit margins, broadcasters are seeking to reduce or eliminate the fees they pay for what is the essential ingredient in their programming.

There is a relatively limited tradition of collective administration of audio-visual copyrights in the U.S.; in the U.K. and Europe, however, the practice of collective administration is well-established.



**'Protection of copyrights will assume even greater significance'**

Roger S. Drage is consultant director of Video Performance Limited.

In the U.K., the vast majority of music videos can be broadcast subject to appropriate payment to VPL, which is the record industry collecting society responsible for licensing the use of music videos on behalf of its member companies.

VPL was founded in 1984, when use of music videos was on the increase. Had the record industry granted free usage rights to the increasing numbers of broadcasters using music programming, they would effectively be subsidizing their business.

VPL is a collecting society, which means that any user need deal only with VPL, instead of negotiating with per-

haps dozens of rights owners to gain access to the entire VPL repertoire.

All income received by VPL, less a small administration fee, is distributed to the members on the basis of actual usage as reported by licensees. This provides crucial revenue for the U.K. record industry.

If the role of VPL is important today, what will it be in 10 or even 20 years? One thing is certain: The audio-visual marketplace will have altered dramatically. Advances in the interactive use of music, as well as digital-compression technology, will result in a multitude of channels, many of which will offer an unparalleled variety of material available in the home at the touch of a button. As a form of programming that delivers a young and relatively affluent sector of the population to advertisers, music videos undoubtedly will play a greater role in this changing technological environment.

What is secondary exploitation today may become primary exploitation tomorrow. As a result, protection of copyrights will assume an even greater significance. This prospect is brought closer to reality as the technology capable of delivering an audiovisual signal on demand is perfected.

VPL works on behalf of an industry that invests substantially in music videos for the benefit of its artists. When broadcasters, through the use of music videos, exploit the record companies' copyrights for their own commercial gain, the U.K. record industry is not afraid to seek payment for the use of these copyrights. Nor should it be.

## LETTERS

### WOMAD'S MESS BY THE WAY

The Polo Field at Golden Gate Park in San Francisco is where the youth of the city play their weekend games—soccer, lacrosse, football, softball, frisbee, etc. The field is also where the WOMAD-Ben & Jerry's-Bill Graham Presents-Peter Gabriel gala extravaganza concert was held Sept. 17.

William Morris took out a full-page ad in Billboard's Oct. 23 issue in self-congratulation for all the people attending (100,000), and all the money grossed (\$1 million). Some of us are overwhelmed by the irony of these "environmentally responsible" corporations hosting such an event and leaving behind a field so badly trashed that it was dangerous.

The field was trashed not only by the dancing bodies of 100,000 boogie-on-down partygoers, but also by what they left behind in their frenzy of sex and drugs—namely the spent condoms, syringes, and other funlovers' byproducts.

The following week there was a soccer tournament, and I personally saw a woman holding a foot-long nail (spike) in her hand that she found on the field. She was the mother of an out-of-town contestant and she was not amused.

The corporate capitalism of rock'n'roll churns out its socially responsible party line, yet doesn't spend a penny on cleaning the debris or rehabilitating the field. Another triumph for the music in-

dustry.

This episode reminds me of the joke, "kinky is with a feather . . . perverted is with a chicken." Maybe Ben and Jerry should use their corporate jet to run for office as environmental candidates and get Peter Gabriel to do their fundraising.

Foster Reed

President

New Albion Records

San Francisco

### CD-5 IS MORE COST-EFFECTIVE

I am intrigued by Guenter Hensler's response in the Oct. 16 issue to my letter (Billboard, Sept. 25). As president of BMG Classics, Hensler is undoubtedly interested in distributing his assets on whatever carrier is well-accepted by the consumer.

Hensler states that his only hope for a video carrier with "high quality audio and video" is laserdisc. I do not wish to talk down that format, as Hensler states, but rather wish to point out that CD-5 presents a far more cost-effective carrier. It is this factor, in addition to its superb digital audio and video quality, that should ensure that CD-5 follows the growth curve of VHS, and not laserdisc.

Bradford Auerbach

VP business affairs and general counsel

Philips Interactive Media Of America

Los Angeles

### WHERE IS POLKA IN BILLBOARD?

As a promoter of modern polka music, I'm inquiring as to why polka music isn't represented in Billboard as per sales from polka record companies producing CDs and cassettes for the 6 million or so fans. I have all the names, addresses, and phone numbers of all the companies. This listing could be derived from those companies, mail-order houses, radio stations, etc.

We need to be represented in Billboard. We were in the '30s and '40s.

Gerald R. Reeves

Los Angeles

*Billboard responds: As it happens, a Billboard Report on modern polka music has already been assigned and is slated to run in an upcoming issue.*

### QBC STRUGGLE

Thank you for Carrie Borzillo's article about QBC Radio Network (Billboard, Oct. 16). Broadcasters seem to be struggling with the whole concept of a gay and lesbian radio network, but I keep talking.

Peter G. Hamlett

Senior VP

QBC Radio Network

Jensen Beach, Fla.

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.

## Billboard Confab Set For Look Into Future Of Music Video

LOS ANGELES—With the television industry poised for its next revolution, this year's Billboard Music Video Conference & Awards is planning the first in-depth look at how the expected changes will impact music video production, programming, and promotion.

The 15th annual conference, themed "Future Watch," runs Wednesday-Friday (3-5) at the Hotel Sofitel-Ma Maison here.

Keynote speaker Frank J. Biondi Jr., president/CEO of Viacom International Inc., kicks off the Future Watch discussions on Thursday. He will address the ways that new technology and the expanding cable universe will

affect the needs of television viewers and music video programmers in the future. Viacom is the parent company of MTV and VH-1.

The Thursday program also includes a trio of Future Watch panels, titled "Interactivity & Direct Marketing," "Promotion & Distribution," and "Going Global." The panels will include representatives of the major music video networks, record companies, the legal profession, computer software developers, telephone companies, and others involved in communications and visual media.

On Friday, the discussions  
(Continued on page 85)

## Fast-Food Video Deals Irk Retailers Pizza Hut 'X-Men' Price Undercuts Dealers

■ BY SETH GOLDSTEIN  
and EILEEN FITZPATRICK

NEW YORK—Fast-food promotions featuring low-priced videos already available at retail will move into high gear for the holiday season, beginning in mid-November. McDonald's is offering four Paramount titles for \$5.99 each to movie-hungry customers, and Pizza Hut weighs in with two "X-Men" cassettes for \$4.99 each from PolyGram Video.

The "X-Men" releases are the centerpiece of a Marvel Comics promotion that got underway about three months ago. The \$4.99 price guarantees plenty of complaints from retailers that their sell-through product has been devalued in the eyes of consumers who wonder why every video isn't similarly priced. A source close

to the PolyGram promotion agrees that some are concerned, but maintains that the entire PolyGram line of \$9.95 and \$12.95 "X-men" tapes should benefit from the Pizza Hut exposure. He also takes pains to emphasize that "X-Men" licensor Marvel Comics brought PolyGram into Pizza Hut. "This is not a promotion we've designed," he says.

Pizza Hut has ordered about 3 million units of "X-men" for some 3,000 locations, says Pizza Hut marketing communications VP Rob Doughty. Pizza Hut also sold about 3 million "X-Men" comic books in an earlier promotion that Doughty says was "the most successful kids' marketing program we've done."

The cassettes, a combination of three previously released titles, will carry a Pizza Hut logo. One title in-

cludes an interview with the creator of "X-Men," but otherwise the tapes won't differ from retail stock. They are available with the purchase of a "personal pan pizza" and a Pepsi.

### BEST STRATEGY

Until the promotion ends in late December, the curtain falls on video store sales of pricier "X-Men" cassettes, retailers argue. But this particular cloud may have a silver lining for Beverly Hills-based Best Film & Video, which licensed and released three "X-Men" titles prior to PolyGram's arrival.

Best president Roy Winnick learned of the Pizza Hut offer at the National Assn. of Recording Merchandisers wholesalers conference, held in Phoenix Oct. 17-20. Anticipat-  
(Continued on page 96)

## More Music Biz Figures Making CDs For Sega

■ BY JIM McCULLAUGH

LOS ANGELES—Music industry figures continue to move into the expanding interactive entertainment field.

"Double Switch," an interactive mystery movie game for the Sega CD system bowing in December, is lensed by noted music video director Mary Lambert, features a starring role by recording artist and actress Debbie Harry of Blondie fame, and has a soundtrack scored by Thomas Dolby.

The title joins two other high-profile interactive Sega CD movie games arriving at retail before Christmas: "Ground Zero, Texas," a science fiction thriller, and "Prize Fighter," a first-person boxing experience. Each game combines limited-screen, limited-motion live video, traditional videogame-playing techniques, 16-bit digital stereo soundtracks, special effects, and enhanced graphics, while involving players as participants.

According to Steven Payne, director of marketing for Sega, all three programs are being positioned as "mini-movies," with production budgets in the \$3 million-\$4 million range. The titles were shot on location, on Hollywood sound stages, and at Sega's own Multimedia Studio facility in the San Francisco Bay area.

Suggested retail price for each title will be \$59.95.

The Sega CD, introduced in the fall of 1992, is a peripheral device that attaches to the Sega Genesis videogame system and is connected to a TV set.

Payne says the Sega CD is on target to be in 1 million U.S. homes by Christmas, and industry analysts concur. The suggested retail price for the Sega CD, which comes bundled with a game called "Sewer Shark," is \$230.

The Sega CD also plays audio CDs. Payne says Sega's research indicates that 80% of Sega CD owners run it through their home stereo systems.

Analysts also say some 2 million Sega CD software titles, retailing between \$49 and \$59, will be sold in 1993. Sega also expects to have a base of 13 million Genesis videogame  
(Continued on page 96)



**Winning Wynonna.** Curb/MCA artist Wynonna celebrates the success of her 1992 eponymous solo debut, which went triple platinum and spawned four No. 1 country singles. Her latest album, "Tell Me Why," has gone platinum; the current single is "Only Love." Wynonna is currently co-headlining with Clint Black on tour. Shown at Hollywood nightclub the Gate, from left, are MCA Records/Nashville chairman Bruce Hinton; Curb Records chairman Mike Curb; MCA Music Entertainment Group chairman Al Teller; Wynonna; Wynonna's sister, actress Ashley Judd, and their mother, Naomi Judd; and Wynonna's manager, Ken Stilts of the Ken Stilts Co.

## Recording Industry Plays Up CD's Importance Will Extra Info Set Format Apart From Recordables?

■ BY MARILYN A. GILLEN

NEW YORK—The importance of underscoring the value of prerecorded CDs, now that new digital formats have arrived and recordable CDs are on the horizon, was one of the key topics of discussion when the engineering committees of the Recording Industry Assn. of America and the Recording Industry Assn. of Japan met recently with IFPI representatives.

Other topics addressed at the meeting, held Oct. 18-19 in Tokyo, included the status of the International Source Recording Code, a copyright ownership number used to identify recordings and intended to help copyright owners track their use; the state of the Digital Audio Interface Standard; trends in digital audio broadcasting; piracy and copyright issues; and environmental policies.

"With the advent of all the new digital formats, it seems to us to be important to maintain the CD as the benchmark in terms of audio quality," says Ed Outwater, chairman of the RIAA engineering committee. "There are a couple different ways of doing that. One is on the audio side—things like blue lasers and high-

er sampling rates to improve sound quality, things that are being undertaken now. But there are also steps to be taken on the visual or tech side."

Outwater says one such step involves making use of the existing but rarely employed capacity of CDs to carry information along with digital music. "We've seen some limited use of these subcodes already with CD-Plus-Graphics," he says, adding that CD+G may have been ahead of its time in terms of garnering widespread interest. "The idea is to give added value ultimately on the audio side, but in the shorter term, on the text side, via lyrics or artist bios or other kinds of consumer-friendly forms of information."

The three industry groups decided to form an expert working committee to study which types of information might be of interest to consumers, and to consider recommending some voluntary standards, according to Hillary Rosen, the RIAA's executive VP, who also attended the meeting.

A companion issue, also keyed to the idea of adding value, is the need to differentiate not only the CD from other digital media, but also to differ-

## Philips Launches Innovative CD-I Marketing Approaches

■ BY SETH GOLDSTEIN

NEW YORK—Philips Interactive Media is trying direct response and radio to sell its CD-I system and software.

As part of an effort to leave no consumer stone unturned, Philips is mailing a four-page brochure to 250,000 active members of the Columbia House music club. Later this month, Philips and sister company PolyGram Diversified Entertainment will begin a top 40 promotion for the CD-I version of "Pete Townshend Live," which arrives at retail Nov. 16, the same day as the VHS edition.

AOR and classic rock stations playing the audio portion of Townshend CD-I will give away the player, the disc, and other product to call-in win-

ners. The promotion is meant to coincide with a 90-minute Townshend telecast Dec. 1 on PBS's Great Performances.

"Here's an opportunity for CD-I and home video to be able to market in a somewhat unique way," says PDE president John Scher.

Columbia House customers can purchase a CD-I player bundled with the CD-I version of Compton's Interactive Encyclopedia, a controller designed for kids, and a choice of three programs from 14 children's and family titles, for \$599. Philips also will accept 12 monthly payments of about \$50 each for the player from consumers.

It's the first time Philips has tried the direct-market approach, and "it is something new for us," says Pam Lehman, VP of music club sales promotion for Columbia House. "We haven't done anything quite like that."

Lehman thinks her 6 million members are demographically correct for Philips, which expects to cover some 15 markets. She says, "Philips is selling the product. Columbia House is not."

Buyers are candidates for Philips' upgrade, the \$249.95 CD-I digital video cartridge, which would allow them to play the first nine full-screen, full-motion movies just arriving at 4,000 consumer electronics outlets. Paramount Home Video is the provider. The response from one retailer was enthusiastic—even as Philips staffers were building display kiosks.

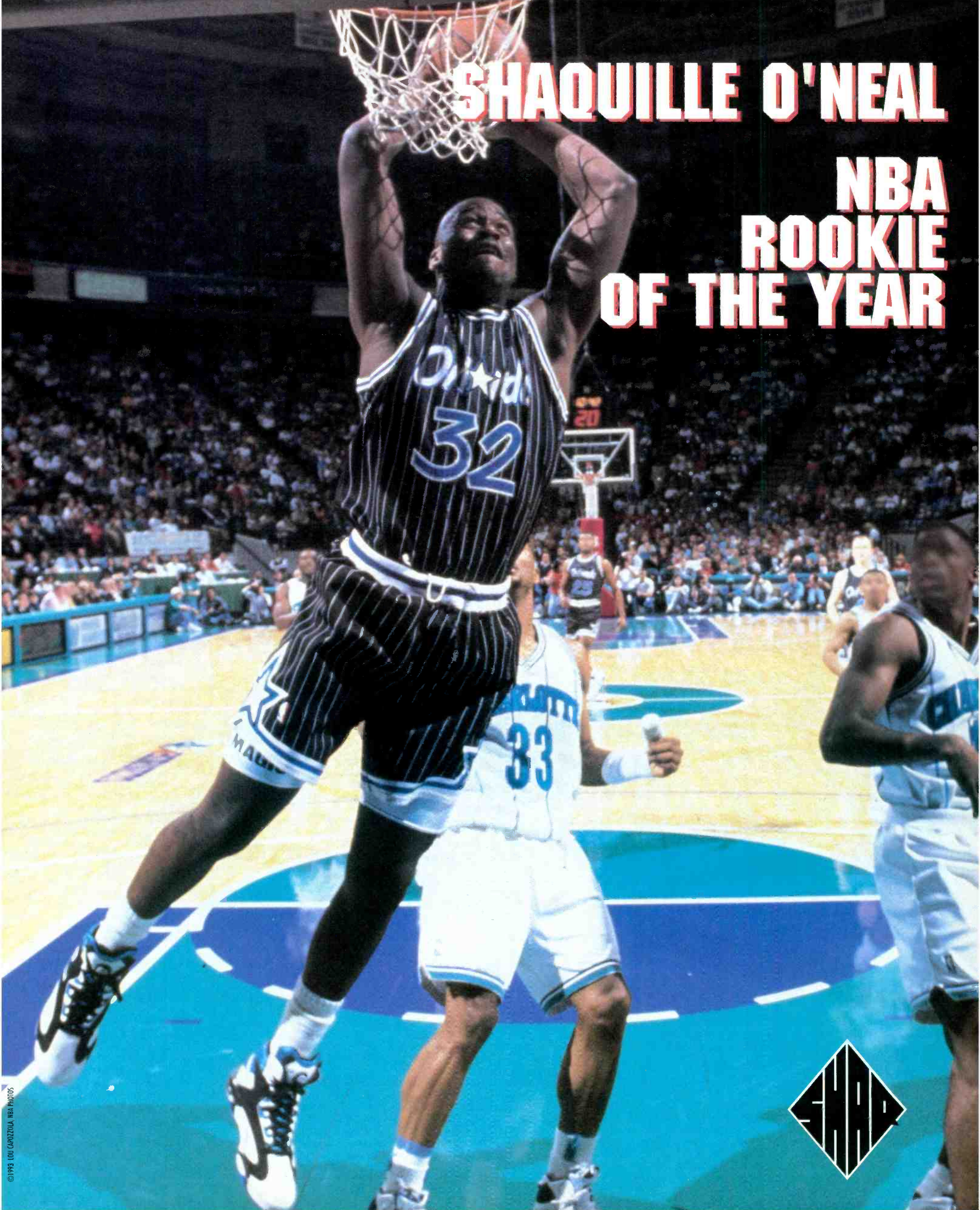
"We expect to see phenomenal response," says Tom Campbell, spokesman for the eight-store DOW Stereo/Video chain in San Diego. "We think there's real interest in these movies," which include "Top Gun," "Patriot Games," and "Star Trek VI." DOW held off on carrying CD-I players until the full motion add-on was available.

Now, Campbell says, the chain will put CD-I hardware and software side-by-side with the 3DO interactive system that arrived several weeks ago. "We feel both formats can co-exist," he says. "We sell every piece of 3DO we can get. It's something like we've never seen before."

Retailers may have a harder time getting beyond the enthusiasts who  
(Continued on page 96)

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# Artists & Music

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

## Mute Finds New U.S. Overseer In Larry Wanagas

■ BY PAUL VERNA

NEW YORK—Mute Records, the U.K. indie that launched the careers of such modern-rock stalwarts as Depeche Mode, Erasure, and Nick Cave, has appointed k.d. lang manager Larry Wanagas to head its U.S. operations. Wanagas replaces former Mute U.S. president Bruce Kirkland, now senior VP/GM at Capitol Records.

In his new capacity, Wanagas will oversee the U.S. careers of Erasure and Nitzer Ebb, essentially acting as their manager, while also running the operations of the label, according to Mute chairman Daniel Miller.

(Continued on page 83)

## As Marketing Tool, Vinyl Finds Alternative Groove

■ BY CHRIS MORRIS

LOS ANGELES—The vinyl LP, once the pariah configuration at the major labels, is seeing a resurgence as a tool used frequently to market alternative-skewed artists.

Several major labels have pressed LPs on their high-profile alternative acts in recent months. In some cases, labels have jump-started a release by issuing a vinyl LP on a title a week or two before the CD and cassette; this tactic was employed by Epic with Pearl Jam's "Vs." and by Geffen with Urge Overkill's "Saturation" and Nirvana's "In Utero."

The LPs are seldom issued in large runs, but record company executives believe that the release of a vinyl album is a valuable method of connecting with alternative consumers, who still view the LP as a viable configuration and even a hip one.

Retailers report that their customers will snap up the vinyl if it's available—especially if the LP hits the street before the CD.

Geffen marketing head Robert Smith says that the early release of the Urge Overkill and Nirvana albums on LP "[gave] those core stores and fans an opportunity to have the album a week early."

Smith adds, "You have to be really selective about who you put vinyl out on." He points out that Urge Overkill "is very precious to the underground, alternative, college world," and that Nirvana "wanted to re-establish their roots as a punk band."

Geffen's vinyl issues are limited pressings of 5,000-25,000 units. Smith says, "We target it to the accounts that will really sell it," such as inde-

(Continued on page 89)

## Sales Suggest Pearl Jam, Nirvana Are Here To Stay

■ BY CRAIG ROSEN

LOS ANGELES—The record-breaking debut week of Pearl Jam's "Vs." and the staying power of Nirvana's "In Utero" strongly suggest that the two bands linked to the "Seattle sound" have transcended any such scene and are well on their way to careers that will continue long after "grunge" is a memory.

That's the consensus from radio programmers at album rock and modern rock stations, where both acts are heating up phones and the airwaves, and at retail, where the new Pearl Jam and Nirvana releases are keeping cash registers ringing.

"Vs.," released Oct. 19, racked up first-week sales of more than

950,000, the largest first week sales figure since The Billboard 200 began using SoundScan data May 15, 1991. (See Between The Bullets, page 99)

Although Nirvana's Oct. 1 debut at No. 1 with sales of more than 180,000 pales by comparison, "In Utero" has shown staying power that has surprised some observers. This week the album drops to No. 4, but retains its bullet as it experiences a sales gain for the second consecutive week.

Traditionally, acts tied to trends or scenes often suffer after the excitement surrounding that movement subsides, yet Pearl Jam and Nirvana don't appear to be hurting, despite the emergence of handfuls of sound-alikes and even

(Continued on page 94)

## Sony 'Killed' Album, Michael Says On Witness Stand

■ BY CHRIS WHITE

LONDON—Sony Music "killed" George Michael's "Listen Without Prejudice" album in the U.S., the star claimed on his first day in the witness box at the High Court here.

The decision was made because Michael refused to appear in any supporting videos, he told a packed courtroom here Oct. 28.

Questioned by his own attorney, QC Mark Cran, Michael said the album's poor U.S. performance gave him the distinct impression that "[Columbia Records president] Don Ienner felt that if he showed me what could happen, I might be scared into changing my ideas for the next album," Michael told the court.

Michael appeared bullish and optimistic on his first day, saying, "This court case will be embarrassing to Don Ienner." Michael alleged that Ienner had tried to interfere with Michael's own creative decisions.

In the U.S. Ienner wanted to do a club remix of "Too Funky," one of Michael's contributions to the "Red Hot + Dance" album project. Ienner had written to Michael's manager, Rob Kahane, suggesting the remix should be done by C+C Music Factory.

"However I did not feel that they were particularly talented," Michael said, "and didn't feel that their interpretation would be satisfactory. . ."

"I was offended that, for the first time since I started my career, someone was trying to make creative decisions for me, but I also realized that if I protested there would probably be very little in the way of promotion for the record."

Michael added that, in fact, the record had received little black music promotion in the U.S. "I found that

alarming, considering that I had previously topped the black music charts there, and was now being totally ignored [on the chart]."

Michael said he tried to target his album "Listen Without Prejudice" to both black and white audiences in the U.S. He said that decision was based on the success his previous album, "Faith," had enjoyed on the black music chart in the U.S.

"As I was appealing to both markets, I wanted to make a statement since my second album had both black and white musical influences, [which is why] I chose the title 'Listen Without Prejudice.'"

Michael said that during a meeting with Ienner and Tommy Mottola, now president and COO of Sony Music, he explained his concept of "removing my image from the marketing and promotion of 'Listen Without

(Continued on page 89)

## Rappers Getting A Tuff Break At A&M

■ BY HAVELOCK NELSON

NEW YORK—In business for only six months, Tuff Break Records is a winner already in the race for chart attention. The A&M-created street label scored a No. 1 hit in late September on Billboard's Hot Rap Singles chart with "At Large"/"Grand Groove" by Intelligent Hoodlum. And, after breaking regionally in Los Angeles and the San Francisco area last month, "Nutin' Ta Lose" by Dred Scott jumps seven places to No. 14 with a bullet on the rap chart this week.

Since being released in June, Hoodlum's second album, "Saga Of A Hoodlum," has sold 22,000



**Legendary Achievement.** Billboard Jamaica correspondent Maureen Sheridan, left, presents Rita Marley with a plaque commemorating the chart success of the Tuff Gong/Island release "Legend" by Bob Marley and the Wailers. "Legend" spent a record-setting 19 weeks at No. 1 on Billboard's Top Pop Catalog Chart.

units, according to SoundScan. The album was dropped following the No. 1 rap triumph of Hoodlum's "Posse" track from the motion-picture soundtrack of the same name.

Tuff Break is helmed by Evan Forster, a former Los Angeles club promoter hired two years ago as A&M's director of street promotions. As GM of the new imprint, Forster is in charge of an office staff of four, including Mike Nardone, national director of radio promotion; Life Allah, national director of street promotions; Darrin Fashaw, product manager; and Gary Meyer, label assistant. Additionally, there is a field staff of 12 regional

promotion representatives. The label's roster currently numbers four; the goal is to build five to seven releases per year.

Forster is responsible for overseeing all creative, marketing, and promotion activities at Tuff Break. "My whole focus is on bringing our records to the street, clubs, and commercial and college radio mix shows then bursting them out from there," he says. "Me and my staff do not work the commercial radio stations. That's something Rick Stone, A&M's senior VP of pop promotion, and Sharon Heyward, who heads Perspective Records, will be doing." Under the terms of its new

(Continued on page 30)

## Billy Joel Agrees To Drop Suit Against Grubman

■ BY BARRY LAYNE

NEW YORK—Billy Joel has agreed to withdraw his \$90 million malpractice, conflict of interest, fraud, and breach of fiduciary duty lawsuit against a group of the music industry's most powerful attorneys.

The parties confirmed the resolution Oct. 25, offering the following, single-sentence statement: "The parties in the Billy Joel vs. Grubman, Indursky, et al. lawsuit have agreed to withdraw their claims against the other and to end all litigation between them."

The legal action's conclusion was as surprising as its arrival 13 months ago when Joel rocked the music business with the blockbuster lawsuit.

Terms of the agreement are shrouded in secrecy, with members of both camps refusing to discuss even the smallest detail.

Industry sources were split in their beliefs about how the suit was resolved.

Most said they believed Allen Grubman and his partners agreed to pay a large cash settlement to end the lawsuit, with speculation ranging just short of \$10 million. Others, however, noted that the statement used the word "withdraw" instead of settle, a sign, they said, that Joel had not received financial compensation.

No matter how it was concluded, the proceeding's arrival sparked a firestorm of controversy within the music world—and the entertainment industry as a whole—over questions relating to the conflict-of-interest charges.

(Continued on page 86)

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## Shonen Knife, Kris Kross Test Free-Speech Limits In Japan

BY STEVE McCLURE

TOKYO—Two groups, one Japanese and one American, are finding out just how far freedom of expression extends in the Japanese record industry.

Japan's internationally popular trio Shonen Knife has become entangled in a debate over drug references in its lyrics, while U.S. rap duo Kris Kross has touched a raw nerve here with its album, "Da Bomb."

The Kris Kross album cover, which features a photo of a nuclear explosion, and a line in the title track, "I drop bombs like Hiroshima," caused Sony Records to delay the album's domestic release for two months until the cover art could be changed and the offending lyric removed.

Such references are extremely sensitive in Japan, the only country to

have been subjected to atomic bombings. One major import chain, HMV Japan, decided not to sell the import version of "Da Bomb." The album was released in the U.S. Aug. 3 on Sony label Columbia, while Sony released the Japanese version Oct. 7.

The reason for the delay, says a Sony Music Entertainment (Japan) spokeswoman, is that permission for the changes had to be obtained from the rap duo and its management. Sony's in-house import division did not handle "Da Bomb," in contrast to usual practice.

"There was a feeling that it was scandalous to refer to Hiroshima in this casual way," says Tower Records Far East MD Keith Cahoon, describing how Tower staffers felt about the issue. "The other argument was that it was casual but it was not  
(Continued on page 94)



**Tony Award.** Members of Mercury recording group Tony Toni Toné receive platinum plaques commemorating sales of the group's third album, "Sons Of Soul." The band's current single, "Anniversary," has reached the top 10 on Billboard's Hot 100 chart. Tony Toni Toné will open for Janet Jackson on her upcoming tour, beginning Nov. 24. Shown, from left, are band member Timothy Christian Riley; Mercury president Ed Eckstine, who was executive producer of "Sons Of Soul"; and band members D'Wayne Wiggins and Raphael Wiggins.

## MTV Ups Execs Levinson, McGrath To President Posts

BY DEBORAH RUSSELL

LOS ANGELES—MTV executives Sara Levinson and Judy McGrath have been promoted to president, business director, MTV and president, creative director, MTV, respectively.

The titles put a formal stamp of approval on the pair since they assumed additional duties following the departure of former MTV president John Reardon more than two years ago, says Tom Freston, MTV Networks chairman/CEO.



McGRATH

The simultaneous promotion places both executives on equal footing with VH-1 president Ed Bennett, Nickelodeon/Nick At Nite president Geraldine Laybourne, and MTV Europe managing director Bill Roedy.

"I challenged [Levinson and McGrath] to make it work, and they did," says Freston. "Both of them will be responsible for the overall strategy, revenue, and spending at the network."

Levinson will lead all business affairs, including marketing, press relations, research, business development, and international.

During her tenure, MTV expanded its global coverage with the launch of 24-hour affiliate networks in Asia, Japan, and, most recently, Latin America.

"We'll continue our global growth and look to see where else MTV makes sense," she says.

Levinson projects new business  
(Continued on page 86)



LEVINSON

## Sony/Nashville Finally Shakes Up Staff Roy Wunsch Out, Paul Worley & Scott Siman In

BY EDWARD MORRIS

NASHVILLE—The long-rumored management shake-up at Sony Music/Nashville has finally taken place, leaving former president Roy Wunsch out and replacing him with the team of producer Paul Worley and attorney Scott Siman.

Allen Butler, Arista Records' highly regarded VP of promotion and artist development, says he also will defect to Sony if he can extricate himself from his current contract. Butler says he has been offered the post of executive VP/GM.

A spokeswoman for Sony confirms that Worley and Siman assumed their duties Monday (25). Worley holds the title of executive VP, and Siman that of senior VP. Worley and Siman were unavailable for comment by press time.

Prior to the move to Sony Music/Nashville, Worley was VP of Sony

Tree Publishing and the producer of such acts as Martina McBride, the Desert Rose Band, Pam Tillis, Joy White, and Holly Dunn.

Siman was a partner for 14 years with the Benson & Siman law firm here, specializing in entertainment law. He also had worked in concert promotion and music publishing.

Executives at Sony were unavailable to comment on the reasons behind the management shift.

The installation of the new team brings to an end—temporarily at least—months of speculation about the label's fate. Initially, it was reported that Sony was trying to lure producer Tony Brown away from his vice presidency at MCA Records. Brown's attorney said that the producer never had any discussions with Sony (Billboard, Jan. 30). In January, Brown was promoted to president of MCA/Nashville.

Sources say Sony followed this ef-

fort with a protracted courtship of Tim DuBois, who had dazzled Music Row and his own superiors with his success in establishing and building Arista Records' country division.

DuBois stayed with Arista and opened two sub-labels—one specializing in Texas music, the other in Christian music. Arista Texas opened in Austin in September.

Earlier this year, Sony's VP of marketing, Mike Martinovich, left the label after 24 years, announcing that he would henceforth work as a consultant. And Steve Buckingham, VP of A&R for Sony's Columbia label, has confirmed he will leave to head Dolly Parton's soon-to-debut independent label once the legal ramifications of his departure can be worked out.

Before being tapped to head Sony's Nashville division in 1988 (it was still CBS Records then), Wunsch was the  
(Continued on page 89)

## Rhino Signs On As Pyramid Builder With Distrib Deal

BY CHRIS MORRIS

LOS ANGELES—Pyramid Records has signed an exclusive manufacturing and distribution deal with Rhino Records that kicks off Tuesday (2) with the release of "Jericho," the first studio release in 16 years by soon-to-be-inducted Rock And Roll Hall of Famers the Band.

Attorney and Pyramid principal Allen Jacobi, who operates the company in partnership with producer Scott Maclellan and manager Bruce Garfield, says the Rhino distribution deal will allow the label to maximize its efforts on behalf of its roster of "classic rock"  
(Continued on page 26)

### EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Machgiel Bakker is promoted to editor in chief of Music & Media in Amsterdam. He retains his responsibilities as director of charts.

**RECORD COMPANIES.** Bob Shaw is appointed senior VP of management information systems for Atlantic Records in New York. He was VP of M.I.S.

Robbie Snow is promoted to VP of product management for MCA Records in Universal City, Calif. He was director of marketing.

Sony Wonder names Alan Winnikoff senior director of media relations in New York, and Loris Kramer director of marketing in Los Angeles. They were, respectively, VP/director of communications for Spelling Entertainment's Worldvision Enterprises, and director of marketing/acquisitions, special interest programming for Columbia TriStar Home Video.



BAKKER



SHAW



SNOW



WINNIKOFF



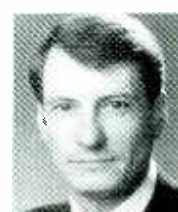
FRIED



ALOUETE



SILBER



WOLTER

Arista Records in New York names Karen Post senior director of royalties and Phil Moretti payroll manager. They were, respectively, director of domestic royalties for BMG Lyndhurst and head auditor at Privat Banking.

Diana Fried is appointed director of product management for the PolyGram Label Group in New York. She was director of artist development at Virgin.

Sire Records in New York promotes Sandy Alouete to director of marketing, Risa Morley to A&R

manager, and Molly Reeve-Morrison to manager of A&R administration. They were, respectively, label manager, executive assistant, and assistant to the VP of A&R.

Colin Sowa is named director of advertising/merchandising at A&M Records in Los Angeles. He was national merchandising manager.

Evan Forster is named label director for Tuff Break Records, a division of A&M in Los Angeles. He was national director of street promotion for A&M.

Peter Cooper is promoted to direc-

tor of marketing and sales for Mute Records in New York. He was East Coast label manager.

Steve Gideon is promoted to director of administration services for Sony Music in Los Angeles. He was manager of administration services.

Robert Fagan is promoted to director of finance for Mercury Records in New York. He was accounting manager.

**PUBLISHING.** Frederic S. Silber is appointed senior director of licensing and administration for BMG Songs, a

division of BMG Music Publishing in New York. He was VP of business affairs for EMI Music Publishing.

**RELATED FIELDS.** Richard C. Wolter is promoted to chairman/CEO of Columbia House Company, a joint venture of Sony Music Entertainment and Warner Music Group in New York. He was president.

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



*Our heartfelt sympathy*

*at the loss of our*

*dear friend*

*Ed Leffler*

*you will be missed.*

*John Scher, Jim Koplik  
Metropolitan Entertainment*

# Sepultura Creates 'Chaos' In Wales

## New Set Is 1st To Go Thru Epic Distrib Deal

BY CHRIS MORRIS

LOS ANGELES—The members of Sepultura must feel geographically dislocated these days.

The Brazilian metal band is now living in Phoenix. It recorded its new album, "Chaos A.D."—the first to be distributed by Epic Records under an agreement with Roadrunner Records—at a remote studio in Wales. And the band members are preparing for year-end tour jaunts that will take them through Europe, the U.S., and Latin America.

Sepultura lead vocalist Max Cavalera says of the quartet's relocation to Arizona, "Our roadies live here, and my wife, who is the manager of the band, lives here. It's a good place for writing and stuff—it's more quiet and more private. We decided whenever we're not on tour, we can spend some time here."

He adds, with a laugh, that given the unit's high-energy touring schedule, "You don't need a house, really. It would be better to buy a bus."

The band's decision to cut "Chaos A.D." at Rockfield Studios in Wales, which in the past has hosted sessions by Queen, Led Zeppelin, and Black Sabbath, came about after discussions with producer Andy Wallace.

"I explained to him the situation

about how [Sepultura's 1991 album] 'Arise' was done," Cavalera says. "[There were] too many people hanging around, and the concentration kind of got lost. I asked Andy where he thought we could do an album [where] you'd be pretty much away from civilization, away from people actually, so we could just spend time on the album. It sounded like a crazy idea, but it worked pretty good in the end... It was a cool environment." The album



SEPULTURA: Andreas Kisser, Igor Cavalera, Max Cavalera, and Paulo Jr.

was released Oct. 19.

The writing of the album resulted in unexpected collaborations with Evan Seinfeld of New York-based thrash band Biohazard, and Jello Biafra, former leader of San Francisco's Dead Kennedys.

Seinfeld, who co-wrote the track "Slave New World," wound up staying in Phoenix for a day, after a riot disrupted a show by the band there. "I had a friend of mine doin' tattoos, and I invited [Seinfeld] over to get a tattoo and have a beer," Cavalera says. "Evan said, 'Hey, let's do a lyric together!' And I go, 'Fuck, sure!'"

The members of Sepultura were longtime Dead Kennedys fans, and covered the group's "Drug Me" on a compilation of DKs covers. Cavalera says, "After that, it was like, 'The guy likes us. Why don't I call him up and ask him to do a lyric?'... Ended up, he was totally into it. He wrote [the song "Biotech Is Godzilla"] in two days. I sent

(Continued on page 20)



The Grand Gold. George Jones, left, presents Aaron Neville with a gold album for Neville's "The Grand Tour." The A&M album is a collection of cover songs by Neville, including a version of Jones' "The Grand Tour." In the middle is Jones' wife.

# Lemonheads' U.K. Success Sounds Sweet To Atlantic

BY THOM DUFFY

LONDON—As the Lemonheads' new Atlantic album "Come On Feel The Lemonheads" hit stores in the U.S. Oct. 12, the alternative pop trio was across the Atlantic Ocean starting a U.K. tour—which was just fine with the group, its management, and record company.

"We're like the Londonheads," quips frontman Evan Dando. "London is just the center of the hysteria."

Alan McGee, director of promotion at EastWest Records, Atlantic's sister label in the U.K., notes that Britain has been one of the Lemonheads' strongest



THE LEMONHEADS: Nic Dalton, Evan Dando, and Dave Ryan.

markets to date. According to the record company, the band's 1992 breakthrough album, "It's A Shame About Ray," has sold more than 90,000 copies in the U.K. SoundScan reports that the album's U.S. sales have topped 350,000. McGee credits Gold Mountain Management, which represents the band, for giving priority to overseas touring and promotion.

"Any success we can achieve here," he says, "has a huge impact in the European marketplace."

And in the U.S., too, says Vicky Germaise, VP of production development at Atlantic in New York. "The buzz from abroad is very, very important, particularly with their core [college and alternative] audience," she says.

For fans on both sides of the Atlantic, the Lemonheads' appeal will be fanned further by Dando's irresistible songwriting on "Come On Feel The Lemonheads." The album entered The Billboard 200 at No. 56 last week. The album's first single, "Into Your Arms," reached No. 2 last week, its second on the Modern Rock Tracks chart, and Atlantic is determined to break the band at pop radio this fall as well.

"We're going full tilt for that," says Germaise. "This is an A-1 priority record for Atlantic."

For their part, the Lemonheads delivered the goods with a 15-song album recorded at Cherokee Studios in Los Angeles, with production by the Robb Brothers, the team involved in "It's A Shame About Ray." Juliana Hatfield, a longtime pal of Dando's who sang and

(Continued on page 25)

# Leapin' Leppards! Chart Giants Skip Usual Recording Gap For 'Retro Active' Collection

CAN A LEPPARD CHANGE Its Recording Spots? A month after the release of "Retro Active," Joe Elliott is still tickled that his band, Def Leppard, notorious for long gaps between projects, actually managed to put out albums in consecutive years. "When we're old and look back at our catalog, it'll be fun to see 1983, 1987, 1992, and then 1993," he says.

"Retro Active," a collection of 14 tracks recorded by the band between 1984 and 1993, was released Oct. 5 by Mercury Records. The set includes three versions of "Miss You In A Heartbeat" (including an unlisted one); two versions of "Two Steps Behind," and nine other tracks that were previously unreleased or had been available only as B sides or bonus tracks. Nearly all the songs have been rerecorded or remixed in some form. The one thing they all have in common is that the band—in what some would call nothing short of a miracle—spent no more than one day recording each track.

"The quick recording process helped bring the band into the '90s," says Elliott. "We've always tried to make the musical equivalent of a 'Star Wars' or a Spielberg movie. That was very in the '80s; in the '90s [that idea] is completely dead. And I think we've got a little bit more to offer than a band that died in the '80s."

"Each one of these songs was recorded in a day. The sleeve cost more to do than the album," he adds. "We proved we can do stuff quick, which we never did before. Our theory has been, and always will be, to depend on great songs, and as long as we write great songs, I don't think [our] actual recording process will ever last as long as it used to."

The diverse album is instantly recognizable as Def Leppard, but the songs have a loose, relaxed attitude that never lapses into sloppiness. To keep things lively, the band throws in a few surprises: a mandolin and whistles on "From The Inside," Elliott's acoustic piano on one of the versions of "Miss You In A Heartbeat." "We've done our own sound to death, as have several other bands, thank you very much," says Elliott. "Towards the end of the '80s, there were so many bands who sounded like us, it was embarrassing."

For this album, Elliott says the band took its cues from

some of the current crop of hit makers. "It's supposed to be in the same mode as a Pearl Jam or Alice In Chains," says Elliott. "A lot of it is loose. These bands have influenced us all collectively." Since the band was on tour while working on the project, engineer Pete Woodroffe served as the link between Def Leppard and the album's progress. "We were on the road, and we were sending him the tapes [of any songs they had recut], and he was mixing them," says Elliott. "His instructions were to make it sound like [AC/DC's] 'Back In Black' meets 'High 'N' Dry' [the band's 1981 album]."

Two of the album's highlights are its pair of covers, a fluffy pop/rock version of the Sweet's "Action" and Mick Ronson's driving "Only After Dark." When "Action" came out in 1974, Elliott was 13 and "was probably looking under my arms to see if any hair had grown," he says, laughing. "We love the Sweet, but it's funny how you even remember songs that you hate from that time period. They become nostalgic favorites. I remember the words to certain Stylistics songs from then." He adds that he wouldn't rule out the idea of doing a side project of covers with band mate Phil Collen someday. "Phil and I were thinking about how we'd like to redo 'Ziggy Stardust,' the complete album," says Elliott.

The band originally conceived of "Retro Active" in 1988, but before they could get started, Guns N' Roses put out the similarly themed "GN'R Lies," so Def Leppard pushed their idea back.

Unwittingly, the delay led to "Retro Active" also serving as a tribute to the guitarist, Steve Clark, who died in 1991. Unreleased tracks "Desert Song" and "Fractured Love" feature Clark prominently. "We didn't think it would have been morally right to push those songs on [new guitarist] Vivian Campbell," says Elliott. "So this was a way to wrap up the Steven era and give fans a souvenir."

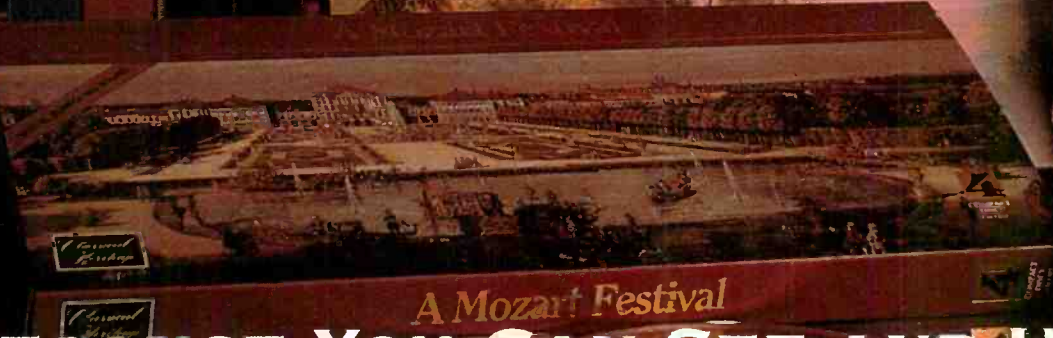
ROAD WOES: Duran Duran lead singer Simon Le Bon, who tore a vocal chord a week ago, is expected to recover in time for the band's "Unplugged" taping, slated for Nov. 17. In the meantime, Le Bon is on antibiotics and is keeping quiet. Among the high-profile concerts the band had to postpone were three nights at New York's Radio City Music Hall and one night at the Hollywood Bowl.



by Melinda Newman

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## New Set Explores Art Of Being Garfunkel Columbia Ready To Back Singer's Step Into Spotlight

BY CRAIG ROSEN

LOS ANGELES—Columbia Records is optimistic that Simon & Garfunkel's recent monthlong stint at New York's Paramount Theater will be the perfect launching pad for "Up 'Til Now," Art Garfunkel's first album in more than five years, released Oct. 26.

Says Columbia VP of marketing Jay Krugman, "Obviously, Art has been getting tremendous exposure with the shows at the Paramount, and we have a tremendous opportunity to capitalize on that exposure."

For Garfunkel, who has been on the Columbia roster for nearly 30 years, the timing is also right. "I'm having a very good feeling of coming into my own for the first time as a solo stage performer," he says. "I did a dozen shows in California this past June with a five-piece band. Finally, finally, I felt I belong up there."

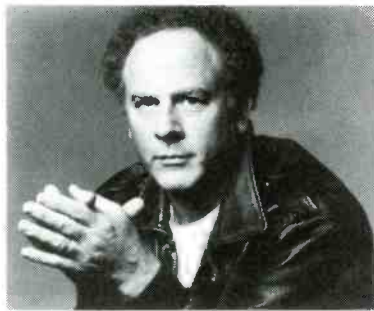
Garfunkel has also come to grips with giving the fans what they want on his albums, as "Up 'Til Now" features a mix of classics and obscure gems. "It is my attempt to be more accessible to people and to come up with things that are more pleasers from their point of view," he says. "Maybe you are not supposed to do that. You are supposed to be thinking, 'Well, selfishly, what do I feel like doing?' But frankly, on this album I included what communicates best and what is really full of natural appeal. That is why I have that Simon & Garfunkel comedy bit."

The bit, "The Breakup," also included on Paul Simon's recently released three-CD retrospective on Warner Bros., features Garfunkel explaining why the famed vocal duo

split, while Simon interrupts with numerous suggestions.

"I wandered into the studio when Paul was working, and I was just in a Nichols and May mood . . . All of my life I have been screwing around doing bits with Paul. We did this one on mike."

The album also includes the original acoustic version of Simon & Garfunkel's "The Sounds Of Silence," before producer Tom Wilson added electric guitars and drums to what



ART GARFUNKEL

would become the duo's first No. 1 single.

Says Garfunkel, "I wanted people to hear the lyric and hear what is happening with the singing, because the electric guitars really do mask it a lot. They give it a wonderful electric 12-string sound, which was in the idiom of those days . . . but when you clear that away, you are left with good singing and a very strong song, and a very interesting lyric."

Aside from his work with Simon, "Up 'Til Now" also includes tracks Garfunkel recorded with two other occasional collaborators—James Taylor and Jimmy Webb.

Taylor, who joined Simon on Garfunkel's 1978 hit cover of "(What A) Wonderful World," performs on two tracks, including the duet "Crying In The Rain," the album's first single, which he also co-produced.

Webb backs Garfunkel on a sparse alternate version of his "All I Know," taped in 1989 for a Japanese radio show, and "The Decree," recorded in 1985 for Amy Grant's  
(Continued on page 28)

## SEPULTURA CREATES 'CHAOS'

(Continued from page 18)

him the tape, and he sent me the tape back, and it was done."

While these collaborations bring a distinctly pan-American feeling to the record, the Sepultura members remain true to their Brazilian roots by using such native percussion instruments as the *tamburin* and *cava* on some tracks. The most striking of these is "Kaiowas," which concerns a tribe of Brazilian Indians who committed mass suicide after the government threatened to relocate them from the rain

forests.

Cavallera explains that the use of these exotic instruments is "an old idea that we never really put in action—bring the Brazilian kind of roots inside our music, without the Paul Simon kind of thing, you know? Igor was born with the rhythm—before he joined Sepultura, he played samba in, like, soccer stadiums, with 20 people, just percussion. He's the one who came with the idea, and the whole band got really into it."

Cavallera says the band will be reuniting with its large fan base ("Arise" sold 300,000 units in the U.S. alone) on a two-week European tour that began Oct. 23 in Copenhagen. The band will embark on what the singer calls a "more underground" tour of clubs and theaters with Fudge Tunnel in December, then depart for large-scale shows in Brazil and South America in January.

Epic has high hopes for "Chaos A.D.," anticipating that the next round of touring will bring the band's music to an even larger audience.

Epic associate director of marketing Dave Gottlieb says, "Touring is going to be one of our strongest points, since the band has done it so long and so well."

The initial track "Territory" has already become the most-added cut at metal radio, according to Gottlieb. The band shot a video for the song in Jerusalem the week the Middle East peace treaty was announced; Paul Rachman, who directed such breakthrough hard rock videos as Temple Of The Dog's "Hunger Strike" and Alice In Chains' "Man In The Box," helmed the shoot.

Gottlieb says Epic is working closely with Roadrunner, which shepherded Sepultura to popularity in the U.S.

"Everything that's going on is a complete dual effort," Gottlieb says. "They're supplying us with a lot of tools, and at the same time we're expanding on their ideas."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

TAMPA, Fla.: "Consolation Cake," the long-awaited first release from Tampa Bay area favorites **Mad For Electra**, is packed with 14 well-crafted sonic gems, mined from the same bright alternative-pop vein as **Elvis Costello** and **Squeeze**. Singer/guitarist **Ed Woltil** provides the finely detailed writing, the often-melancholy singing, and the understated guitar work, while bassist **Ray Morrison** and drummer **Jeff Bowers** offer thoughtful propulsion and chime in on tightly clustered background vocals. **Mad For Electra**, together for six years, has amassed a collection of Tampa Bay Music Awards trophies—including 1992 nods for songwriter and top 40 band—and appeared on the second "Tampa Smokes" compilation album. "Consolation Cake," recorded at Hitmakers Studio in Tampa with **Bill Mason** at the helm, is available at regional chain stores and indies **Music Revolution**, **Vinyl Fever**, and **Blue Chair Music**, where longtime fans packed the store for an Oct. 1 release party by the Largo, Fla.-based band. "We went through a long dry period," says Woltil. "Now we're feeling refreshed from taking time off and doing other things, realizing that we really love playing together. It's almost like starting over. We feel eager about it in a way that we hadn't."



MAD FOR ELECTRA

PHILIP BOOTH

NEW ORLEANS: Music people have long enjoyed coming here to party. Now they have a reason to come and talk business, too. The **Cutting Edge Music Business Conference**, the first of what is expected to become a yearly event, was a smoothly run affair that brought in 20-odd A&R execs (from labels such as **Warner Bros.**, **Atlantic**, and **Imago**) to scout talent and—along with reps from ASCAP, BMI, NARAS, and even the Small Business Administration—teach inexperienced locals about turning a natural resource into an industry. "For a first year, it came off very respectably," says **Eric Cager**, director of the city's **Music And Entertainment Commission**, which sponsored the event. A planned trade show didn't materialize, however, and turnout was lower than anticipated: 405 registrants, including members of the 124 acts (nearly all local) showcased at nine venues over three nights. Overlaps with **Lenny Kravitz** and **Elvin Jones** concerts hurt night attendance. Still, New Orleans' "bon temps rouler" ethic made for a festive atmosphere. At least one of the A&R reps missed a flight home after a smoldering 4 a.m. set by Zydeco-rock band the **Bluerunners**. The biggest buzz and crowds were for bands already established locally: high octane rock/country band **Cowboy Mouth** (which has a licensing deal with **Viceroy**) and rootsy pop band the **Continental Drifters**. Unsigned college rock band **Grab The Lizard** drew label curiosity, but no local crowd, while reggae group **Crucial Roots** did the opposite. The jazz/funk **Soul Rebels Brass Band** landed the conference's only firm offer: a demo deal with Atlantic. Considering the site, the schedule was woefully light on jazz (just four acts), and venues dedicated to hip-hop, college rock, and metal were nearly empty. Cager said he will work to solve both problems through radio and record label sponsorships long before 1994's event.

SCOTT AIGES

ST. LOUIS: **New World Spirits** recently won a local, original-music battle of the bands, sponsored by Laclede's Landing Redevelopment Corp. with Bud Dry and modern rock outlet **KPNT**. NWS burst on the St. Louis metro scene after developing a following in Springfield, Mo. The band created a stir at the city's 1992 July 4th celebration by announcing their presence with a billboard just off the highway near a downtown exit. "We like to make a big impression," says singer **Jay Chambers**. "It was our first headline show, so the message was just our name and logo, with the flower in the middle, and then [the club name] and the date. It was just a large flyer, really." **New World Spirits** are just weeks away from remedying their lack of recorded music: The band is preparing a full-length indie CD. The band also won a similar battle of the bands a year ago in Campaign, Ill., where they beat A&M-signed **Paw**. Although local critics compare the band to local heroes **Pale Divine** and deride the band's



NEW WORLD SPIRITS

leaving daisies and blow-pops on the stage for fans, **New World Spirits** has built a strong following with commercial rock and alternative sounds, and Chambers stands his ground. "We like leaving something with the fans, and until now they haven't been able to buy a cassette or CD, so we've given them flowers or candy, something to take with them to remind them that they had a good time listening to **New World Spirits**."

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FOURPLAY, 1993

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

## Panel Ponders Uses Of Music In Advertising

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Music is a powerful selling tool in advertising. But to use music in a commercial, advertisers must make key decisions: What kind of emotion should the viewer feel? Should the ad use original music or an already-popular song? And, if a popular song is used, does the advertiser want the actual recording by the original artist (which means paying extra to license the master) or just the song itself, which can be recorded by session musicians?

These were the issues discussed at a "Music In Advertising" panel presented by The Advertising Club Of New York and moderated by Billboard managing editor Ken Schlager, Oct. 21 at the Plaza Hotel here.

Hunter Murtaugh, senior VP/music director of Young & Rubicam, noted that for an ad's music to succeed, the ad must be repeated many times on the air so that the viewer associates the music with the product, and the ad "must always express an idea." He presented several spots for Dr. Pepper in which the jingle "You're A Part Of Me" was played in different musical styles, depending on the accompanying images.

Sometimes music is purposely chosen that does *not* fit the images. Ogilvy & Mather senior VP/director of music Faith Norwick showed a Maidenform commercial in which environmental/political buttons are paired with the old-fashioned song "Yes, Sir, That's My Baby," making the song "an ironic, humorous comment at changing attitudes toward women," Norwick said.

In using popular songs, advertisers must understand the distinction between licensing a song and licensing a master recording, the panelists agreed. "Companies come to me and ask for Elton John's 'Rocket Man,'" said Joan Schulman, VP of administration and licensing for PolyGram Music Publishing Group. "Well, I don't have Elton John's 'Rocket Man.'" I have the *song* 'Rocket Man,' written by Elton John and Bernie Taupin." A publishing company can license the song, but to get the original recording, one must go to the record company. "It's not one-stop shopping," said Bill Bishop, assistant manager of A&R, film/TV, for Warner Special Products.

Panelists also discussed the pros and cons of original music vs. popular music. Moderator Schlager contrasted a Pepsi ad using Doris Troy's "Just  
(Continued on page 26)

## ARTIST DEVELOPMENTS

### CLOSE SHAVERS

"This album brought to a head what Eddy and I have been doing for the last 15 years, musically and lyrically," says singer/songwriter Billy Joe Shaver. Billy Joe and his guitarist son Eddy, have just released their Praxis/Zoo debut, "Tramp On Your Street," under the moniker Shaver.

Shaver has every reason to feel good about "Tramp On Your Street," a classic brew of musical Americana, whose creators have literally lived out its tales of wanderlust, hard lessons, and resolve.

"Like Lightnin' Hopkins, Hank Williams, and Jerry Lee Lewis, Billy Joe is literally the guy in his songs," says producer R.S. Field, whose previous credits include Webb Wilder and the Fabulous Thunderbirds. Among the songs Shaver has written are "Old Chunk Of Coal," recorded by John Anderson, and "Just Because You Asked Me To," made famous by Waylon Jennings.

"I also wanted to show Eddy's other, more lyrical side, because he isn't always rip-roaring," adds Field, describing the album as "roadhouse renaissance. I just tried to provide the proper settings."

Jack Emerson and Andy McLennon, both A&R/product managers for Praxis/Zoo, say they



SHAVER: Billy Joe Shaver, Eddy Shaver, and Keith Christopher.

felt signing Shaver was a logical step for everyone involved.

"The fact that they are father and son—one an old-line classic songwriter that was there with Willie and Waylon when Nashville's outlaw side reared its head, and the other this young energetic guitarist who feels equally at home playing with Dwight Yoakam or ZZ Top/Creedence-type rock—and you throw in our Georgia Satellites and Jason & the Scorchers background, and it seemed like a natural combination, artistically and business-wise," Emerson says.

"The marketing game plan is primarily media-driven, much like an alternative record or something that comes from a historic perspective,"

he adds, noting that "Tramp" reflects the same Nashville-meets-rock spirit of Steve Earle's "Guitar Town."

"We felt that the most immediate outlet was obviously not going to be country radio, but the press, particularly those who could see beyond the genre aspect and appreciate it for what it is," Emerson says.

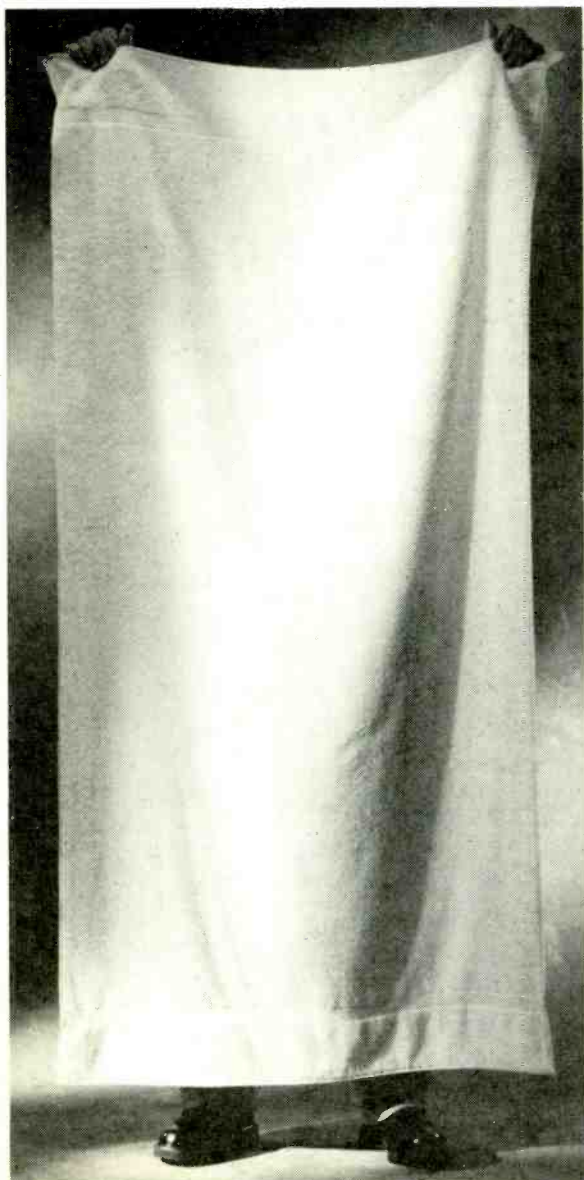
According to Praxis, the album is being serviced to adult alternative, select album rock outlets, and the few album country stations. The first single is "The Hottest Thing In Town," a song Shaver says was inspired by Madonna.

One non-country marketing device used to gain a foothold in radio and retail is a Zoo CD sampler called "South Paw," which featured tracks from new releases.

"We are also going to ship about 2,000 CDs, courtesy of a service run by Paul Loveless, which takes tracks from various new releases and sends these CDs to non-reporting stations," says Emerson. "That way, we could take the album to music people at radio that weren't being bombarded by the record company promotion."

"The press that we have had so far looks at this record as being part of American culture, and that is how we are trying to sell it," McLennon adds.

RICK CLARK



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## Composer/Lyricist Harold Rome Dies At 85 Famed For His Songs In Topical Broadway Revues

BY IRV LIGHTMAN

NEW YORK—Harold Rome, the composer/lyricist whose songs not only gently prodded the social conscience of Americans but, with equal aplomb, formed a catalog of soaring ballads for Broadway musicals, died Oct. 26 in New York of complications from a stroke. He was 85 years old.

Rome, elected to the Songwriters Hall of Fame in 1981, was among the handful of Broadway songwriters adept as the writer of both melodies and lyrics.



ROME

On a few occasions, he fit lyrics to melodies by others, one of which, "(All Of A Sudden) My Heart Sings," was based on a hit French song. His English version was introduced by Kathryn Grayson in the 1945 Frank Sinatra/Gene Kelly film musical, "Anchor's Aweigh," with the hit-single version by vocalist Johnnie Johnston on Capitol that same year. The song also gave Rome his only rock'n'roll-era success in versions by Paul Anka (ABC-Paramount) in 1959 and Mel Carter (Imperial) in 1965.

Rome also collaborated with none other than Russian classical composer Dimitri Shostakovich in a World War II song, "United Nations On The March," which Grayson introduced in the 1943 film musical, "Thousands Cheer."

Abandoning a career as an architect during the Depression to try his hand as a songwriter, Rome, who was born in Hartford, Conn., parlayed student work as a band pianist and composer to establish himself as

the writer of the words and music for a 1937 revue, "Pins And Needles," which, modestly enough, was mounted by the International Ladies Garment Workers Union and featured members of the union. It was a great success, and had a run of more than 1,108 shows after its debut at the Labor Stage in New York.

It also set Rome on the first phase of his Broadway career as a writer of songs for smart, topical revues. Some of the titles from "Pins & Needles" are "Sing Me A Song With Social Significance," "It's Better With A Union Man," and "Doin' The Reactionary." The score of "Pins & Needles" was not without its romantic turns. One of its ballads, "Sunday In The Park," gave Rome his first hit, a recording by the Hudson-DeLange Orchestra (Brunswick).

For another revue, "Sing Out The News" (1938), Rome wrote a spirited paean to President Franklin D. Roosevelt. Called "F.D.R. Jones"—referring to parents who name a child after their political idol—it made the charts in 1939 in a version by Ella Fitzgerald and Chick Webb.

Rome continued to write while serving in the Army during World War II; he returned to civilian life with a postwar revue, "Call Me Mister," in 1946. It contained one of Rome's biggest hits, "South America, Take It Away," a takeoff on the Latin dance craze and its demands on one's physical well-being. The hit version was by Bing Crosby & the Andrews Sisters (Decca). With the death of President Roosevelt a year earlier, Rome's score for "Call Me Mister" contained another tribute to F.D.R., "The Face On The Dime," that was in stark contrast to the jauntiness of "F.D.R. Jones."

Although he was involved in several other revues, the era of non-book shows on Broadway was ending in the early '50s.

Rome turned to book musicals, broadening his musical landscape while also poking fun at the social scene. "Wish You Were Here," which enjoyed almost 600 performances on Broadway starting in 1952, produced an Eddie Fisher smash with the title song for RCA Victor. Fisher also had a big hit with another Rome title song, that of "Fanny," which ran almost 900 performances starting in 1954.

After "Fanny," success was harder to come by, although many of his scores were well-received. Among them were "Destry Rides Again" (1959) and "I Can Get It For You Wholesale" (1962), considered hard-boiled in the manner of Rodgers and Hart's earlier "Pal Joey." The latter's biggest claim to fame was that it introduced Barbra Streisand to Broadway; in it she sang one number, "Miss Marmelstein," which be-moaned the duress of a being a secretary. A few years after "Wholesale," Streisand recorded a collection of Rome songs from "Pins & Needles" for Columbia Masterworks, which also released the "Wholesale" original cast album.

Rome's last Broadway show, "Zulu And The Zayda," came in 1965 and also was recorded by Columbia Masterworks.

Besides the Columbia Masterworks recordings, there are original cast albums of "Call Me Mister" (Decca), "Wish You Were Here" (RCA Victor), "Fanny" (RCA Victor), and "Destry Rides Again" (Decca).

"Pins & Needles" and "Wholesale" are available on CD. RCA Victor plans a fall 1994 release of "Wish You Were Here" and "Fanny."

In 1970, Rome's musical adaptation of "Gone With The Wind" opened in Japan with Japanese lyrics. While it played in London with Rome's English lyrics, it was never produced on Broadway. Both London and Tokyo cast albums were recorded.

As a songwriter who had a dynamic way of putting over his own songs, Rome recorded two albums of his songs in the '50s, and one in the '70s featuring songs from "Scarlett."

Rome is survived by his wife, Florence; a son, Joshua; and a daughter, Rachel.



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BETTE MIDLER	Radio City Music Hall New York	Sept. 14- Oct. 23	\$11,119,320 \$100/ \$60/ \$50/ \$40	177,747 30 sellouts	Radio City Music Hall Prods.
ROD STEWART PATTY SMYTH	Greek Theatre Los Angeles	Oct. 16-17, 20-21, 23	\$1,877,385 \$75/ \$60/ \$40/ \$25	30,095 five sellouts	Nederlander Organization
JUAN LUIS GUERRA Y 4.40	Palau Sant Jordi Barcelona, Spain	Oct. 5-6	\$798,516 \$29/ \$21	41,644 two sellouts	RLM/Julio Marti Asociados
MADONNA UNV	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 21	\$600,355 \$75/ \$35	15,705 sellout	Ogden Presents
DEPECHE MODE THE THE	Reunion Arena Dallas	Oct. 13-14	\$521,400 \$35/ \$25/ \$20	21,786 37,588, two shows	PACE Concerts
JUAN LUIS GUERRA Y 4.40	La Romareda Stadium Zaragoza, Spain	Oct. 11	\$438,141 (56,082,000 pesetas) \$16	28,541 30,000	RLM/Julio Marti Asociados
ANNE MURRAY	O'Keefe Centre for the Performing Arts Toronto	Oct. 13-16	\$378,215 \$40/ \$35/ \$25/ \$20	12,084 12,892, four shows	in-house
JUAN LUIS GUERRA Y 4.40	Insular Stadium Las Palmas, Canary Islands, Spain	Sept. 30	\$351,895 \$20	18,517 20,000	RLM/Julio Marti Asociados
STEELY DAN	Buffalo Memorial Auditorium Buffalo, N.Y.	Sept. 25	\$332,562 \$40/ \$27.50	11,605 13,594	Delsener/Slater Enterprises
AEROSMITH JACKYL	Coca-Cola Lakewood Amphitheatre Atlanta	Oct. 2	\$327,096 \$27.50/ \$23.50/ \$17.50	18,301 sellout	Concert Promotions/ Southern Promotions

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## LEMONHEADS

(Continued from page 18)

played bass on "Ray" and is now enjoying success fronting her own trio, sings backup on several tracks, including the lead single. Other musical guests on the disc include former Flying Burrito Brothers player Sneaky Pete Kleinow on pedal steel guitar, funk star Rick James on the spacey "Rick James Style," and Belinda Carlisle, singing on "I'll Do It Anyway," which Dando originally penned for her.

The band's current lineup has guitarist/vocalist Dando joined by drummer David Ryan and bassist Nic Dalton, formerly of Australia's Hummingbirds. Dando says the key to the Lemonheads' buoyant sound in the studio was to keep things simple, "to not do too much, you know, not put too many layers of guitars on, and just leave it at one if that sounds fine."

After a number of indie releases in the late '80s, the Lemonheads landed at Atlantic and soon benefited from major-league marketing. Last year, a cross-promotion set up by Track Marketing, a Time Warner joint-venture company, placed the Lemonheads' version of Simon & Garfunkel's "Mrs. Robinson" on 25th anniversary video editions of "The Graduate," exposure that helped break the band with the college audience.

Atlantic execs are now focused on the strength of Dando's own songwriting. "I feel these songs are so strong that once people hear them, they're going to be so moved by them," says Karen Colamussi, VP of marketing at Atlantic. To that end, the label has an array of marketing tactics in store.

Atlantic has serviced "Come On Feel The Lemonheads" for in-store play at nonmusic retailers, such as clothing stores. It is featuring the Lemonheads on different samplers of new alternative music, including one titled "Caffeine," offered in a co-promotion with Sprint via a contest flier with a college campus distribution of 3.5 million.

A green vinyl pressing of the new album has been made available through the Warner Music Group's Alternative Distribution Alliance as a special product for indie-oriented retailers. Playing off the Lemonheads' playful style and Dando's noted tendency to sport pajamas onstage and off, Atlantic also is staging a contest with alternative stations offering listeners the chance to win pairs of PJs autographed by Dando.

The singer also is set for a brief speaking role in the film "Reality Bites," starring Winona Ryder, due out next February, which also will feature the Lemonheads' music.

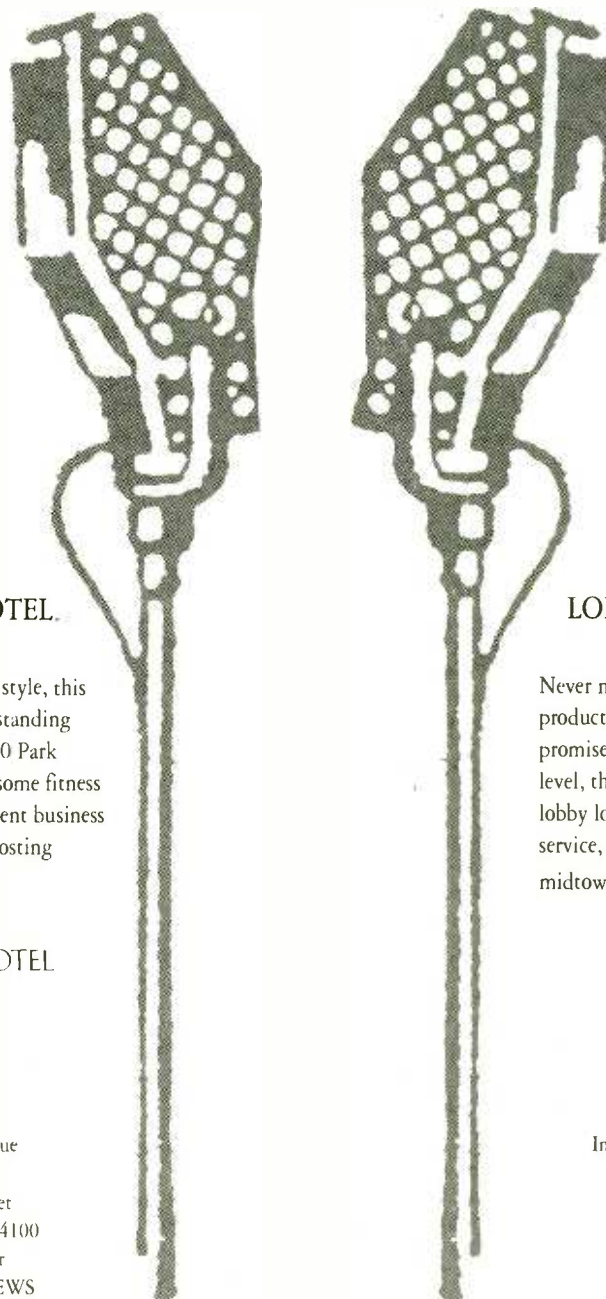
"There does seem to be a natural momentum going with this record," says Colamussi. "And when you have such a strong personality, that's going to pull everything along with it," she says of Dando, whose wry attitude toward the promotion game is captured on his aptly titled track "Paid To Smile."

The Lemonheads return to the U.S. early this month and are set to appear on The Tonight Show with Jay Leno Friday (5), prior to opening a U.S. tour Nov. 7 at the Palace in Hollywood. Dando, meanwhile, displays a philosophy about the Lemonheads' future as easygoing as the band's rock'n'roll.

"I don't have any idea or really want to think about which way we're headed," he says. "We're just going to play the songs we did on the last record, and then try to write some more, and then record again."

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## RHINO SIGNS ON AS PYRAMID BUILDER

(Continued from page 16)

acts, blue-chip artists, legends."

Thanks to Rhino's distribution pact with Atlantic, Pyramid product will be moved through the WEA system.

Pyramid began life in 1991 with an Epic-distributed album by Joe Walsh, "Ordinary Average Guy" (Billboard, April 27, 1991). The relationship with the major was short-lived; Jacobi says, "Epic never really got it... They were into Pearl Jam."

The label subsequently had albums by Asia and the Stray Cats distributed by BMG via JRS Records, under the Great Pyramid Records logo.

The Pyramid-Rhino alliance came about as a result of conversations between Jacobi and Rhino executive VP

Bob Emmer, who knew Jacobi via his dealings with the lawyer's clients.

Emmer also worked with Garfield at Blue Thumb Records 18 years ago. Emmer says, "It's nice doing business with the people you started with."

Jacobi says that Pyramid's commitment to signing heritage artists "fits hand-in-glove with what [Rhino does]—they sell the past glories of an artist, and we promote the future glories, if you will."

Noting Pyramid's signing of the Band, Emmer says, "The choice of that artist is very much in line with what we're doing with Forward Records."

Forward, Rhino's imprint devoted to established rock talent, started up earlier this year with the release of Todd Rundgren's "No World Order."

Jacobi says Pyramid seeks to maintain commercial potential for rock'n'roll artists with long careers—an objective that he says runs counter to prevailing attitudes in the industry.

"In jazz, in classical, in blues, the journeymen are venerated," Jacobi says. "In rock'n'roll, for some odd reason, the older you are, the less chance of success you have. In many cases, you discarded many of the pioneers."

Pointing to the rewards and awards accorded such veterans as Bonnie Raitt and Eric Clapton, Jacobi adds, "Rock'n'roll has finally gotten to the point where we're seeing the value of the originators... The bottom line is, if they can still do it, I don't care how old they are. A lot of them are still very viable, front-line artists."

Jacobi says that future plans call for the release of a recording of 1992's "Blue Jean Bash" at the Clinton inaugural, during which the Band was joined by Bob Dylan, Stephen Stills, Dr. John, Clarence Clemons, and Vassar Clements, among others. The label has audio and video recordings of the three-hour concert, and plans to issue an album after "Jericho" has run its commercial course.

In November, Joe Walsh will enter the studio to record a new album that will feature ex-Rolling Stone Bill Wyman, pianist Nicky Hopkins, and Frankie Miller on guitar and second vocals.

Jacobi says the label is negotiating to sign five other established acts.

Pyramid will continue to operate out of its three bases: Jacobi's Miami offices, Maclellan's Pyramid Recording Studio in Lookout Mountain, Tenn., and Garfield's company, the Garfield Group, in New York.

While Pyramid will handle the promotion and marketing of its artists, Emmer says, "There were definitely conversations between their marketing people and our marketing people. It's been a very good marriage to date."

## BMG Likes What's In NEM; EMI Buys Danish Pubber

**N**OW ALL THE WORLD: NEM Entertainment, a music publishing firm that opened to fanfare in the U.S. in 1990 but has scaled down over the past year, will be represented in North America by BMG Music Publishing, which is no stranger to the catalog. It already subpublishes the company in other world markets.

Owned by its chairman, Kuni Murai, a one-time writer and indie producer in Japan and former owner of Japan's Alfa Music and Records, NEM was operated in the U.S. under

its president Ira Jaffe (now president of Famous Music) until his departure late in 1992, although it still maintains offices in Los Angeles. It has made a number

of important acquisitions, including such catalogs as those of Fleetwood Mac's Christine McVie, blues and R&B-oriented Powerforce, country's Wishbone, and Larry Butler. In setting up its own roster of songs, NEM has made deals with School Of Fish (Capitol), Wailin' Souls (Sony), Jan Crutchfield, newcomers Dillon O'Brien (RCA) and Dale Daniel (BNA), Shara Johnson, and Buck Moore. With NEM's well-rounded lineup of copyrights, BMG Music Publishing chief Nick Firth says the U.S.-Canada deal "makes it a great multimedia resource for us."

**DEALS:** EMI Music Publishing, which recently opened a new office in Copenhagen, has acquired Casadida Publishing of Denmark for an undisclosed price. Sellers were Michael Ritto and Poul Bruun, founders of Medley Records, an indie label acquired by EMI Music last year. Ritto will continue to be actively involved in EMI's publishing operation in Denmark. EMI Music chairman/CEO Martin Bandier says there was a need to solidify its presence in Denmark because of the country's growth as a major music center... Mark Spark, co-writer and co-producer of the new Salt-N-Pepa single, "Shoop," has made a co-publishing arrangement with The Clyde Otis Music Group, the Englewood, N.J.-based publishing setup owned by songwriter/producer Otis. Spark also is the co-writer of four songs on Nice & Smooth's new disc on Def Jam Records.

**JON, THE NEXT GENERATION:** Jon Rosner, a recent college grad, has joined his dad, David Rosner, the owner of The Bicycle Music Co., to provide creative assistance, actively exploit the company's song catalogs, and assist in copyright and licensing matters. He is also a singer/songwriter, keyboard player, and record producer, having penned and performed—as Bouquet Of Veal (with Travis Cowsill, son of Bill Cowsill,

original leader of the Cowsills)—a song called "Dwarf Tossin'," said to be one of Dr. Demento's most-requested tracks earlier this year on his radio show. Bicycle Music directs administration of the catalogs of Neil Diamond and Dave Frishberg and holds its own wholly owned copyrights, including Larry E. Williams' "Let Your Love Flow."

**EAST END Casters:** Broadway Angel, the cast/soundtrack sister company to Angel Records, now has a

U.K.-originated, London cast counterpart called, naturally enough, West End Angel. First in a series of releases is due Nov. 9

with "The Arcadians," "Robert & Elizabeth," and two shows imported from Broadway, "A Funny Thing Happened On The Way To The Forum" and "Where's Charley?" The latter is Frank Loesser's first Broadway show, which opened in 1948 and, despite a featured role by Ray Bolger ("Once In Love With Amy"), a very respectable run of 792 performances, and a charming score by Loesser, a cast album was never recorded. Bolger did make a successful recording on Decca (MCA) of "Amy," which became his signature song. This 1958 London production, one of the first there to be recorded in stereo, starred Norman Wisdom in the Bolger role... Back on the New York scene, Angel Broadway has set a Nov. 16 release for the cast album of "Annie Warbucks" (the "Annie" sequel now playing off-Broadway), with a score by original "Annie" team Charles Strouse and Martin Charnin.

**WANNA BE (HEARD) IN PICTURES?** The BMI Foundation has launched the seventh annual Peter Carpenter Fellowship for film composers under the age of 35. Named after the late film scorer, the fellowship enables a candidate to work for one month on a day-to-day basis with theatrical film and TV composers and awards a stipend of \$2,000 for travel and living expenses while in Los Angeles for the period of the fellowship. For more details and applications write to BMI's headquarters in New York at 320 W. 57th St., New York, N.Y. 10019.

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## ADVERTISING PANEL

(Continued from page 23)

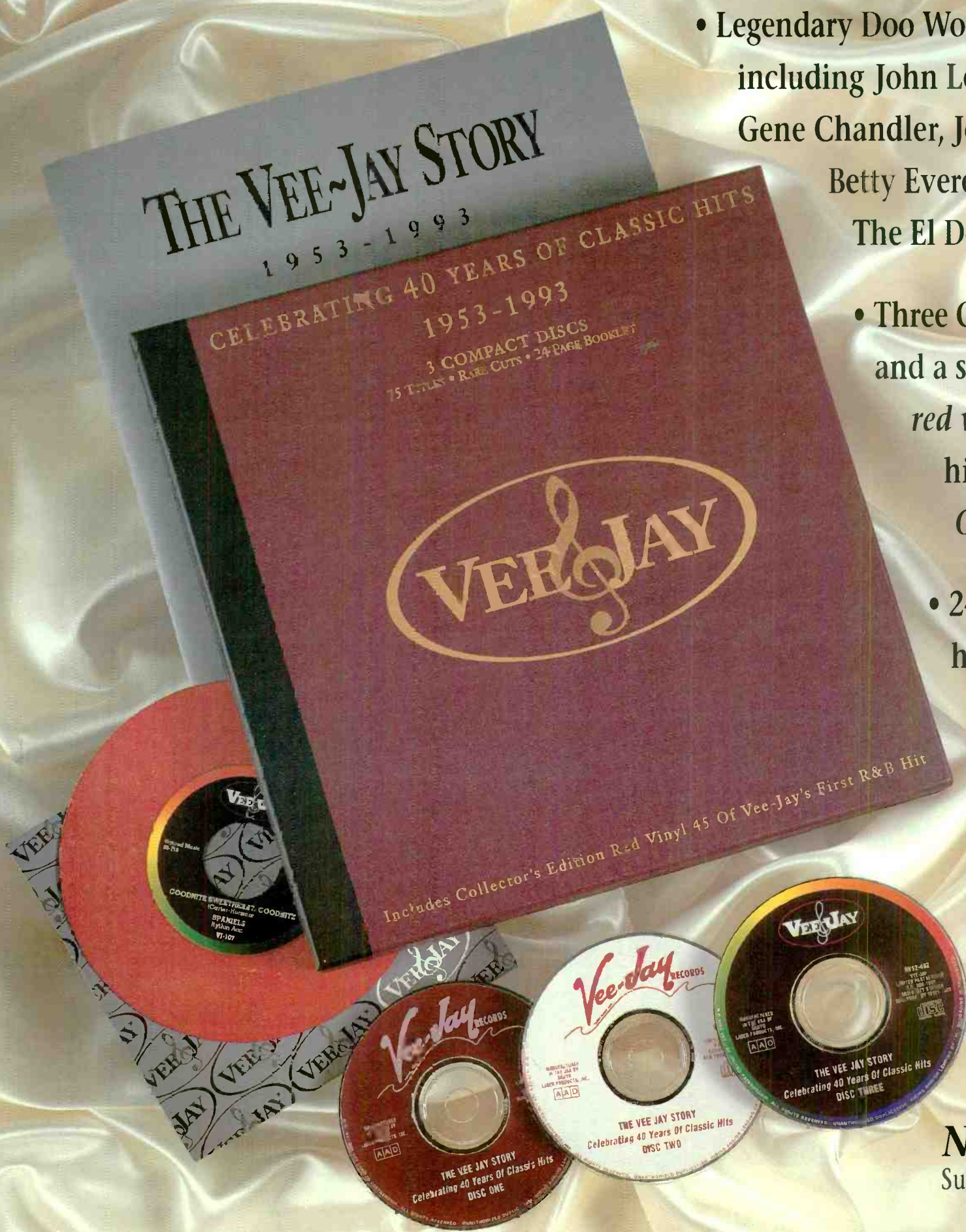
One Look" with a Diet Coke ad using the original jingle "Taste It All" (written by panelist Joey Levine, president/founder of Crushing Enterprises). "The 'Taste It All' spot keeps banging home Diet Coke in the lyrics," Schlager said. "Does the Pepsi image stay in people's minds if they remember the [Doris Troy] song?"

Murtaugh suggested that a popular song is effective for a single spot because it has an immediate emotional connection with the viewer, but that an advertiser planning a three-year campaign must choose a song flexible enough to fit all types of ads, which might mean commissioning original music. He added, "If you have a product no one makes, like a banana, then a song like 'Chiquita Banana' goes a long way toward making the viewer remember your brand."

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# Artists & Music

## ARTISTS IN ACTION

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**A**LL TOO OFTEN rock'n'roll audiences confuse acting with emotion, stridency with catharsis. But occasionally, one witnesses a performance so guileless, so purgative, that the only possible reactions are rapt attention or deep discomfort. The Red House Painters split this night's crowd between the two with a set drawn mostly from its two most recent 4AD releases—that fused Nick Drake's unipolar folk and Joy Division's funereal rock.

While singer/guitarist Mark Kozelek has little in the way of presence—during lengthy instrumental breaks, he retired to the side of the stage to observe—most of those in attendance remained transfixed by the power of his eerie Tim Buckley-esque voice (showcased to great effect on a rendering of “Strawberry Hill” and the wordless wails that swamped the coda of “Mother”). Kozelek's own uneasiness appeared to abate only during the solo acoustic songs (including a reprise of the supplicative “Mistress”) that book-ended the hourlong set, but his quietly edgy performance demanded unblinking attention.

In comparison, label mate Heidi Berry's renaissance-tinged folk was pleasant but polished to the point of detachment. Opening with a pair of songs (“Ariel” and “Dawn”) that highlighted her pure, expressive vocals, the London-based singer alternated between ethereal modernity (“Mercury”) and Fairport Convention-esque traditionalism (a mournful version of the McGarrigle Sisters' “Heart Like A Wheel”). Berry's percussionless backing band, particularly her multi-instrumentalist brother Christopher, treated the music with requisite delicacy but never quite caught fire.

DAVID SPRAGUE

**I**T'S BEEN 25 years since Love released its acknowledged masterpiece, the “Forever Changes” album, and during that time a small cult of devoted musicians, music buffs, and hip record store owners have revered the band, keeping alive its name and that of its maestro, Arthur Lee. On Oct. 1, some 200 of those fans attended a rare performance by Lee here in New York.

The show turned out to be an uneven performance, marred by poor sound and an acoustic set that some termed charming but others found lacking. But when Lee and band blazed through “7 & 7 Is,” “A House Is Not A Motel,” and “My Little Red Book,” all the majesty and splendor of Love's music was realized for the faithful. In particular, considering past tales of Lee's erratic behavior, many were heartened to see Lee looking great, and, more importantly, singing well.

For the show, Lee was backed by local band Das Damen, who turned in a fine performance, although it seemed their setup with Lee resembled Chuck Berry's *modus operandi*—the band rehearsing on its own and playing the songs with the star for the first time together onstage.

During the show, Lee played guitar only on the opener “7 & 7 Is” and during the solo acoustic set, when he played a half-hearted rendition of the beautiful “Andmoreagain” and a version of “Alone Again Or.” The latter was a surprise, since it was written and sung originally by Love band mate Bryan MacLean. He also played a new song—the title of which was lost in the poor sound mix—that was so melodically strong some hope it marks the return of Lee as a creative force.

ED CHRISTMAN

## ART OF BEING GARFUNKEL

(Continued from page 20)

“The Animals' Christmas.”

Yet the track that Garfunkel feels closest to is “Skywriter,” recorded live in 1988 at Royal Albert Hall in London.

“The public won't know the song ‘Skywriter,’ so it will come out as a new piece of material that is very meaty. It is a very rich song that is very autobiographical. Jimmy wrote it with me in mind. It's about loss and detachment. It's really my life in the late '80s,” Garfunkel says.

As Columbia services “Crying In The Rain” to AC and album alternative radio in early November, Simon & Garfunkel will perform a date at the Toronto Superdome and at Neil Young's “The Bridge” benefit Nov. 6 at Shoreline Amphitheater.

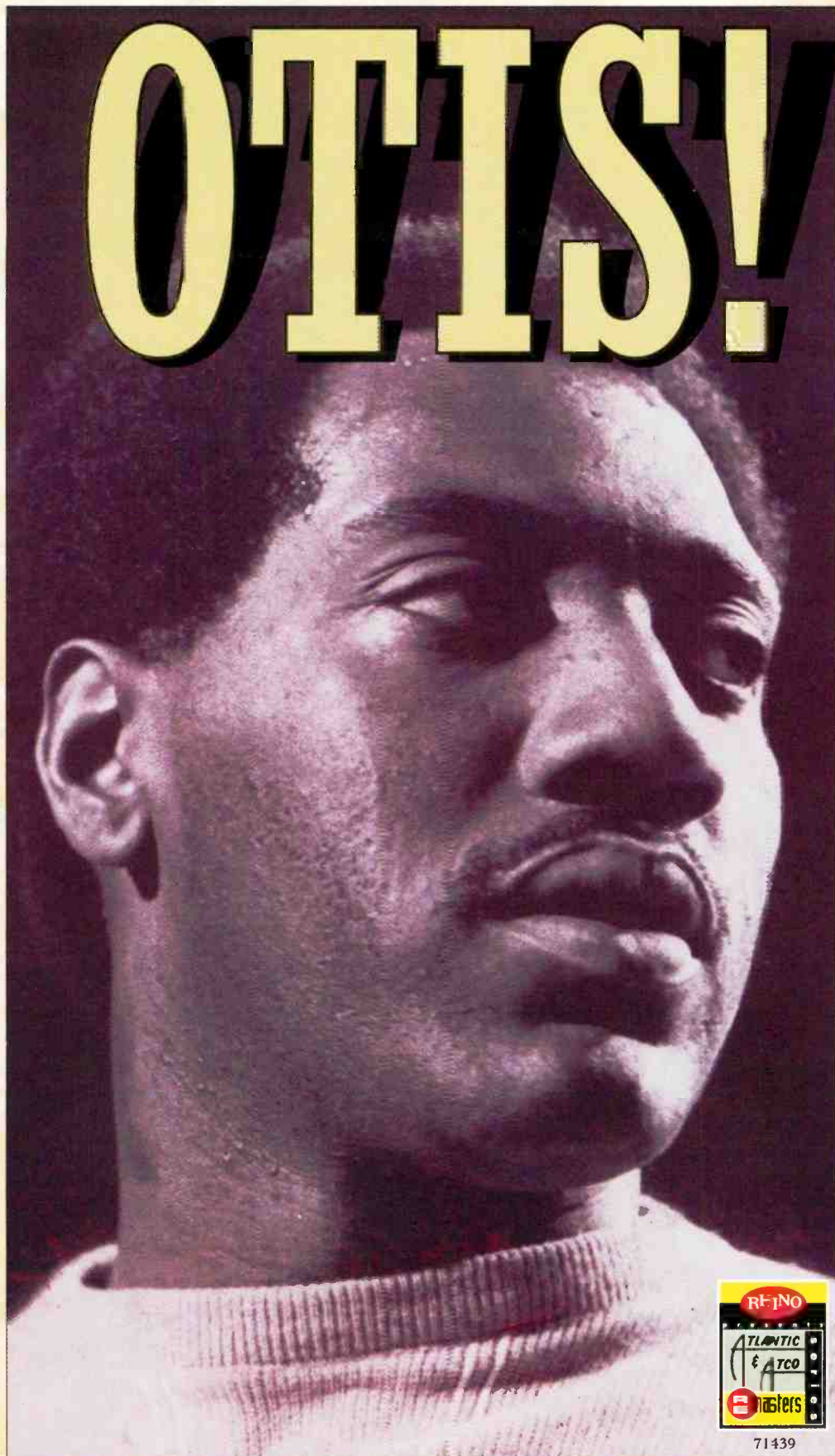
In late November, Garfunkel will perform a series of solo dates in Tampa, Fort Lauderdale, and Orlando, Fla. He will rejoin Simon, and the duo will play dates in Japan in December. Garfunkel will launch his own 25-city solo trek in Fe-

bruary, which includes a Valentine's Day stop at Carnegie Hall.

“I look forward to that because I will stretch out more, and sort of be myself more,” he says. “It is fun to sing with Paul, but it is great to control the night.”

Nonetheless, Garfunkel has found the series of dates at the Paramount with his longtime friend and partner to be particularly rewarding.

“It has been a dream working with Paul,” he says. “We are working acoustically with just his wonderful guitar-playing and our two voices. It really works in a timeless way. I can swear it's 1966 when we are singing ‘Homeward Bound.’ We both, in our heads, go to the same place of chasing after the beauty of the line and trying to be together as we possibly can. It really goes beyond personality and ego and identity. I am not Art Garfunkel. I am this lover of a beautiful line, and we meet at that place.”



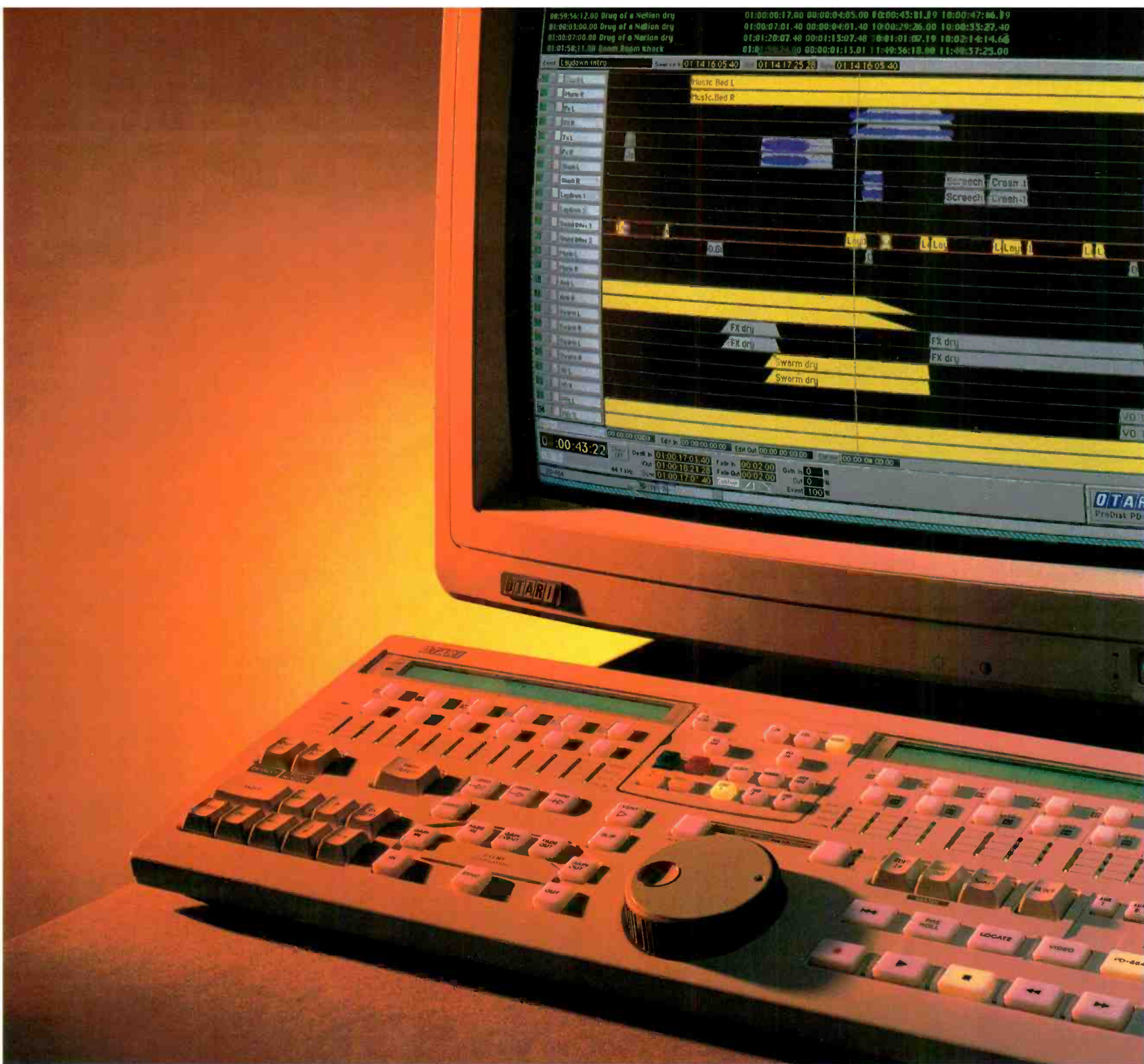
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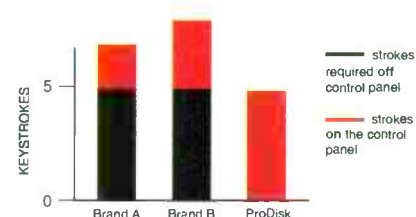
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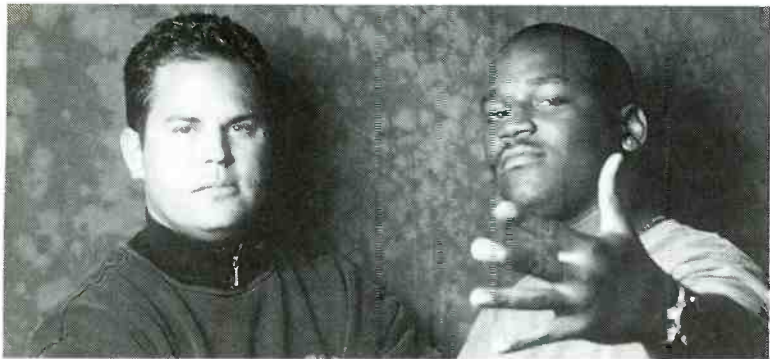
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Tuff Break label director Evan Forster, left, and recording artist Intelligent Hoodlum.

## A&M WANTS RAP TO GET A TUFF BREAK

(Continued from page 14)

deal with A&M, Perspective (the label operated by producers Jimmy Jam & Terry Lewis) now promotes and markets A&M's R&B roster (Billboard, Oct. 23).

Forster reports to David Anderle, senior VP of A&R for A&M, and Jim Guerinot, the company's GM. Al Cafaro, A&M's president, will serve as an active participant in decisions concerning Tuff Break's repertoire.

"We're going to try to avoid stuff that's gangster-oriented or dehu-

manizing, racist, sexist, fascist, etc.," says Cafaro. "Of course, everything is about degree, so it's difficult to talk about things in a void without specific lyrics and the articulate vision of an artist helping you through things."

Certainly, the building of Tuff Break is being viewed as a company-wide effort, a marked contrast to the way A&M's rap department was run in the past. Hoodlum, who functions as a Tuff Break A&R consul-

tant, producer, and talent scout, as well as an artist, says, "Before Tuff Break, Evan and his crew would set everything off, but everybody else would pick up on it too late. That hurt the projects. Now there's more of a team spirit."

The first plans for forming Tuff Break were drawn up about a year ago. Cafaro says, "First came the realization that we had steadfastly avoided making money in rap while everyone else was." Several years ago, the company attempted to make an impression with Overweight Pooch, Rappin' Is Fundamental, Groove B. Chill, and Intelligent Hoodlum. Cafaro says part of the label's failure to leave footprints on the charts "had to do with repertoire, but also because we weren't serious as a company."

Enter Evan Forster. "My whole feeling was, I'd rather be credible by putting out records that mean something than sell a million copies of something I can't stand behind and support completely," says Forster.

Currently, Tuff Break is concentrating on building the careers of Intelligent Hoodlum (a.k.a. Tragedy) and Scott. The label's field staff promotes the artists to mix shows and hip-hop clubs and helps place in-store displays. "Our strategy is, we put out [12-inch singles] four to six weeks before any other configuration and hit the clubs in regional breakout markets. Like for Tragedy, we first hit New York, Boston, and D.C., and created a hotbed," says Forster. "By the time we serviced the masses, there was already talk on the street emanating from those regions."



DRED SCOTT

### TAKIN' IT TO THE STREET

Tuff Break's field staff utilizes tools such as snipes, stickers (Forster says he has instructed his reps to sticker over sidewalks and streets), and video, but there also is a strong vector of social activism involved in the marketing of Intelligent Hoodlum and Scott. Scott, who is currently touring with Mint Condition, has been working with libraries in inner-city Los Angeles, spearheading a drive to get black history books for them. Meanwhile, Hoodlum spoke about the redeeming social value of rap at a panel of the Congressional Black Caucus in Washington, D.C., in September.

Next up from Tuff Break is the debut of Str8-G, a West Coast rapper from the DEA Crew, which includes AMG, DJ Quik, and 2nd II None. His album is being produced by the Boogiemmen (Ice Cube) and Dazzi Dee; the first single is expected in February. The other Tuff Break act is Babalu Bad Boys, an East Coast crew now in the studio with Pete Rock, Tony Dofat, Intelligent Hoodlum, and Spunk Bigga. A single is planned for March.

Forster says he's also looking into signing a few groups that are linked to Heavy D.'s Music For Life firm and Ice-T's Rhyme Syndicate.

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**Blues Power.** Refrigerator magnets and pins are among the tchatchkas that Private Music has ordered up to promote Taj Mahal's "Dancing The Blues," which is bubbling under Heatseekers. The blues vet closes out the year with a two-month road trip of mostly solo dates, then starts a band tour in early 1994. He'll play some shows with Etta James.



**Very Focused.** Latest evidence that the '70s are back is Gary Hoey's cover of the Focus tune "Hocus Pocus." The track, from the guitarist's instrumental Reprise album, "Animal Instinct," peaked at No. 5 on Album Rock Tracks and was used frequently by CBS Sports to lead into TV commercial breaks during its World Series coverage.



**Ace High.** The U.S. album debut by Swedish quartet Ace Of Base has been delayed so that Arista can add two radio-friendly tracks. In the meantime, U.S. top 40 stations are giving a warm welcome to the group's "All That She Wants," which retains its bullet at No. 2 on Hot 100 Singles. Ace Of Base's "Happy Nation" album went No. 1 in Germany.

**SHUFFLING THE DECK:** The U.S. release of the debut album by sizzling rookie Ace Of Base, which bullets at No. 2 on this week's Hot 100 Singles list with "All That She Wants," has been delayed. The set, "Happy Nation," originally was scheduled for Oct. 26 release, but Arista held it back in order to add two potential singles.

The label says it expects the album will be on the streets within a month, though no firm date has been set.

The album, sans the two new U.S. tracks, was released internationally in June. It peaked at No. 3 on Music & Media's Eurochart. In Germany, where it reached No. 1, it still stands tall at No. 17. It also hit the top 10 in Sweden and the Netherlands.

**INDUSTRIAL EVOLUTION:** TVT has high hopes for "Angst," the label debut by German industrial act KMFDM, which previously released five albums on Wax Trax. One hint that the group might be headed for a larger audience lies in the pre-orders. Initial shipments of the new title, which hit stores Oct. 27, totaled 35,000 units, more than half the 60,000 units that its predecessor moved in its shelf life.

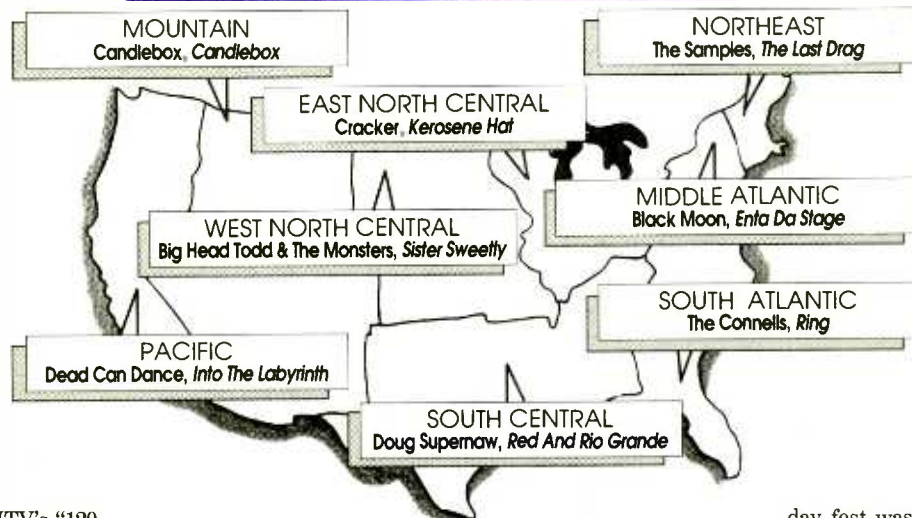
The video of KMFDM's "A Drug Against War" aired Oct. 8 on Fox's "Music Scoupe," has been added to The Box, and is being pitched to MTV's "120 Minutes" and "Headbangers Ball."

**CRASH LANDING:** Arista is targeting 20 key markets for its second Crash Test Dummies album, "God Shuffled His Feet," released Oct. 26. "We are concentrating on the same regions that broke their debut—Minneapolis, Seattle, Detroit, Columbus [Ohio], and so on," says Kirk Bonin, senior director of national sales & marketing. "We were really surprised to see how well the first record did—it ultimately moved 160,000 units, which surpassed even our most optimistic of expectations. We hope to build on this sleeper success story."

To keep the momentum going, the label is sponsoring an in-

store display contest with 500 alternative-based accounts. The December promotion will award the original lithograph album artwork to the store with the most impressive Crash Test Dummies display. The Canadian alternativists also will be featured in programs at Tower Records and Target Stores.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>PACIFIC</b>	<b>SOUTH ATLANTIC</b>
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. Chaka Demus & Pliers, <i>All She Wrote</i>	3. Candlebox, <i>Candlebox</i>
4. Lea Salonga, <i>Lea Salonga</i>	4. Emilio Navaira, <i>Southern Exposure</i>
5. Mac Mall, <i>Illegal Business?</i>	5. Martina McBride, <i>Way That I Am</i>
6. Hi-C, <i>Swing'n</i>	6. Jeff Foxworthy, <i>You Might Be A Redneck...</i>
7. Robben Ford & Blue Line, <i>Mystic Mile</i>	7. Juliana Hatfield Three, <i>Become What...</i>
8. Cracker, <i>Kerosene Hat</i>	8. Big Head Todd/ Monsters, <i>Sister Sweetly</i>
9. Coming Of Age, <i>Coming Of Age</i>	9. Brother Cane, <i>Brother Cane</i>
10. Counting Crows, <i>August And Everything...</i>	10. La Fiebre, 911

**SWEETNESS IN SEATTLE:** Mudhoney is keeping some impressive company these days. The Seattle-based rockers just wrapped up seven tour dates with Nirvana, Oct. 18-26 in the Mountain region, and will open for chart-topping Pearl Jam Nov. 26 and 28 in Denver. In the interim, the quartet headlines a handful of small club dates.

"Mudhoney is from the same Seattle roots of both Nirvana and Pearl Jam," says Steve Tipp, Reprise VP of contemporary music promotion. "They are a real grass-roots band. We'll continue to farm and nurture them."

Mudhoney released an EP, "Five Dollar Bob's Mock Cooter Stew," Oct. 26. The video, "No Song III," is expected to run on an installment of MTV's "120 Minutes."

**SCREAM:** Atlantic's Screamin' Cheetah Wheelies, who released a self-titled album Oct. 19, bullet at No. 23 on Album Rock Tracks with "Shakin' The Blues." The Nashville-based band hits the Heartland with Virgin rockers Brother Cane, traveling from Iowa into Kentucky Nov. 8-12.

The Wheelies appeared at New York City's WNEW Annual Shootout. The three-day fest was held at the Hard Rock Cafe Oct. 27-29. The act played all three dates, alongside Fox's Big Country, Hollywood's Brian Setzer, Capricorn's Ian Moore, and Zoo's Matthew Sweet.

**FLASHES:** Capricorn's 311, on tour through late November, has a toll-free fan club hotline. Updates on the alternative band can be heard at 800-215-3110... MTV has added clips by basketball slammer and rapper Shaquille O'Neal and TKA leader K7 to active rotation (for more on O'Neal, see story, page 32).

*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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	13	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
2	3	35	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
3	5	6	DEAD CAN DANCE 4.A.D 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
4	4	12	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
5	6	22	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
6	8	9	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
7	2	14	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
8	7	16	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
9	10	4	GARY HOEY REPRISE 45350/WARNER BROS. (9.98/15.98)	ANIMAL INSTINCT
10	—	1	PJ HARVEY ISLAND 518450/PLG (6.98 EQ/9.98)	THE 4-TRACK DEMOS
11	9	5	THE CONNELLS TVT 2590 (10.98/15.98)	RING
12	27	2	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
13	15	6	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
14	13	12	BUJU BANTON MERCURY 518013*/PLG (9.98 EQ/13.98)	VOICE OF JAMAICA
15	17	10	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
16	20	4	BETH NIELSEN CHAPMAN REPRISE 45233/WARNER BROS. (9.98/15.98)	YOU HOLD THE KEY
17	23	8	OCEAN BLUE SIRE/REPRISE 45369/WARNER BROS. (9.98/15.98)	BENEATH THE RHYTHM AND SOUND
18	11	4	DUFF MCKAGAN GEFEN 24605 (10.98/15.98)	BELIEVE IN ME
19	—	1	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 9 (9.98/15.98)	NOT FOR KIDS ONLY
20	12	4	HI-C SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N

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	32	2	COUNTING CROWS GEFEN 24528 (10.98/15.98)	AUGUST & EVERYTHING AFTER
22	16	12	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
23	19	5	THE SAMPLES W.A.R.? 60005 (10.98/16.98)	THE LAST DRAG
24	18	19	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
25	14	4	REVOLTING COCKS SIRE/REPRISE 45407/WARNER BROS. (10.98/15.98)	LINGER FICKEN' GOOD...
26	26	7	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
27	21	12	TECHMASTER P.E.B. NEWTOWN 2211 (9.98/13.98)	IT CAME FROM OUTER BASS II
28	24	2	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
29	—	6	CHAKA DEMUS & PLIERS MANGO 9930*/ISLAND (9.98/15.98)	ALL SHE WROTE
30	22	4	ROBBEN FORD & THE BLUE LINE STRETCH 1107/GRP (9.98/15.98)	MYSTIC MILE
31	40	2	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE
32	31	2	LEA SALONGA ATLANTIC 82534/AG (10.98/15.98)	LEA SALONGA
33	28	25	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
34	29	4	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
35	—	1	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
36	33	3	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID
37	30	5	BUFFALO TOM BEGGARS BANQUET/EASTWEST 92292/AG (10.98/15.98)	BIG RED LETTER DAY
38	—	1	TAD MECHANIC/GIANT 24525*/WARNER BROS. (9.98/15.98)	INHALER
39	34	9	SHAGGY VIRGIN 39016 (9.98/15.98)	PURE PLEASURE
40	25	3	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE

## The 'Magic' Is Back For Pendergrass Singer Celebrates 25th Anniversary In Biz

BY DAVID NATHAN

LOS ANGELES—Numerous new jack singers and many peers readily acknowledge the influence that Philly native Teddy Pendergrass has had on their own vocal styles through his classic '70s and '80s recordings.



PENDERGRASS

Pendergrass, celebrating his 25th anniversary in music, continues this hit-making legacy with "Voodoo," the first single from "A Little More Magic," his fifth album for Elektra. Production credits on the album include Gerald Levert & Tony Nicholas, Leon Huff, Barry White, Bobby Wooten, and Victor Cook. Reggie and Vincent Calloway, who worked on six of the new album's 11 cuts (and on Pendergrass' 1988 gold album, "Joy"), served as co-executive producers with the singer.

Pendergrass says that reaching his quarter-century milestone affected his approach to the album. "Because it's my 25th year, I wanted to make sure

that the music encompassed a range of different material," he says. "The album's a lot broader, and I definitely felt that I stretched myself musically this time." "A Little More Magic" includes songs with social and inspirational themes, along with the kind of love ballads that have long been his stock in trade.

Pendergrass compares the new song "Can't Help Nobody" to "Wake Up Everybody"—one of the early-'70s hits that featured Pendergrass as lead singer with Harold Melvin & the Blue Notes. "I felt the song was necessary, a social statement about how we need to take care of ourselves as a country as well as paying attention to what goes on everywhere else." The cut features fellow Philadelphian Patti LaBelle. "I envisaged Patti singing it with me from the start . . . and I knew what she would bring to the table vocally."

Pendergrass adds that the inspirational song "My Father's Child" (one of six songs he co-wrote for the album) is "a very personal song that expresses where I've been at and where I'm at in life now. I have a very positive frame of mind these days."

Joseph Morrow, VP of urban pro-

motion for Elektra Entertainment, says the label instituted a major retail and radio campaign surrounding the album in early October, involving giveaway contests that include trips to Jamaica and Louisiana (related to "Voodoo"). The campaign will continue through the end of the year. "We took advance tapes to radio at the end of August, and we got an instant reaction from program directors across the board," says Morrow. "There was an immediate buzz on this album, even stronger than on the last couple of Teddy's albums."

For Pendergrass, the release of "A Little More Magic" during his 25th anniversary is particularly appropriate. "I'm glad to have reached this milestone in my life," he says, recalling the 1982 auto accident that left him paralyzed from the waist down. "I have a renewed vocal strength, I'm more confident and comfortable in my ability, and I'm less afraid to try things now. That's the stretch that I'm talking about that's on this album."

The powerful vocal style that became Pendergrass' trademark through the six consecutive platinum albums he earned as a solo artist

(Continued on page 37)

## Jive's Got The Skills For Cross-Promo Shaq Attack

BY JIM BESSMAN

NEW YORK—Shaquille O'Neal is about to hit the record business with the force of a glass-shattering slam dunk.

But this Shaq Attack shows more advance planning and even more teamwork than the typical NBA game. Indeed, many of the 11 companies with sponsorship links to the Orlando Magic basketball star have been lined up for tie-ins with "Shaq Diesel," O'Neal's debut album, which was set for release by Jive Records Oct. 26.

The first single, "(I Know I Got) Skillz," already is jumping up the singles charts, with support from two video versions directed by the award-winning Scott Kalvert and aimed separately at urban and mainstream outlets.

The single's quick start follows the June top 40 success of "What's Up Doc (Can We Rock)," the gold single O'Neal cut with label mates Fu-Schnickens. The track is included on "Shaq Diesel."

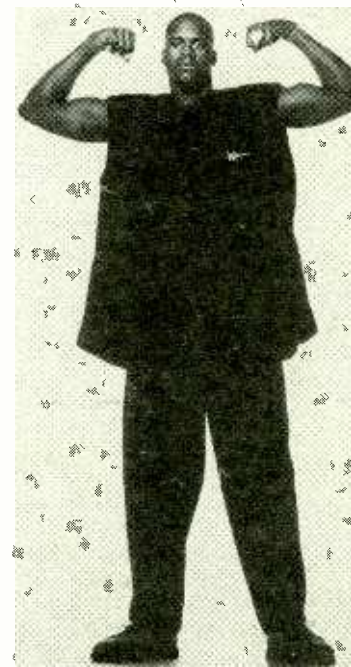
"Shaq can rap!" says Jive's senior VP/GM, Barry Weiss, gleefully citing the street credibility of O'Neal's rapping on that single. Live performances of the single with Fu-Schnickens on "Arsenio" last November and at the NBA all-star game earlier this year "created a groundswell," he adds, leading to O'Neal's solo deal and an initial album shipment said to total 500,000 units.

"Beyond the superstardom, the media profile, and the extensive cross-promotions, the most important ingredient of this project is that musically, Shaquille is for real," says Pete Jones, president of BMG Distribution, Jive's distributor. "Our accounts increased their orders after hearing this record. We don't know yet how high up it is, but with Shaquille, it will be formidably high."

Only the sky seems to be the limit. Worldwide Entertainment Marketing president Mike Omansky, who was brought in by Jive as marketing consultant for the project, says O'Neal's corporate sponsors are virtually falling over themselves trying to get on board with album tie-ins.

"There's something new literally every day," he says, having just netted a deal with the Orlando Magic to sell its franchise player's album at four locations within its "O-rena" venue. The cross-promotional campaign already includes Reebok, Pepsi, Spalding, Skybox Cards, Kenner Toys, PPI Entertainment, Cutler Sports Apparel, Hyperion Publishing, and the NBA.

Reebok's marketing effort is particularly massive, integrating O'Neal's music into its fourth-quarter and 1994 first-quarter



SHAQUILLE O'NEAL

promotions and including sales of the album at its four signature stores. The second of two commercials—each cost \$500,000 to produce—will air two minutes before the Super Bowl half-time show. The time buy, according to Omansky, already is locked in at \$850,000. He says the spot will incorporate the album's likely second single, "Shoot Pass Slam," which will be launched that week.

Meanwhile, Spalding has a national radio giveaway ready to kick off its new Shaq "Indoor Outdoor" basketball, and is setting up Shaq displays at its retail outlets along with worldwide tie-ins behind BMG International's forthcoming album launch. Hyperion has a "Skillz" academic contest and is distributing \$25,000 worth of its new O'Neal book to be used as giveaways at the 38 radio stations running the promotion.

Omansky reports that PPI has a fourth-quarter display promotion featuring its O'Neal video title and the Jive album in video outlets that normally don't carry audio, including the Saturday Matinee chain. NBA Entertainment, which highlights O'Neal in its "NBA's Rising Stars" home video, will follow in the spring with a new O'Neal title, and will promote it with the Jive album. The NBA also will air O'Neal videos on its sports programming, including halftime presentations.

In January, Kenner launches its Shaq doll with radio, TV, and retail tie-ins. "We'll bounce their people to ours, and ours to theirs, store-to-store by bringing proof-of-purchase," says Omansky.

Omansky formerly worked in

(Continued on page 35)

## ARTIST DEVELOPMENTS

### 'TRIGGA' HAPPY

Spice 1's raps relate to steel, not marshmallow. His latest set is "187 He Wrote," a concept album about urban violence. Amid the in-your-face gun talk, he also makes room for some social commentary, drops bits of humor, and remarks about the joys of smoking cannabis.

Coming from Hayward, Calif., which is 10 minutes outside Oakland, the performer says the surroundings outside his doorstep are primarily responsible for his lyrical slant. "When I was young, everybody played doorbell ditch. Then, as I got older, I started gettin' turned on to a whole 'nother world—a world of violence. Most of the time, if I wasn't watchin',

I had something to do with it."

"187 He Wrote" was released Sept. 28 on Jive. It entered The Billboard 200 at No. 10 four weeks ago. Then it vaulted from No. 94 to No. 1 on the Hot



SPICE 1

R&B Albums chart. The album, which swims in a sea of slow-to-midtempo funk, was produced by Prodeje, Ea-Ski, Too Short, Mentally Blunted, Ant Banks, MC Eiht, Johnny Z, and Extra Large. "Don't Ring The Alarm" is a duet with Boss, while "Da Murda Show" features MC Eiht.

Spice 1 made his recording debut in 1989 on a Triad Records EP, "Let It Be Known." Next, he joined the Jive roster and delivered "Spice 1." Jive senior VP/GM Barry Weiss says, "We did the deal and sold 500,000 units over the space of a year and a half. We never stopped working the record. It was a nonstop project for us. We basically built Spice 1 from the ground up, one fan at a time."

The label says it gave the set unadulterated, focused attention and typically sold 10,000-12,000 copies a week. "In our biggest week," Weiss recalls, "we sold 25,000-30,000 units."

Last summer, Spice 1's "Trigga Gots No Heart" was the first single from the "Menace II Society" film soundtrack. "That was the first indication that a new album was coming," Weiss notes. "It was an artist-development exercise as much as it was a sales exercise. In other words, we did it because even though we sold gold on his debut album, we knew that only the people who were his fans were aware of who he was. We wanted to change that."

The success of Dr. Dre's "The Chronic" helped open the doors at urban and mainstream radio for harder-edged acts like Spice 1. "Trigga" sold 100,000 units; did "fairly well" on radio stations in core markets like Detroit, Texas, San Francisco, Chicago, and Milwaukee; and blew up at BET, the Box, and many local video outlets. Spice 1 also benefited from the press coverage garnered by the film.

The first single from the current album, "Dumplin' 'Em Up In Ditches,"

(Continued on page 37)



**Hail To The Chiefs.** President Clinton greets, from left, Motown founder Berry Gordy, Motown GM/senior VP of A&R Steve McKeever, and the label's president/CEO Jheri Busby at a recent Congressional Black Caucus awards dinner in Washington, D.C. The caucus foundation honored Gordy with its Chairman's Generation Award; acts performing at the tribute included Motown legend Stevie Wonder.



**JIVE'S GOT THE SKILLS FOR SHAQ ATTACK**

(Continued from page 32)

the consumer package goods industry, and later was VP of marketing for RCA Records, where he created the successful 900 phone line for Jive act Jazzy Jeff & Fresh Prince. He likens the O'Neal blitz to RCA's 1987 "Dirty Dancing" soundtrack album campaign.

"We sold over 10 million in the U.S. and 20 million overseas in a two-year period, going from phase to phase to phase," says Omansky. "There were so many elements and outside parties involved that it took on a life of its own."

The key then and now, he notes, is retail "coverage," or having the right number of albums in the right stores at the right time, to get the proper retail presence based on projections—without glutting the marketplace. "Too little and you miss sales, too many and you choke accounts with inventory and overshadow retail turns," he says.

The Shaq strategy was in place in time for the Sept. 13 BMG branch meetings, as was the advance music deemed "critical" for solicitations. Omansky, along with RCA, BMG, and Jive executives, then made a pilgrimage to Handleman Co.'s Michigan headquarters and gained a

vital 100,000-piece commitment from the giant racker.

A media campaign has commenced for the album, including extensive print and electronic advertising and cover stories in Rolling Stone, GQ, and the Source. O'Neal already has taped interviews with Barbara Walters, as well as segments for the morning news shows and cable entertainment programs.

There will be giant Shaq stand-ups at retail, together with the more traditional point-of-purchase; with the basketball season starting this month, and O'Neal's movie "Blue Chips" set for early '94 release, all should remain timely well into next year.

"Too often, units are left on the table," says Omansky. "You can't just stop at the essential nuts and bolts when there can be incremental volume on a project like this."

**TO OUR READERS**

Terri Rossi is under the weather this week. Her column will return in next week's issue.



**Pendulum Swings To ERG.** Ruben Rodriguez, president/CEO of Pendulum Records, hosted an evening recently to introduce his label to the ERG family. In September, ERG acquired a 50% interest in Pendulum through a new venture with Rogli Entertainment (Billboard, Sept. 11). Rodriguez is pictured with members of Pendulum acts Boogie Monsters, Dignable Planets, and Lords Of The Underground, as well as ERG president/CEO Daniel Glass and Pendulum consultant David Glinert.

# LL COOL J

## Take A Stand.

"The remix is so strong it hurts!"  
Joe Goldbach, P.D. **WOHH**

"This is a good record. It's doing well. It really appeals to our younger demos."  
Robert Taylor, M.D./Asst. P.D. **WFXA**

"This is the tune that urban radio has waited for from LL." Tony Wright, P.D. **WQOK**

"Getting tremendous and overwhelming initial response from the telephone and all the jocks at the station. Love this one. It's hot!"  
Lynn Tolliver, P.D. **WZAK**

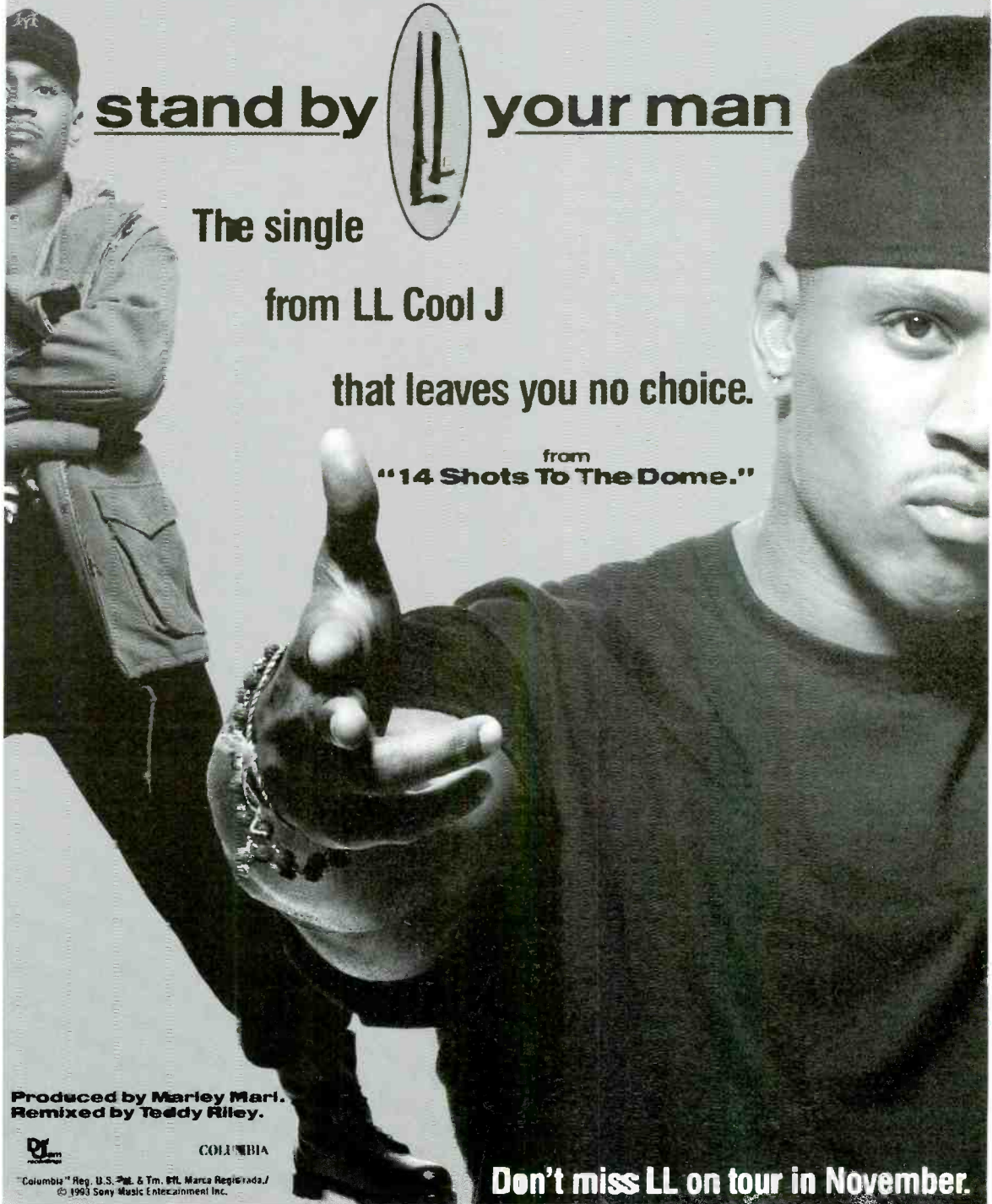
stand by  your man

The single

from LL Cool J

that leaves you no choice.

from  
"14 Shots To The Dome."



Produced by Marley Marl.  
Remixed by Teddy Riley.



COLUMBIA

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Don't miss LL on tour in November.

**BUBBLING UNDER** HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	BROOKLYN BOUNCE	DADDY-O (ISLAND/PLG)	14	—	1	LOVE TONIGHT	CHRIS WALKER (PENDULUM/ERG)
2	—	1	THE MORNING AFTER	MAZE FEAT. FRANKIE BEVERLY (WB)	15	4	7	DON'T GET CAUGHT SLIPPIN	CONDITION RED (O TOWN)
3	21	2	DRED LOC	ME'SHELL NDEGEOCELLO (MAVERICK)	16	—	1	BACK TO YOU	JOMANDA (BIG BEAT/ATLANTIC)
4	6	2	BABY I'M BACK	J.T. TAYLOR (MCA)	17	—	1	DUNKIE BUTT	TWELVE GAUGE (SCOTTI BROS.)
5	—	1	FREAKIT	DAS EFX (EASTWEST)	18	—	1	KHADIJAH	DIRT NATION (ZOO)
6	5	5	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)	19	20	5	PUT A LITTLE NASTY ON IT	THE BAR-KAYS (ZOO)
7	8	5	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)	20	—	1	BANG BANG BOOGIE	DBG'Z (BUST IT)
8	11	2	ONE ON ONE	TO BE CONTINUED... (EASTWEST)	21	25	8	PIRU LOVE	BLOODS & CRIPS (WARLOCK)
9	7	2	JUDY HAD A BOYFRIEND	RIF (EMI/ERG)	22	13	4	CALL ME	GENERAL GRANT (RARA)
10	15	8	WHY MUST WE WAIT..	TINA TURNER (VIRGIN)	23	—	1	TURNING ME ON	KONCRETE LEVEL (POCKETTOWN)
11	16	2	YOU TOLD ME	MOTIF (PAYDAY/LONDON/PLG)	24	19	2	NOW I REALIZE	MENAGERI (SOUL CONVENTION)
12	12	2	PROGRESS OF ELIMINATION	BOSS (RAL/CHAOS/COLUMBIA)	25	—	1	CANTALOOP	US3 (CAPTOL)
13	9	9	STOP, LOOK & LISTEN	U-MYND (LUKE)					

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



# WNWK's Special K & Teddy Ted Get Props; Scheer Brings A New Message At Delphic

**WE GETZ BUZY:** In "Outta Here," his best-selling rap essay on hip-hop as a way of life, **KRS-One** shoots (straight at y'all's dome), "I use'ta listen to the **Awesome Two** on WHBI." He still can. The duo that's the union of **Special K** and **Teddy Ted** isn't where the song's title points. The two are maintaining at WNWK New York (formerly WHBI) and can be heard Saturdays between midnight and 1 a.m.

The jocks have been broadcasting for 11 years. To celebrate, they threw a benefit/party Nov. 20 at the trendy Country Club in New York. Among the stars and starmakers attending were **MC Lyte**, **Lin Que**, **Russell Simmons**, **Ron G.**, **Red Alert**, **Nervous/Wreck's Michael Weiss**, **Pendulum's Ruben Rodriguez** and **Liz Loblack**, young film maker **Derrick Pridgen** (look for "It Taste Black" sometime next year), **ERG's Marcus Morton**, and **Slick Rick** and **Doug E. Fresh** (the former partners in the Get Fresh Crew rolled in together). Some of the acts that performed between **Funkmaster Flex's** booming blends were **Lords of the Underground**, **2Pac**, **Live Squad**, and **MOP**.

**FREAK OUT:** Around-the-way girls and many Essence women scream over **Father** (formerly **Father MC**). Cool for them. But his chat about "Let me lick ya up and down," from his new single, "69," doesn't move me. Maybe it's because I'm male and a member of the

9:15 crew, but I fail to see what all the excitement is about.

That **Teddy Riley** track for "69," though, is slammin'. This slab of **Robocop** funk made a brother wanna walk, talk, and 'ack (play mack) like **Larry**, er, I mean, **Laurence Fishburne** in "King Of New York." The groove is based on the **Creative Source** relic "Who Is He?"

**93 'TIL INFINITY:** **Amanda Scheer** is a self-described "idea person." She was behind the Manhattan rap club **Carwash** a few years ago. And, having recently sold her interests in **Buzztone Management**



by *Havelock Nelson*

(**Cypress Hill**, **House Of Pain**, etc.) and **Immortal Records** (where one of her last tasks was arranging the rap-meets-alternative music summits on the "Judgment Night" motion picture soundtrack album), she's got another one. Her latest business venture is **Delphic Management**, which is handling **Rakim**, among others. She says the firm's name relates to the oracle in Greek mythology that allowed priests to receive messages from **Apollo**. In "Bring It On," a song he has dem-

oed, icy-voiced **Rakim** roars, "In '94 I don't go on tour, I go to war" . . . Forget "Hey . . . ho," "Doo doo brown," "Whoot [or whoomp], there it is." They're slipping. In New York, the biggest chant among males with flavor is "I got myself a 40, I got myself a shortie . . ." from **Wu Tang Clan's** locomotive and raw "Method Man." Also hot is "Ay Yo, Aw'ight," which isn't gender-specific. **Doug E. Fresh**, now signed to **Gee Street Records**, recently flipped the refrain into a brutal track . . . Since it seems to be getting better responses from cities outside New York (such as Atlanta, Houston, Detroit, and Norfolk, Va.), **Daddy-O** probably will record market-specific versions of his **Brooktown/PLG** single "Brooklyn Bounce" . . . **Fatal** is the latest addition to the **Buzztone Management** family. He's signed to **Atlantic** and currently supporting his debut single, "Timber" (produced by **DJ Muggs of Cypress Hill**) on the **Soul Assassins** tour . . . Rap is becoming an increasingly global phenomenon, and **Tommy Boy** will release "Planet Rap: A Sample Of The World" Nov. 28. It's a compilation set featuring contributions from France's **MC Solaar**, Denmark's **Bootfunk**, Brazil's **MD MC's**, Canada's **MVP**, Ireland's **Scaryeire**; Germany's **Die Fantastischen Vier**, Sweden's **ADL**, Japan's **Microphone Payer**, Italy's **Articolo 31**, Australia's **Mama's Funkstilkools**, and South Africa's **Prophets Of The City** . . . Vocally, **Snoop Doggy Dog** and **Slick Rick** have so much in common; they should do a duet together. It's ironic that as one gets out of jail, the other might be thrown in.

## THE 'MAGIC' IS BACK FOR TEDDY PENDERGRASS

(Continued from page 32)

(starting with 1977's eponymous set for Philadelphia International Records, recently reissued by **CEMA** on the Right Stuff imprint) is fully evident on the new Elektra album.

One of the new ballads, "I'm Always Thinking About You," represents a reunion for **Pendergrass** with producer **Leon Huff**, who worked with partner **Kenneth Gamble** on the singer's Philly classics. "Leon called and mentioned that he had a song for me, and I'd always said that if the right tune came along, it would be great if we could work together again," says **Pendergrass**.

The Huff collaboration and other ballads on the new album continue the approach to songs about romance and sex that **Pendergrass** took earlier in

his career. "Guys like myself and **Marvin Gaye** sang about sex, but we did it in a classy, suggestive way. That's how I approached a song like 'Tender' on the new album. These days, [male] singers are real literal. I've always felt it necessary to keep the finesse . . . it's OK to suggest what you'd like to do when you're singing about love and sex."

Reflecting on his career accomplishments, he says, "I consider that I've actually had four separate careers. I started out as a musician, playing drums. Then I moved upfront to being a lead singer, and that was an adjustment. Having a gold record with "If You Don't Know Me By Now" (with **Harold Melvin & the Blue Notes**) was a big milestone. Then, stepping out on my own and having my first solo album go platinum . . . was very special. And being able to have a new career in 1984 after such a traumatic [accident], just to be given the opportunity . . . I feel very thankful, and I'm not going to quit until I get to where I was when I left off [in '82]."

To that end, **Pendergrass** has done several major TV slots, including "The Arsenio Hall Show," "Soul Train," and "The Tonight Show." He also is considering a limited tour. "That really depends on the success of this project," he says, "and so far, the way people have received it has been real wonderful."



**Passion For Gold.** Regina Belle, center, shows off the gold record she received for her Columbia album "Passion." Sharing the moment, backstage at the Greek Theatre in Los Angeles, are producer **Nick Martinelli**, left, and Columbia's **Randy Jackson**.

## ARTIST DEVELOPMENT

(Continued from page 32)

was dropped a month before the initial album shipment of 75,000 units. **Weiss** says "187 He Wrote" is "a much harder album" than any of **Spice 1's** previous efforts. He adds, "It was a direction he felt was the way to go to underpin his core audience. He felt it was important to go straight hardcore. He recognized that he might sell fewer albums in the short term, but that it will probably lead to a longer career for him."

HAVELOCK NELSON

Their first single "OFF & ON" went Top 10... "VALLEY OF THE SKINZ" went No. 1... Get ready for their single "WHO GOT MY BACK?" off their phat debut album, "TRENDZ" ... It's all that! (Request "Valley of the Skinz" on the Box #118)

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Billboard®

FOR WEEK ENDING NOVEMBER 6, 1993

# Hot Rap Singles™

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST			
1	2	5	7	★★★ No. 1 ★★★ <b>WHAT'S NEXT?</b> (M) (T) ELEKTRA 66309* ◆ LEADERS OF THE NEW SCHOOL 1 week at No. 1			
2	3	6	8	<b>SHIFFTEE</b> (C) (M) (T) (X) JM3/RAL 77163/CHAOS ◆ ONYX			
3	4	7	5	<b>STAY REAL</b> (C) (M) (T) RAL/CHAOS 77140/COLUMBIA ◆ ERICK SERMON			
4	5	8	5	<b>LET ME RIDE</b> (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC ◆ DR. DRE			
5	1	2	10	<b>VALLEY OF THE SKINZ</b> (C) (T) MAD SOUNDS 2206/MOTOWN ◆ TRENDS OF CULTURE			
6	8	10	5	<b>OUTTA HERE</b> (C) (T) (X) JIVE 42147 ◆ KRS-ONE			
7	13	21	3	<b>SHOOP</b> (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG ◆ SALT-N-PEPA			
8	11	11	5	<b>PAINT THE WHITE HOUSE BLACK</b> (C) PAISLEY PARK 18382/WARNER BROS. ◆ GEORGE CLINTON			
9	7	9	9	<b>SOUL BY THE POUND</b> (C) (T) RELATIVITY 1183 ◆ COMMON SENSE			
10	12	12	8	<b>MAKE ROOM</b> (C) (D) (T) LOUD 62579/RCA ◆ THA ALKAHOLIKS			
11	17	18	6	<b>DON'T SLEEP ON A HIZZO</b> (M) (T) LUKE 470* ◆ POISON CLAN			
12	15	25	4	<b>NICKEL BAGS</b> (C) PENDULUM 58072/ERG ◆ DIGABLE PLANETS			
13	19	27	3	<b>YOUNG GIRL BLUEZ</b> (C) GOLD CHILLIN' 18396/WARNER BROS. ◆ BIZ MARKIE			
14	21	30	4	<b>NUTIN' TA LOSE</b> (C) (T) TUFF BREAK 3701/A&M ◆ DRED SCOTT			
15	18	24	4	<b>93 'TIL INFINITY</b> (C) (T) JIVE 42157 ◆ SOULS OF MISCHIEF			
16	20	26	3	<b>WESTSIDE STORY</b> (M) (T) EASTWEST 96009* ◆ YO-YO			
17	6	1	13	<b>RECIPE OF A HOE</b> (C) (M) (T) RAL/CHAOS 77081/COLUMBIA ◆ BOSS			
18	22	29	3	<b>GOT IT LIKE THAT</b> (C) (M) (T) SKANLESS 7125/TOMMY BOY ◆ HI-C			
19	14	17	6	<b>MASH UP THE MIC</b> (C) VIRGIN 38400 ◆ PRIVATE INVESTIGATORS			
20	10	4	20	<b>WE GETZ BUZY</b> (C) (M) (T) (X) ROWDY 3-5024/ARISTA ◆ ILLEGAL			
21	9	3	14	<b>FLOW JOE</b> (C) (T) VIOLATOR 1185/RELATIVITY ◆ FAT JOE			
22	16	16	6	<b>BREAKADAWN</b> (M) (T) (X) TOMMY BOY 586* ◆ DE LA SOUL			
23	25	—	2	<b>WILD BROOKLYN BANDITS</b> (C) (T) SELECT 25025 BLACK MADDNESS			
24	26	—	2	<b>THAT'S HOW IT IS</b> (C) (T) JIVE 42131 ◆ CASUAL			
25	24	20	5	<b>FREAK OUT</b> (C) (M) (T) FLAVOR UNIT 77041/EPIC ◆ NIKKI D			
26	27	23	17	<b>I GET AROUND</b> (C) (M) (T) INTERSCOPE 98372/AG ◆ 2PAC			
27	NEW ▶	1	1	<b>(I KNOW I GOT) SKILLZ</b> (C) (T) (X) JIVE 42177 ◆ SHAQUILLE O'NEAL			
28	NEW ▶	1	1	<b>I'M REAL</b> (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA ◆ KRIS KROSS			
29	NEW ▶	1	1	<b>SKINNY DIP (GOT IT GOIN' ON)</b> (C) (T) CHEMISTRY 862 652/MERCURY ◆ ED O.G. & DA BULLDOGS			
30	30	—	8	<b>METHOD MAN</b> (C) (T) LOUD 62544/RCA ◆ WU-TANG CLAN			

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

## Face It: Cheeks Is Back, And She's 'So In Love'

**BEATS IN MOTION:** Die-hard disciples of the disco era will, no doubt, remember the luscious voice of **Judy Cheeks** from a bunch of timeless hits out of the **Salsoul Records** catalog. Well, Miss Girl proves that she's still got it goin' on in a major way—and is ready to give unseasoned wannabes an important lesson or two—on "So In Love (The Real Deal)."

Produced with a reverence for clubland's salad days by **Frankie Foncett**, the track lays a warm and nicely textured house groove under a joyful, R&B-splashed melody and a peppy pop hook. It is a thoroughly satisfying musical combination that inspired Cheeks to throw down with the drama and range that we've come to love (and expect). A double-



**High-Flying Pair.** House music veteran Screamin' Rachael, left, celebrated the debut single release by her protégé, Jared, in New York recently. "Fly So High" is available on her independent Screamin' Gold Records and is bolstered by remixes from Eric Kupper and Roger Sanchez. The psychedelic-house jam, which was produced by Chuck Clearwater, is beginning to make underground noise overseas.

pack of remixes by Foncett, **Sasha**, **West End**, and the **Commission** work a variety of angles, giving spinners at pop, house, NRG, and trance something to work with. "So In Love" is out on the EMI-distributed **Positiva Records** in the U.K. Do we dare anticipate a domestic pressing? Keep ya fingers crossed.

With **Jody Watley's** cute "Your Love Keeps Workin' On Me" (MCA) making deserved noise at pop and urban radio, it seems only fair that her longtime following in the clubs get a little something to nibble on, too. **Mark "MK" Kinchen** zaps the pretty midtempo ditty into a sleaze-speed house track with a bassline that is simply irresistible. Song-oriented DJs get a nice mix to play with, while dub-happy jocks are served a faster and trippier version to knock around during peak-hour sessions. Juicy, juicy stuff.

By the by, do not miss Watley's fab new album, "Intimacy"—if only for "Ecstasy," a genius collaboration



by Larry Flick

with **David Morales**.

We are pleased to report that **Epic Records** has finally issued something new by **Rozalla**—after all, it seems like years since the Zimbabwean diva recorded the "Everybody's Free" album. She covers the **O'Jays** gem "I Love Music" for the soundtrack to "Carlito's Way," delivering a full-bodied, assertive vocal that will do wonders in establishing her as a durable mainstream performer. Club veteran **John "Jellybean" Benitez** produced the record with a mindful eye on the original, while **Stonebridge** deftly tiptoed along the line dividing retro-disco and trendy trance/house vibes. A multiformat smasher appears to be in the offing.

You can rest assured that rumors of dance music's weakened stance in the mainstream are greatly exaggerated when you're served a 12-inch club record by sturdy rocker **Sting**. He teams up with **Stoker** for the theme to "Demolition Man" (A&M), kicking a prominent, hip-hop-inflected beat beneath a catchy pop hook. **Soulshock & Karlin** and DJs **Digit & EFX** drop a bunch of smokin' remixes that should do the trick in earning props both on dancefloors and on urban-invaded top 40 radio stations. Gag on those house versions, kids.

U.K. production/songwriting team **Serious Rope** continues to solidify its stance as one of the new hi-NRG entities to reckon with on **Jeanne Dee's** billowing "No Life Without Love" (**Perfecto**, U.K.), wrapping her sweet vocal tones around flowing, retro instrumentation—from the fab rushes of strings and horns right down to the live, rolling conga fills. When you tire recreating those hustle dancesteps during the original mix, re-enter the house era on the harder mixes on the B side. T'would be a real treat to hear this jam in clubs here, and even more of a thrill to see **Serious Rope** get some work from Stateside majors. Hint, hint . . .

If you want to hang in the time warp for another moment or two, pop "Funky Love Supplier" by **BME With Miche** (**Downtown**, New York) onto the nearest turntable and indulge in the deepest of twirls. Although the groove is steeped in an accessible house context, the overall tone of the track recalls predisco funk. Highly effective in its poppy original form, this **Rhono Burrell** production also casts a winking eye toward underground DJs with the raw and percussive "Psycho-Alpha-Disco-Beta-Bio-Aqua-Funk" remix by brother **Rheji Burrell**.

Need a little dub action? Look no further than **Klub Head's** slammin' three-cut EP (80 **Proof**, New York).

The vibe is low-down'n'dirty deep-house, serving punters a heaping spoon full of rugged beats and lots of ear-catching vocal loops and keyboard effects. "Oh Baby" is a deliciously sexy journey, while "Fierce Dancer" is necessary for any runway regular, with its shimmying bassline and subtle, whistling synths. "Sound Factory Zone" is the weakest of the three, though the tribalesque percussion breakdown in the middle makes the jam worth a few spins. We are not sure who these dudes are, but we would like to hear more from them.

**K-Klass** gleefully steps back onto the dancefloor with "Let Me Show You" (**deConstruction**, U.K.), a piano-driven, hand-clappin' houser with a ferocious rhythm section and a chorus that you'll be humming for days. The band deftly handles its own remixing chores on the A side, while **Sabres Of Paradise** add a rave touch to the frenetic additional track, "1-2-3," on the B side.

**K-Klass** currently are touring overseas with label mates **M-People**—a show to remember, no doubt. Wouldn't it be lovely to see both acts find a major-label home here? In the meantime, **K-Klass** issues its debut album, "Universal," in December.

Finally, how tragic is it that the reliably fierce **Tommy Musto** had to go to the U.K. in order to find a deal for his promising new act, **Colourblind**? Definitely a case of U.S. majors snoozing at the wheel. Anyway, "Nothing Better" is the first single from a forthcoming album on **Ore Records**, and (needless to say) it's a killer. **Dina Roache** is the sultry vocal presence on a rousing pop/house anthem that pumps a hearty, butt-shagging bottom and an instantly memorable chorus. Props to Musto's collaborator, **Victor Simonelli**, for injecting his own recognizable style into the "TMVS" dub. Flip the rec-



**Where The Boys Are.** Boy George was recently on hand to christen the new weekly Nocturnal party at the Tunnel nightclub in New York. The venue re-opened on Oct. 22, after a several-year hiatus, sporting a \$2 million design, sound, and lighting overhaul. George, pictured second from left with three of the club's go-go dancers, is prepping for the release of "At Worst...The Best Of Boy George and Culture Club," which is due out on EMI Records later this month. He is also about to enter the studio with his new band, **Jesus Loves You**, and will soon issue his autobiography, "Take It Like A Man." (Photo: Chuck Pulin)

ord over and soak up the Eurotrance "Hand & Spear" remixes by DJ **Pete**. They'll leave you smiling breathlessly.

**NEWSLINE:** Approximately a year after leaving the **Smash Records** A&R fold, Chicago house activist **Connie Varvitsiotis** has set up shop at the up-and-coming **Vibe Music**, heading up the company's artist/producer management arm. Among her initial clients are the legendary **Maurice Joshua**, **Georgie Porgie**, the **UBQ Productions** posse, **Joey Donatello**, **Terence FM**, and **Meechie**. Heartfelt congratulations to one of clubland's greatest assets . . . Just when you thought there could not possibly be another single from **Whitney Houston's** mega-selling soundtrack to "The Bodyguard," **Arista Records' U.K. branch** has issued **CJ Mackintosh's** remixes of "Queen Of The Night." He's transformed the jack-swingin' original version into a gorgeous slow houser. Houston's forceful vocal is contrasted by spiraling, disco-smart strings, a bouncy bassline, and a clickin' beat. No word yet on when (or if) the record will be available in the States . . . On a similar tip, we're still breathlessly waiting for the powers-that-be at Arista to decide when **Lisa Stansfield's** third album, "Natural Woman," will see the light of domestic release. We do know that the single "So Natural" will not be coming out here. That's a real pity, since the track is actually quite nice . . . **Polydor** has just shipped a 12-inch pressing of the **Abba** classics "Dancing Queen" and "Take A Chance On Me," from the quartet's new "Gold" compilation. Cool for collectors, and very useful to retro-minded DJs, though we wish the act would allow the label to remix these great old songs . . . It sure took long enough, but **Island Records** has finally shipped those heavily chatted-about **Da-**

**vid Morales** remixes of "Lemon" by **U2**. Pressed on creamy yellow 10-inch vinyl, this is an essential item. Oh, and the mixes are too yummy for words . . . Speaking of **Island**, rumor has it that ambient (and way-arty) club act the **Orb** is about to ink an album deal with the label's U.K. arm, which would end the group's two-year alliance with **Big Life Records**. **Orb's** status in the U.S. remains vague for now. Without a new studio set due until next April, the act soon will offer a double-CD/cassette concert chronicle, "Live '93," which was recorded during several U.K. gigs earlier this year. The set also will include studio remixes of previously released tracks . . . You are not ready for the upcoming **Beavis And Butt-head** club single, "Come To Butt-head" (**Geffen**). The original Nile Rodgers production of this bizarreb-but-jammin' track has been tweaked into trance/disco submission by DJs **Digit & EFX**. *Huh, huh* . . . Applause to New York underground mainstay **Strictly Rhythm Records** on its first Hot 100 hit, "Yolanda" by **Reality**. Who'da thunk . . . Knowing a good thing when it hits 'em in the face, the folks at **EightBall Records** have assembled "The Lectroluv Remix Project," which gathers fresh versions of cuts by the brilliant **Fred Jorio**-helmed act. Choice moments include **Louie Balo's** redressing of "Hey Baby," **Ofunwa's** take on "People Don't Believe," and **Junior Vasquez's** 10-minute stomp through "Dream Drums." You need this album . . . It's a pleasure to see ex-**Young Disciple Carleen Anderson** back in action with "Dusky Sappho" (what a title!), a sumptuous five-song EP on **Circa U.K.** The stylistic slant is mostly downtempo dance/funk, with the occasional hip-hop interlude. Don't miss the catchy lead track, "Mama Said," and a cover of the **Average White Band** nugget "Pick Up The Pieces."

**Billboard. Dance Breakouts**  
FOR WEEK ENDING NOV. 6, 1993  
**CLUB PLAY**

1. LEMON U2 ISLAND
2. THINGS CAN ONLY GET BETTER D:REAM SIRE
3. I LIKE TO MOVE IT REEL 2 REAL STRICTLY RHYTHM
4. FALL FROM GRACE ESKIMOES IN EGYPT EPIC
5. LOVE CHANGES MK FEATURING ALANA VIRGIN

**MAXI-SINGLES SALES**

1. LOVE SEES NO COLOUR U96 FFRF
2. A-TOWN DROP A-TOWN PLAYA'S LIFE
3. SOUL BY THE POUND COMMON SENSE RELATIVITY
4. I LIKE TO MOVE IT REEL 2 REAL STRICTLY RHYTHM
5. BUTIN' TA LOSE DRED SCOTT TUFF BREAK

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



# Top Classical Albums™

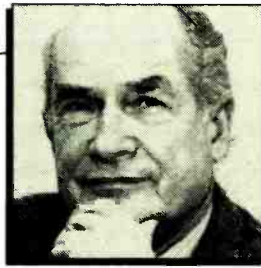
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	77	<b>GORECKI: SYMPHONY NO. 3</b> NONESUCH 79282 UPSHAW, LONDON SINFONIETTA (ZINMAN)	35 weeks at No. 1
2	2	53	<b>IF YOU LOVE ME</b> LONDON 4362672	CECILIA BARTOLI
3	NEW ▶		<b>THE IMPATIENT LOVER</b> LONDON 4402972	CECILIA BARTOLI/ANDRAS SCHIFF
4	4	163	<b>IN CONCERT ▲</b> LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	NEW ▶		<b>BEL CANTO</b> DG 4358662	KATHLEEN BATTLE
6	3	37	<b>AN ENGLISH LADYMASS</b> HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
7	9	9	<b>MADE IN AMERICA</b> SONY CLASSICAL 53126	YO-YO MA
8	7	5	<b>ON YOOLIS NIGHT</b> HARMONIA MUNDI 907099	ANONYMOUS FOUR
9	10	27	<b>HEAVY CLASSIX</b> ANGEL 64769	VARIOUS ARTISTS
10	6	11	<b>HOVHANESS: MOUNT ST. HELENS</b> DELOS DE3137 SEATTLE SYMPHONY (SCHWARZ)	
11	5	47	<b>TOUS LES MATINS DU MONDE</b> VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
12	21	3	<b>ON THE TWENTIETH CENTURY</b> SONY CLASSICAL SK47193 WYNTON MARSALIS/JUDITH LYNN STILLMAN	
13	13	77	<b>MOZART: ARIAS</b> LONDON 430513	CECILIA BARTOLI
14	8	79	<b>ROSSINI HEROINES</b> LONDON 436075	CECILIA BARTOLI
15	15	13	<b>RACHMANINOFF: PIANO CONCERTO NO. 3</b> RCA 61548-2	EVGENY KISSIN
16	NEW ▶		<b>ROSSINI: LA CENERENTOLA</b> LONDON 4369022	CECILIA BARTOLI
17	12	7	<b>ANCIENT MUSIC FOR A MODERN AGE</b> RCA 61868	SEQUENTIA
18	11	15	<b>GORECKI: STRING QUARTETS 1 &amp; 2</b> NONESUCH 79319-2	KRONOS QUARTET
19	14	19	<b>SENSUAL CLASSICS</b> TELDEC 90055-2	VARIOUS ARTISTS
20	NEW ▶		<b>CARMEN FANTASIE</b> DG 4375442	ANNE-SOPHIE MUTTER
21	18	15	<b>GLASS: ITAIPU</b> SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
22	NEW ▶		<b>BRAVA, JESSYE!</b> PHILIPS 4421572	JESSYE NORMAN
23	25	3	<b>LA DIVINA</b> EMI CLASSICS 54702	MARIA CALLAS
24	19	5	<b>WOODY ALLEN CLASSICS</b> SONY CLASSICAL SK53549	VARIOUS ARTISTS
25	NEW ▶		<b>TI AMO, PUCCINI'S GREATEST LOVE SONGS</b> LONDON 4250992 LUCIANO PAVAROTTI	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	7	<b>THE PUCCINI ALBUM</b> ANGEL 54801	5 weeks at No. 1 JOHN BAYLESS
2	2	5	<b>BERNSTEIN: ON THE TOWN</b> DG 4375162 LONDON SYMPHONY ORCHESTRA (THOMAS)	
3	3	23	<b>UNFORGETTABLE</b> SONY CLASSICAL SK 53380	BOSTON POPS (WILLIAMS)
4	4	31	<b>PAVAROTTI &amp; FRIENDS</b> LONDON 4401002	VARIOUS ARTISTS
5	5	9	<b>KIRI ON BROADWAY</b> LONDON 4402802	KIRI TE KANAWA
6	6	13	<b>ELMER BERNSTEIN BY ELMER BERNSTEIN</b> DENON CO-75288/ALLEGRO ROYAL PHILHARMONIC POPS (BERNSTEIN)	
7	9	89	<b>HUSH</b> SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
8	8	55	<b>THE KING AND I</b> PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
9	7	31	<b>KIRI SINGS KERN</b> ANGEL 54527	KIRI TE KANAWA
10	NEW ▶		<b>LA ROCQUE N' ROLL</b> DORIAN 90177	THE BALTIMORE CONSORT
11	10	37	<b>ILLUSIONS</b> LONDON 4367202	UTE LEMPER
12	12	81	<b>DIVA!</b> SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
13	15	3	<b>HERE'S A HOWDY DO</b> RCA 61885	THE KING'S SINGERS
14	NEW ▶		<b>AMEN! A GOSPEL CELEBRATION</b> TELARC 80315 CINCINNATI POPS (KUNZEL)	
15	NEW ▶		<b>THE GREAT WALTZ</b> PHILIPS 4386852 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	

● 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.

## Classical KEEPING SCORE



by Is Horowitz

**ENDANGERED SPECIES?** The solo vocal recital, which draws on a singer's most personal power of communication, only rarely excites the kind of public response generated by opera. It's a subtle art and often asks more from the performer than is furnished by conventional training. Some fear it is suffering an irrevocable decline.

There are great recitalists who devote time and talent to passing on their experience to younger artists. High among this group is **Marilyn Horne**. But now she has gone an important step further.

The celebrated mezzo has formed The Marilyn Horne Foundation to provide more recital opportunities for younger artists and more established artists via grants to performing organizations. The foundation also will work with school boards and music instructors to foster exposure of the art form to children.

Horne, whose activity on the stage and in recordings remains undiminished, marks her 60th birthday with a Jan. 4 concert at Carnegie Hall to benefit the foundation. She will be joined by a number of guest performers, among them **Montserrat Caballe**, **Renata Scotto**, **Benita Valente**, and **Frederica von Stade**.

As for recording, Horne has a pair of CDs due out on RCA Red Seal shortly as part of her recent 10-album deal with BMG Classics, with clusters of new sessions scheduled over the next few months.

Also, she will record an album of Broadway and movie material with the American Theater Orchestra conducted by **Paul Gemignani**. Guest artists are singers she has often appeared with in the past: **Jerry Hadley**, **Thomas**

**Hampson**, **Samuel Ramey**, and **Spiro Malas**. The working title, appropriately, is "Men In My Life."

A contemporary "3 Bs" disc will feature Horne in solo and chamber works by Bernstein, Bolcom, and Barber. In the latter's "Dover Beach," she will be joined by the **Tokyo String Quartet**.

As part of a TSQ CD that will include Wolf's "Italian Serenade," Horne will join the ensemble as soloist in the Respighi cantata "Il Tramonto." Also planned is a disc of works by Bach, Handel, and Vivaldi as well as a set of arias with **Henry Lewis** and the Royal Philharmonic.

**BACK ON TRACK:** ECM Records, which terminated its licensing agreement with PolyGram Classics & Jazz last July, releases its first batch of recordings this month under a new licensing deal with BMG Classics. In one, violist **Kim Kashkashian** performs Britten's "Lachrymae" as the featured work in an album with **Dennis Russell Davies** and the Stuttgart Chamber Orchestra. In another, **Tonu Kaljuste** conducts the Tallinn Chamber Orchestra and a choir in Arvo Pärt's "Te Deum" and "Berlin Mass." Finally, **Keith Jarrett**, on harpsichord, is heard in the Bach French Suites.

Some ECM catalog material is still being sold out of past inventory by PolyGram, but it will be handled by BMG beginning next spring, says the label's **Tina Pelikan**. There are some 500 titles in the ECM vaults from which an active stateside catalog will be drawn. Most of the available material is jazz, but about 55 titles fall into the label's "New" series (composed music). Five to 10 new releases a year are anticipated.

**Carl Pritzkat** heads the ECM marketing team.

**AUSTRIAN BARITONE Wolfgang Holzmair** will record nine albums over the next four years under his newly signed contract with Philips Classics. Plans include discs of Schubert and Schumann lieder with **Imogen Cooper** as keyboard collaborator, a mixed lieder program with **Melvyn Tan** on fortepiano, and a set of folk song arrangements by Beethoven and Haydn.

## Jazz BLUE NOTES



by Jeff Levenson

**LENNY WHITE**, who made his name in the '70s with an assertive style of drumming that incorporated elements of hard bop, rock, and Latin music, has been reinventing himself as a jazz producer of distinction. His work with **Straight Ahead**, yielding the female group's eponymous debut and its current issue, "Body And Soul," suggests that White is as comfortable in the control room as he is behind his kit.

So much so that **Atlantic** is about to launch a new series of recordings conceptualized and produced in large part by White. The label plans to market the series as the "Acoustic Masters"; the A&R hook finds established leaders surrounded by notable sidemen. First up? Titles by **Charles Lloyd**, with help from **Cedar Walton**, **Buster Williams**, and **Billy Higgins**; and by **Bobby Hutcherson** joined by **Mulgrew Miller**, **Craig Handy**, **Ron Carter**, **White**, and **Jerry Gonzalez**. Expect to see the series in the spring.

**MORE:** Atlantic, which is attempting to reinvent itself as a quality jazz label (a return to glory, no doubt), has got a new **Modern Jazz Quartet** record in the works. Yes, **John Lewis**, **Milt Jackson**, **Percy Heath**, and **Connie Kay** have been together for 40 years or so (the longest running brotherhood in jazz, I think). This album, scheduled for February release, will feature a bevy of friends, including **Bobby McFerrin**, **Phil Woods**, the brothers **Marsalis** (**Wynton** and **Branford**, that is), **Freddie Hubbard**, **Jimmy Heath**, **Illinois Jacquet**, and **Sweets Edison**.

**NOT THE SHY, RETIRING TYPE:** **Denon**, which acquired the legendary **Savoy** catalog in 1991, has released more than 100 titles as part of its massive reissue program. But to celebrate the 50th anniversary of the Savoy imprint, Denon has decided to return to the studios, not just the archives. A series of new recordings is on the way, beginning with "Blues-ette Part II" by trombonist **Curtis Fuller**. The album was conceived as a sequel to the 1959 recording "Blues-ette"; Part II reunites the surviving musicians from the original Savoy: **Fuller**, **Benny Golson**, **Tommy Flanagan**, and **Al Harewood**. As for Denon's long-term plans, expect five new titles annually.

**STUFF:** The timing sure seems right for this one. Pianist **Bill Cunliffe** has invited an assemblage of friends to tackle a collection of **Paul Simon** songs, and, presto, "A Paul Simon Songbook" on **Discovery**. Included among the tracks? "One-Trick Pony." (Regarding Simon, has any jazz artist ever improved upon what **Bill Evans** and **Toots Thielemans** did with "I Do It For Your Love"?). . . **Jazz-Mania Records**, which claims current releases from **Dick Hyman** and **Roger Kellaway**, **Bob Kindred**, **Keith Copeland**, and **Janice Friedman**, has signed a U.S./Canada distribution deal with the **Allegro Corp.** of Portland, Ore.

**SPY VS. SPY:** Boy, the secrecy surrounding this item makes you yearn for the good ol' days of J. Edgar Hoover. **Roy Hargrove**, who is certainly among jazz's hottest properties, might/might not/will/could be jumping from **RCA/Novus** now that his contract is up.

There's no official word, but we're hearing a cacophony of jazzspeak commentaries from concerned executives:

"There is no deal . . ."

"My lawyers say I can't talk to you . . ."

"Off the record, keep this quiet, no comment . . ."

"Roy who? . . ."

"Don't you have anything else to write about? . . ."

Guess not.

# Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

Rank	Wks. Ago	Wks. on Chart	Artist Label & Number/Distributing Label	Title
1	2	5	<b>JOSHUA REDMAN</b> WARNER BROS. 45365	1 week at No. 1 WISH
2	1	11	<b>MILES DAVIS &amp; QUINCY JONES</b> WARNER BROS. 45221	LIVE AT MONTREUX
3	5	3	<b>SHIRLEY HORN</b> VERVE 519 703	LIGHT OUT OF DARKNESS
4	7	7	<b>THE BENNY GREEN TRIO</b> BLUE NOTE 84467/CAPITOL	THAT'S RIGHT
5	3	11	<b>NINA SIMONE</b> ELEKTRA 61503	A SINGLE WOMAN
6	10	7	<b>J.J. JOHNSON</b> VERVE 514 454	LET'S HANG OUT
7	6	13	<b>DON PULLEN &amp; THE AFRICAN-BRAZILIAN CONNECTION</b> BLUE NOTE 89233/CAPITOL	ODE TO LIFE
8	7	19	<b>NATALIE COLE</b> ELEKTRA 61496	TAKE A LOOK
9	16	3	<b>T.S. MONK</b> BLUE NOTE 89050/CAPITOL	CHANGING OF THE GUARD
10	14	5	<b>STANLEY TURRENTINE</b> MUSICMASTERS 65103	IF I COULD
11	8	19	<b>HORACE SILVER</b> COLUMBIA 53812	IT'S GOT TO BE FUNKY
12	17	3	<b>JOHNNY ADAMS</b> ROUNDER 2125	GOOD MORNING HEARTACHE
13	18	3	<b>ARTHUR TAYLOR'S WAILERS</b> VERVE 519 677	WAILIN' AT THE VANGUARD
14	9	9	<b>CHARLES FAMBROUGH</b> CTI 67235	BLUES AT BRADLEY'S
15	15	7	<b>RANDY WESTON/MELBA LISTON</b> ANTILLES 519 269/	VOLCANO BLUES
16	24	3	<b>KEVIN EUBANKS</b> BLUE NOTE 89286/CAPITOL	SPIRIT TALK
17	13	21	<b>DAVE GRUSIN</b> GRP 9715	HOMAGE TO DUKE
18	20	5	<b>KEVIN MAHOGANY</b> ENJA 7097/KOCH	DOUBLE RAINBOW
19	NEW		<b>ELIANE ELIAS</b> BLUE NOTE 89544/CAPITOL	PAULISTANA
20	21	5	<b>VARIOUS ARTISTS</b> DA 3701	THE ORIGINAL JAZZ MASTERS SERIES VOLUME I
21	11	9	<b>NNENNA FREELON</b> COLUMBIA 53566	HERITAGE
22	22	5	<b>VINCE JONES</b> INTUITION 3087	ONE DAY SPENT
23	NEW		<b>GRP ALL-STAR BIG BAND</b> GRP 9740	LIVE!
24	23	35	<b>JOE HENDERSON</b> VERVE 517 674	SO NEAR, SO FAR
25	12	15	<b>ERNESTINE ANDERSON</b> QWEST 45249/REPRISE	NOW AND THEN

## TOP CONTEMPORARY JAZZ ALBUMS™

\*\*\* NO. 1 \*\*\*

1	1	9	<b>FOURPLAY</b> WARNER BROS. 45340	7 weeks at No. 1 BETWEEN THE SHEETS
2	2	17	<b>GEORGE BENSON</b> WARNER BROS. 26685	LOVE REMEMBERS
3	7	5	<b>SPYRO GYRA</b> GRP 9714	DREAMS BEYOND CONTROL
4	6	7	<b>STANLEY CLARKE</b> EPIC 47489	EAST RIVER DRIVE
5	3	15	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
6	4	13	<b>GEORGE HOWARD</b> GRP 9724	WHEN SUMMER COMES
7	11	5	<b>CHICK COREA ELEKTRIC BAND II</b> GRP 9731	PAINT THE WORLD
8	8	13	<b>PETER WHITE</b> SIN-DROME 1807	PROMENADE
9	5	11	<b>JEAN LUC PONTY</b> ATLANTIC 82500	NO ABSOLUTE TIME
10	13	5	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
11	9	13	<b>PAT METHENY</b> Geffen 24601	THE ROAD TO YOU
12	12	9	<b>WARREN HILL</b> RCA 66321	DEVOTION
13	10	17	<b>ART PORTER</b> VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT
14	21	3	<b>RAMSEY LEWIS</b> GRP 9742	SKY ISLANDS
15	17	5	<b>HOLLY COLE TRIO</b> MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
16	15	9	<b>JOHN PATITUCCI</b> GRP 9725	ANOTHER WORLD
17	14	27	<b>THE JAZZMASTERS FEATURING PAUL HARDCASTLE</b> JVC 2021	THE JAZZMASTERS
18	16	47	<b>KENNY G</b> ▲ ARISTA 18646	BREATHLESS
19	24	3	<b>TOM COSTER</b> JVC 2025	LET'S SET THE RECORD STRAIGHT
20	20	11	<b>JIM CHAPPELL</b> REAL MUSIC 0137	OVER THE TOP
21	18	17	<b>THE RIPPINGTONS</b> GRP 9718	LIVE IN L.A.
22	22	3	<b>TRIBAL TECH</b> BLUEMOON 79190	FACE FIRST
23	NEW		<b>BOB BERG</b> DENON 75369	VIRTUAL REALITY
24	NEW		<b>LARRY CORYELL</b> CTI 67236	FALLEN ANGEL
25	19	27	<b>JEFF LORBER</b> VERVE FORECAST 517 998/VERVE	WORTH WAITING FOR

○ 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.

## BRIT INDIE FAVES PREPARE TO LEVEL THE U.S.

(Continued from page 1)

independent China Records label debuted on the British chart at No. 2 and already has sold 120,000 copies, according to the record company. Its 1991 predecessor, "Levelling The Land," has reached U.K. sales of 180,000, according to China Records. The band currently is on the European leg of another sold-out tour, and Elektra is preparing a Jan. 25 U.S. release for "Levellers."

The Levellers take their name from a group of 17th-century radical dissenters who advocated democratic reform and the leveling of all social ranks. These modern-day Levellers have been equally outspoken. But they also have withstood being branded by the U.K. press as a "crusty" band, a derisive term used to describe an audience containing many so-called "new age travelers"—neo-hippie youngsters who have attracted much adverse publicity in Britain.

None of the band members uses a surname, and all eschew the customary trappings of music-business success. "We just called the album 'Levellers' because people were starting to look at us as part of a phenomenon, rather than a band," says Jeremy, the group's bass player. "We got fed up with people asking us about our lifestyle. We wanted to draw attention back to the music."

Derek Green, managing director of China Records, says that to describe the eclectic quintet as a "crusty" band is to misjudge the breadth of its popularity. "What I see around the Levellers is a very normal-ish mix of alternative kids ranging across the classes, across the economic boundaries," he says. "The music industry in England doesn't know how big they are; they're absolutely dominating the [student] bedsits and campuses."

Green sees the Levellers in the middle of a stylistic triangle of the Clash, R.E.M., and the Waterboys, and Jeremy agrees. "The Clash are the yardstick we measure ourselves by," he says. "High-energy performance with no frills."

"This Garden," the second single from the Levellers' current album, entered the U.K. chart at No. 22 during the week ending Oct. 30. It is perhaps the band's most creative

concoction so far, adding elements of Eastern, African, and rap music to the melting pot.

Green is excited by the Levellers' increasing success across the European continent. "It's been achieved through a real commitment to touring—turning up and playing to an audience, very street level," he says. China Records has struck deals for the release of the Levellers throughout Europe via the PolyGram-owned Sonet label in Scandinavia, Edel in Germany, Play It Again Sam in the Benelux countries, and the BMG-funded Vogue label in France.

In the U.S., "This Garden" is due to precede the album at alternative and album rock radio earlier in January.

### 'LEVELLING' THE U.S.

Elektra senior VP of A&R Nancy Jeffries, who signed the band in November 1991, says Elektra is confident of building on the sales of "Levelling The Land," which was released in the U.S. in May 1992. According to SoundScan data, the band's U.S. debut has sold 26,000 copies since its release.

"I think this album reflects more of the energy that they have on stage," says Jeffries. "They have the folk influences in there. A lot of it is very Celtic, but it's very universal. They have great hooks and choruses, and the kids seem to understand it. Seeing is believing with these guys."

Green explains the reason China chose Elektra to distribute the Levellers in America. "They're one of the labels that have good credit for introducing U.K. alternative rock bands into the U.S.," he says. "They understand what the group is thoroughly, and they say that with the group making a commitment to the United States, which means touring constantly and giving it a reasonable time period of effort, we'll all find the success we're looking for."

Preparing for its release of "Levellers," Elektra flew several of its department executives—as well as editors and correspondents from key consumer magazines including Rolling Stone, Musician, Spin, and Sassy—to England last month for

the band's shows at the 4,300-capacity Academy in Brixton, South London.

"We're using this time to create more awareness of the band over here," says Jim Henke, VP of product development at Elektra. "We have a five-track sampler of music from the album going out in late November/early December to selected press and retail tastemakers. There's also a video press kit that China Records made that we're updating for the American market. But most of the work is going to come after the record's release. The band is committed to doing a lot of work over here, and we have a tough job ahead of us, but I feel they can eventually be big here."

### HAG HISTORY

The Levellers' first U.K. releases, the EPs "Carry Me" and "Outside Inside," appeared in 1989 on the band's Hag label, which it continues to run as an outlet for local bands. An album titled "A Weapon Called The Word" followed in 1990 on the French label Musidisc, and the band is negotiating for its rerelease on China Records.

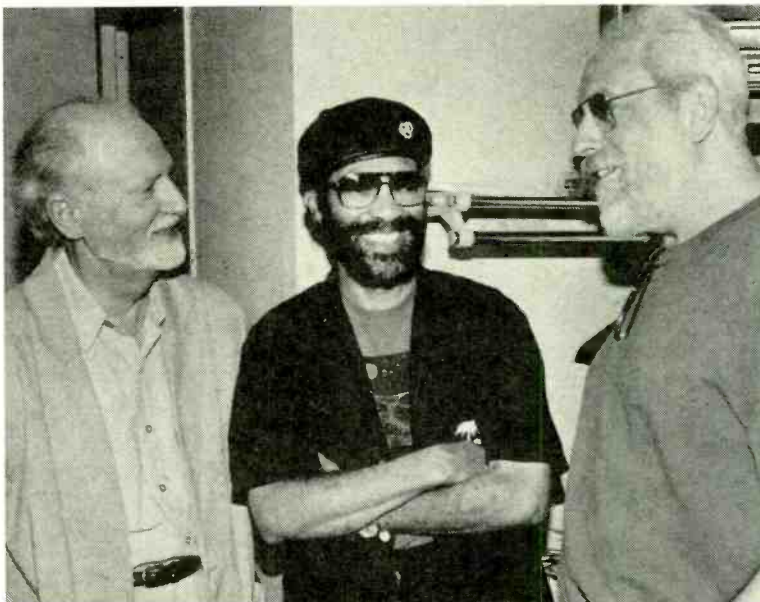
Early on, the band learned to nurture its fan network. It established a fan club, On The Fiddle, with its own fanzine, which now has a U.K. circulation of 5,000. The fan club organization keeps a database containing the names of more than 50,000 fans.

Atypically for a band of this kind, the British music press can claim little credit for helping the Levellers' cause. Indeed, after what its members call some indifference and "injustices" at the hands of Melody Maker and New Musical Express, the band now refuses to speak to the two major rock weeklies, though they happily speak with local press and fanzines while on tour.

Support at radio has been more forthcoming, with Mark Goodier at the BBC's national pop/rock station Radio 1 FM a staunch enthusiast. "What's so good about them is that they steadfastly refuse to be badgered into making the leap that many bands do," says Goodier. "I love the fact that they do two [smaller] gigs in a town so that the audience can feel the intimacy, rather than one large gig. Bands like the Levellers are good for Radio 1, they sound good on the station. They may say they're grateful to us, but we'd be mad not to play them."

Most of the major U.K. retail chains also have supported the group. Neil Boote, senior product manager at the 300-outlet Our Price chain, says the Levellers' first album for China Records was featured in the store's "recommended" section. "And we supported it again when the album was repromoted around the release of the second single," he says. "The current album went into our chart at No. 2, and Our Price has sustained a good market share [of Levellers sales] ever since."

In Green's view, however, the greatest credit for breaking the Levellers belongs to the band itself. "They'd initiated all these pockets of interest," he says. "I don't believe any record company can start the initial interest, but if it was a little fire the band had started, what we're supposed to do is put wood on it. Good record companies know how to put lots of wood on it."



**A Meeting Of Minds.** Jazz artists Mose Allison, left, and Hank Crawford, center, converse with producer Joel Dorn at the CNN television studio in New York. The three got together as part of a summit meeting of jazz legends gathered to promote Rhino Records' Atlantic Jazz Gallery series of reissues.

## Changing Of Guard At CMA In London Satterthwaite Praised For 7-Year Tenure

LONDON—With Nashville labels looking more closely than ever at the potential of the international marketplace, the Country Music Assn. will see a change in its overseas office with the year-end resignation of Martin Satterthwaite, who has been European director of the CMA for the past seven years.

Ed Benson, executive director of the CMA, says he is not certain if Satterthwaite's position will be filled, but notes that the association's lease for its London outpost extends into next year.

Announcing his plans to leave the London post at the end of 1993, Satterthwaite pointed to the increasing

profile enjoyed by country music abroad, particularly in the U.K., with the expansion of CMT Europe and the expected March 1994 launch of London's first 24-hour noncable radio station for country music.

"Both of these have been strategic development goals for the CMA," says Satterthwaite, "and now that they have been achieved, I feel it is the right time to move on and investigate all opportunities." He adds that he has no confirmed plans yet, but intends to remain active in the country music market in Europe. Before joining CMA, Satterthwaite worked in promotion, marketing, and sales in London with Island, MCA, and CBS

records.

CMA bolstered its international marketing activity earlier this year by appointing Jeff Green to the newly created position of international director. He is based in Nashville.

Benson praised Satterthwaite's hard work and dedication. "This change, while unexpected, gives CMA the opportunity to review its European representation," he said. "We recognize and support the need for continued, if not expanded, local commitment to key international territories, and will carefully consider all options over the next few months to make a smooth, successful transition." **THOM DUFFY**



**Say What!** RCA Records execs and artists pause during their recent meeting in Phoenix to listen for a hit. Perking up their ears, from left, are Thom Schuyler, VP of Nashville operations; artists Jamie O'Hara, Andy Childs, Martina McBride, and Mike Henderson; Garth Fundis, VP of A&R; and Dale Turner, director of national country promotion. The dog is an earlier signing.

## NEW ON THE CHARTS

NASHVILLE—"I can't believe people are calling in and requesting my song!"

Speaking on the phone from her record company's Nashville offices, Faith Hill sounds like she could get to the top of the country charts on enthusiasm alone. But, as anyone who has heard the singer's debut single, "Wild One," can tell you, Hill's music probably will do that all by itself.

With a bio that reads like a country music fairy tale (yes, folks, the singer really is from Star, Mississippi) and a voice to match, Hill had barely hit the airwaves with her debut when she was headed back to her hometown to film a segment of TNN's "Path To Stardom." Retracing her childhood footsteps for the TV show gave Hill a chance to sing the national anthem at her former high school's homecoming game and reflect on all she has accomplished since she left.

"My intention in moving to Nashville was to bust into the big-time music scene," she says. "It took me a little while, almost seven years, but all in good time."

After a couple of struggling years as a demo singer, Hill hopped on

stage one night at Nashville's Bluebird Cafe to sing harmony with hit songwriter Gary Burr, and from that moment things began to click.

"That was my first time to perform live in this town," Hill says. "Gary really appreciated my voice and my music, and that was a real shot in the arm."



HILL

With Burr's encouragement, Hill has since honed her songwriting chops, co-writing two of the album's 10 songs. Burr contributed three of his own songs to the project.

Now that her debut single is climbing the charts, Hill is understandably excited about where she's going, but, like a true country star, she's not about to forget where she comes from.

"Home is like vitamins to me," she says. "The support there is unbelievable, and that is going to be the fuel I need to get me through a tough situation."



**Opening Credits.** Asylum Records' Brother Phelps and Atlantic Records' John Michael Montgomery take a break during one of the concerts they opened for Reba McEntire. Pictured, from left, are Doug Phelps, Montgomery, and Ricky Lee Phelps.

## The Tough & Tender Voices Of Travis Tritt Hit Maker Brings Equal Power To Rockers, Ballads

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

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

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



by Edward Morris

**MAKING THE ROUNDS:** John Dotson, formerly with International Management Service, has opened Four Twenty Two Management in Nashville. His clients include Steve Earle, Jerry Glanville, and Keith Horton . . . Tom Murray has been named marketing director for the Country Music Assn., replacing Joe Aniello, who left the CMA to take a position with Ericson Marketing Communications. Murray previously was with Group W Satellite Communications, and subsequently worked as an independent marketing consultant . . . World Class Talent has relocated its Nashville offices to 48 Music Square, East . . . MCA Records' Paul Jankowski has been named to the board of directors of the T.J. Martell Foundation.

Springfield, Mo., businessman John Q. Hammons has signed an investment agreement with Americana Television Network. Hammons' companies own and operate hotels, convention centers, and recreational properties. Americana's other investors include Thomas B.

O'Grady, retired vice chairman of UST; David Glass, president and CEO of Wal-Mart Stores; A.M. "Mac" Stringfellow, who is involved in television production, oil and gas exploration, and theater development; and Silver Dollar City. Americana is headed by Stan Hitchcock, and currently is carried on the Nostalgia Television Network . . . DJs and kindred trivia buffs can spend the coming winter poring through all the goodies in Bob Barry's new book, "1994 Daily Celebrity Almanac." Published by B&B Publishing of Fontana, Wis., the 464-page compendium has a list of celebrity birthdays for each day of the year, lists of award winners (including CMA honorees), and pages of photos. It's priced at \$29.95 . . . And while we're talking books, we should also mention the imminent release of "Road Mangler Deluxe," the autobiography of the legendary, notorious, and otherwise adjective-depleting Phil Kaufman. In addition to having been road manager for Carlene Carter, Rosanne Cash, Rodney Crowell, Gram Parsons, Marty Stuart, Emmylou Harris, and Vince Gill, Kaufman has distinguished himself through such related enterprises as stealing and cremating Parsons' body and producing an album for Charles Manson. Kaufman wrote his life story with Colin White, and was scheduled

to debut it at a party in Nashville Nov. 5.

Omitted in our Oct. 16 story about the marketing of "The Beverly Hillbillies" soundtrack album was the fact that BNA's Doug Supernaw also has a track—"Together Again"—on the collection.

**MARK YOUR CALENDAR:** The fourth annual Vince Gill Celebrity Basketball Game & Concert will start at 6:30 p.m. Nov. 16 at Belmont University's Striplin Gymnasium. Proceeds will go to the school's athletic and music departments. Scheduled to play, in addition to Gill, are Larry Stewart, Tim Ryan, Diamond Rio, Billy Dean, Ray Benson, Kix Brooks, Mark Collie, Davis Daniel, Dean Dillon, Toby Keith, and Matthews, Wright & King. Playing a game at halftime during the men's contest will be Lisa Stewart, Emmylou Harris, Amy Grant, Sweethearts Of The Rodeo, Barbara Mandrell, Shelby Lynne, Martina McBride, the McCarter Sisters, and Linda Davis. The "Vince Gill And Friends" concert will begin at 8:30. Tickets are on sale at the Belmont music department.

**SIGNINGS:** Asylum Records' Bob Woodruff to Bobby Roberts and Jim Della Croce for management.





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COUNTRY MUSIC TELEVISION.



# Fans Circle The Wagons At Red Steagall Cowboy Gathering

BY GERRY WOOD

FORT WORTH, Texas—Mixing western music with cowboy poetry, line dancing with rodeo, honky-tonking with a book fair, and chuckwagons with a trading post, the Red Steagall Cowboy Gathering And Western Swing Festival drew an estimated 25,000 attendees during its three-day run here.

The Oct. 15-17 event at the historic Fort Worth Stockyards offered the best in cowboy and western music, including performances by Asleep At The Wheel, Don Edwards, Baxter Black, Johnny

Gimble, Leon Rausch, and Steagall, who currently records for Warner Western.

A Saturday night western swing bash highlighted the entertainment, drawing some 6,000 fans to Billy Bob's Texas, the world's largest (and, arguably, loudest) honky-tonk. More music went on day and night in the Gazebo and chuckwagon areas.

Other acts performing were the Spirit Of Texas Band, the Gillette Brothers, Rudy Robbins, Curt Krigbaum, Jeff Gore, Chuck Milner, R. W. Hampton, and Trudy Fair.

Cowboy poets fast-drawing their

six-puns were Black, Steagall, Milner, Krigbaum, J. B. Allen, Tater Paschal, Curt Brummett, Larry McWhorter, J. W. Beeson, and Buck Ramsey. Some of the poetry sessions, including Steagall's, drew standing-room-only crowds.

"This is a bigger crowd than last year," Steagall said, "and each event was better attended." Several hundred night owls gathered around the chuckwagon campfires for nights of music and verse that lasted until 4 a.m.

Steagall was enthusiastic about a new feature—the Children's Cowboy Poetry Contest, which attracted 1,374 entries from Dallas/Fort Worth area schools. The 10 finalists performed at the Gathering, and nine of them won Justin Boots and books from TCU Press. The top win-

ner earned four round-trip Delta Airlines tickets to Disney World, passes to the park, and three nights lodging in Orlando, courtesy of Delta. Other major sponsors were the Justin Boots Co., KPLX radio, the Fort Worth Star Telegram, and Coors.

Trainer Pat Parelli presented horsemanship seminars, while working cowboys—the driving theme of the weekend—participated in the ranch rodeo at the Cowtown Coliseum. The Cowtown Trading Post offered everything from custom-made saddles and hats to '80s-style (as in 1880s) vests and shirts. The vendor area featured a large section of new and rare books about cowboys and the American West. Book signings were popular.

Looking ahead to next year, Steagall predicted some facility changes as the event's popularity and attendance grow. And, like his friend Michael Martin Murphey, who stages WestFest, he plans to focus on maintaining authenticity.

"We're going to keep it pure, and make sure it stays a cowboy event," Steagall said. He said he also plans to expand the entertainment horizons with some new acts, and to enlarge the Children's Cowboy Poetry Contest and the chuckwagon cook-off competition. Proceeds benefit the Texas Extension Homemakers Assn., which provides scholarships, primarily to minority adults.

"Our major purpose," Steagall said, "is to preserve and perpetuate the image of the working cowboy, who is still a very real and integral part of our society."

## COUNTRY CORNER



by Lynn Shults

IT HAS TAKEN 11 years for "Does He Love You" (2-1) by Reba McEntire and Linda Davis to reach the top of the charts. The track was produced by Tony Brown and McEntire, and was written by Sandy Knox and Billy Stritch in 1982. Stritch had a cabaret-type act called **Montgomery, Plant & Stritch**. Knox and Stritch sometimes would write songs for the act. Of "Does He Love You," Knox says, "The act was Billy and these two girls. Billy wanted a song for the two girls to sing. There were no female duets *per se*, so we wrote the song for them. They performed the song for eight years. Billy said he always knew that someday it would be a hit, because nightly he saw the reaction to the song." The song came close to being recorded during that time. Knox says, "Over the years, the song had been placed on hold by a variety of artists, including **Barbara Mandrell**; **Tony Bennett**, who wanted to do a male version with **Frank Sinatra**; and, last year, **Liza Minnelli** was talking about doing it with a real pop artist." But it was McEntire who finally connected with the song. And when she heard it she moved quickly. Knox says, "I think she heard it at the end of May, cut it on June 9, and released it on Aug. 9." It was **Mike Sebastian**, who works at McEntire's publishing company, who thought of the song. He used to work at New Clarion Music, which had Stritch's half of the song, and, as Knox tells it, "[McEntire] made a comment to Mike that she would love to find a female duet for her and Linda. And Mike said, 'I know where one is.'"

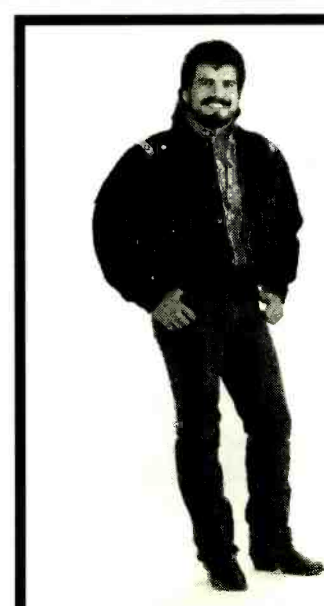
**B**ALLADS DOMINATE the most active tracks on the Hot Country Singles & Tracks chart. "Is It Over Yet" (70-48) by **Wynonna** is the most active track, followed by "I Never Knew Love" (50-33) by **Doug Stone**; "That Was A River" (13-7) by **Collin Raye**; "The Song Remembers When" (34-27) by **Trisha Yearwood**; "Live Until I Die" (67-53) by **Clay Walker**; "Worth Every Mile" (75-55) by **Travis Tritt**; "I Don't Call Him Daddy" (31-25) by **Doug Supernaw**; "The Boys & Me" (40-29) by **Sawyer Brown**; "On The Road" (22-14) by **Lee Roy Parnell**; and "The Call Of The Wild" (54-44) by **Aaron Tippin**.

**T**HE ALBUMS CHART has a new king. "Common Thread: The Songs Of The Eagles" leaps from No. 4 to No. 1, pushing "In Pieces" (1-2) by **Garth Brooks** out of the top slot. The album gets the Greatest Gainer award, as its retail sales increased by almost 30,000 units over the previous week. Over 90,000 units were sold at retail, pushing the album from No. 10 to No. 6 on The Billboard 200 chart, where it also achieved Greatest Gainer status. "Honky Tonk Christmas" (69-35) by **Alan Jackson** increased in sales by a whopping 182%, earning the album the Pacesetter award. Debuting are "Soon" (debut-24) by **Tanya Tucker** and "The Beverly Hillbillies" soundtrack album (debut-53). Albums also having notable retail sales are "Clay Walker" (17-13) by Clay Walker; "This Time" (15-14) by **Dwight Yoakam**; "Let There Be Peace On Earth" (24-21) by **Vince Gill**; "Cheap Seats" (18-17) by **Alabama**; and "In This Life" (30-28) by **Collin Raye**.

**T**HE DUST HAS SETTLED on the Walden Woods issue. **James Stroud**, president of Giant's Nashville division, says, "All parties agreed to the royalty structure to benefit the Walden Woods charity prior to the release of 'Common Thread.'" Giant reports that it has shipped more than 1 million units.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
31 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	59 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)
4 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	25 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
11 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	15 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
71 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	40 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM
74 BIG IRON HORSES (Littleville, ASCAP/Dave Innis, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	54 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP
29 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	33 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
67 BROKEN (EMI Blackwood, BMI/Bethlehem, BMI)	49 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupp, BMI) WBM
21 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	48 IS IT OVER YET (Nocturnal Eclipse, BMI)
44 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL	45 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) WBM/HL
68 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL	56 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP
62 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP)	5 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP
1 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	46 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
23 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	37 LET GO (Dickie Brown, ASCAP)
70 DREAM YOU (WB, ASCAP/Bamatuck, ASCAP/Almo, ASCAP)	53 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
2 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL	57 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL
60 FALLIN' NEVER FELT SO GOOD (Patric Janus, ASCAP/WB, ASCAP) WBM	9 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)
26 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	69 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)
20 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	16 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL
50 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP	17 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
10 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP	36 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL
43 HAMMER AND NAILS (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geater, BMI) HL	75 NOTHING IN COMMON BUT LOVE (Almo, ASCAP/Microterus, ASCAP)
19 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL	8 NO TIME TO KILL (Backened, BMI) CPP
64 HEAVEN'S JUST A SIN AWAY (Blue Lake, BMI)	12 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
63 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)	41 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP
35 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba,	14 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL



## STEVE VALDEZ

Showcasing at  
"Douglas Corner"  
Wednesday, Nov. 3, 1993 6:00 p.m.

The "Attitudes and Honky Tonks" album, which reflects his pure country style, has produced two top five singles on the Independent Charts on its first two releases and was nominated for Album of the Year at the I.M.A.

Come witness a high energy performance.

Complementary drinks and hor d'oeuvres.

## TECHNO SCENE TEARS DOWN WALLS IN POST-REUNIFICATION BERLIN

(Continued from page 1)

the year 2000, the heady days of the techno capital already are numbered, with massive developments devouring unused spaces and forcing rents up, beyond the means of promoters.

The bombed-out ruins near the former death strip, which provided the club scene's breeding ground, are disappearing gradually. Auto giant Daimler-Benz has begun excavations nearby for its multi-building office complex, the anchor for the capital's projected business center.

The music also is changing, as newer clubs deviate from the techno-only diet, offering a mix of rap, soul, hip-hop, and reggae. Yet while some of the scene's founding fathers are heralding the death of techno, the music's variants—from house to trance to hardcore—still dominate the scene.

The first wave of Berlin techno DJs listened to local radio personality Monica Dietl, who fought program directors to play the early tracks spun by Detroit and Chicago trailblazers such as Derrick May, Kevin Saunderson, and Juan Atkins. Her weekly show straddled the Wall.

The first club playing exclusively techno appeared in 1987. Called Ufo and located in a dank cellar, it was opened by former music student Dimitri Hegemann, now considered one of the scene's principal movers. Word of mouth turned the club into an instant hit.

The first crop of DJs, including Dr. Motte, Kid Paul, and DJ Jonzon, honed their craft at Ufo, influenced by acid house as well as by techno's antecedents: the German bands Kraftwerk, Tangerine Dream, and D.A.F., plus others such as Can and Depeche Mode.

Hegemann stayed on the crest of the wave when, shortly after the Berlin Wall opened in November 1989, he discovered a space near a former Gestapo headquarters in the bombed-out shell of a department store.

Tresor, the club he opened there, was named after a long-sealed security vault. The club patented the Berlin techno sound and drew worldwide attention to the city's surfacing scene.

Wolle Neugebauer was one of the East Berlin-based promoters who was able to move quickly into the scene when the Wall came down, having been exposed to techno through West Berlin broadcasters such as Dietl.

Neugebauer, 27, is credited with producing the first formative Tekknozid parties in various East venues around this time.

Rave culture, wherever it thrives, prides itself on finding places that fit the music, rather than accepting the rock wisdom of playing established music venues. But land and property that had lain in disuse for 40 years is now at a premium. The search for space in Berlin is getting more desperate by the day.

"I'd love to open my own club," says Neugebauer, who now promotes ethno-techno or tribal raves featuring house music and African drummers. "But locations are getting more and more scarce, and landlords are offering only short-term contracts with high rents."

The Berlin scene enjoyed peak activity in the days following the Wall's collapse. "The music was just at the point where it fit to the feelings that this new generation

from the East had when they came over," says William Rottger, who promoted 1991's May Day, the city's first large-scale techno party.

"This brought a fresh new energy into the scene," says DJ Marco Lopez, who is moving from soft techno to tribal house. "In the early days, the Berlin scene consisted of intellectuals, art people. The ravers from the East weren't artists at all. They were just people coming to have fun. And it made for a pretty good mix."



DJs Jonzon, left, and Dr. Motte.

Taking Tresor's lead, clubs soon popped up in every imaginable space, mostly in the East, though many have been shortlived. Particularly hot was Planet, which offered soft techno in a dilapidated factory setting. Another early club, T-base, still is housed in Tacheles, a community arts center located in a ruin in the once-thriving Jewish quarter.

Walfisch, a popular Sunday daytime club in an East Berlin storefront, recently reopened with a Friday-night rave tagged Atahualpa. Praxis Dr. McCoy (Dr. McCoy's Surgery), a second-floor factory space cluttered with electronic sculpture installations, offers a more varied mix of DJ styles. Another scene survivor is Turbine, a funky, intimate room that is reached by walking through a back yard and is booked primarily by young promoters.

The vast Halle, a former generator factory on the city's outskirts, is booked for large parties like May Day and the occasional live act.

Several new clubs opened this summer, but financial pressures have made the mortality rate high. Cable radio station KISS-FM started a techno room called Syrup within the Music Factory, a club in the syrup room of a defunct Coca-Cola bottling plant. But a widely reported stabbing caused the owners to withdraw the lease. Another recent casualty, Burning, folded when organizers couldn't meet the monthly rent of 18,000 marks (\$11,200).

Before the "Wende," or change, in 1989, the major concert and party space was Metropol, a multi-theater complex built in the '20s for stage innovator Erwin Piscator. Recently refurbished, it is still going strong. But rediscovered Huxley's Neue Welt (Huxley's New World), another pre-war venue on the other side of West Berlin, now gets much of the city's middle-sized concert trade. Quartier, the site of early Tekknozid parties, is now the Wintergarten, a vaudeville revival house that, ironically, hosted the establishment music industry's 1993 Echo Awards.

### "IN" PLACE THIS SEASON

Tastes change quickly in Berlin, and the "in" place of the month can

quickly end up deserted as the crowd moves on. The indisputable nova of the current season is the new Planet, also known as E-Werk, open only on weekends. Planet moved to new premises and adopted the moniker from the obsolete electric power station it took over. The cavernous, tiled space, located around the corner from Tresor, features slide projections, computerized light shows, and the ubiquitous smoke machines.

Friday nights are soft techno and trance Dubmission parties, organized by promoter Jurgen Cramer.

"What's important is the concept," says Cramer. "That means everything from DJs to lights and decorations all fit together." In addition to promoting, Cramer runs a DJ booking service.

On Saturdays E-Werk goes more mainstream, running a weekly house party called Twirl that attracts capacity crowds of nearly 1,500. The larger clubs attract crowds of several thousand nightly.

Meanwhile, the heady days of Tresor, with its smoky, bank-vault ambience and hardcore sound, may be finished, as one of Hegemann's own venues and the nearby E-Werk steal its limelight and crowds. Hegemann recently converted a space over Tresor into Globus. Dominated by red laser beams and cartoon projections, it offers soul, hip-hop, and the occasional live act. Once again, he seems to have his finger on the city's pulse, as the club quickly has found a following.

"The big trend of techno hype that started here is over," Hegemann says. "It is more cultivated technological music we can expect very soon. We don't expect a trend, except maybe acid jazz, soft hip-hop, people rediscovering the soul music of the 1970s."

The city's major techno event is the annual Love Parade, a street carnival-cum-Mardi Gras that began modestly in 1989 and now draws tens of thousands from all over Germany and Europe. Hardcore devotees gather on the first Saturday in July to dance up and down the city's famed main street, Kurfurstendamm. Chief organizer is DJ pioneer Motte, who suggests that the partying is more important than the music.

"We always play the music of the summer," says Motte. "It goes from acid house into techno. Next year it could be hip-hop. I'm open for everything."

### INDIE-LABEL BASE

With a large pool of DJs hungry for new music, Berlin has spawned an independent-label base that exists almost exclusively for the clubs and club-goers. Rarely, if ever, do the city's techno releases cross over into mainstream success. Many records—including the most popular—move no more than a few thousand units. There are many joint projects, and sampling is common. Remixes, compilations, and samplers are perennial. Two-year-old MFS, a local label founded by expatriate Brit Mark Reeder, puts out two or three releases a month.

"Berlin DJs are not so much affected by the fact that someone's going to make a lot of money on a hit record," says Reeder. "In Berlin, [the objective is to] stay underground. And be innovative."

MFS is one of the best-selling



DJ/producer Mijk van Dijk.

trance and dance labels in Germany. One of its most popular acts is Cosmic Baby, whose Visions Of Sheva project with trance DJ Paul van Dyk is causing a buzz.

A trained classical pianist, Cosmic Baby has achieved near-cult status by limiting his Berlin gigs to three a year. "Otherwise," he says, "I feel over-exposed."

Other strong MFS releases have come from Effective Force, three expatriates who now call Berlin home, and Micro Globe and Loop Zone, projects from DJ/producer Mijk Van Dijk.

"You don't get so much money out of record sales, but you do build up credibility by recording," says Van Dijk. Record sales can also help DJs get club and party bookings.

It's common for DJs to have projects on more than one label. Van Dijk is releasing a collaboration with Lopez on Superstition Records, an 8-month-old, Hamburg-based operation that markets the products of several Berlin DJs.

"People are getting more and more into the thinking that techno music is important for listening at home," says Superstition founder Tobias Lampe.

Several DJs have their own labels or are in the process of starting one. Besides releases for MFS, Motte

and partner Uwe Renekar put out mixes on Motte's 18-month-old Space Teddy label. Motte, instrumental in the founding of clubs such as Planet and T-Base, is organizing the city's first weekend-long rave for this fall.

Tresor Records, which grew out of the club, was founded by Hegemann and Achim Kohlberger. The label is changing its strategy. "We are going to concentrate on three names from Berlin—3 Phase, Sven Rohrig, and TV-Victor Hydefield," says Hegemann. "We're trying to invest time and, from the financial side, give them a situation where there is not as much economic stress on production as in the past."

Producer Tom Fehlmann is one of the forces behind the Tresor compilations that come out in the U.S. on Mute Records. With partner Moritz Von Oswald, he produced many of Tresor's hot early releases. Von Oswald just launched his own label, Imbalance Recordings.

The scene's youngest and most prolific spinner is Kid Paul. He began creating his own tapes at 13, inspired by Dietl's pioneering radio show. Now 18, Kid Paul is about to start a label. He owns a Delirium Records outlet, which, along with Hard Wax, is one of the scene's main sources for new recordings, especially 12-inch vinyl.

Berlin DJs earn anywhere from a few hundred marks a night to several thousand, depending on reputation and venue size. Many spend up to 2,000 marks a month purchasing new releases. Other DJs important to the city's house and techno scenes are Cle, Wurfler, Frankie, Rok, Tanith, Voov, Roland, Dixon, Mack Beth.

Where techno is going is anybody's guess. Front-runner Hegemann was quoted in 1991 as saying it would only last six more months.

"The scene is always suffering," says MFS's Reeder. "If it ever got really healthy, it would be finished. As long as the city is in a kind of a suffering mode, this scene will stay very much alive."

## Quake Benefits Taking Shape India Concerts, Single Planned

LOS ANGELES—ShoCorp International, based here, is planning two benefit concerts for the victims of India's September earthquake in association with the Hong Kong-based companies Concepts & Concerts and the Entertainment Co.

Holly Knight, Brenda Russell, and Rita Coolidge are in the process of writing a theme song for the event; a single will be released internationally to radio and retail.

The "Concerts For India" are slated for Dec. 10 at Wankhede Stadium in Bombay and Dec. 14 at Nehru Stadium in Delhi.

ShoCorp president/producer Tim Goodwin is in the midst of securing talent for the concerts, negotiating with a U.S. sponsor, and seeking a record label for the single.

"There have been so many disasters lately, and there has been a great deal of ambivalence, which is a problem," Goodwin says. "It's a small world, and we really have to take care of each other."

The quake, which claimed 50,000 lives, was India's worst disaster ever, according to Goodwin.

Proceeds from the shows and sales of the single will be distributed by the Chief Minister's Relief Fund. Goodwin's goal is to raise \$12 million for housing and rehabilitation.

Air India and the Hotel Intercontinental in India have signed on as sponsors; Goodwin is seeking worldwide sponsors as well.

"Entertainers have the ability to bring attention to things and quickly gather worldwide attention," Goodwin notes.

ShoCorp is a special events firm with offices in Los Angeles, Tokyo, Hong Kong, Sydney, Mexico City, and London. Concepts & Concerts is a record distributor and production company with offices in Hong Kong and Delhi. The Entertainment Co. is a promotion company that also has a recording studio, and distributes the Curb label for Southeast Asia. **CARRIE BORZILLO**

# Hot Latin Tracks™

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

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

## Artists & Music

# Brazilian Rock Rears Its Head Again; Opera Gets The Continental Treatment

BRAZIL'S POP & ROCK Resurface: After about a five-year decline due in large part to the emergence of countrified sertaneja sounds, pop and rock in Brazil are creeping back ... to their roots.

New breeds of Brazilian pop and rock acts are turning up, eschewing foreign influences for something more organic and home-grown.

A case in point is Skank, a Minas Gerais favorite that blends funk, dancehall, and reggae with trad Brazilian rhythms such as samba. Another band from Minas, Virna Lisi, meshes hard rock with throbbing samba-school percussion. Brasília's Raimundos lace their Ramones-like sound with forró, a frantic folk tempo from northeastern Brazil.

Porto Alegre's veteran rocker act De Falla has recycled songs from Brazilian soul shouter Tim Maia with a Living Colour sensibility. Carioca rock acts Ivo Meirelles and Os Guanabaras have followed suit, using, in this case, material from Jorge Benjor. Bahia's hot composer, Carlinhos Brown, is rolling with his guitar over a drum "timbalada" groove, while Recife's Chico Science & Nação Zumbi catch fire via "mangue beat," which merges native "maracatu" and "embolada" cadences with rock and rap.

Though it is premature to judge whether this nationwide trend has established a permanent beachhead on Brazil's musical landscape, the early results look promising. Skank's self-titled debut has sold 50,000 units three months after its release. Brown is gaining solid radio exposure; Raimundos have been adopted by mega-band Titãs; and Chico Science has secured the services of high-profile producer Liminha, who will helm the band's label bow for Sony, due in February.

Worth mention is that Sepultura, the Brazilian thrash-rock band that scored big internationally with English-language albums, was one of the few Brazilian rock acts to survive the country's rock downturn. It has just released a new album called "Chaos A.D."

BMI INKS QUINTANILLA: BMI has inked Abraham Quintanilla III to a writer-affiliate deal. Quintanilla is the producer/songwriter force behind the success of his sister, Selena. BMI also has signed writer-affiliate agreements with upstart rap act Coyote and prominent songsmith Rodolfo Castillo—who recently helped form a joint venture with Famous Music and salsa notable Eddie Santiago.

Concurrently, BMI has signed Abel de Luna's de Luna Publishing to a publishing accord, while securing a writer and publisher contract with Tito Puente Jr. BMI's director of Latin music, Diane Almodovar, notes, as well, that Luis Miguel's musical confidant, Ignacio "Kiko" Cibrián, contributed three tracks to Luis Miguel's latest album, "Aries," including the forthcoming single "Suave."

In other BMI news, Héctor Santiago has been named TV analyst/Latin department. He formerly was administrative assistant to Tom Annastas, VP of general licensing.



by John Lannert

A CONTINENTAL OPERA: Brazilian imprint Continental Records is releasing a three-CD boxed set of what is believed to be the only complete recording of "Il Guarany," a popular Brazilian opera (with lyrics in Italian) composed in 1867 by Carlos Gomes. Originally recorded in 1959, the opera features tenor Manrico Patassini, soprano Niza de Castro Tank, and baritone Paulo Fortes.

Armando Bellardi conducted the São Paulo Symphony Orchestra, which, because there were no local studios large enough to house such an ensemble, was forced to cut the album at the city's Teatro Municipal over a three-month period. German movie maker Werner Herzog is preparing a stage performance of the opera in Vienna, with Plácido Domingo slated to appear in the title role.

MUZAK SEEKS MUSICA: Seattle-based Muzak is looking for label service for "Latin Styles," the company's new satellite-broadcast music channel geared toward businesses that cater to Spanish-speaking customers.

INNER CIRCLE TOPS São Luis Reggae Fest: White-hot reggae outfit Inner Circle and Bunny Wailer are booked to headline the second annual São Luis Reggae Festival, set for Jan. 28-30 in São Luis, capital of the northeastern Brazilian state of Maranhão.

Among the other acts scheduled to appear at the multinational happening are noted Jamaican singers Max Romeo and Eric Donaldson, Universal Youth from French Guiana, Skank from Minas Gerais, Bahian reggae artist Edson Gomes, plus carioca reggae groups Cidade Negra, Rebelion, and Africa Band. São Luis' top reggae act, Tribu de Jah, also is set to perform, along with local reggae artists Carlinhos Veloz e Banda, Guetos, Beto Pereira, and Gerson Moreno.

The reggae fest, sponsored by Maranhão's tourism department and promotion company Imagine, is expected to air on a Brazilian TV network. Interestingly, each night of the festival will commence with a "Bumba-Meu-Boi," an ancient local tradition in which a

small group of elaborately dressed men and women take to the streets to follow an ox, while singing and playing native instruments such as the zabumba and pandeiro.

That the reggae festival is held in São Luis seems most appropriate. Dubbed "the reggae capital of Brazil," São Luis first was exposed to the genre in the mid-'70s. Some 20 years later, the entire state of Maranhão is home to 200 reggae clubs that feature huge boom boxes called "radiolas." The state, in fact, is close enough to Jamaica that reggae devotees can listen to their favorite artists on Jamaican radio.

CHART NOTES: Luis Miguel's "Hasta Que Me Olvides" holds firm at No. 1 for the third consecutive week and shows no signs of slowing, even as WEA Latina readied the next single, "Suave," last week. Gloria Estefan's "Con Los Años Que Me Quedan" remains in hot pursuit at No. 2.

The rest of the top 10 remains essentially unchanged, except for Los Fantasmás Del Caribe's "Por Una Lagrima" shooting up seven slots to No. 8—the third straight top 10 hit for the Venezuelan sextet. Also entering the top 10 with a bullet is Alejandra Guzmán's "Mala Hierba."

In fact, the strong point-surge by Los Fantasmás and Guzmán shoved Las Triplets back to No. 11, even though the Mexican vocal trio gained points with its first-ever top 10 number, "Algo Más Que Amor." Suffering the same consequence was point-gaining "Cerca De Ti," the Barrio Boyzz's bouncy cover of Bread's 1970 smash "Make It With You," which slides back two places to No. 13.

Showing impressive movement in the middle of the chart are "Gracias" by La Mafia (25-19) and "El Amor No Se Puede Olvidar" (31-21), Pimpinela's first Hot Latin Track entry in recent memory. Bronco's Hot Shot Debut, "Dos Mujeres Un Camino," which came in at No. 27, is the lead single from the group's just-released album, "Pura Sangre."

Conversely, Juan Luis Guerra's "Rompiendo Fuente" slides four notches (27-31) and could become the first single from "Areíto" not to reach the Hot Latin Tracks top 10. However, look for expected follow-up "Cuando Te Beso" to return Guerra and friends to the upper echelon of that chart. Debuting at No. 38 is "Tómalo Tú," the first Hot Latin Tracks hit by Las Chicag  
(Continued on next page)

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CAMINITO DE LA OBRA

## LATIN NOTAS

(Continued from preceding page)

Del Can spinoff group Miriam Y Las Chicas.

**BRASILEIRA-NOTAS:** "Samba paulista" favorite Raça Negra, which already has sold 1.8 million units of its previous three self-titled albums, has rung up more than 500,000 units of its fourth album in only two weeks. The current single is a samba rendition of Roberto Carlos' classic, "Ciúme De Você" . . . With Madonna's Nov. 3 date in São Paulo selling out two weeks in advance, promotion company Dueto Promoções is now trying to set a second show for Nov. 4. The average ticket price is \$20 . . . José & Durval (Chitãozinho & Xororó) will culminate their current Latino promotional tour with an appearance next year at the Viña Del Mar song festival in Chile.

**LABEL FUTURE FOR** Santaolalla? On the heels of producing *Divididos'* latest album, "La Era De La Boludez," producers Gustavo Santaolalla and Anibal Kerpel are gearing to helm winter projects for La Lupita and Café Tacuba. Down the line, notes Santaolalla, the two are planning to launch a record label. "I would like to develop and work with artists and become more involved in other aspects of the record industry," he says. "La Era De La Boludez," incidentally, has topped 100,000 units in *Divididos'* home market, Argentina.

Santaolalla says he and Kerpel will open for the group on one of its December dates in Buenos Aires.

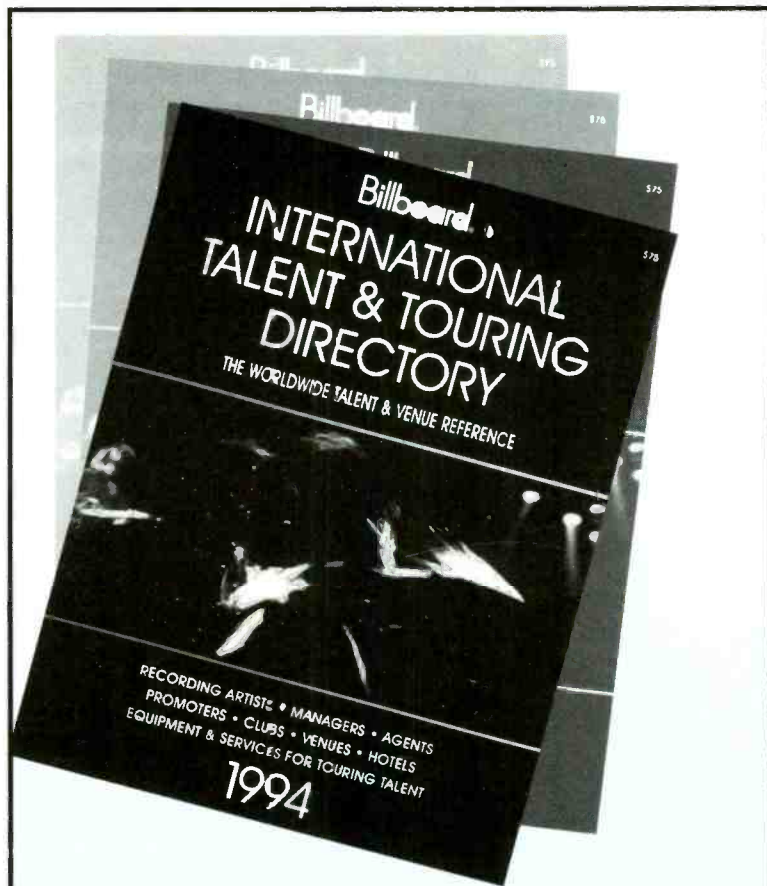
**JERRY HITS THE CLUBS:** Sony Tropical is planning a dance version of Jerry Rivera's latest single, "Qué Hay De Malo," with Miami remixer Carlos Sarli handling the restyling chores. Sarli's recent mega-mix of "Casi Un Hechizo" will be included on Sony's upcoming album "Salsa En Grande, Vol. 3."

**DISC SPINNING:** A steady stream of ear-catching albums have come out in the last few weeks, led by sparkling Central American pop/rockers Alux Nahual, whose mainstream label debut for Sony Latin bulges with well-crafted topical numbers, offset on occasion by radio-ripe ballads such as "Vuelve" and "Sola." Sony Discos' Carla de León delivers one of the best regional Mexican albums in some time with "Al Ritmo De La Tambora," a banda-oriented gem spotlighting de León's delicious mid-range.

On a more roots-rock tip of the John Mellencamp ilk, check out "Te Siento Ausente" from PolyGram Latino's Spanish threesome *Lejos De Allí*. Other promising PolyGram product introduces the clear, high voice of young Mexican singer Miguel Lluñas, crooning sincerely on his appetizing, self-titled pop effort.

**RELEASE UPDATE:** Just out on JVC is "Tropical Heart" by Brazilian guitarist extraordinaire Oscar Castro-Neves . . . Due Nov. 10 on Heads Up is "Christmas Fantasies," a Yuletide album from the label's always-sensational harpist Roberto Perera.

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



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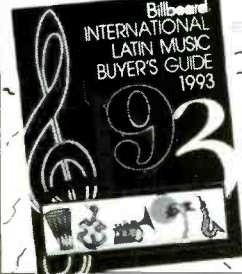
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# Music Video

ARTISTS & MUSIC

## Artists Spark Industrial Revolution Vid Crew Gets The Jump On Multimedia

BY DEBORAH RUSSELL

LOS ANGELES—The crew at L.A.-based Industrial Artists is not waiting for the interactive revolution to transform the entertainment industry. Instead, they are working to incite that revolution with a variety of groundbreaking projects.

The music video/commercial production company, established this summer (Billboard, July 31), is anchored by a diverse team of artists, from director Mary Lambert and Japanese computer visionary Hiroyuki Nakano to multimedia performance artist Julia Heyward, director Jon Klein, and production designer/director Marc Brickman.

"The artists of the future will really have to know about new audio-visual technology," says Industrial Artists executive producer Jeffrey Kinart. (His name, in Greek, means "moving art.") "Especially when they're creating products for kids. Kids demand technology; they see things differently from us."

Kinart's pet project is to marry the recording and videogame industries to create a line of games featuring the likenesses and hits of top recording stars. The games would serve as cross-promotional companions to an act's traditional audio/video output.

"Kids play these games over and over, so they'd hear the music over and over," he says. "When I walk into a store, I see 50 games with karate guys. I'd much rather see a Red Hot Chili Peppers game or an Aerosmith game."

One of the first steps in that direction is the Digital Pictures production "Switch," directed by Industrial Artists' Lambert. She filmed about 75 minutes of live action with a human cast for use in the interactive Sega game, in which the player is able to

manipulate the characters.

"It's a new way of using narrative material in an interface with computers," says Lambert, who likens the increasing buzz about interactive technology to the enthusiasm generated upon the initial explosion of music video.

Industrial Artists director Nakano, known for the groundbreaking Deee-Lite video "Groove Is In The Heart," also is exploring the interactive medium by creating revolutionary laser-disc software for use on Pioneer Electronics (USA) Inc.'s newest LaserActive player.

"Melon Brain," set for 1994 release, will explore the process of communication between humans and dolphins, using music to complement live-action scenes filmed underwater in Japan. Nakano collaborated with Dr. John Lilly, renowned dolphin expert, to create the 3D graphics, still photos, and computer-generated data included on the title.

Nakano also is developing the title "Three-D Museum," an interactive overview of some of the world's most exquisite works of art. This Pioneer release is scheduled for early 1994, as well.

Heyward, too, is creating products for Pioneer. Best known in music

video circles for directing the Talking Heads' "Burning Down The House" video, she recently produced a multimedia performance art show called "CyberSpace," featuring the music of John Paul Jones, for the London World Expo. She is working on a new live piece for a November premiere at the Kitchen in New York.

Industrial Artists director Jon Klein, the eye behind U2's video "The Fly," just wrapped videos for World Party, the Buzzecks, Fluke, and Sisters Of Mercy. Klein and former partner Mark Pellington broke new ground in the late '80s when they created the short-lived, hi-tech music series "Buzz," which aired on MTV.

Finally, Industrial Artists director Brickman, who currently is overseeing the production design on Pink Floyd's forthcoming tour, recently introduced virtual reality imagery into Luther Vandross' Epic clip "Heaven Knows." The video's concept allowed Vandross to "create" his own virtual surroundings, revising them according to whim.

Kinart is hoping that, through Industrial Artists, he, too, will be able to revise his surroundings, breaking ground in music video using interactive innovations. "A lot of companies are developing projects," he notes, "but we're actually creating them."

### PRODUCTION NOTES

#### LOS ANGELES

• Hero director William Stobaugh recently reeled Vai's Relativity video "In My Dreams Without You." Jessica Cooper produced the clip.

• Director Marcus Nispel lensed Tia Carrere's new Warner Bros. outing, "I Never Even Told You," for Portfolio Artists Network. Lorraine Williams produced.

#### NEW YORK

• FYI's Jim Yukich is the eye behind Phil Collins' latest Atlantic clip, "Both Sides Of The Story." Paul Flatery executive produced.

• The Juliana Hatfield Three's new Mammoth/Atlantic clip "For The Birds" is a Power Films production, directed by Sean Alquist. Jane Castle directed photography and Deborah Bolling produced.

• Charles Stone III directed Me'Shell's Maverick clip "Dred Loc" for Woo Art. Michael Falasco directed photography; Nina Goldberg produced.

#### OTHER CITIES

• Oil Factory Inc. director Sophie Muller is editing a longform live concert video for Epic's Sade. Footage of the "Love Deluxe Tour" was shot in Miami, Las Vegas, and San Diego. Rob Small produced.

• Aaron Tippin's latest RCA clip "Call Of The Wild" is a Picture Vision production directed by Jon Small. Director of photography Ed Stephenson lensed footage on location in Las Vegas, Arizona, and Monument Valley, Utah. Steven Saporta executive-produced the shoot.

• Notorious Pictures director Guy Guillet shot Ed O.G. & Da Bulldogs' video "Skinny Dip" on location in Boston. Terry Stacey directed photography; Marc Smerling produced.

• Riviera Films' Abe Lim directed the Coup's "Funk" video for Wild Pitch Records. Suzanne Coldwell produced the Oakland, Calif.-based shoot; Andrena Hale executive produced.

## Vid Shows, Access Board Struggle To Define Medium

ART VS. ADVERTISING: The debate regarding music video's place on the public-access airwaves is heating up in New York, where the Community Access Organization of Queens recently decided to eliminate music video shows from its schedule.

In the wake of that decision, the Bronx CAO has requested a written opinion from New York City's law department, defining music video as either art or advertising. Strangely enough, this issue has never been decided formally, at least in the context of public-access programming.

The Music Video Assn. has entered the fray on behalf of the industry, in the quest to convince city and cable officials that music video is a promotional—not a commercial—entity.

"We're heavily investigating and taking every appropriate action possible," says Gary Fisher, co-chair of the MVA's ethics committee and manager of secondary video markets at Columbia.

Fisher says he deals with about 12 public-access music video shows in New York, and estimates that as many as 24 currently run in the city.

The CAOs are independent, not-for-profit agencies presiding over public access in each of New York's five boroughs. One rule of each CAO with respect to public access is the ban on commercial programming. No one has a problem with that.

But why the sudden "confusion" regarding music video? One could venture to guess that the ongoing controversy over sex and violence on television, and the unfortunate Ohio blaze being blamed on MTV's "Beavis And Butt-head," has the CAOs a bit concerned. Perhaps they are seeking any excuse to pull those "evil music videos" off the air.

The lack of precedent in such a case is worrisome (particularly at a time when competition for access is so intense). These days, the CAOs must answer to a widening variety of very vocal constituents, rallying behind vast and sundry religious, political, and social causes. "Those people carry weight with the CAOs," says one industry observer. "Producers of music video shows don't."

Calls to New York's Dept. of Telecommunications and Energy, which handles cable issues in the city, were not returned at press time.

ROLLING: Kadima Levadi, director of video operations at Rowe International, is relocating her office from New York to Grand Rapids, Mich. The move is expected to be complete in mid-November... Chris Parr, VP of video special projects at Nashville-based AristoMedia, is leaving the independent video promoter to join St. Petersburg, Fla.-based net-

work MOR Music TV Nov. 1 as its director of music promotion.

REEL NEWS: Director Marty Thomas is now being represented by L.A.-based One World Productions... Director George Dougherty, formerly of Oil Factory, has joined L.A.'s Orbit Productions. Orbit also has signed directors representative Georgia Archer, formerly of DNA.

CALL FOR ENTRIES: The Paris-based Festival International du Video Clip Musical Amateur is seeking the work of amateur artists and directors for its 1994 event. Music

videos up to five minutes in length will be considered in all genres. Deadline is March 30. For more information, call Jean Michel Sooprayen in Paris at 42 41 36 81.

YOU CAN SKIP The Two Front Teeth: Gregory Scott, a 7-year-old film maker/songwriter, is pushing his new single/video "Bring Me Madonna (On Christmas Night)."

We doubt the video/single, released by the independent label Hit International, will win any MTV awards or Grammy accolades, but Scott has plenty of years to hone his craft and still maintain his youthful good looks.

This busy boy toy, at 5 years old, directed a pair of short home videos that earned him a five-year directing deal at MCA Universal Family Entertainment. Kids these days...

REVELATIONS: The Eye recently peeked in on the L.A. set of VH-1's "My Generation," during one shoot in a series of roundtable discussions moderated by Peter Noone. We caught Tom Jones, Jane Weidlin, Kenny Loggins, and George Clinton just as they revealed their key musical influences. We were most intrigued by Clinton's answer, when he cited Jerry Lee Lewis as one of his most revered musical heroes.

QUICK CUTS: Elton John's "Last Song" video recently was honored by the Center For Population Options with a Nancy Susan Reynolds award. The awards are given for outstanding portrayals of family planning, sexuality, and reproductive health in entertainment... L.A.'s Varitel Video supplied editorial and digital graphics services for a 15-minute infomercial promoting cable music service Digital Music Express. David Foster hosts the program, which introduces DMX, a service providing 30 channels of uninterrupted CD-quality sound to consumers' home stereos through cable TV lines... Don't miss this week's Commentary on the licensing of music video in the U.K., by Roger S. Drage of the VPL (see page 10).

# THE EYE



by Deborah Russell



I'm Your Puppet. Planet Pictures director Neil Pollock, far left, is the eye behind Belly's new Sire/Reprise video, "Gepetto." Pictured with Pollock on the Boston-based shoot, from left, are Belly's Thomas Gorman, Tanya Donnelly, and Gale Greenwood; Planet DP Larry Fong; and Belly's Chris Gorman. Not shown is the video's producer, Mark Hankey.

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## Viva Ready To Roll German Channel Approved

■ BY WOLFGANG SPAHR

HAMBURG—The final hurdles barring the startup of Germany's cable music TV channel Viva next month appear to have been cleared, with the German State Monopolies Commission in Berlin giving the venture the go-ahead.

Dieter Gorny, founder of the PopKomm exhibition and one of Viva's initiators, has been named joint managing director of Viva. Klaus Finger of the German TV Agency DFA is the second managing director. Though neither has signed a contract yet, both are expected to take up their posts early in November. Viva says it intends to start transmission in December this year.

The green light from officials clears the way for Viva. The commission said it did not see that a monopoly position would be established if the major labels ran a TV station. Warner Music, PolyGram, Sony Pictures, and EMI each hold a 19.8% share in Viva. The remaining shareholding is split, with Radio operator Frank Otto holding the lar-

gest stake, and Viva management holding minorities.

PopKomm says Dieter Gorny will remain the fair's supervisor. Organizational work is to be carried out by Ulli Grossmaas and Ralf Plasehke, say sources close to the North-Rhine Westphalia regional government.

Michael Oplesch, founding managing director of Viva, has secured technical cooperation from Bertelsmann-controlled private TV-channel Vox, which has an annual budget of \$70 million.

Viva plans to employ a staff of 110, and has confirmed it will be based in the central German city of Cologne. Other staff positions have been filled. Michael Schwertle was named financial director and Christoph Post is to be program director.

The channel will be available only via cable network, and while a target of 8 million households is planned, it will start broadcasting to only 3 million homes in its home of North-Rhine Westphalia. Other state governments in Germany have yet to give Viva the go-ahead.



**Force Behind The Power.** Diana Ross receives two awards from The Guinness Book of Records, one for the most successful female vocalist on the British charts and a Lifetime Achievement Award, on the occasion of her 30th anniversary in the music business. Ross is pictured here at London's St. James Club with, from left, Norris McWhirter, founding editor of The Guinness Book of Records, Rupert Perry, president and CEO of EMI Records U.K. & Eire, and on her right Jean-Francois Cecillion, divisional managing director of EMI U.K.

## Tower Hong Kong Gets Lift From Local Store's Demise

■ BY MIKE LEVIN

HONG KONG—Tower Records' entry into Hong Kong has been buoyed by the apparent demise of local company Megastore, the only other significant player in international repertoire.

Both of Megastore's retail outlets are in the Causeway Bay shopping district. Tower opened Oct. 16 in the upmarket Times Square commercial complex, while, 200 yards away, Megastore's doors are closed and its phone has been disconnected.

Megastore, which has no connection with the Virgin Retail chain, has for some time had problems with marketing and stock availability. Revenues never reached expectations, and company officials twice downsized the operation. As recently as July, its shelves were about one-third full.

About a year ago, record companies stopped supplying the outlet directly, forcing Megastore to use the middleman services of local distributors, thus cutting profits.

International music accounts for less than 30% of overall sales in Hong Kong. Most record stores sell foreign product, but none came close to Tower's selection of 80,000 units. Even at its prime, Megastore offered less than 75% of Tower's range. If Megastore is out of the game permanently, Tower will have no real competition in international repertoire.

At the 6,500 square-foot Tower, with only 70% of its inventory on the shelves, sales are slow, but company executives are enthusiastic. "It will probably be a month before we are fully stocked," says Tokyo-based Keith Cahoon, Tower's Far East managing director. "When [Times Square] is fully occupied later this year, I've heard there will

be 20,000 people working there."

Causeway Bay can attract upward of half a million shoppers during weekends. Tower will need this flow to meet its high overhead—including an estimated \$85,000 per month in rent alone. Store manager is David Largent.

The ongoing conflict between Tower and record companies in Asia over parallel imports, which has often strained relations in Taiwan, appears to be less of a problem in Hong Kong. "We've had excellent support from the labels here," says Cahoon.

Prior to the store's opening, a retailing source in the colony reported that the majors had threatened to boycott any distributors that supplied Tower with parallel imports. Cahoon says he was unaware of the warning.

Executives at PolyGram, Warner, and EMI say that while they were concerned about the situation in Taiwan, they hoped they wouldn't have the same supply problems in Hong Kong. "Obviously, we can't supply every title [Tower] asks for because we don't have them. But we have to work together to sell records," says Norman Cheng, president of PolyGram Far East.

Some feel the issue may have forced Tower to make some concessions. Currently, about 30% of the Hong Kong's store's stock is hit-oriented Asian music that provides high turnover for record companies. This is higher than Tower's original forecast of 20%. That may change if the flow of international music from record companies increases. Meanwhile Cahoon flatly denies any concession to the strength of demand for local music, saying Tower's mandate is to be the foremost supplier of international music in Asia.

## ARS Is Seeing Double In Dispute Over Dance Album

■ BY MARC MAES

BRUSSELS—Belgian independent ARS is accusing Arcade France of unethical practices, claiming that the French subsidiary of the Dutch compilation specialist has plagiarized its ideas.

ARS claims that the forthcoming release of its French dance music compilation, licensed to France's Carrere, is facing serious damages.

ARS also says it is the first label ever to release an all-French dance compilation, spanning France's best dance years over two CDs and encompassing artists such as Debut de Soiree, Leopold Nord & Vous, and Images. The company cleared the compilation's repertoire for Benelux and France under the working title "French Club," but, following a deal with Belgian pubcaster Radio Donna, changed the name to "Dansfolie France Extra!" and released it in Belgium (through PolyGram) last May.

After the compilation proved successful in Belgium, ARS wanted to take the idea to France, says business affairs manager Stefan Calle. "After our successful collaboration with Arcade in Germany, we asked Arcade France to release the compilation and explained the idea, concept, marketing strategy, and track listing," he says. "Arcade France rejected the idea, and we concluded a deal with Carrere in August to release 'French Club' Nov. 25, backed by campaigns on TV station M6 and NRJ Radio.

"But we were very surprised to see that Arcade France released a "French Club" compilation, based on the same concept and with at least one-third of [the] titles [identical] to our compilation." Calle adds that retailers' initial enthusiasm for the ARS/Carrere compilation—with some 30,000 copies already ordered—plunged dramatically, as pre-sales dropped to 10,000 in the week after Arcade released its album.

"We have tried to talk with Arcade, but they deny the whole thing" Calle says. ARS says the release seriously damaged the potential of its own project, now renamed "Les Tubes Francais Des DJs."

Arcade France GM Marco Visser regrets that its compilation was released as "French Club," which he says might cause consumer confusion. But Visser says the French compilation is a logical follow-up to Arcade's "Italo Dance" success. "It's an unpleasant coincidence" he adds, "but in my opinion, this is just one of the cases where two people share the same idea. The repertoire on the album has been cleared locally, and every company is free to release what they think will become successful projects—we shipped out 40,000 units of 'French Club' since its release in the first week of October."

Visser adds that he remembers ARS's project as "French Club Classics No. 1," and notes that album titles often can be similar, referring to Sony France's "100% Dance" and Arcade own's "Dance, Dance, 100% Dance!"

## PRS Council Suspends Chief Executive U.K. Office Of Fair Trading Confirms Investigation

■ BY DOMINIC PRIDE

LONDON—For the second time in less than a year, the U.K.'s Performing Right Society is without a chief executive, after the body's council voted Oct. 20 to suspend Ted McLean until further notice.

McLean was appointed in June to the \$150,000-a-year job, following the resignation last November of long-serving CEO Michael Freegard. PRS insiders and members looked to McLean to restore confidence in the beleaguered rights society, which had taken a buffeting over its abortive \$12 million PROMS computer system.

The U.K.'s Office of Fair Trading also has confirmed that it is conducting "informal investigations" into PRS following complaints by several members. When information has been collected, the agency will decide

whether to launch a full inquiry.

It is thought unlikely that McLean will return to his post. Unconfirmed reports suggest that certain details of McLean's employment history are being investigated. His previous post was CFO of film distributor United International Pictures.

At an open meeting to discuss PROMS, and at the subsequent AGM, PRS members expressed disquiet that McLean appeared to have no coherent strategy for extricating the society from its present difficulties. Since joining the society, McLean has been kept out of the public eye, with Council chairman Wayne Bickerton taking on many of the external functions, speaking to press and to PRS members.

Observers in publishing and rights societies here are hard-pressed to suggest a suitable successor to McLean. Candidates for the job would need to have an in-depth knowledge of performing rights on an international level, familiarity with information technology, and supreme negotiating skills.

So far PRS has refused to comment beyond confirming that McLean has been suspended. The 12-person PRS Council had the final say in approving the appointment of the CEO, and in recent elections, 10 of the 12 original council members retained their seats. In coming weeks, attention is likely to focus on how the process of appointing McLean was carried out, and on who gave final approval.

Partly as a response to the PRS problems, major U.K. pop publishers have banded together in an informal group to discuss matters of concern.

Robin Godfrey-Cass, managing director of Warner-Chappell U.K., is a member of the group. "This item was on the top of the agenda when we met [Oct 25]," Godfrey-Cass says. "I'm very concerned. Between us, Peter Reichardt [EMI publishing managing director] and I account for 50% of PRS's receipts, and no one's bothered to tell us anything."

Adds Godfrey-Cass, "At the time of McLean's appointment, I said that PRS didn't have the luxury of bringing someone in from outside."



**Going For Gold.** To fete worldwide sales of nearly six million copies of "Abba Gold" and "More Abba Gold," PolyGram executives flew to Sweden for a rare meeting with three former band members, who were presented with multiple international gold sales awards. Pictured, from left, are Bjorn Ulvaeus, Abba; Ingemar Bergman, managing director, Polar Music; Gorel Hanser, managing director, Mono Music; David Hockman, CEO, PolyGram International Music Publishing; Michael B. Tretow, mastering engineer; Chris Griffin, director of catalog marketing, PolyGram International; Frida Lyngstad, Abba; Jonas Hildeland, A&R manager; Benny Andersson, Abba; and Lennart Backman, managing director, PolyGram Sweden.

## McCartney Manager To Take Sony Post

LONDON—Paul McCartney's former manager, Richard Ogden, has surfaced as senior VP, marketing, at Sony Music Europe.

Until July this year, Ogden was managing director of MPL Communications, where he managed Paul and Linda McCartney. He is widely credited with having masterminded the recent "Off The Ground" album and sold-out tour, and also oversaw seven album releases, including McCartney's "Unplugged" project.

Starting Nov. 1, Ogden will join the regional management team of Sony Music Europe being assembled by  
(Continued on page 60)

## MTV Asia In Limbo Over Cantopop Vids Hong Kong Officials Reevaluating Star Television

■ BY MIKE LEVIN

HONG KONG—Cantopop fans here will have to wait a while longer for MTV Asia to screen videos from favorites Jacky Cheung and Leon Lai. Cantonese-language broadcasting was due to begin this month on Asia's regional satellite network Star television,

but the broadcaster has run into problems with the government after its recent ownership changes.

Difficulties emerged after Rupert Murdoch's News Corp. bought 64% of Star from local tycoon Li Ka-shing in September. Amid layoffs and internal power struggles, Star is "missing the boat with the 65 million Cantonese

speakers at the heart of its footprint," says a network executive.

"The real effect [of the delay] will be felt at MTV competitively," he says.

Star says the delay is the fault of the Hong Kong government, which is re-evaluating the terms of Star's license now that it is under foreign ownership. Network sources say that the decision to allow Cantonese broadcasting will be made before the end of the year.

After months of work, MTV says it had reached an agreement with the major Chinese record labels to broadcast Cantopop videos.

But licensing permission is no guarantee of music video broadcast rights. Hong Kong television station TVB has a near monopoly over Cantopop performance contracts.

Executives at the Chinese station say MTV must get TVB's permission to show any Cantonese videos, and that is not likely to be forthcoming without hefty royalty payments. The music channel must wait until the performance contracts expire and then work its own deal with the artists' labels.

The situation will become even more complicated later this year when the rival Wharf cable television network goes on air and competes for video broadcast rights for its youth programs.

With the territory's handover to China in 1997, Hong Kong's government has enough political problems on the horizon. The last thing it needs is a storm brewing at home, even though the outcome of this dispute will decide how millions of advertising dollars are spent.

## Germany's BASF Eyes Tape Market In Spain, Portugal

■ BY HOWELL LLEWELLYN

MADRID—German multinational BASF is poised to expand in what it claims is potentially the fastest-growing cassette and video tape market in Europe: Spain and Portugal. It has created BASF Magnetics Iberia, with a head office in Madrid to control established commercial divisions in Barcelona and Lisbon.

Ramon Gil de Luigi, managing director of the new company, says, "Madrid is the most important market in Spain, not necessarily in consumer terms, but as a center of purchasing decisions."

BASF's sales in Spain and Portugal last year of audio and video cassettes were \$42 million (5.5 billion pesetas), and De Luigi expects the number to rise to more than \$46 million (6 billion pesetas) this year.

However, De Luigi complains that the new tax levied on blank and prerecorded cassettes, following a campaign by the Spanish performing rights society SGAE, is one of the highest in Europe and has hit sales. "At 40 pesetas an hour for both audio and video, the levy has made the consumer product more expensive for the fans and is bound to encourage a certain amount of piracy," comments De Luigi.

## Finnish Industry Fears Falling Into VAT

■ BY ANTTI ISOKANGAS

TAMPERE, Finland—Introducing a value-added tax on goods and services would mean that fewer than 10 Finnish rock bands could tour profitably, that few foreign acts would play in Finland, and that the country would be left with only a handful of rock clubs.

That scenario is among the more pessimistic predictions being made by the music industry here, which is uniformly opposed to the planned changes.

The 22% VAT rate is expected to replace the sales tax—currently at the same level—on July 1, 1994. But the new tax will apply to services, which have so far been tax-exempt, as well as goods. The introduction of the VAT system is part of the process of harmonizing Finland's laws with those of the European Community.

However, in most of Western Europe, cultural products and services are taxed at a reduced rate or not at all. According to the Finnish government's plans, cultural products such as magazine

and newspaper subscriptions would remain tax-exempt, while some products and services, such as books and cinema screenings, would pay a reduced tax of 12%. However, many cultural services, including popular music concerts, would be liable for the full VAT. Most cultural products that currently are subject to the sales tax, including recordings, also would be taxed at the full VAT rate.

Juhamer Merimaa, owner of the Helsinki rock club Tavastia, led the attack on tax reform at the annual Musiikki & Media convention, held in Tampere Oct. 15-17. Merimaa protested that the planned VAT system is both inefficient and unfair.

"I believe my club serves at least as high a cultural function as porn magazines do," Merimaa said, referring to tax-free magazine subscriptions.

Merimaa also recalled that concert promotion in Finland is a small industry, earning less than 100 million Finnish marks (\$17 million) a year. Risto Juvonen of Well-done Concert & Promotion

Agency noted that, by reducing income from promotion and related fields, VAT actually could lead to decreased tax revenues. Other panelists feared that the VAT would lead to tax evasion, placing concert promotion in the hands of non-professionals and criminals.

Kimmo Sasi, a Conservative member of the Finnish parliament and chairman of the parliamentary tax committee, admitted that tax revenues from concerts are expected to be small.

"Taxing rock concerts is a political, not a financial decision," he said. "We cannot afford to make all cultural services tax-exempt, and the line has to be drawn somewhere."

Sasi also agreed with the expressed opinion that, so far, Finland's music industry has done very little to lobby against the government's VAT plans. Furthermore, any efforts on the part of promoters might already be too late, since final decisions on the issue are to be made before the end of the year, he said.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**ITALY:** On the enchanting grounds of the Villa Beck by the Bay of Naples, the second annual Marechiaro Blues Festival, organized by ex-RAI presenter **Giorgio Verdelli**, lifted the spirits of the city's many R&B fans, if only for one weekend. Among the key performances was a set by **Perigeo**, the veteran jazz-funk combo that reconvened earlier this year, for the first time in a decade, to play at the Umbria Jazz Festival. After an announcement that the band is now planning to make a new album, Perigeo dished out a stunning set of dream-like jazz, underpinned by a funky tension and the polyrhythmic drumming of the talented Neapolitan percussionist **Tony Esposito**. Also notable was a set by local bluesman **Eduardo Bennato**, who articulated problems that are all too familiar to the natives of Naples—unemployment, corruption, depression—with rare humor and insight. International acts on the bill included **Ike Turner** (his first concert appearance since Tina walked out on him 18 years ago), **Solomon Burke**, the **Gipsy Kings**, and 85-year-old **Stephane Grappelli**.

MARK DEZZANI

**FINLAND:** Funk-influenced rock band **Pekka Ja Susi** (Peter And The Wolf) has won the 1993 Finnish Rock Championship contest, held during the Musiikki & Media convention in Tampere Oct. 15. The group was chosen by a jury made up of record company executives, concert promoters, and journalists during a televised final. Although Pekka Ja Susi took home a cash prize of 5000 Finnish marks, the band is likely to benefit much more from the publicity stemming from its victory. The annual Rock Championship was started in the '70s as a springboard for unsigned acts, and in the early '80s it launched the careers of the Finnish rock greats **Ismo Alanko** and **22-Pistepirkko**. During the last three years, however, public interest was so negligible that the contest was not held at all.

ANTTI ISOKANGAS

**NEW ZEALAND:** The **Mutton Birds'** self-titled debut album, on the band's own Bag label, has become the first indie-label album to rack up 52 weeks on the top 50 chart. The group, which took home a swag of trophies at the New Zealand Music Awards, including top group, album of the year, and single of the year, has just been signed to Virgin NZ (which distributed the Bag label album) in this country and to EMI Music in Australia. EMI naturally has high hopes for the Birds' debut album, which will be released there this month.

GRAHAM REID

**NORWAY:** **Leonard Cohen**, whose wife comes from Norway and who has many friends here, has long had a special relationship with Norway. Now, his faith in the ability of a Norwegian translator and seven female singers to produce decent interpretations of his songs has paid dividends. The album, "Hadde Manen En Soster" (If The Moon Had A Sister), issued on the independent label Kirkelig Kulturverksted under the collective name of **Cohen Pa Norsk**, is riding high at No. 2 on the charts here. An extraordinary project that elevates the art of the cover version to heady cross-cultural heights, it features the rock group **CC Cowboys** providing backing tracks to a succession of folk, jazz, and country singers: **Claudia Scott**, **Sidsel Endresen**, **Kristin Solli**, **Kirsten Braten Berg**, **Kari Bremnes**, and harmony duo **Somebody's Darling**. Among the 12 Cohen songs submitted to the tender poetic mercies of the Norse language are "Spurv Pa En Snor" (Bird On A Wire), "Det Er Krig" (There Is A War), "Alle Vet Jo Det" (Everybody Knows), and "Susanne" (Susanne—yes, that z just had to go!).

KAI ROGER OTTESEN

**THE NETHERLANDS:** One of the country's most popular performers died Oct. 8 at age 73 in his hometown of Amsterdam. Universally known as **Manke Nelis** (Crippled Neil) since losing his left leg in a car accident in 1960, his real name was **Cornelis Pieters**, and for more than 50 years he was renowned both for his work as a singer of Dutch-language sing-along repertoire and as an upright bass player with various orchestras and solo artists.

WILLEM HOOS

**BULGARIA:** Since coming to live here six years ago, the internationally renowned saxophone player **Anatoly Vapirov** has become the motor of jazz life in the city of Varna, and indeed the country as a whole. He has released as many as 25 recordings, organized the Varna Summer Jazz Festival, and is the only musician to run his own record label, **Ava**. Of part-Bulgarian, part-Russian descent, Vapirov plays liberated, contemporary, self-conceived jazz, improvised on stage.

CHAVDAR CHENOV



## S. Korea Bends On Japanese-Language Ban

Artists, Labels Frustrated By 48-Year-Old Restrictions

BY STEVE McCLURE

TOKYO—South Korea's long-standing ban on Japanese-language pop music and movies may be about to end.

The ban has been in place since 1945, the end of Japan's 36-year rule over Korea, during which it ruthlessly suppressed Korean language and culture in an effort to "Japan-ize" its western neighbor.

But in what is seen as an epoch-making breakthrough, the South Korean government for the first time officially approved a Japanese-language pop concert Sept. 22 at the Taejon International Expo.

Ministry of Culture and Sports officials sent to Taejon to coordinate the performance confirmed that the government gave the Japanese band **Circus** and the singer **Shigeru Matsuzaki** permission to perform in their native language during the Expo's Japan Day events.

The officials said the decision to relax the ban was an exceptional case, and had nothing to do with South Korea's overall policy of banning Japanese pop songs and films.

Many Japanese artists have tried to perform in Japanese on Korean stages, but they have always run into government opposition. As a result, Japanese taking part in international song contests in Korea sing in English or Korean, although some try to slip in some Japanese when they can.

One such performer is **Shoukichi Kina**, who comes from Japan's southernmost prefecture, **Okinawa**. Kina and his band, **Champoose**, were invited to perform at the expo's **Okinawa Day** Aug. 26, but were asked not to sing in either Japanese or Okinawan dialect.

Kina, a strong proponent of Okinawan culture, says he found the latter restriction particularly upsetting, and demanded to know the reason for the ban.

"Once I was on stage, I started to

sing 'Haisai Ojisan' [a Kina standard] in Korean, but later in the song I switched to Japanese, because the ban didn't make sense to me," Kina says. In the next song, "Hana," Kina sang first in the language of the Ainu people of Japan's northern island, **Hokkaido**, and then in Japanese once again.

Security personnel tried to stop

*'We'd love to see a relaxation, but the major part of this issue is political'*

Kina's performance, but were prevented from doing so by members of the audience who came on stage to dance to **Champoose's** music.

The ban on Japanese pop culture has made Japanese entertainment companies reluctant to enter the potentially lucrative South Korean market, although the **Pony Canyon** record label set up a 50/50 joint venture in 1990 with the Seoul-based **Samhwa Entertainment Co. Ltd.** The venture company, **Sampony**, mainly sub-licenses Western product and tries to develop local acts.

**Harry Kaneko**, **Pony Canyon's** GM for corporate development, is not optimistic about the possibility of an early end to the ban.

"It's a very, very sensitive matter," says Kaneko. "We would love to see the day when there's relaxation [of the ban], but the major part of this issue is political" and has to be settled by the Korean and Japanese governments.

A spokesman for the South Korean Embassy in Tokyo says that while there is no actual legislation banning Japanese pop music and films in South Korea, "national sentiment" is against liberalization, due to the legacy of Japanese imperialism.

Japanese literature, drama,

dance, and classical music are permitted in South Korea, according to the spokesman, with dissemination of Japanese popular culture allowed only on a "case-by-case" basis, which amounts to its being banned.

One example of Korean sensitivity concerning this issue is Seoul's continuing ban on licenses of recordings by Japanese New Age keyboardist **Kitaro** following the release of his album "Kojiki," which was based on ancient Japanese myths—even though Kitaro's music is completely instrumental.

The legend of **Kojiki** is viewed by Korean historians as a fabrication, and is a bone of contention in terms of early Japanese/Korean relations.

Since South Korea signed international copyright legislation in 1988, its government has clamped down on piracy, though Japanese music is still widely pirated in Asia's second-largest music market.

Because there is no formal copyright agreement between the two countries, Korean music also is widely pirated in Japan through karaoke.

Another former Japanese colony, **Taiwan**, continues to ban broadcasts of Japanese material, but allows Japanese movies to be shown and recordings to be sold.



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**Keeping The Faith.** After a career break of more than 20 years, **Adam Faith** is due to release a new album, "Midnight Postcards." PolyGram TV will mount an extensive marketing campaign behind it. Shown, from left, are **John Kavanagh**, PolyGram TV general manager; **Adam Faith**; **Brian Berg**, managing director, PolyGram TV; and **Adam's** co-writer and producer **David Courtney**.

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## Sony Music International Talks Turkey Major Wants In On Country's Booming Economy

■ BY JOHN CARR

ISTANBUL—Sony Music is establishing the first multinational music industry presence in Turkey to tap a market it calls potentially huge, but underexploited.

With a booming economy and a growing interest in the western musical world, Turkish consumers are increasing their spending on tapes and CDs. The local trade also is encouraged by an effective crackdown on cassette piracy.

Among other majors reportedly interested in Turkey are PolyGram and BMG.

"The economic importance of Turkey to the western world is growing," says Melih Ayracman, who will head Sony Music's Istanbul office, starting mid-November. Ayracman was formerly head of Sony Corporation's Turkish service center and has worked in the U.S.

Sony Music Turkey will be the responsibility of David Main, VP of business development, Sony Music Europe.

Main says Sony decided to build its own company rather than buy any of the independents there. "We find it's usually better to start from scratch rather than inherit others' practices." For the time being, Sony will be contracting out local distribution. It has terminated its deal with its former partner, Uzelli.

"There's a feeling among some [companies] that we're going to take the bread out of their mouths. I think there's room enough for all of us," says Main.

Turks buy an estimated 61 million cassettes a year (vinyl disappeared from the market years ago), roughly equivalent to one unit per capita of Turkey's population. Official sales are monitored through a government-controlled banderole scheme, which denotes official product. In 1992, some 58 million stickers were sold for cassettes, and 800,000 for CDs.

Biggest sellers in Turkey are domestic superstars specializing in Oriental genres, though the music is becoming increasingly mixed with pop elements and more sophisticated studio work.

High in the Turks' public preference, for example, is vocalist Sezen Aksu, whose latest album, "Deli Kizil Turku," has sold more than 1 million units there. Aksu's last five albums all passed the 1.5 million sales mark.

But, according to Ayracman, "pop is picking up tremendously," especially as half the Turkish population is under 30 years old. Pop will be a "major target" for Sony Music's Turkish operations, he says. "We want to discover and promote young, new, local talent."

Several new pop names have been prominent in the Istanbul area in recent months, such as Levent Yuksel, and Tarkan. The popularity of international repertoire also is growing, as young people become better-educated, get better jobs, and hence have more disposable income.

Michael Jackson's "Dangerous," album, for example, sold 400,000 units nationwide.

Perhaps the most encouraging development in Turkey in the past 10 years has been the decisive blow struck against piracy, which once accounted for virtually the entire music market. Now, IFPI has effective representation in Turkey in the form of Muzik Yapimcileri Dernegi (MUYAP), the national music producers' association, whose actions brought piracy down to an estimated 10% of the market a few years ago. Current estimates put piracy at between 15% and 35% of the market.

Audio cassettes remain inexpensive in the stores, averaging 35,000 Turkish lire (\$3) a unit, though CDs, which sold about 1 million units last year, are priced at about

five times as much. Market-leading labels include Raks and Foneks, though they and other recording companies don't release sales figures.

Ayracman says that when Sony Music starts operations, he will press for an official Turkish chart.

Interestingly, Turkey's lively private commercial radio scene is broadly considered the music companies' ally. In March this year, the Turkish government banned all private stations on political grounds. The public uproar forced the government to back down, and airwaves in Istanbul and Ankara are now buzzing again.

Ayracman has no apparent fears that commercial radio could dent music sales through home taping. "After all, we supply the stations' material," he says.

## newsline...

**FRENCH RECORD** sales saw an 18.8% boost in value in the month of September. For the first nine months of the year, cumulative sales were 9% above 1992 levels, according to figures supplied by industry organization SNEP. Total wholesale billings were 4.09 billion francs (\$711 million) for the first three quarters. Album and singles sales showed revenue growth of 17% and 15%, respectively, with corresponding unit sales increases of 13% and 12%.

**ITALY'S CUMULATIVE** record sales were down 9% for the first nine months of 1993, with total album units sold down 20% from the same period last year. The statistics from IFPI-recognized trade organization FIMI represent 80% of the Italian record market. The figures confirm predictions that this fall could be one of the worst sales seasons in years, with album units for the month of September 39% down from the same month last year.

**NANOU LAMBLIN**, PolyGram France business affairs director since 1990, is to join BMG to head up a new dance label, with the additional mission of exploiting BMG-licensed dance labels Logic, DeConstruction, and Hansa.

**PARIS COURTS** of Appeal have upheld the decision (Billboard, July 24) earlier this year that MIDEM Organisation acted unlawfully in expelling Tring International from this year's Cannes fair. MIDEM appealed unsuccessfully against the Nanterre Commercial Courts decision, although appeal courts reduced the fine against MIDEM by two-thirds, to 200,000 francs (\$37,000). Tring, which says it intends to float on the London stock exchange this year, is still in litigation with Island Records over use of a Cat Stevens track, which prompted the expulsion.

**PICKWICK CHAIRMAN** and CEO Ivor Schlosberg has confirmed he will step down early next year. A successor is expected to be announced this week. Pickwick was bought by TV company Carlton last March and has been integrated into the group.

**GERMAN TENNIS PLAYER** Steffi Graf won 80,000 German marks (\$50,000) compensation from a band, Die Angefahrenen Schulkinder (loosely translated as "Schoolkids run over by cars"). A court in Mannheim ruled that the band's single alleging Graf had an incestuous relationship with her father was an infringement of Graf's personal rights. In March this year, Graf's lawyers dropped criminal proceedings against the band after they signed an order to refrain from using the song, and each of the four members paid 1,500 marks (\$940) to charity.

**BIARRITZ IN FRANCE** will host the second international Music And Vision Festival (Rencontres Internationales des Musiques A L'Image) Nov. 17-21 this year. Organized by TV producer Jean Cazenave and film music publisher Jean-Pierre Arquié, the festival is sponsored by Biarritz city authorities, retailer FNAC, Sony, Radio France Inter, and rights bodies SACEM, ADAMI, and SPEDIDAM. The aim is to create communication among composers, publishers, and sound engineers and their film counterparts, directors, producers, and technicians.



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**Trans-Europe Success.** The Hard Rock Cafe in Swedish capital Stockholm was host to Swiss dance music artist DJ Bobo, who received a gold award for 25,000 Swedish sales of his debut single, "Somebody Dance With Me." Bobo, center, is posing here with dancers Dani, left, and Curtis J, right.

## Quebecers Find Europe A Hard Sell Panel Pessimistic On Overseas Promotion

■ BY LARRY LeBLANC

QUEBEC CITY, Quebec—At a time when Quebec's francophone artists are becoming aggressive about promoting themselves abroad, it was no surprise that increased international recognition for Quebecers was the key topic at the 10th Rencontre conference, presented here Oct. 15-17 by the Quebec music trade publication RadioActivité.

The dominant message of the three-day event, which hosted a hefty contingent of European music figures among its 400 attendees, was that, despite the obstacles, making it in Europe remains the goal of a majority of Quebec francophone artists and managers.

Substantially subsidized by provincial and federal government programs, the Quebec music industry is dominated by some 50 independent production firms, 20 of which are significant. This is a startling contrast to the other parts of Canada, where multinationals play a much larger role in developing domestic talent.

Not only are Quebec production and distribution firms eligible for numerous provincial support programs operated by Quebec's Ministry of Culture, but, paralleling the federally supported FACTOR program outside the province, the federal government's MusicAction program provides additional financial support.

On a panel discussion on working in Europe, Quebec Ministry of Culture representative Michel Giroux noted that the province's strong commitment to Quebec's music industry began in 1983 with the Support To Record Business in Quebec program. Provincial support has grown substantially, he added, and now encompasses individual programs for record and video production, promotion, distribution, and touring in Europe.

"We played a very small role in Roch Voisine's success in Europe by investing \$37,000 [Canadian] in his career early on, [so that he could] work in Europe," said Giroux.

A number of Quebecers, beginning with Felix Leclerc in the '50s, have carved out important careers in Europe, particularly France. Following Leclerc in the '60s and '70s were such Quebec performers as Robert Charlebois, Diane Dufresne, Jean-Pierre Ferland, Pauline Julien, Claude Léveillée, Raymonde Lévesque, Monique Leyrac, Diane Tell, Luc Plamondon, and Fabienne Thibeault.

In the '90s, such Quebec acts as Voisine, Céline Dion, Luc de Larochellière, Julie Masse, Daniel Lavoie, and the Montagnais Indian duo Kashtin have made breakthroughs in European markets.

Despite the number of Quebec acts that have been able to leap from Quebec to Europe, industry figures constantly argue that the successes aren't as impressive as they could be. "People keep telling me that the Quebec market is too small, that it

needs to grow outside Canada," said La Presse journalist Alain Brunet, the moderator of a panel discussing Quebec's role in Europe. "Europe is the choice place for Quebec artists, but penetration there is still very small. Can we really say we are making an impact?"

Despite noting that Quebec artists tend to do better in France than either Belgian or Swiss acts, BMG France president Bernard Carbonez offered little optimism for those Quebecers seeking increased market penetration for their product.

"You have good talent and good productions, but can we believe that there will be more of a [Quebec] presence in the future? We cannot promise that," he said. "The music will develop here, but we do live in Europe with countries with different cultures. We're open to music from all over."

Monique LeMarcis, assistant music director for RTL in France, argued that the high visibility of English-speaking artists throughout Europe also makes it difficult for French-speaking Quebecers to break through there. "The exhibi-

tion surface in France is very limited for Quebecers, as it is for all artists," she said. "We try and play the best of French productions. A production from Quebec must be as good as a French production from France. We must ask, 'Can this artist really survive in the midst of France, with all the other French artists available.'"

Launching a European career long-distance from Quebec can be costly, noted Pierre Dumont, manager of de Larochellière and François Pérusse. "There's much more money in Europe, but if there's a failure, it has real [financial] consequences," he said. "To tour there and to be successful there, you have to be very aggressive."

"To be successful in Europe, we [Quebecers] must bring something new," said Denis Wolff, domestic/international coordinator for Audio-gram Records in Montreal. "Europe has plenty of artists. We have to have a different product if we're going to be successful. We also have to work on a long-term basis. I'm looking for long-term careers for my artists there."

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## MAPLE BRIEFS

**LAURIE MERCER** has joined booking firm The Agency as director of Vancouver talent development. At Sony Music Canada, Mark Augustin has been appointed VP of creative operations, Sony Music; and music producer/engineer Gary Furniss has been named creative director, Sony Music Publishing.

**H**HEAD has been awarded the \$100,000 (Canadian) "Discovery To Disk" for winning Toronto alternative station CFNY's New Music Search.

**F**ORMER CAPAC general manager John Mills has been named the recipient of the 1994 Walt Grealis Special Achievement Award, to be presented at the 23rd annual Juno Awards in March.

**C**ARGO RECORDS has marked the 15th anniversary of Jacques Brel's death with the release of a CD of the

Belgian singer/songwriter's work, as performed by such Quebec artists as Nanette Workman, France Castel, Gilder Roy, Rouge, French B, Sylvie Tremblay, Papparazzi, Sylvie Legault, and Jean-Louis Millette.

**D**ENON CANADA has picked up Canadian distribution of Lisa Fancher's Frontier Records, with a roster that includes the Circle Jerks, Red Kross, the Dharma Bums, Thin White Rope, and Jacob's Mouse.

**M**ONIQUE LANDRY, Minister of Communications, has announced the inclusion of a home-copying regime in Phase II of the reforms to the Canadian Copyright Act. The government also has approved a special measure for smaller, less-profitable radio stations, whereby they will not have to pay a percentage of their revenues in licensing fees.

## MCCARTNEY MANAGER TO TAKE SONY POST

(Continued from page 56)

president Paul Russell (Billboard, Oct. 30).

Ogden will work with all Sony Music artist campaigns, and will oversee the European marketing team, including Andy Stephens, VP European repertoire; Gary Williams, VP advertising; and Tracy Nurse and Monica Marin, directors of European marketing for Columbia and Epic, respectively.

Russell told Billboard, "In the past few years Richard may have been working with two artists, Paul and Linda, but if you add the album and the touring, overseeing the merchandising,

it's an enormous corporation. It's certainly on the scale of what he'll be doing for us."

MPL grossed some \$9 million last year.

The two have been talking since this summer, when Ogden left MPL. "I was very impressed with a lot of what Richard Ogden has done, especially the Russia project he put together for McCartney," says Russell. "We've spent a lot of time just talking things over, making sure this is right for both of us."

DOMINIC PRIDE

## With BMG Venture, Nice Man Won't Finish Last

■ BY JIM BESSMAN

NEW YORK—A joint venture with BMG has helped propel Nice Man Merchandising into a secure position in the changing domestic and international music merchandising market of the '90s.

Maple Grove, Minn.-based Nice Man, a key player long before the BMG link, represents more than 100 recording artists with merchandising at concerts and retail. While it projects \$50 million in sales this year, it expects \$70 million next year, largely due to retail growth, new product, nonmusic licenses, and a global expansion afforded by the BMG tie.

"Since BMG is a privately held company, it has long-term goals—as opposed to those of a publicly held company, which looks for monthly and quarterly results," says Nice Man president Larry Johnson. "It also has a worldwide presence, which is important to us, because the business has matured in North America. BMG has given us a global presence and funding, and things we never thought about which are totally necessary to operate in the '90s."

Such things, Johnson adds, include computer, warehouse, and inventory systems—and, of course, the financial strength to compete in an industry now extensively developed by six major companies: Brockum, Giant, Great Entertainment, Winterland, Sony Signatures, and Nice Man.

"Unlike, I think, all the others, we're a joint venture instead of a wholly owned entity," Johnson says. "This al-



Larry Johnson, president of Nice Man Merchandising, is shown in front of some of the music-related merchandise marketed by his Maple Grove, Minn.-based company.

lows us to operate much more independently in making decisions, and in allowing bands to be creative. Our claim to fame is that we're more of an artist-oriented company. We're not stuck in a system or too structured, so our terms are more flexible than anybody else's. This enables artists to get specialty product, special designs, and flexible pricing to consumers, which is now an important issue to alternative acts who don't believe that the way to do business is to sell a T-shirt for \$25."

The traditional T-shirt deal calls for that kind of pricing for a major artist, he adds. "Smaller [acts] want to get more product in the hands of the fans, which requires more volume. So the deals need to be changed."

This means that venues must be persuaded to take a smaller cut of the total pre-tax gross. For their part, artists need to accept lower royalties for higher-quality product.

"[Nice Man client] Pearl Jam is very concerned about pricing to consumers, and works with buildings to reduce prices. Same with [fellow clients] Helmet, Social Distortion, and other acts who are equally concerned. At the end of the day, we work for these artists," Johnson says.

Nice Man's roster is heavily alternative, and includes the 1993 Lollapalooza acts Alice In Chains, Dinosaur Jr., Front 242, and Babes In Toyland. Others in the genre are R.E.M., 10,000 Maniacs, New Order, the Butthole Surfers, PJ Harvey, and Matthew Sweet. But the company also has such older, mainstream stars as Van Halen, Bette Midler, Rod Stewart, and Barry Manilow, as well as country artists including Brooks & Dunn, Shenandoah, and Tanya Tucker.

Johnson was a concert promoter

with Schon Productions in Minneapolis when he left in 1979 to launch Nice Man. His homeboy, Prince, was his first tour merchandise signing. Subsequent clients included Toto, A Flock of Seagulls, the Fixx, and Men At Work.

"I ran the business out of the house," he says, recalling that his first year's take was \$100,000. "There were only three or four merchandise companies, [and they] operated like I did, except for Winterland, which was financially sophisticated because of Bill Graham."

Through the mid-'80s, Nice Man basically worked bands that Johnson loved and could afford. He also evolved into servicing retail accounts as well as tour venues. "There still wasn't big money being thrown around," he says. "In '84, when I did 'Purple Rain' for Prince, I couldn't afford the advance for the tour, but I kept the retail. Then I realized that my competitors—Win-

terland, Great Southern, Brockum—were coming into money through affiliations, and that our survival was contingent upon finding a financially strong partner."

Johnson spent the rest of the decade searching for the elusive appropriate partner and adding clients like Stryper and R.E.M. On the international front, having become enamored of Australian acts like Men At Work, Divinyls, and Cold Chisel, he opened an office down under to service tours there instead of jobbing out the business.

Nice Man's Australian office also serves its growing interests in Southeast Asia; recent tours there included Manilow, Toto, and Simply Red. A London office handles Europe, where summer touring clients included Pearl Jam, the Black Crowes, and Chris Isaak.

Back home, besides the Maple Grove

headquarters, the company has a New York service office from which it offers some 10,000 corporate promotional merchandise items—"from ashtrays to lamps." Meanwhile, Nice Man's music merchandise is changing with the times.

While T-shirts still account for as much as 80% of the gross at most traditional concerts, the more mainstream acts generate tour-book sales that cut the T-shirt percentage to 50%. Alternative acts, on the other hand, have brought about a lifestyle product-line expansion that can include caps, beanies, stocking caps, sweatshirts, long-sleeve shirts, baseball jerseys, and shorts, or "jams."

Such "ancillary items," Johnson notes, are "higher quality, higher price, and better value," and do much better at retail. Nice Man's retail thrust, he

(Continued on page 65)

## Maine Retailer Takes Biz Personally

■ BY BARBARA DAVIES

KENNEBUNK, Maine—Barry Hazen sold his soul for rock'n'roll.

Actually, he sold his canoe for Record Rendezvous, an action that other yearlong residents of this outdoorsy tourist town (neighbor to the more

famous Kennebunkport) could easily consider tantamount to soul-selling.

But the sale of the canoe, 8 years old and never used, is more a testimony to Hazen's devotion to Record Rendezvous, which he founded in 1985 with his wife, Beth, a teacher who puts in many of her free hours



at the store.

"I bought the canoe the same time I started the store, and just never got around to using it," says the amiable, 42-year-old Hazen. "I'm always working. But if I can enjoy coming to work every day without looking forward to vacation, it's the ideal job."

For Hazen, the record business isn't about moving hundreds of units of big-name acts (though the store did just that with first-day sales of U2's "Zooropa"), or about expanding Record Rendezvous into a chain (though he admits having designs on expanding to the second floor of the building in which he rents space). To Hazen, his wife, and their only employee, Jud Starr (who is actually a 17-year-old after-school volunteer), the record business is about making sure customers come back.

And they do. Some make repeat trips to visit Gretchen, the young Doberman who has free run of the 1,200-square-foot store. Others, grateful for Hazen's sound musical advice and friendly demeanor, return with gifts of autographed items,

(Continued on page 64)



Barry Hazen, owner of Record Rendezvous in Kennebunk, Maine, stands in front of a wall of autographed music memorabilia; many of the pieces were gifts from customers. Hundreds of other signed items cover all the store's walls. (Billboard photo)

## New Boxed Set Collects Songs Of Brill Building

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—After two years spent gathering material, K-tel Inc. and its subsidiary Era have ensured that their boxed set celebrating the music created in New York's famed Brill Building stands on a solid foundation.

"The Brill Building Sound," a 74-song, four-CD or -cassette package that chronicles the music of such early-'60s songwriting teams as Carole King and Gerry Goffin, Neil Sedaka and Howard Greenfield, and Barry Mann and Cynthia Weill, hit retail shelves earlier this month. The package, which includes a 32-page booklet, carries a suggested price of \$39.99 for cassettes and \$49.99 for CDs.

"A lot of people said rock kind of died when Jerry Lee Lewis married his cousin and Elvis went in the Army, and then picked up again with the British

(Continued on page 63)



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## Retail

### Fall NARM Meet Is Quiet, Except For Those Rumors

THINGS WERE QUIETER than usual at the National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 14-20 in Phoenix at the Arizona Biltmore. Most of the action took place during the independent distributor/label portion of the meeting, where the main topic of conversation—i.e. rumors—was who's buying who. All that talk, of course, was inspired by the emergence of Alliance Entertainment Corp. as an industry powerhouse. Alliance, you might remember, is the company that owns Miami-based Bassin Distributors and Denver-based Encore Distributors, and recently acquired Bethel, Conn.-based CD One Stop/Titus Oak Cos.

Alliance, however, is preoccupied with its plans to become a public company through a reverse merger with Trinity Capital Opportunity Corp., a public shell company. Due to that deal, which must be approved by Trinity shareholders in a vote that will be held in late November or early December, Alliance is in registration with the Securities & Exchange Commission and probably will avoid acquisitions, or even negotiating to do one. Any such deal would be considered relevant information that would have to be made available to Trinity shareholders, which would bog down the merger while the necessary papers were filed.

But since deep-pocketed Alliance, based in New York, says it still is hungry to make acquisitions, its plans served as a catalyst at the meeting for all kinds of activities, changes, and, of course, rumors that are making news in the one-stop and independent distribution sectors. (For the activities and changes, see Declaration of Independents, page 68. For the rumors, read on.)

The main rumors making the rounds at the NARM wholesalers confab had Alliance looking to buy Malverne, N.J.-based INDI, Santa Ana, Calif.-based Abbey Road, Woodland, Calif.-based Valley Distributors, or the newly merged network between Memphis-based Select-O-Hits and Elk Grove, Ill.-based M.S. Distributing, or all of them in one fell swoop.

There were ample rumors about the individual plans of Abbey Road and Valley, which, if they aren't selling to Alliance, must be buying, according to the logic of some conference attendees. In fact, the rumors were flying so thick that Track even heard that INDI may be trying to buy Alliance.

Before Track gets carried away, let's get back to those rumors that are fueled by substance. For example, the Alliance-buying-INDI rumor, which—how can Track say this—gets slightly on INDI president George Hocutt's nerves, has been around for months, largely due to the fact that Alliance has approached INDI twice already. You may notice no such deal has been done.

Nonetheless, after the Trinity merger is completed, industry observers say it wouldn't be surprising if Alliance goes knocking on INDI's door again. Such a deal would answer many

of Alliance's questions. While it has the one-stop equation down pat, it still has a long way to go toward completing a national independent distribution network, an area dominated by INDI.

Such a deal also would strike fear into the hearts of the remaining indie distributors. As one indie executive puts it, "If Alliance and INDI get together, you will certainly see the rest of us choosing sides real quickly."

Moving into the one-stop sector, Alliance has approached both Abbey Road and Valley in the past. Currently, Alliance executives privately maintain that they are still interested in either of the two, but once again, thanks to the Trinity merger, nothing is going on here, either. But just to make sure that Abbey

Road doesn't forget about them, Alliance executives are said to be frequently sending flowers to Abbey Road owner Bruce Ogilvie.

However, Ogilvie and Valley head honcho Barney Cohen have other options on their plates. One of those options would have the two companies getting together in some fashion, a topic that was discussed recently by the two owners, but appears to be on the back burner. They have other options as well, including bringing in an investor, acquiring other companies, forming a strategic alliance with other companies, or all of the above.

But before they pursue any of those options, there's a question both are individually asking themselves: "Am I better off slugging it out by myself, or should I become part of a bigger organization?" And if the answer is yes to the latter, then the question becomes, "Should I become a part of Alliance, or can I become the basis of forming a bigger company that can rival Alliance?"

At the NARM wholesalers meet, Cohen shared his thoughts on that topic with Track. "My basic assumption about the business is that five years from now, there will not be anything called rackjobbers, one-stops, and independent distributors," he said. "Those businesses will all be blurred into one wholesale operation."

Cohen said he sees synergies between the one-stop and the independent distributor, and between the one-stop and the rackjobber. But he questions the wisdom of putting together one-stops, à la Alliance. "I don't see that it makes a lot of sense," he said, which may give a hint about where his head is regarding aligning with Alliance.

Still, Cohen doesn't rule out any eventuality. "We will explore our options," he said. "Something may happen in the next six months, but it may not. We are in an environment where the marketplace is expanding. The bottom line is, I want to grow quite a lot and be a major player."

WITH ALL THE GOSSIP about who's buying who, one wag observed that many executives were talking out of both sides of their mouths: "Everybody says they are buying and selling at the same time—that's a neat trick."



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# Sell-Thru Sales Gains Boost Musicland's 3rd Quarter Profits

■ BY DON JEFFREY

NEW YORK—Double-digit increases in sell-through video sales helped Musicland Stores Corp. record significant increases in revenues and operating profits in the third quarter.

Keith Benson, chief financial officer of the Minneapolis-based retailer, says that video sales from stores open at least one year increased more than 15% from the year before. He adds that sell-through accounted for more than 20% of Musicland's total volume.

"Primarily, the sales thrust for us was catalog," Benson says. Another big contributor to the higher same-store sales was Walt Disney Co.'s "Aladdin," which was in stores for three days at the end of the quarter.

For the three months that ended Sept. 30, Musicland says net sales rose 17.6%, to \$251.2 million from \$213.5 million a year ago. Operating income (before interest, special charges, and taxes) increased 16.7%, to \$13.7 million from \$11.7 million.

The comparable-sales increase for music was "just under 5%," according to Benson. "On average, the top 10 titles were about 25% stronger in the quarter than a year ago," he says. The biggest sellers were the "Sleepless In Seattle" soundtrack, Billy Joel's "River Of Dreams," Mariah Carey's "Music Box," and Garth Brooks' "In Pieces." "CDs continue to be double-digit comps for us," Benson adds, while cassettes "continue to decline on a comp-store basis."

Another reason revenues went up was an increase in the number of stores. At quarter's end the chain boasted 1,188 outlets, compared with

1,077 at the same time last year. The Sept. 30 breakdown was 873 Musicland and Sam Goody music stores, 292 Suncoast Motion Picture Co. sell-through video units, four Media Play super-stores, and 19 On Cue media outlets for small markets. The company opened 32 stores during the quarter and closed two.

Inventory levels went up by 32.3%, to \$347.7 million from \$262.7 million at the end of the second quarter last year. One reason, says Benson, was that chainwide, store square footage grew about 19% during the year, to

4.2 million square feet. Another reason was a "shift in the accounting calendar." This year's third quarter ended Sept. 30, while last year's finished Sept. 25.

Despite the strong revenue gain, Musicland's gross profit as a percentage of sales declined to 40.6%, from 41.6% a year ago. Benson says this was "primarily related to more promotional activity." A larger number of hits generally means more product at lower, promotional prices.

Musicland's operating profit rose because of the higher comp sales.

Selling, general, and administrative expenses increased at a lower rate—14.5%—than did overall revenues. Many SG&A expenses are fixed, so improved same-store sales drive up operating margins. Analyst Craig Bibb of PaineWebber says, "They're controlling their expenses very well."

Nevertheless, the retailer reports an overall net loss of \$3.8 million for the third quarter, because it had to book a one-time, \$3.9 million charge for the early retirement of high-interest junk-bond debt. Musicland's new lower-interest debt will result in

smaller quarterly interest payments. For the third quarter, however, interest expense rose 13.7% from a year ago, to \$6.1 million, because the company temporarily had to make payments on both the new and the old debt. In the fourth quarter, the interest will decline by about 1 cent per share, says Benson, which amounts to more than \$300,000. Long-term debt now stands at \$255 million.

Musicland's stock recently hit a high of \$21.375 a share in New York Stock Exchange trading. At press time it closed at \$21.

## NEW BOXED SET COLLECTS SONGS FROM BRILL BUILDING

(Continued from page 61)

invasion, but there's that whole period in between," says Steve Wilson, Era Records' director. "It was very important in the shaping of rock, and it really hadn't been documented."

Selecting the cuts to be documented on the albums—all by the original artists—proved to be a history lesson in itself. "The thread that ties the whole project together is really from a songwriting and publishing standpoint," says Bill Hallquist, manager, entertainment marketing, at K-tel.

"In reality, this could've been a 20-CD set, and we had to draw the line somewhere," says Wilson, who compiled the material with Era's Greg Shaw. Wilson notes that he and Shaw narrowed down the material to cover the period from 1960-65.

And then there was the question

of licensing. "We ran into a few licensing problems along the way," notes Wilson, who says Phil Spector, for example, would not license rights to any of the Crystals recordings, which are absent from the set.

Baby boomers who grew up listening to such Brill Building classics as the Dixie Cups' "Chapel Of Love," Manfred Mann's "Do Wah Diddy Diddy," and the Chiffons' "One Fine Day" clearly are the buyers K-tel and Era are targeting, say Wilson and Hallquist. However, they also have created a marketing campaign designed to reach a broader scope.

The label designed a trivia game for use at oldies and AC radio, and other promotions and giveaways are planned, according to Hallquist, who notes that many radio outlets have come up with their

own promotional ideas. "Dick Bartley is doing a contest on his syndicated show," he continues, "and this is really his strong suit, so he's come up with his own trivia questions."

Additionally, merchants received flats and posters heralding the set. "I think because of the diversity of the package, it's going to have a collector's appeal that will make it big in retailing accounts, and an oldies-compilation appeal that will be big at discount stores," says Hallquist. "Those are two separate customers, and I think we're going to hit them both."

Although the K-tel box is the first to bring together so many songs from the Brill Building, it will be sharing retail space with another tribute to that period, by none other than Neil Diamond.

Columbia Records has just re-

leased Diamond's single album "Up on The Roof: Songs From The Brill Building," which features Diamond covering many of the hits. This is a project that Hallquist sees as supplemental to, rather than competitive, with the K-tel box.

"I refer to his songs as the new deal and our set as the real deal," says Hallquist, who says that K-tel's marketing firm, Macey Lipman Marketing, also is handling marketing for the Columbia project.

"When they make calls, they are talking up both of the albums," says Hallquist. "The Brill Building is a very well-known period of rock and pop history, but more so among the industry people, as opposed to the consumer. Any time people are talking about it, it's good for us."

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## MAINE RETAILER TAKES BIZ PERSONALLY

(Continued from page 61)

which Hazen adds to the huge collection already gracing the walls of the store (signatures range from Meat Loaf to Lulu to Johnny Rotten).

But Record Rendezvous's two great lures, Hazen says, are deep catalog and musical diversity. He rattles off some examples of both as he roams the immaculately organized aisles: three bins of Zappa, 37 Dylan albums, all the Gene Autry. In big band, 21 different Benny Goodman titles. "And, for Maine," he adds, "I carry the deepest blues selection."

All the catalog bins hold single titles only—what you see is what you get. For new titles, one copy is on display in the bins, and multiple copies are stored in cabinets underneath.

Hazen replenishes both catalog and new stock with daily reorders. "If you want something and I don't have it, I'll get it by noon the next day," he says.

The store carries 70% CDs, 20% tapes, 4% accessories (including personal stereos and headphones), 3% blank tape, and roughly 1%-3% vinyl. He notes that the store sold out all its vinyl copies of Pearl Jam's new "Vs." set.

Catalog makes up approximately 70% of RR's stock, followed by 20% new titles, which can mean anything from a new Beethoven recording to hot indie artists such as Liz Phair. And there's no segregation at RR—shoppers will find both those titles in the selfsame new-release bin. Five percent of the stock is country, and the remaining 5%, he says, "goes to a genre most people don't really think about: big band."

A large number of Hazen's frequent shoppers are senior citizens. "The seniors are finally coming to CD. They can't believe how much easier it is to use than a VCR," he says with a laugh. "So I have a lot of purple-haired ladies who haven't bought a record in 50 years. Their grandkids buy them a CD player. They come here for classical stuff, which you won't find much of in mall stores. Most old people, in particular, don't see much in mall stores. They're afraid to go in stores because they're mainly in malls, but once they come in [here], they're hooked."

Hazen encourages senior citizens' patronage to the point where he'll load and label CD-changer magazines if a customer so desires. "They just want to hit 'random' and go, so [loading the magazines] is very important to them."

Hazen's practice of doing business with customers in such a personal manner carries over in his dealings with suppliers—one-stops only, please.

"I buy all from one-stops, like Northeast and Silo. They're great, and fun to deal with," Hazen says. "I don't cut out any middlemen. There are a lot of people one step above us that need the income, and cutting them out would take the fun out of it. It's easy to call up Columbia and say, 'I need this title,' but I have one salesman who calls me every morning at 7 a.m., and it'd be a loss if he didn't call just to talk. He even drives out to visit from Albany."

One-stops are simply more per-



A window full of glittering CD mobiles may lure some of the many tourists passing by Record Rendezvous on York Street in Kennebunk, Maine. The store occupies the first floor of a white frame building at a busy intersection in that town. (Billboard photo)

sonal, he says. "They ask how the dog is, how's the Harley. It's fun. It makes it so you don't want to blow off the phone call."

By phone is the only way Hazen does business—there's no fax machine in the store. "I want it to be so that you have to talk to me," Hazen says. "When people call and say 'do you have this,' I remember, 'cause I wrote it down.' And he does literally write it down, because the store has no computer, either. "My brother-in-law owns a computer company, and he made a program for me, but I didn't want it," he says. "I've got books where I've hand-written every piece I've sold in the last eight years. It can get inconvenient around Christmas, but I have a friend come in and help write it all down."

Lest anyone think the small-town, cordial nature of the store means there's no shrinkage problem, think again. Before the store's Checkpoint system was installed, Hazen says, shrinkage was "cruel. I think my accountant said I lost \$60,000 in one

year." Now, he says, it's "minimal. Probably around 1%."

He calls his Checkpoint surveillance system "50% good. It keeps the honest people honest," he says, laughing.

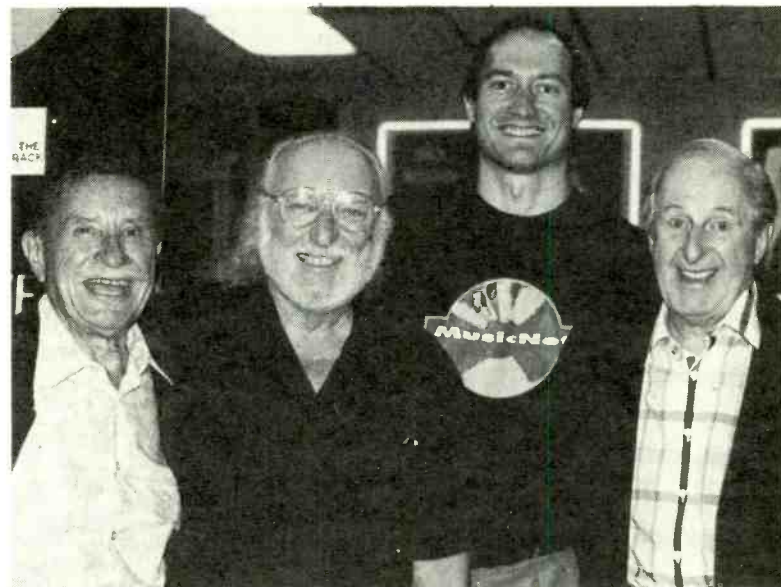
And Hazen admits that having the dog in the store does more to keep clients entertained than to keep them on the straight and narrow. "People just sit on the floor and pet Gretchen," he says. "October 14 was her birthday, and there were balloons on the door for her [when we came in that morning]."

The current Record Rendezvous is the store's second incarnation. The first, a 500-square-foot location in nearby Wells, Maine, proved to Hazen that his move into music retailing had been a wise one. The store proved successful, and outgrew its closet-sized space in six months. "I ran out of room so fast the rack maker said, 'I can't keep up with you.'"

But as far as spreading the good work of Record Rendezvous, Hazen is doubtful. "You can't duplicate yourself. Character has to be part of a good store." However, expanding his efforts is not at all out of the question; he may annex the building's second floor. "I wanted to do it last year, 'til the area had a George Bush throwback. There was too much grief with crowds, one-day lookers who don't shop stores. They say, 'Where's Bush's house?' They take a picture, and they leave. Now we have the real tourists back, and they'll come and stay for a week. I'll see the same tourist two or three times in a week."

However, he notes that expansion has its costs. "If you want to continue to grow [your profits], you can't keep expanding." Last year, Hazen says, the store did \$215,000, and this year he's aiming for the \$250,000 mark. "I think the market is there," he says.

But after all, it's not about the money, he says. "When I started thinking about the store—I spent so many years doing that—earning a livelihood was not the important thing. It's still not. Having fun is."



**MusicNet At Tower.** Present at the launch of MusicNet, which provides music sampling over the telephone, at Tower Records in Sacramento, Calif., from left, are Lee Zhitto, VP and executive editorial director, Billboard; Russ Solomon, president, Tower Records; John Atcheson, president, MusicNet; and Hal Cook, former Billboard publisher and co-founder, MusicNet. (photo: Elizabeth Aldrich)









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## Regional Co-Ops May Be Next Distrib Trend

### NAIRD Goes Headhunting; REP Hopes That Dog Hunts

**D**ATELINE PHOENIX: The National Assn. of Recording Merchandisers Independents Conference, held at the Arizona Biltmore in Phoenix Oct. 15-17, was a relatively quiet and intrigue-free affair this year. The big news—that Elk Grove, Ill.'s M.S. Distributing and Memphis' Select-O-Hits Inc. were pooling their resources to form a national company (Billboard, Oct. 23)—broke days before the meet began.

The announcement of yet another national alliance left other distributors who remain committed to a regional orientation scratching their heads, wondering what's next.

Several are currently covering their bases with a loosely knit referral network designed to bolster business for all and entice small lines to come to the table.

The companies in question are Twinbrook Music in New York; Cleveland's Action Music Sales; Plymouth, Minn.-based Paulstarr Enterprises Inc.; City Hall Records in San Rafael, Calif.; and Rock Bottom Inc. in Davie, Fla.

According to one of the distributors involved, the group is structured as "a united regional cooperative." The main objective of the companies' informal bond is to garner a shared group of relatively new lines that don't want to work with the established national indie distributorships.

The group has landed Gift Horse Records' new Mary Black album as an exclusive, and is seeking other such scores to secure its collective position in the market.

There always remains the possibility that this loose alliance could be formalized in some fashion down the line. The distribution source notes, "Being under one roof was discussed, but there were barriers for each distributor."

There also is a chance that others could enter the fold; M.D.I. in Halton City, Texas, and Great Bay Distributing Inc. in Baltimore have been in discussions with the companies.

Can these distributors succeed in their objective without actually forging a financial alliance? It's hard to say, but their activities send out a clear message that while some regionals want to stay regional, they also see the bold writing on the wall.

**W**INDS OF CHANGE: The National Assn. of Independent Record Distributors & Merchandisers is about to undergo a major change—the group's longtime executive director Holly Cass and associate director Mary Neumann both are leaving the organization.

Cass, who is going to work for a New Jersey congressman, is departing Jan. 1. Neumann, who is relocating to Albany, is set to leave at the end of January; she will stay on board to oversee NAIRD's booth at MIDEM.

They have been active in the trade group since 1981, when they mounted their first NAIRD convention while working at Richman Bros. Cass has been executive director since the mid-'80s.

Alligator Records president and

NAIRD trustee Bruce Iglauer, who is heading up the search for replacements for Cass and Neumann, says the group wants to have a new executive director in place by Dec. 1. On the subject of qualifications, he adds, "We really want somebody who has some organizational experience, because the biggest job of the executive direc-

roots level, sidestepping the branch distribution system. However, Simonds notes that there is an "implicit understanding" that Uni would pick up the That Dog project if big sales ultimately developed.

Geffen alternative sales manager Ray Farrell notes that the album "is going through a system that's much more specific. We're on a higher priority [with a record like this] with REP than we would be with Uni... We don't have to load out 40,000 or 50,000 units to keep everybody happy."

Simonds indicates that its That Dog effort, which is a one-off with DGC, probably won't be its last alliance with a major. "This is the first of a number of projects we're discussing, and they're not just new artists," he says. "We don't want to be seen as a dumping ground for stuff that the majors can't work. We're interested in doing cool projects that work within our system."

Farrell says that Geffen is weighing the possibility of independently distributing an acoustic Pat Metheny album next year.

**S**HORT HITS: In Phoenix, SRO Marketing's Scott Martin and former CEMA president Dennis White worked the floor wearing badges saying "SRO Records." Martin coyly refused to offer any details; more to come... Shimmy Disc, the New York label operated by producer/artist Kramer, has signed an exclusive two-year deal with Dutch East India Trading; the label previously was moved through a number of U.S. indies... Steve Daly of Minneapolis' East Side Digital says the company hopes to release a "last hurrah" by DI faves the Skeletons next year. According to Daly, the members of the group are going their separate ways, and will cut a backlog of unrecorded material at bassist Lou Whitney's Springfield, Mo., studio. The Skels have split with Alias Records, which issued the band's latest album.



by Chris Morris

tor is the running of a convention."

NAIRD currently is based in Maple Shade, N.J., but Iglauer says, "The job doesn't have to remain in New Jersey—it's totally portable."

Resumes are being accepted by NAIRD at P.O. Box 568, Maple Shade, N.J. 08052.

**D**OGGING THE MAJORS: It's not every day that a major label hands a project over to an indie distributor. But REP Inc. has just picked up an exclusive from DGC.

In January, the Minneapolis-based company will handle the debut album by That Dog, an L.A.-based band that features the daughter of Warner Bros. president Lenny Waronker and two daughters of jazz bassist Charlie Haden.

REP topper Rob Simonds notes that while other major labels either have established indie distribution companies or else own an interest in an indie, MCA, which owns Geffen and DGC, has no such allegiances. "Think of all the labels in the MCA system that could use something like that," Simonds says. "There's Geffen, and then there's... Geffen."

The REP-DGC relationship allows the major an opportunity to develop a baby act via an indie at the grass-

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**25th Anniversary:** One Stop Record House of Atlanta recently celebrated 25 years in the music business at the One Stop/Peppermint Music Stores annual managers' meeting in Atlanta in September. Owners Hugh and Carol West, pictured above, and Ron Freeman were presented with plaques from suppliers.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**NO HELP:** Laserdisc and pay-per-view have this much in common: Neither is much more than a niche player in home entertainment. Each had a decade to establish itself as a media force, but neither did in their original configurations. Now both are cogs in giant wheels—optical media and electronic superhighways.

PPV has the most visible problems, with the predicted rush toward longer home video windows (Billboard, Sept. 25). **Columbia TriStar** ("Sleepless In Seattle," "Last Action Hero") and **PolyGram Video** ("Kalifornia," "Romeo Is Bleeding," "Home Of Their Own") have followed the lead of **Paramount**, which in turn picked up on the **Warner** initiative. The reason is clear to the studios: Retailers buy deeper when told titles will be withheld from PPV for 60-90 days. Paramount Home Video president **Eric Doctorow** says the 350,000-unit preorder for "Sliver," the second of three 80-day titles, "is better than it would have been" on the 30-day schedule. "Clearly, a number of retailers are increasing their orders." He lacks exact count, though.

Outsiders want to help. N.Y.-based **Flash Distributors**, a vocal PPV critic, is delivering to Paramount 250 "Dear Mr. Doctorow" letters that promise to increase orders by 10%-20%; a few go as high as 50%.

This puts the studios in the friendliest light they have enjoyed in years. Longer PPV windows, though unrelated, serve to round off the sharp edges caused by higher wholesaler prices for rental titles and "devalued" cassettes offered in fast-food promotions. And the hold-backs are a self-fulfilling prophecy for Hollywood, which never thought much of PPV. If PPV services wither because home video exhausts A-title demand, the studios can say "we told you so."

Where is the **Video Software Dealers Assn.** in all this? VSDA still hasn't unveiled its PPV report. On the advice of one studio—reportedly **MCA/Universal**—VSDA executive VP **Don Rosenberg** is recasting his presentation away from its emphasis on illegal decoders.

**BATTER UP:** Major League Baseball has dropped Los Angeles. (Continued on page 73)

## Judge Goes To 'Wal' For Dealers Will Chain's Loss Mean Retailers' Gain?

BY SETH GOLDSTEIN

**NEW YORK**—Video retailers who've long complained about the low-ball rental and sell-through prices set by general merchants can take some encouragement from the Arkansas court ruling against Wal-Mart—but not much.

While the decision by Chancery Court Judge David Reynolds lends credence to the claim that the big chains take unfair advantage of their size and purchasing power, most observers doubt the video trade will benefit. The Video Software Dealers Assn. has limited its involvement to periodic board discussions about predatory pricing. Local retailers are on their own in a frustrating pursuit of, in their view, a level playing field.

Wal-Mart was found guilty of selling pharmaceutical products below cost under the Arkansas Unfair Trade Practices Act of 1937, and ordered to pay treble damages of \$296,407 to three drugstores in the town of Conway. "We're interested in the Arkansas ruling," says Charles Ruttenberg, outside counsel for the Video Software Dealers Assn. "We're taking a look at it."

At the same time, Ruttenberg has strong doubts that the Chancery Court decision will hold up on appeal. Predatory pricing suits are tough to prove, he says. "You've got to show intent to drive people out of business. You have to show injury to the competition, and

you've got to show a pattern."

VSDA can't do anything nationally because below-cost violations are a local issue. The association would have to act as a watchdog in 23 states with applicable statutes, probably beyond VSDA's present-day capacity.

Some members have tried on their own, but with a marked lack of success. Dave Ballstadt of Minnesota-based Adventures In Video went after Kmart a couple of years ago when the chain put out Disney's "Fantasia" at a price about \$2 below his wholesale cost.

However, Ballstadt, a former president of VSDA, could not get the Minnesota Attorney General's office to pursue his complaint. The state argued that, absent a pattern, retailers were well within their rights to use an item as a loss leader. Minnesota has rarely enforced its below-cost statute.

Kmart "cleaned up their act," says Ballstadt, until the arrival of "Aladdin" at \$9.98 suggested list. As far as the state is concerned, little has changed in two years. Ballstadt claims the Attorney General remains uninterested. "They had better start doing their job," he counters. If not, retailers should take up legal arms.

Although the road is long and hard, "I think this is the time to do it," according to Ballstadt. "It should give people notice to straighten up their act."

Kmart isn't his only culprit; Ballstadt says Wal-Mart and Target Stores dropped "Aladdin" to approximately

\$11 to stay competitive. The result, planned or otherwise, will be to "eliminate competition."

Ballstadt maintains he very definitely has felt the effects of the price wars. Two years ago "when we had the problem, we know we lost 50% of our sales. When we didn't have the problem, sales went right back up." Thus far, Adventures in Video has refunded deposits on 90 "Aladdin" sales of \$15.99 a cassette—45 cents above cost, Ballstadt points out. "I don't have time to follow this," he quips. "I'm too busy giving back refunds."

One-shot bargains like "Aladdin" illustrate the problem facing video retailers, most of whom figure they can't compete against the mass merchants and thus never intend to make their living from direct-to-sell-through titles.

Rental is their life blood, but that doesn't improve the case against predatory pricing. "How do you establish what's a loss?" asks Texas retailer and current VSDA president Dawn Wiener. "That's almost impossible."

Nevertheless, Anna Causey of Amigo Video in El Paso, Texas, is try-

(Continued on page 71)

## Acquisitions Drive B'buster's Massive 3rd-Quarter Profits

BY DON JEFFREY

**NEW YORK**—Blockbuster Entertainment Corp. reports that its acquisitions and its big increase in video revenues fueled strong gains in third-quarter sales and profits.

The 85% rise in company revenues over last year was driven, in large part, by the purchases made by the nation's biggest video retailer during the past year, including the music chains Sound Warehouse and Music Plus, the Blockbuster Video franchisees WJB Video L.P. and UI Video, and the producer and distributor Spelling Entertainment Group Inc. Last year's third-quarter results did not include Spelling or the music chains.

Another reason for Blockbuster's healthy returns was the health of company-owned video stores. Those open at least one year registered a sales increase of 18.8% from the

(Continued on page 73)



**Big Man, Big Day, Big Scissors.** Emmet Murphy, president of Technicolor Video Services, holds the cutting edge as he slices the ribbon celebrating the opening of a brand-new 500,000-square-foot, \$35 million plant in Camarillo, Calif. TVS calls it the world's largest video duplication facility, servicing Buena Vista and Warner, among others. Output will include emerging optical media.

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	4	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	13	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
3	6	10	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
4	3	10	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
5	4	7	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
6	7	6	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
7	5	176	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
8	10	7	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
9	8	52	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
10	11	5	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
11	9	4	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
12	19	2	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
13	13	8	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
14	14	7	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
15	12	23	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
16	17	10	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
17	18	10	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
18	30	2	ALI BABA AND THE FORTY THEIVES	Universal City Studios MCA/Universal Home Video 80641	Jon Hall Turhan Bey	1943	NR	14.98
19	15	32	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
20	35	2	DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
21	NEW ▶		PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
22	39	2	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
23	27	8	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
24	21	23	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
25	23	7	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 81298	Onslow Stevens Lon Chaney, Jr.	1945	NR	14.98
26	16	14	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
27	NEW ▶		PASSENGER 57	Warner Bros. Inc. Warner Home Video 12420	Wesley Snipes	1992	R	19.98
28	31	7	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80879	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98
29	NEW ▶		ABBOTT & COSTELLO MEET THE MUMMY	Universal City Studios MCA/Universal Home Video 80829	Bud Abbott Lou Costello	1955	NR	14.98
30	25	30	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
31	33	6	THE MUMMY'S GHOST	Universal City Studios MCA/Universal Home Video 80856	Lon Chaney, Jr. John Carradine	1944	NR	14.98
32	26	7	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
33	RE-ENTRY		PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
34	RE-ENTRY		BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
35	NEW ▶		SON OF ALI BABA	Universal City Studios MCA/Universal Home Video 81600	Tony Curtis Piper Laurie	1952	NR	14.98
36	NEW ▶		OUR FIRST VIDEO	Zoom Express BMG Kidz 4860	Mary Kate & Ashley Olsen	1993	NR	12.98
37	29	24	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
38	NEW ▶		THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG	19.99
39	20	25	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
40	38	3	MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ 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.

## Rentrak's Further Plans; Technicolor In Disc Biz

**BEYOND VIDEO:** After four years of perfecting his pay-per-transaction computer system for video stores, Rentrak chairman Ron Berger is branching out.

The acquisition of 200 Pro Image sports shops (Billboard, Oct. 30) is just the beginning, and future deals are likely to include selling Rentrak inventory control systems to a variety of retail outlets.

"It has always been part of our long-term vision to market Rentrak's computer systems to other industries," Berger says. Primary targets for Rentrak's services are franchises looking to go national.

"It's a frightening thought for a franchise to expand into other areas of the country. They worry about how they're going to order product, ship it, and keep track of what's happening at a particular location."

Rentrak can offer all of the above, Berger says, right down to sending in a "mystery shopper" to check out day-to-day operations at any location.

The company was particularly attracted to Pro Image because of Hollywood's interest in sports.

Disney owns the Mighty Ducks franchise, and Warner Bros. has lent Bugs Bunny to Nike for its Michael

Jordan commercials and its line of clothing. "It's the latest rage," says Berger.

**TECHNICOLOR CATCHES DISC FEVER:** With everyone jumping on the new technology bandwagon, it's not surprising that Technicolor Video Services will begin manufacturing disc-based product during the second quarter of 1994.

Construction on the plant is under way in Camarillo, Calif., next door to Technicolor's expanded cassette duplication facilities. The company moved its plant from nearby Newbury Park about five months ago.

The new division, called **Optical Media Services**, initially will concentrate on the lucrative games market, says **Devendra Mishra**, president of new ventures for Technicolor.

Optical Media Services' goal, according to Mishra, is to press 50,000 units a day when the plant opens, increasing the run to 100,000 a day in about four months.

Technicolor CEO **Tom Eply** predicts disc-based manufacturing will equal the company's cassette output, 260 million in 1993, in 10 years.

Eply dismisses questions that the

*(Continued on page 73)*

### SHELF TALK

by Eileen Fitzpatrick



## JUDGE GOES TO WAL FOR RETAILERS

*(Continued from page 69)*

ing. She's fighting Furr's, a West Texas-New Mexico supermarket chain, which in August lowered the rental for new releases to 49 cents a night from \$1.19. Since then, her business has declined 20%, Causey has stopped drawing a salary, and employee hours have been cut.

Meanwhile, in an Oct. 8 letter to the Federal Trade Commission, she says several El Paso outlets, among them Take 2 Video & Yogurt and Golden Video No. 2, have closed their doors, and others are headed in that direction. "I don't think they're going to be around," Causey tells Billboard.

Causey believes Furr's is deliberately trying to knock off the mom-and-pop competition. "At an average cost of \$65 per tape," she wrote the FTC, "Furr's would have to rent each tape at least 130 times just to cover the purchase price." Overhead expenses, including an extensive ad campaign, are uncovered. By Causey's calculations, the 17 Furr's video departments are losing \$250,000 a month.

Her campaign has received extensive local newspaper and TV coverage and the signatures of 30 retailers on an FTC petition; Furr's executive VP Buzz Doyle answered in the El Paso Herald Post that the chain "figured out a way to offer these prices to our customers" and still turn a profit.

Furr's looks to have ample time to prove itself in the marketplace. Except for the publicity and public sympathy, "so far it hasn't gotten me anywhere," Causey says. Echoing VSDA's Wiener, she agrees predatory pricing is "nearly impossible to prove. How are we going to prove we're losing money?"

And even if she can, it may be beside the point. VSDA VP Rick Karpel notes that both Texas and New Mexico lack a below-cost statute. So the Wal-Mart decision "is not going to make us turn around and do something," says Wiener. Despite concern, and even discussion by the board, predatory pricing is "something touchy for the VSDA."

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# 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
1	3	3	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
2	2	8	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
3	1	8	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
4	4	10	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
5	5	7	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
6	6	5	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
7	7	12	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
8	<b>NEW</b>		INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
9	9	5	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
10	8	6	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
11	10	11	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
12	13	3	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
13	11	10	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
14	14	4	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
15	12	15	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
16	15	15	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
17	19	6	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
18	16	11	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
19	17	16	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
20	23	2	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
21	20	8	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
22	21	9	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
23	18	10	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
24	32	2	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
25	24	11	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
26	22	8	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
27	30	4	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G
28	26	15	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
29	25	9	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
30	27	10	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
31	29	6	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Allen Payne	1993	R
32	33	7	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
33	36	6	MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
34	31	12	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
35	28	12	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
36	34	3	THE OPPOSITE SEX...AND HOW TO LIVE WITH THEM	Miramax Films HBO Video	Arye Gross Courtney Cox	1993	R
37	<b>NEW</b>		EXCESSIVE FORCE	New Line Home Video Columbia TriStar Home Video 76053	Thomas Ian Griffith	1993	R
38	<b>NEW</b>		MARRIED TO IT	Orion Pictures Orion Home Video 2332	Beau Bridges Mary Stuart Masterson	1993	R
39	39	4	THE LIAR'S CLUB	New Horizons Picture Corp. New Horizons Home Video NH00463	Wil Wheaton Brian Krause	1993	R
40	37	19	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG

♦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.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

"Elvis In Hollywood," BMG Video, 65 minutes, \$19.98.

Just when you thought the tributes to Elvis might have waned temporarily, out comes this video pastiche that paints a well-researched portrait of the King's early years in film. Prior to reporting for military duty, Elvis completed the movies "Love Me Tender," "Loving You," "Jailhouse Rock," and "King Creole." These are the points of interest discussed by a host of interviewees, including Hal Kanter; Trude Forshner, Colonel Parker's personal secretary; George Klein; and Jerry Leiber and Mike Stoller. Rare archival clips abound, as does Elvis' music, which is beautifully complemented in this project.

## CHILDREN'S

"Noel," PolyGram Video, 25 minutes, \$12.95.

Animated holiday tale narrated by big-voiced actor Charlton Heston follows the story of a little Christmas ornament named Noel, who carries inside him a joyful glow instilled by the glass blower who created him. Written by Romeo Muller, the man who brought "Frosty The Snowman" and "Rudolph The Red-Nosed Reindeer" to the page, Noel's tale finds the shiny red ball in all kinds of situations, from a cardboard package with 11 other ornaments to a Christmas tree branch in the home of a loving family, to that same family's attic once Jan. 2 rolls around.

## DOCUMENTARY

"Anima Mundi," Miramar Productions (206-284-4700), 35 minutes, \$19.98.



The wonderful world of nature is captured in all its splendor in this cinematic journey, directed by Godfrey Reggio and featuring an original instrumental score by Philip Glass. The narration-free film, which is set in the letterbox format, exposes an array of creatures great and small. Viewers can witness an array of beautifully eerie acts, including a bee moving its wings to propel itself through the air and a praying mantis cleaning itself. Warning: Due

to the abundance of extreme close-ups featuring insects and reptiles, the hands-over-the-eyes quotient of this video is relatively high. A portion of the sales proceeds are earmarked for the World Wildlife Fund.

## HEALTH/FITNESS

"Janine Rabbitt: Belly Dancing For Fun & Fitness," PPI Entertainment (201-344-4214), 55 minutes.



At the beginning of this video, Eddie Rabbitt vouches for the spice his wife's belly dancing has added to the couple's love life. That tidbit clearly falls into the "Fun" category. As for the fitness benefits that can be had by incorporating the exotic dance into a twice-or three-times-weekly routine, they seem to be on par with those of a low, low-impact aerobic workout. But let's face it, people won't be belly dancing purely to firm up their muscles. The workout Mrs. Rabbitt leads is as much an exercise in muscle control and self-esteem as it is in body-building.

"Shape Video Workout: Legs, Legs, Legs," Weider Publications/A\*Vision Entertainment (212-275-2900), 60 minutes.

Single-minded video from the folks who publish Shape magazine offers three mini-workouts guaranteed to work those legs into tip-top shape. First 20-minute segment is a band workout, in which participants use rubber resistance bands (one of which comes packaged with video) to sculpt and strengthen. Second portion is a ballet-inspired routine geared toward elongating muscles, and the third (power) workout is a step and conditioning segment (step not included) led by Olympic speed-skating gold medalist Cathy Turner. A terrific video to incorporate into an at-home fitness program.

"Better Body Workout," Sparrow Corp. (615-371-6800), 56 minutes, \$10.95.

Stormie Omartian, a 50-something certified aerobics

instructor, possesses the woman-next-door charm that will appeal to those who are put off by some of the sleeker exercise queens and celebs turned fitness pros. Omartian's low-impact routine is upbeat and thorough. One minor complaint: Omartian recorded the instructional soundtrack before actually filming the workout, and it's a bit strange to hear her voice without seeing any lip movement. Omartian is the author of "Greater Health God's Way," but not too many religious inferences find their way into this straightforward workout, which is complemented by her new "Better Body Workout" book.

"Awarebics," Awarebics Inc. (800-331-1005), 50 minutes, \$24.95.

Self-defense moves are incorporated into this half-hour exercise routine, which is followed by a certified FBI instructor demonstrating a variety of defense techniques in simulated situations. Problem is, participants aren't aware which techniques are the coveted ones until they have finished the aerobic segment; it might have been a better idea to have led with demonstrations.

## INSTRUCTIONAL

"Let's Do A Session," MPI Home Video (818-708-2377), 55 minutes, \$14.98.

Ready to step into the spotlight with a rip-roaring guitar solo, but lacking the musically inclined buddies to play with? Well, fret no more.



Musicians and wanna-bes can jam along with the studio band featured in "Let's Do A Session" right in their own living rooms. (Now, isn't that more comfortable than the garage anyway?) The band runs through seven songs in rock, funk, blues, and ballad tempos; selections are pretty basic, ranging from "Down To The Station" to "She Looked Older" to "What Does She Know?" The rhythm guitarist provides instruction, and cues at-home participants as to when to begin their solos. A clever idea that's well-executed.

"Chef Eric's Easy Guide To Christmas Entertaining," West Wind Productions, 70 minutes.

The holidays are just around the corner, and that means preparations for the inevitable holiday parties can't be far off. Chef Eric, who has been trained in the art of gourmet cooking in France, Switzerland, and California, offers a party plan that includes appetizers, drinks, desserts, and decorations (which often are edible). The video is pretty low-budget, most closely resembling a segment on the "Home" show, but it does possess an unimpeachable warmth, and Eric's creations look great. Chef Eric and West Wind also have video guides to "Holiday Cooking: Thanksgiving" and "Cooking Game Meats And Fish."

## PERFORMANCE

"The Jim Rose Circus Sideshow," American Visuals (818-953-7910), 35 minutes.



Jim Rose has been giving Nine Inch Nailer Trent Reznor a run for his money in the theater of the grotesque for quite some time. He and his Circus Sideshow trotted out a considerable bag of tricks during last year's Lollapalooza tour, and now they bring it even closer to home in this first video—filmed (where else?) in Seattle. If Dr. Moreau were looking for a new addition to his collection, he might select the Enigma—a man tattooed from head to toe in a jigsaw puzzle design who, among his other feats, eats a canful of worms and insects. Or perhaps he'd go with Matt "The Tube" Crowley, who forces seven feet of tubing into his stomach through his nose and then ingests a bubbling concoction through it. Rose, a modern-day P.T. Barnum, clearly delights in the chance to gross out his audience. He's also a flag-waving participant in the show, and still finds pleasure in his old attention-grabber of lying face down in a pile of broken glass while an audience member steps on his head. If you think this review has spoiled all the surprises—not to mention your appetite—you ain't seen nothing yet.

## Home Video

### Still Game For Interactive Commodore Launches 32-Bit Console

BY CHRIS MCGOWAN

LOS ANGELES—Since only a disappointingly low number of consumers said "I want my CDTV" after the multimedia system debuted in 1991, Commodore Business Machines has come up with a new approach toward conquering the interactive market.

In December, Commodore will introduce a 32-bit game console, the Amiga CD32, in the U.S. There will be limited availability of the player at the launch, with the full national rollout to take place in January, starting at the Consumer Electronics Show.

Commodore's new player has a Motorola 32-bit CPU, a double-speed CD-ROM drive, and a retail tag of \$399. That list price compares favorably with the other high-bit systems that can play CD software: The 32-bit 3DO system will retail for \$699, and Atari has said that its 64-bit Atari Jaguar, with CD-ROM add-on, will list for approximately \$400 (Billboard, July 31). The 3DO and Jaguar players are bowing this fall. The two most popular game systems—Nintendo S-NES and Sega Genesis—are 16-bit.

The terms "16-bit" and "32-bit" refer to the amount of information that can move on the "data bus" between the CPU (central processing unit) chip and the system's memory at any one moment in time. "If it's 32-bit, it means you can move bigger chunks of information faster than in an 8-bit or 16-bit [system], and get faster game action, more colors, and greater operating speeds," says John Di Lullo, Commodore director of marketing.

Commodore's CDTV and Philips' CD-I launched the same year, and were positioned as multi-purpose CD-based interactive systems that connect directly to a TV and home stereo system for a variety of educational and entertainment software. CD-I also is adding movies and music videos to its programming mix later this year.

But Commodore's Di Lullo doesn't think that approach is working, in terms of "set-top" units that hook up to TVs. CDTV never became a household name in the U.S., selling only "in the tens of thousands," according to a company spokesman. It did slightly better in Europe; more than 100,000 units have been sold worldwide. The Amiga CD32 upgrades and replaces the CDTV, which will be discontinued.

"Both CDTV and CD-I have struggled to be lots of things," he says. But most consumers will buy such players "primarily as game machines," adds Di Lullo. "It's easiest to get into the home that way, and then later it can be used for other things. So, we're focusing on that. The Amiga CD32 is primarily a game machine with other capabilities."

One of those "other capabilities" is the playing back of Video CDs. Commodore will offer an optional MPEG-1 add-on module (price to be announced) to play back movies and other linear video programs on CDs adhering to the Video CD (or "White Book") standard.

Some 50 CD32 titles will be available by Christmas in the U.S., from developers such as Psygnosis, Ocean Software, Mindscape, New Media, Millenium, Virgin Games, Gremlin, Maxis, and Xiphias. The CD32 unit will play back audio CDs, CD+G discs, and most, but not all, of the 130 CDTV titles that have been released. The new player can run "75% of the top 30 best-selling CDTV programs," according to Di Lullo. In terms of other specifications, it has 8-bit stereo sound and an S-VHS jack, and will be able to display 256,000 colors on the screen.

Sega, which is marketing its Sega CD system, is expected to announce a 32-bit CD system next year, while Nintendo has announced that it will debut a 64-bit player for home use in 1995, with the type of software still under wraps (Billboard, Sept. 4).

## 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 Beverly Hillbillies (20th Century Fox)	7,178,556	2,162 3,320	1	18,913,195
2	Demolition Man (Warner Bros.)	7,090,722	2,258 3,140	2	39,515,460
3	Nightmare Before Christmas (Buena Vista)	6,235,220	563 11,075	1	6,563,755
4	Cool Runnings (Buena Vista)	5,368,139	1,828 2,937	3	33,336,343
5	Rudy (TriStar)	5,028,240	1,460 3,444	1	6,377,793
6	Malice (Columbia)	4,110,685	1,519 2,706	3	32,677,579
7	The Joy Luck Club (Buena Vista)	2,630,254	566 4,647	6	18,582,049
8	Judgment Night (Universal)	2,510,645	1,545 1,625	1	7,825,730
9	The Good Son (20th Century Fox)	2,094,074	1,508 1,369	4	38,058,795
10	The Age of Innocence (Columbia)	1,917,417	839 2,285	5	25,004,917

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.



# Home Video

## LASER SCANS

(Continued from page 73)

and stars Sean Connery, Wesley Snipes, and Harvey Keitel. Also due from Image: Disney's "The Adventures Of Huck Finn" (wide, \$39.99) Nov. 24, and "Super Mario Bros." (wide, \$39.99) Dec. 8.

**MCA** has put together an outstanding collector's edition for fans of '50s sci-fi movies. The "Science Fiction Collection Boxed Set" (\$99.98) includes "It Came From Outer Space" (1953), "Tarantula" (1955), "Mole People" (1956), and "The Deadly Mantis" (1957), all in black and white. The set bows Dec. 15, as does "Dragon: The Bruce Lee Story" (wide or pan-scan, \$39.98).

**LUMIVISION** has released "Masterpieces Of The Hermitage, Museum Of St. Petersburg, Vol. 1" (CAV, 5 discs, \$189.95), an outstanding tour of one of the world's great art collections that offers a chance to study masterpieces of painting, sculpture, and other artworks from ancient civilizations to the 20th Century. Truly a laserdisc for the ages! Vol. 2 is due Nov. 24. Also on display: the consistently original and provocative "The 23rd International Tournee Of Animation" (\$39.95).

**VOYAGER** has a number of notable releases coming up. Donald Richie's "The Inland Sea" (\$49.95) bows Nov. 17. A collector's edition of John Waters' "Polyester" (wide, extras, \$54.95), the documentary "Francois Truffaut: 25 Years, 25 Films" (CLV/CAV, \$49.95), and Kenji Mizoguchi's "Ugetsu" (extras, \$49.95) will launch Nov. 24.

Due in December are "Man Bites Dog" (director's cut, extras, \$49.95), "Bodies, Rest & Motion" (wide, extras, \$49.95), Terry Gilliam's "Brazil" (wide, director's cut, extras, CAV, \$124.95), the Ron Mann documentary "Twist" (\$49.95), the home video debut of "Robinson Crusoe On Mars" (wide, extras, \$49.95), Akira Kurosawa's "Sanjuro" (\$49.95), and Milos Forman's "The Fireman's Ball" (\$49.95).

In January, watch for "Menace II Society" (wide, director's cut, extras, \$69.95), Laurence Olivier in "Richard III" (CLV/CAV, \$69.95), Orson Welles' "Othello" (restored, Digital Dolby Surround Stereo, \$49.95), and a collector's edition of "Silence Of The Lambs" (wide, extras, CAV, \$99.95).

**JUST OUT:** Columbia TriStar's "El Mariachi" (wide, director's cut, extras, \$49.95), as well as "The Pickle," "Weekend At Bernie's II," "My New Gun," "Entangled," "Sniper," "Mac," "Sidekicks" and "The Ambulance" (wide, \$34.95 apiece); and, from MCA, "Cop And A Half" (wide, \$34.98) and the double feature "Ali Baba And The Forty Thieves/Arabian Nights" (\$59.98). **MPI** offers the laser debut of "The Texas Chainsaw Massacre" (\$29.98), while **Warner** has "Dennis The Menace" (wide, \$39.98), "This Boy's Life," and "Wait Until Dark" (wide, \$34.98 each).

**MUSIC:** Warner Reprise just bowed "The Velvet Underground: Velvet Redux, Live MCMXCIII" (90 mins., \$39.98), which catches Lou Reed, John Cale, and company live in concert in Paris.

**MPI** has two new music releases: "Naomi & Wynonna: The Farewell Tour" (60 mins., \$29.98), which includes a 16-page Judds photo album, and "Paul McCartney: Movin' On" (60 mins., \$29.98), an intimate portrait of the singer-songwriter rehearsing and performing in 1992.

**Philips Video Classics** recently launched two outstanding Richard Wagner operas from the Bayreuther Festspiele: "Tannhauser" (187 mins., \$69.95) stars Richard Versalle and Cheryl Studer and was staged by Wolfgang Wagner, while "Lohengrin" features Studer and Paul Frey and was directed by Werner Herzog ("Aguirre, The

Wrath Of God" and "Fitzcarraldo").

**MULTIMEDIA NEWS:** The content, interactivity, and technical level of children's CD-ROM programming continues to get better and better. One of the leaders in the multimedia kids' area is **Broderbund Software**, which in September formed a joint venture with **Random House** to expand their offerings in this area. The first two CD-ROM titles from the pact are Broderbund's "The Tortoise And The Hare" and "The New Kid On The Block" (Mac and MPC, \$39.95 apiece), both of which combine text, animation, music, and sound effects. In "The Tortoise," children can either have the fable read

aloud to them or explore each page at their own pace, using a mouse to click on words or characters to activate assorted surprises. "New Kid" is based on a collection of humorous poems by acclaimed children's poet Jack Prelutsky. Again, kids can hear the poetry spoken aloud or read it on their own, clicking on words to bring forth sounds and images that help teach language skills.

On the other side of the spectrum is **Starware Publishing** of Deerfield Beach, Fla. Starware has just bowed two new interactive adult CD-ROM titles: "Paradise Club Interactive" (Windows, \$89.88) and "Betrayal" (Windows, \$79.88).

## Billboard®

FOR WEEK ENDING NOVEMBER 6, 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
			<b>★ ★ ★ NO. 1 ★ ★ ★</b>					
1	5	3	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
2	1	5	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
3	2	9	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
4	3	5	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
5	4	7	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
6	7	15	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
7	<b>NEW ▶</b>		INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
8	9	17	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
9	8	9	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
10	6	7	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
11	10	13	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
12	14	5	CHAPLIN	Live Home Video Pioneer LDCA, Inc. LD69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13	34.95
13	11	7	NOWHERE TO RUN	Columbia TriStar Home Video 52376	Jean-Claude van Damme	1993	R	34.95
14	15	3	FIRE IN THE SKY	Paramount Pictures Pioneer LDCA, Inc. 32827	D.B. Sweeney James Garner	1993	PG-13	39.95
15	12	5	SNIPER	Columbia TriStar Home Video 70756	Tom Berenger Billy Zane	1993	R	34.95
16	13	11	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 41546	Al Pacino Chris O'Donnell	1992	R	39.98
17	19	5	THE KILLER	The Criterion Collection The Voyager Company CC1363L	Chow Yun-fat	1991	R	124.95
18	16	9	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video Image Entertainment 1801AS	Michael J. Fox Don Ameche	1993	G	29.99
19	22	31	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
20	18	11	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
21	17	5	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Image Entertainment ID2323LI	Emilio Estevez Samuel L. Jackson	1993	PG-13	39.99
22	<b>RE-ENTRY</b>		TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
23	21	9	BAD LIEUTENANT	Live Home Video Pioneer LDCA, Inc. 69948	Harvey Keitel	1992	NC-17	34.95
24	20	7	BENNY & JOON	MGM/UA Home Video Pioneer/Image Ent. ML103007	Johnny Depp Mary Stuart Mastersen	1993	PG	34.98
25	<b>NEW ▶</b>		THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R	34.98

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NOVEMBER

Nov. 3, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Nov. 3-5, **15th Annual Billboard Music Video Conference and Awards**, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 3-6, **CMJ Music Marathon**, Waldorf-Astoria, New York. 516-466-6000.

Nov. 4-5, **Fifth Annual ITA Magnetic and Optical Media Seminar**, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 4-6, **Loyola Radio Conference**, Bismarck Hotel, Chicago. Lazar Mavrenovic, 312-915-6558.

Nov. 8, **Eighth Annual Wammies Awards**, presented by the Washington Area Music Assn., Washington Hilton & Towers, Washington, D.C. 202-338-1134.

Nov. 8, **BMI Songwriters Collaborators' Connection**, Lone Star Roadhouse, New York. 212-586-2000.

Nov. 10-12, **Special Interest Video Assn. Convention**, Sheraton Universal Hotel, Universal City, Calif. 203-831-2891.

Nov. 10-14, **Fifth Annual Entertainment And Sports Law Seminar**, sponsored by the Entertainment And Sports Law Section of the State

Bar Of Georgia. Sonesta Resort, the Island of Curacao. Tony Smith, 404-237-7707.

Nov. 11-14, **Young Black Programmers Coalition Convention**, Hyatt Regency, New Orleans. 205-432-8661.

Nov. 11-14, **Sixth Annual National Conference Of College Broadcasters**, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

Nov. 11-14, **Sixth Annual Berlin Independence Days**, Haus am Kilinischen Park, Berlin, Germany. Linda Owen, 512-467-7979.

Nov. 13, "Strictly New Orleans," event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 13, **1993 Northwest Independent Record Seminar**, La Luna, Portland, Ore. Sally Cumming, 503-239-6532.

Nov. 13-14, **Philadelphia Hip-Hop Music Expo**, presented by Secure Music Inc. Stenton Family Manor, Philadelphia. Linda Smalls, 215-747-5073.

Nov. 14-16, **Fifth annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, **10th annual T.J. Martell Foundation Tennis Party**, National Tennis Center, Flushing, N.Y. 212-245-1818.

Nov. 21, **Second annual Alternative Music Seminar**, Sunshine City Convention Center, Tokyo. 011-81-3-3988-2717.

Nov. 22, **B'nai Brith Celebrity Auction**, sponsored by the B'nai Brith music and performing arts unit, Christie's East in Manhattan. 201-767-4533.

### DECEMBER

Dec. 1, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Dec. 2, **12th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Dec. 3, **Eighth annual Salute To The American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 6-10, **Video Expo/Image World Orlando**, Orange County Convention Center, Orlando, Fla. Janet Vargas, 914-328-9157.

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

### JANUARY

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 29-Feb. 1, **51st Annual National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festival, Cannes. 212-689-4220.

## NEW COMPANIES

**Talent & Travel**, formed by Carla Patterson and Jennifer Walton. Company books and coordinates talent for television and special events, and offers travel and tour services for concert tours, production and corporate travel, and custom itinerary books. 310-306-2229.

**Shanachie/Cachet Records**, formed by David Wilkes and Danny Weiss. A joint venture between Shanachie Entertainment and Cachet Records, a division of production company Delta Music. The venture will focus on popular adult format audio recordings, including acoustic, contemporary jazz, and singer/songwriters. The first two releases are "Never Lose Your Heart" by contemporary jazz violinist Noel Pointer and "Now You Are My Home" by singer/songwriter Cliff Eberhardt. 37 East Clinton St., Newton, N.J. 07860; 201-579-7763.

**Harvey Gallagher Communications**, formed by Janice Harvey and Serena Gallagher. A full-service public relations firm specializing in entertainment and corporate communications. Clients include CeCe Peniston (A&M), Sybil (Next Plateau/PLG), and Here And Now (Third Stone/Atlantic). 1501 Broadway, Suite 2001, New York, N.Y. 10036; 212-575-0016.

## GOOD WORKS

**GOLF TOURNEY RAISES FUNDS:** A contribution of \$45,000 will be made to the **T.J. Martell Foundation** for children and its West Coast division, the **Neil Bogart Memorial Laboratory**, thanks to the **Academy Of Country Music's** 11th annual celebrity golf tournament Oct. 11 in Burbank, Calif. The tournament, hosted by **Doug Stone**, was followed by a gala celebration at Castaways, also in Burbank. Over the years the event has raised a total of almost \$300,000 for the Martell foundation and Bogart laboratory.

The **Warner Music Group** will be among the **Time Warner Inc.** divisions that will donate 150,000 copies to schools and libraries of "African-Americans: Voices Of Triumph," the three-volume **Time Life** book set that celebrates African American heritage. The project reflects a \$3 million commitment, according to **Gerald M. Levin**, Time Warner chairman/CEO. For more info, contact **Colleen Murphy** at 212-522-6741.

**U.K. BENEFIT:** **George Mi-**

**chael** will organize and perform at **The Concert For Hope**, an AIDS benefit event set for Dec. 1 at London's Wembley Arena. With an all-star lineup to be confirmed soon, the show will assist various U.K. AIDS organizations.

**FUJI AIDS KIDS:** **Fuji Tape** is teaming up for the third season with the U.S. Marine Corps Reserve **Toys For Tots Foundation**. This year, the magnetic markets division of **Fuji Photo Film U.S.A.** will host mall events in six cities, featuring **National Football League** players, to collect new, unwrapped toys for needy local residents. Fuji is the "official" videotape and audiotape of the NFL. For more info, contact **Mindy Kramer** or **Dawn Maniglia** at 212-768-0550.

**REWARD OFFER:** **Concrete Blond** lead singer/bassist **Johnette Napolitano** is offering \$1,000 for the arrest and conviction of a man who shot and killed her neighbor, **Sergio Driotez**, Oct. 8 at the Sulstant family restaurant in Silver Lake, Calif. For more info, contact **Judi Kerr** at 213-871-5375.

## LIFELINES

### BIRTHS

Girl, Jennifer Maya, to **Ron and Stephanie Osher**, Sept. 15 in Stamford, Conn. He is VP of BMG Enterprises.

Boy, Dallas Francis, to **Tom and Crystal Derr**, Sept. 21 in New York. He is associate director of product development for RCA Records.

Boy, Joshua Matthew, to **Troy and Sylvia Tomlinson**, Oct. 1 in Nashville. He is director of creative services at Opry-



**A Giant Donation.** Giant Records executives present Don Henley with a \$250,000 donation for his Walden Woods project. The donation represented a portion of the proceeds from "Common Thread: The Songs Of The Eagles," a benefit album on which popular country artists perform Eagles songs. Shown, from left, are Clint Black, who performs "Desperado" on the album; Henley; James Stroud, president, Giant Records Nashville; and Irving Azoff, owner, Giant Records.

land Music Group.

Boy, William Dale, to **Dean and Elizabeth Patterson**, Oct. 13 in Urbana, Ill. He is assistant manager at Record Service in Champaign, Ill.

Girl, Elise Sherman, to **Bill and Cathy Sondheim**, Oct. 18 in Greenwich, Conn. He is senior VP of sales and marketing at PolyGram Video.

### MARRIAGES

**James DiStefano** to **Susan Marcus**, Oct. 3 in Westbury, N.Y. She is a paralegal at the entertainment law firm of Grubman Indursky Schindler & Goldstein, P.C.

**Jonathan Edward Stoll** to **Lori Ann Berkson**, Oct. 5 in Palm Beach, Fla. He is president of concert promotion firm Fantasma Productions Inc., and owns West Palm Beach jazz bistro Narcissus and comedy club The Comedy Corner.

**Gregory Hernandez** to **Debra Gersh**, Oct. 9 in Alexandria, Va. She is the daughter of Richard Gersh, president of New York-based public relations firm Richard Gersh Associates, and Arlene Gersh, creative director of Richard Gersh Associates and president of Bit-By-Bit Creative Services.

### DEATHS

**Joey Astrella**, 39, after a short illness, Oct. 3 in Worcester, Mass. Astrella was a guitar technician with Tina Turner since 1984, and was fell ill while touring with her current "What's Love" show. He also served as a guitar technician for the Cars, Hall & Oates, Dan Fogelberg, Stevie Wonder, and Boston. He is survived by his wife, Susan, who is pregnant, and their 2-year-old son Alexander. Donations may be made to the Joseph G. Astrella Children's Fund, c/o Peoples Savings Bank, 615 Main St., Shrewsbury, Mass. 01545.

**Criss Oliva**, 30, in an automobile accident, Oct. 17 in Tampa, Fla. Oliva was a founding member of Atlantic recording group Savatage. Formed in 1982, the band has released six Atlantic albums, including the current release "Edge Of Thorns," and earlier released an independent EP. Oliva had attended the Livestock Festival in Tampa and was on his way home to Clearwater when the head-on collision occurred. He is survived by his wife, Dawn, who was critically injured in the crash; his brothers, Jon, a former member of Savatage, and Tony; and his parents, Mr. and Mrs. Anthony Oliva.

**Harold Rome**, 85, of complications from a stroke Oct. 26 in New York. Rome was a Broadway composer and lyricist (see story, page 24).

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## FOR THE RECORD

A report in the Oct. 30 Billboard Bulletin should have stated that Howard Thompson will be a member of Rondor Records' A&R team.

An Oct. 2 article should have stated that Victoria Williams' Geffen Records album, "Happy Come Home," will be rereleased this year by Geffen, not by her new label, Mammoth Records.

The song "Dance With Me" by the Orleans was written by John and Johanna Hall and is published by Siren Songs-EMI Blackwood. Incorrect information was given in a Lifelines item in the Oct. 30 issue.

## ELP Set Exhibits Potential Of Dolby Surround Sound

■ BY MARILYN A. GILLEN

NEW YORK—Emerson, Lake & Palmer aren't letting themselves get boxed in by the past. Not entirely, at least. For a career retrospective celebrating the group's 25th anniversary this year, Keith Emerson, Greg Lake, and Carl Palmer chose to return to the studio to revisit some of their classics from a contemporary viewpoint and with contemporary technology: Dolby Surround Sound. The latter process was used on a recording of the band's "Pictures At An Exhibition," which Dolby Labs' technology marketing manager, John Kellogg, classifies as the "first major rock project specifically conceived and produced for playback in Dolby Surround." It also happens to be the first-ever studio version of that song and is one of six new recordings on the set, all produced by Keith Olsen.

The four-CD box, titled "The Return Of The Manticore," is due Nov. 16 from Victory Music/PLG Chronicles.

"Whenever you make a record, invariably afterward you always look back and think, 'Oh shit. I wish I could do that again,'" says Greg Lake, with enough of a laugh to suggest that he is at least half-joking. "Truly, you always think of things you could have done differently or that you would perhaps have done dif-

ferently on another day, and so this for us was a treat—a kind of second chance at it."

To Olsen, whose previous credits include Foreigner, Fleetwood Mac, and the Scorpions, fell the job of guiding this new trek through territory mapped years, even decades, earlier—and firmly set both in vinyl and in fans' minds. Still, he and the band decided to explore new routes when the opportunity presented itself.

"My primary goal was to make sure that everything we did was in a '90s mold, instead of cutting it the exact same way it was done 20 years ago," Olsen says. "For instance, taking something like 'Hang On To A Dream,' which was originally done in ¼ time, and approaching it in ¼ instead. The same thing with '[I Believe In] Father Christmas'—when we decided to redo that, we wanted to bring in some of the classic attributes of what would work today for ELP, like adding a gospel choir, but at the same time keep it as basic an arrangement as it was."

The new version of "Father Christmas" will be promoted to radio during the holiday season, Olsen says, with other singles possible early next year.

### SOUND AND 'PICTURES'

The centerpiece of the box, and the highlight of the new recordings for those involved, is "Pictures At An Ex-

hibition," which previously had been recorded only as part of ELP's "In Concert" set. "That just began as something we *did* and never intended to make a record of," Lake says of the 16-minute track. "We used to play it at the time in concerts, but it then became very popular, and we ended up making a live recording of it back in the early '70s. We've just never had a chance to make a studio version, until now."

ELP previously had worked with Dolby Labs on a live radio broadcast from the Wiltern Theater in Los Angeles, Lake says, and the success of that project led to the decision to record "Pictures" in Surround.

"The fact is, there probably isn't a more appropriate rock band to do their music in this format—in a multi-channel format—than ELP," says Dolby Labs' Kellogg. "Back in the early '70s, they actually did quad concerts, and [the band has] always been interested in new technology. Plus, demographically, their audience is

the type that now has mortgages and kids and home theaters."

Kellogg says there are some 12 million U.S. homes now equipped with Dolby Surround systems, required to decode the "surround" effect encoded into the music during production. To date, there are 400-500 CDs on the market featuring the process, Kellogg adds, leaning heavily toward film soundtrack and somewhat less toward classical music ("Symphonic Music Of Yes," an orchestral production by Alan Parsons that was released last week on RCA Victor, was recorded completely in Dolby Surround). The Chieftains won a Grammy Award last year for an album recorded in Surround.

"I don't necessarily believe one genre of music is better suited for this than the others," Kellogg says. "There was a lot of speculation in the early days about what's appropriate and what's not, but I truly believe that eventually, in years to come, most music will be done this way. The

reason is simply that two-channel audio is going to fade away."

### DIGITAL FUTURE

The home-use Dolby Surround process grew out of Dolby Stereo film applications, and now the San Francisco-based company is planning to move its new multichannel digital film sound technology (Dolby Stereo Digital) into the home listening environment via a new generation of consumer audio and video products outfitted with digital signal processors. The first such consumer products in the "Dolby Surround Digital" format are expected next year (Billboard, Oct. 16).

That's where CDs fit snugly into Dolby's vision of the future.

"We have 300-plus theaters and about 35-40 films in this format, which gives you five discrete CD channels of audio and a subwoofer channel," Kellogg says. "Now that that's out in film and growing rapidly, (Continued on next page)

## Measuring Tape's Future In Audio Biz New Products Share Space With Optical Debuts

NEW YORK—Eyeing the optical future, 3M's Jim Hoskins also keeps current market demands in clear sight.

"Tape is not going away anytime soon," he said during a break in the recent Audio Engineering Society conference here, "but it is adapting, and improving."

Proof of that particular theory could be seen throughout the convention's exhibit floor, as 3M and other manufacturers showed off their latest analog and digital tape products, alongside their newest optical wares. Especially noteworthy on the latter front, Sony's Professional Media Division introduced new magneto-optical media for its PCM-9000 master disc recorder—

the MSD-1200, a 5.25-inch single-sided disc. The CLV disc can record up to 65 minutes of 24-bit audio, 80 minutes of 20-bit audio, and 100 minutes of 16-bit audio, Sony says, which would give it the longest continuous recording time of any erasable optical audio disc on the market.

Elsewhere in the optical realm, TDK exhibited extended-play CD-R write-once CDs, offering recording times of 74 minutes (5-inch) and 21 minutes (3-inch), and BASF premiered its rewritable magneto-optical disc master for professional audio and video applications. The M.O.D. Master, available in 3.5- and 5.25-inch versions, can be recorded on, read, and erased as often as needed.

Still, tape maintains a strong grip on the marketplace, and a large part of that is traceable directly to cost—it is still a much less expensive storage medium, Hoskins notes—as well as to ease of use and familiarity.

Among the professional tape offerings on display, 3M introduced its 908 audio mastering tape, designed for use of Nagra analog recorders and developed with Nagra users. 3M claims the lowest signal-to-print ratio of any low-print mastering tape available.

3M also touted the results of its analog mastering tape lab study, heralding the 996's long shelf life, something Hoskins says is increasingly important to labels as they continue to look to catalogs for reissue series.

Ampex, too, had something to herald—its best first-half sales ever in 1993, according to Ampex's Steve Smith, marketing manager for professional audio and video products. Smith singled out recent introductions Ampex 499 Grand Master Gold analog tape and 467 DATs for special praise, but said tape as a whole remains strong. "We expect the use of professional audiotape will continue to increase in the future," he said. "Despite declining budgets, the number of recording projects continues to expand, and we see the result in increased tape sales."

In other tape news, BASF introduced its latest magnetic tape for digital recording, Digital Master 931, available in both half-inch and 1-inch widths. And, on the DAT front, Sony introduced six new Pro DAT Plus tape lengths, while BASF and 3M also presented expanded DAT lines.

MARILYN A. GILLEN

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### THE NETHERLANDS

TANNOY NETHERLANDS has sold 14 Superdual loudspeakers to the De Doelen Congress and Concert building in Rotterdam, the second-largest concert venue in the country.

OPTICAL DISC MANUFACTURING Equipment has bought six Sony PCM1630/DMR4000 systems, bringing the total number at the facility to 12. Nimbus Data & Technology in the U.K., sister company to Nimbus Records, has bought eight Sony PCM1630 digital audio processors with DMR2000 digital master recorders and DABK1630 read-after-read and read-after-write boards.

### BELGIUM

ANTWERP'S Bourla Theatre has reopened following refurbishment, now with a 55-unit Meyer Sound system installed courtesy of Trans European Music.

### POLAND

POLISH RADIO has ordered the world's first two Sony DMXB4000 digital radio on-air consoles, to be installed in the new studio complex of Radio Opole. Other products include CDP2700 CD players, CDK3600 auto disc loader/players, PCM2700A DATs, DAF4000 AD/DA converters, and PFAD100 digital audio distribution amps.

Damir Begovic, assistant manager at Sony Broadcast International, welcomed Polish Radio's digital route. "We are already working together in the second stage of the new complex—an all-digital studio complex in Warsaw," he says.

### FRANCE

STUDIO DIGITEC is installing a Numisys archiving system in the Institut National de L'Audiovisuel, in line with a new law that requires the main French radio stations to archive their programs in the National Library. The INA is in charge of the project and will use a digital compressed recording mode using CD-ROM.



Quality Product. Studer Editech revealed at AES in New York that it will distribute Koch Digitaldisc's CDCS four-CD quality-control system in the States. Pictured on the exhibit floor, from left, are Douglas Beard, technical services manager, Studer Editech; Gerhard Papst, technical and marketing director, Koch Digitaldisc; and Thomas Jenny, Western regional manager, Studer Editech.



**Board Names.** The Society of Professional Audio Recording Services elected its new officers and board of directors during the AES Convention in New York. The 1993-94 slate, from left, is Tom Kobayashi, EDnet, San Francisco; John Fry, Ardent Recording, Memphis; Lee Murphy, Brigg's Bakery, New York; president, Howard Schwartz, Howard Schwartz Recording, New York; secretary, Paul Christensen, Omega Productions, Dallas; Steve Davis, Crawford Audio Services, Atlanta; executive director, Shirley Kaye; Ian Terry, Studio Tempo, Montreal; Northeast coordinator, David Teig; Gary Ladinsky, Design FX, Los Angeles; first VP, Steve Lawson, Bad Animals, Seattle; Rick Stevens, Record Plant, Los Angeles. Not pictured are Stewart Sloke, Waves, Los Angeles; and board chairman Dwight Cook, Sound Works, Houston.

## ELP BOX EXHIBITS POTENTIAL OF DOLBY SURROUND SOUND

(Continued from preceding page)

we are working on bringing that process to the home market for Dolby Surround. And a large part of this is that we know that, besides just movies, people want to listen to multi-channel sound for their CDs at home. That's what first led me to ELP, to see if they would be interested in mixing some tracks in this process."

Dolby's digital technology—and Kellogg's vision of the digital multi-channel future—got a boost from a different quarter Oct. 21 with the announcement that its AC-3 digital coding system—the backbone of Dolby Stereo Digital—has been selected for incorporation into the so-called Grand Alliance's HDTV system. Other contenders were the Musicam

system and the Adaptive Coding System. The 1996 Olympics have long been talked about as a likely target for the first HDTV broadcast.

### IN THE STUDIO

Keith Olsen—who worked with Surround Sound only once before, on a film project—says the learning curve in the recording studio is small and the potential uses broad. "You are not dictated to by the Surround Sound system itself," he says. "If you want to do something just to paint a picture in the stage area, left to right, and then just fill it up with ambience behind or fill it with a few effects behind, you can. You can even go as far as putting things totally in the center

in one speaker, or totally in the back—you can move it around a lot."

A bonus, Olsen says, is a wider sound delivered even on conventional playback equipment. "We kept A-B'ing back and forth between the Surround and the normal stereo as we were doing it, to make sure that we weren't shortchanging anybody," Olsen says. "But it actually sounded better in just normal stereo than our original stereo mixes did."

As for Lake, he and his band are now believers. The group's next studio album is being recorded using the process. "Once you have experienced Surround Sound," Lake says, "you definitely miss it when it's gone."

## Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 30, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
<b>TITLE</b> Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasieff (Columbia)	JUST KICKIN IT' XSACPE/ J. Dupri (Columbia)	EASY COME EASY GO George Strait T.Brown (MCA)	STICK IT OUT Rush/ Peter Collins (Atlantic)	HEY MR. DJ Zhane/ K.Gist,V.Brown A.Criss (Flavor Unit)
<b>RECORDING STUDIO(S)</b> Engineer(s)	RIGHT TRACK (New York) Bob Rosa Dana Jon Chappelle	KROSS WIRE (Atlanta,GA) Phil Tan	SOUNDSTAGE (Nashville) Chuck Ainley	STUDIO MORIN HEIGHTS (Morin Heights, CANADA) Kevin 'Caveman' Shirley	MARION (Fairview,NJ) David Bellochio
<b>RECORDING CONSOLE(S)</b>	SSL 4064	DDA AMR 12	SSL 4000E G Computer	SSL 4056G Total Recall	Ameck Einstein
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Sony 3348	Sony APR 24	Mitsubishi X-850 with Apogee Filters	Studer A-800II Otari MTR90 II	Tascam ATR80
<b>STUDIO MONITOR(S)</b>	Tannoy	UREI 813 Yamaha NS10	Hidley/Kinoshita	Qested 412 II Yamaha NS10	Yamaha NS10 Westlake BDSM
<b>MASTER TAPE</b>	Ampex 467	Ampex 499	Ampex 467	Ampex 499	3M 996
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	BOSSTOWN (Atlanta,GA) Phil Tan	MASTERFONICS (Nashville) Chuck Ainley	SOUNDS INTERCHANGE (Toronto CANADA) Michael Letho	MARION (Fairview,NJ) David Bellochio
<b>CONSOLE(S)</b>	SSL 4000 96 Ultimation	SSL 4000	SSL 4064E G Computer	SSL 4056	Ameck Einstein
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827/820	Otari DTR900 II	Sony 3348 Studer D820-48	Tascam ATR 80
<b>STUDIO MONITOR(S)</b>	Mastering Lab Tannoy	Genelec 1031	Kinoshita/Hidley TAD	Sota Yamaha NS10	Westlake BDSM Yamaha NS10
<b>MASTER TAPE</b>	3M 996	Ampex 499 3M 996	Ampex 467	Ampex 499	Ampex 467
<b>MASTERING (ALBUM)</b> Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows Chuck Ainley	GATEWAY Bob Ludwig	HIT FACTORY Tom Coyne
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	Sony Manufacturing	Sony Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	Sony Manufacturing	Sony Manufacturing	Uni 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.

# newsline...

**AT A PANEL** on new formats this summer at the REPLiTech conference in Santa Clara, Calif., smaller duplicators raised concerns about the fiscal viability of doing shorter runs on projects such as spoken-word, a mainstay of many mom-and-pops. Philips now is addressing that concern with licensing agreements for its new lower-cost, low-volume DCC multicassette duplication unit. The licenses are being offered to OEMs at an entry fee of about \$13,000, plus a royalty fee of some \$65 per slave on each MDU system sold, according to Philips Key Modules. The smallest configuration can copy up to 20 DCC slaves; as many as five MDUs can be chained together, for a maximum of 104 slaves. Hoss Bozorgzad, VP of marketing for PKM, says the move marks a continuation of Philips' efforts to support DCC production.

**IN OTHER NEWS** from the DCC front, Philips and PolyGram hit the road last week on a multimarket bus tour to support the launch of the new DCC portable players (Billboard, Sept. 4). The DCC Music Express Tour kicked off Oct. 25 in Nashville and will hit cities including Boston, Chicago, Detroit, Indianapolis, Madison, Wis., and New York, stopping at consumer electronics retailers and music merchants. The centerpiece of the road show, Philips says, is a 45-foot, \$500,000 custom motor coach of the type used to transport music acts. At four stops, consumers will be invited aboard the bus (emblazoned with DCC promos and the names of some leading PolyGram acts whose releases are available in the format) to check out a variety of products. Inside the stores, Philips representatives will provide demonstrations of the products.

Still elsewhere on the DCC beat, Philips' first DCC portable record/playback unit is expected next year. Details are pending.

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**ANNOUNCEMENT**

UNITED STATES BANKRUPTCY COURT  
EASTERN DISTRICT OF NEW YORK

In re  
SOL HORENSTEIN and C. MURIEL  
HORENSTEIN d/b/a WNYG a/k/a  
BABYLON BAY SHORE BROADCASTING CO. Debtor.

CHAPTER 11  
CASE NO. 892 83419-20

NOTICE FOR HEARING TO AUTHORIZE DEBTOR TO ENTER INTO AN AGREEMENT FOR THE SALE OF SUBSTANTIALLY ALL OF ITS ASSETS FREE AND CLEAR OF LIENS OUTSIDE THE ORDINARY COURSE OF BUSINESS

S I R S :

PLEASE TAKE NOTICE that upon the Application of Sol Horenstein and C. Muriel Horenstein d/b/a/ WNYG a/k/a Babylon Bay Shore Broadcasting Co. ("Debtor" or "Horenstein") by their attorneys, Roseman, Roseman & Feldman, seeking an Order pursuant to 11 U.S.C. Section 363 and 105 of the Bankruptcy Code and Bankruptcy Rule 6004 and 2002(a) (2) permitting the Debtor, as Debtor-in-Possession, to execute a sales contract for the Debtor's assets as listed and described in the Application and Notice authorizing the Debtor to sell substantially all of its assets including, but not limited to, the FCC license for an AM radio station known as WNYG, associated equipment, furniture, fixtures and the real property upon which the station is housed free and clear of all liens, claims and encumbrances for the aggregate purchase price of \$950,000.00 broken down as follows:

- \$250,000.00 purchase of real estate;
- \$600,000.00 purchase of radio station; license and fixed assets;
- \$75,000.00 Consulting Agreement;
- \$25,000.00 Non-compete Agreement;

less a brokerage commission of \$25,000.00 Said sale is subject to higher and better offers; please take further NOTICE, that the monies received at closing and to be received pursuant to the Agreements shall be held in an interest bearing escrow account by the Debtors' attorneys, segregated for the purpose of funding and confirming a Plan of Reorganization pursuant to 11 U.S.C. Section 1129; please take further NOTICE, that a hearing will be held on the 2nd day of December, 1993 at the United States Bankruptcy Court, Eastern District of New York, 1635 Privado Road, Westbury, New York at 9:30 o'clock in the forenoon of that day or as soon thereafter as counsel can be heard why the relief sought herein shall not be granted; please take further NOTICE, that objections, if any, to the Asset Purchase Agreement, the Consulting Agreement and the Agreement Not To Compete shall be in writing, shall conform to the Federal Rules of Bankruptcy Procedure and the Local Rules of the Bankruptcy Court, shall set forth the name of the objectant, the nature and amount of any claim or interest held or asserted against the Debtor's estate or property, the basis for the objection and the specific grounds therefor, and shall be filed with the Court, with a copy to Chambers, and be served so as to be received by Roseman, Roseman & Feldman, Esqs., Attorneys for the Debtor, Fink, Weinberger, attorneys for Lakeview Savings Bank, 11 Martine Avenue, White Plains, NY 10606, Pinks, Brooks, Stern & Arbeit, attorneys for BMI, 1393 Veterans Memorial Highway, Hauppauge, NY 11788-3048, in this case; the United States Trustee, Eastern District of New York, 825 East Gate Blvd., Suite 304, Garden City, NY 11530, and the Internal Revenue, District Director, P.O. Box 60, Brooklyn, NY 11202 no later than 22nd day of November, 1993, at 4:30 p.m.

DATED: Westbury, New York  
October 13, 1993

ROBERT JOHN HALL  
UNITED STATES BANKRUPTCY JUDGE

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# Radio

## Modern Rock Format's Time Is Now Arbitron Jumps Catch Industry's Attention

BY PHYLLIS STARK

NEW YORK—The heavy use of modern rock crossover records, one of top 40's more interesting cyclical trends, is back again, thanks in part to a particularly healthy environment for modern rock in general.

Of the 11 modern rock reporting stations monitored for the Hot 100 chart, seven gained shares in the summer Arbitron book. In addition, plenty of other modern rock stations like KEDG (3.5-5.6) Las Vegas made dramatic strides forward.

Also showing marked improvements during the summer book were a handful of top 40 stations that mix a healthy dose of modern rock crossovers into the programming, including WHZ (Z100) New York and KRBE Houston. Z100 became the No. 2 station in New York with a 3.8-4.7 gain in the summer book. KRBE's 3.8-5.3 jump made it the No. 3 station in Houston.

Among the acts benefiting from the current crossover trend are Blind Melon, the Gin Blossoms, the Cranberries, the Ocean Blue, and the Juliana Hatfield Three. Each of these acts started at modern rock radio and is now enjoying sig-

## Cross-Ownership May Get Easier With New Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Radio stations may have an easier time getting waivers for cross-ownership deals in communities where there's enough diversity and competition and where a new radio/TV/or newspaper combo, in the FCC's view, would serve the public interest.

## WASHINGTON ROUNDUP

The cross-ownership relaxation is part of a Congressional agreement tacked onto the commission's budget reauthorization bill, now awaiting full House and Senate approval. The agreement would allow loosening of cross-ownership restrictions in the 25 largest markets where there are 30 independent stations.

The National Assn. Of Broadcasters has no comment on the change, and sources say a NAB position might split the membership. Smaller stations are not happy that their more powerful brethren might smother a market.

However, others view the loosening of the restrictions as still putting the public interest burden for

(Continued on page 83)

nificant top 40 airplay.

In 1991, the last time the modern rock/top 40 cycle occurred, it was records by Jesus Jones, EMF, Di-vinyls, and Seal that made news. Tracing the history of the trend, it previously happened in late 1988, and began in 1982-1983 when the doors for modern rock crossovers first opened.

Despite its volatile history, some PDs believe that modern rock is here to stay at top 40 this time due, in large measure, to the improved nature of the product being presented to top 40 programmers.

"Artists that come from that [alternative] area are learning to craft pop songs better," says Steve Wrostok, PD at Houston's KRBE, who cites new releases from the Lemonheads and the Pogues as examples. "They are bands that have had pop sensibilities in the past, but have never been so focused in their product," he says. "A lot of what's termed alternative music now is just not. It's pop with an edge."

"There is a major influx of [modern rock] talent coming from the labels," says top 40/modern WENZ Cleveland PD Rick Michaels, who points to the Sundays, Belly, and 10,000 Maniacs as examples. "They're seeing the light that this is viable music and [are] crossing over to [the] mainstream. The artists and labels are putting out more palatable mainstream product."

Both Wrostok and Michaels believe that modern rock crossovers are here for the long haul, even though they have seen the music come and go several times at top

40.

"I think it's here to stay, to be honest," says Michaels, whose station was up 2.7-3.0 in the last book. "I wouldn't be venturing into a format like this if I didn't think it was here to stay."

"I look at it as a car that's turned over a couple of times before and never really started," adds Wrostok. "This time, it may start and keep running [because] the groundwork has been laid for so long."

"I'm guessing it will be an enduring format," agrees top 40/modern WNNX (99X) Atlanta PD Brian Philips, whose station was up 4.1-4.9 in the book. Philips points to the recent Time magazine cover story on Pearl Jam as evidence of the music's broadening appeal and, like Wrostok, he believes the lines between modern rock and pop music are blurring. "Modern rock is pop, it's new pop," he says.

Programmers also say that station operators are now seeing the success enjoyed by modern rock outlets and finally deciding to invest their resources in the format.

"What you have in the case of 99X is all the manpower, brain power, promotional muscle, and financial backup of a major top 40 radio station applied to music from the alternative world," says Philips. "This is not a lowball solution. This station has thrown itself [in] heart and soul, and basically [has] taken all of the street strength and passion that drove [predecessor top 40 WAPW] Power 99 for all its best years, and applied it to this new world."

## Dozen Staffers Upped Within Katz Radio Group

NEW YORK—A dozen VP-level staffers at Katz Radio Group have been promoted within the company, including director of sports sales Stu Heifetz, who adds senior VP duties.

Darrin Klayman is upped from VP, manager western region at KRG Networks, to VP/GSM for KRG Sales. He will relocate to New York. Diane Nader, manager of the Chicago office for KRG's Eastman Radio, adds VP stripes. Til Levesque is upped from VP, manager of special sales to VP, marketing for KRG's Banner Radio.

Banner Philadelphia office manager Vincent Gambino is now VP, regional manager of Banner's Eastern division. VP, West Coast manager Ira Wechsler becomes VP, regional

manager of Banner's Western division, based in L.A. Bob McArthur becomes VP, regional manager for Banner's central division, based in Chicago. He was VP, stations for the central region. Banner Detroit office manager Ann Pantalone adds divisional VP responsibilities.

San Francisco office manager Maribeth Doran adds divisional VP duties for Katz Radio. New York-based sales managers Mark Gray and Dominick Milano become divisional VPs for Katz in New York. Chicago-based sales manager Erik Hellum is also upped to divisional VP at Katz.

In addition, Claire Brown has been promoted from research manager to director of research at Banner.



Lucky Winner. Stevie Wonder, left, owner of KJLH Los Angeles, helps give away a new sports wagon to station listener Jeanette LaVove, center. VP/GM Karen Slade looks on.

## Reports Of Adult Standards' Death Greatly Exaggerated

BY CARRIE BORZILLO

LOS ANGELES—Noting the format's incredible showing in the summer Arbitron book, some industry observers are saying the reports of adult standards' death may have been premature.

The loss of three of the format's major market players (Billboard, Oct. 16) due to sales problems had led some to question the format's long-term viability. At least for now, however, adult standards seems healthy, even thriving.

In the 87 continuously measured Arbitron markets, 21 adult standards stations posted healthy upward trends in the summer book. In Las Vegas and Kansas City, where there are two viable adult standards outlets in each market, both stations were up.

Those feats are impressive given the fact that KFRC-AM San Francisco, WREC Memphis, and WMRZ Miami dropped the format earlier this year due to lack of advertiser support.

Many programmers cite new releases this summer by core artists such as Tony Bennett and Barbra Streisand as a major factor in their success in the latest ratings period, although some also credit promotions they ran during the summer.

"I think the real success story is with the music and staying promotionally active," says WFBL Syracuse, N.Y., PD Dave Smith. "There seems to be a lot of good stuff out there. The recent release by Tony Bennett certainly got a lot of airplay. Natalie Cole's 'Take A Look' was a great follow-up. The 'Sleepless In Seattle' soundtrack was still going strong. I think we're finding a resurgence in pop standards, even the younger folks get a kick out of it."

WFBL had the most remarkable book for the format. It was up 2.7 shares from a 4.4 to 7.1, which is the station's best book since Smith joined nearly two years ago.

Smith also cites a major summer promotion in which the station gave away a seven-day cruise as a reason for the ratings success.

WGUL Tampa, Fla., PD Dan Hen-

ry agrees that the music had a lot to do with the format's success.

"It has been an especially busy summer for core artists," says Henry. "But it's not just the great music, we also did big promotions with all of these releases."

WGUL was up 1.2 shares from 5.3 to 6.5.

Unistar Radio Networks "AM Only" affiliate, KJUL Las Vegas, also had a remarkable book and scored the format's highest share. The FM station was up 6.0 to 7.8. Meanwhile, crosstown KORK also was up from 1.6 to 3.5.

KJUL PD Doug James, who runs few promotions, credits his station's success to a combination of the music and a boom of senior citizens moving into the market. "It's really a culmination of people pouring into this town, I guess, and people here just love the music," says James. "Thank God artists like Tony Bennett and Frank Sinatra are still doing it."

For crosstown KORK, its shift from 24 hours of Satellite Music Network's "Stardust" format to 12 hours of SMN and 12 hours of local programming, combined with the increased population of senior citizens, contributed to the station's success, according to PD/midday host Chris Davis.

"Vegas has turned into a retirement area of sorts," says Davis. "When we went live for 12 hours in July, I think we really got a lot more people listening. We were able to be more involved with the community and that has helped a lot."

Davis says KORK also orchestrated a huge media blitz when it went partially live. Advertisements were placed in the local newspapers and those aimed at senior citizens to let the public know about the change.

While many advertising agencies still view adult standards as a losing format, these stations haven't had as much difficulties as others.

Henry says that he sees "more agency business coming our way. One day, they'll wake up and say, 'Wow, The baby boomers are older.' We've held on because we do a hell

(Continued on page 83)







## WASHINGTON ROUNDUP

(Continued from page 80)

concentration and diversity on the applicant.

### ONE YEAR WAIVER ONLY FOR DUKE

Until Congress decides on further loosening the cross-partnership waiver, however, radio stations may find themselves in the same boat as Duke Broadcasting Inc.

Duke received a one-year temporary waiver from the commission Oct. 25 to allow it to divest itself of its one radio station, KFIN Jonesboro, Ark., to complete the deal—OK'd by the FCC—to buy cross-town KBTM/KJBR Jonesboro combo from Patteson Brothers Inc.

Since the local ownership rule revision, the FCC no longer accepts the "geographic designations," such as the Metropolitan Statistical Areas, to describe relevant markets, but rather uses contour overlap standards. The commission says Duke "had not demonstrated that its proposed ownership of three stations with a com-

bined audience share of over 30% [25% is the threshold] will not have an adverse effect on diversity and competition" in that market.

### FREE AIR TIME FOR CANDIDATES

Radio stations might have to offer political candidates six one-minute blocks of free air time per day if the FCC decides to follow up on a suggestion by a coalition led by the political watchdog group Common Cause.

The group says the freebies would only apply 30 days before general elections in even-numbered years (15 days in odd-numbered years), and stations could choose the elections they cover.

### FCC REVIEWING INFINITY COMMENTS

The FCC source says the commission is reviewing the merits of Infinity's reply comments concerning an August notice of apparent liability and deciding whether to move ahead with a proposed \$500,000 fine for indecency

violations levied against four Infinity Broadcasting outlets for broadcasts of the Howard Stern show.

Infinity's 250-plus page rebuttal to the proposed fine alleges that the commission has "selectively pursued enforcement" of Infinity allegations and has let other Stern syndicators off the hook—at least on those broadcasts.

In their response, Infinity lawyers called such selective enforcement "unconstitutional."

The FCC's proposed fine was based, in part, on the fact that Infinity already had received a \$600,000 aggregate fine for earlier Stern show broadcasts at the time of the broadcasts now under consideration, and had apparently taken no action to remedy the content of the show.

### FCC TO MOVE ON EBS IN EARLY 1994

An FCC source says the commission, which in September conducted tests here and in Baltimore of nearly 30 potential Emergency Broadcast

Systems, will put together a proposed go-ahead package in January or February that will include stats of the new systems.

Although it is not clear which systems will pass final muster, the FCC is hinting there might be several alternatives.

Broadcasters, remembering the paralysis that the choice of AM stereo systems caused, are saying that too many choices—and the expected costs of replacing the old EBS gear with the new, might slow up the changeover.

## PROMOTIONS

(Continued from preceding page)

dren called the "B97 FM Children's Charities Foundation." Its first benefit concert, slated for Nov. 26, features an acoustic performance by Poison's Bret Michaels and new guitarist Blues Saraceno, as well as Duran Duran, the Cranberries, and John Waite.

Kudos to KRXQ Sacramento, Calif., jock Pat Martin, who was named the 1993 River City Radio Hero by the March Of Dimes Birth Defects Foundation of Sacramento. For two weeks, residents were asked to vote for their favorite radio personality by donating \$1 per vote to the March Of Dimes. Martin, who raised \$4,368, promised to wash cars and mow lawns.

KYSR (Star 98.7) Los Angeles morning host Melissa Sharpe lost a driving-test bet to her husband and co-host, Jim, which resulted in her serving Jim and his friends drinks at a restaurant in Anaheim, Calif., during the Raiders-Broncos football game. Because she rooted Melissa on, traffic reporter Tori Signal gave a helping hand.

KMOX St. Louis has teamed with the St. Louis Cardinals to promote "A Cardinal Christmas," a collection of holiday songs and stories featuring Hall Of Famer Stan Musial, Ozzie Smith, Bob Tewksbury, and commentator Jack Buck. The CDs and cassettes will be available in mid-November. Proceeds go to the Caring Program For Children.

Jan Kramer joins WCBS-AM New York as director of advertising and marketing. She previously was director of marketing and promotion at crosstown rival WINS.



KYSR (Star 98.7) Los Angeles morning co-host Melissa Sharpe, left, and traffic reporter Tori Signal, right, had to serve drinks to Sharpe's husband and morning co-host, Jim, and his friends after losing an on-air bet. Jim Sharpe, center, is pictured enjoying the attention at local restaurant The Catch.

## MUTE FINDS NEW U.S. OVERSEER

(Continued from page 14)

Commenting on the appointment, Miller says, "When Bruce left, I figured the ideal person [to replace him] would be a manager with one artist who had a lot of success and wanted to broaden their horizons. I had a list of executives and other people. Most managers were too busy with their projects, and most executives, while excellently qualified, were not right for the Mute position in one way or another."

For Wanagas, the fit was perfect. "If I had sat down to figure out what would be the next thing for me to do, I couldn't have come up with a better plan," he says.

Wanagas will continue to manage lang through his firm, Bumstead Productions. He is set to relocate from the Seattle area to New York, where he will start his new job Monday (1).

He says the move comes at an ideal time, since lang is about to enter the studio to record her next album and therefore does not require his services as much as when she's on tour.

"If Daniel had come to me a year ago or a year from now, it would

have been awkward," says Wanagas.

Asked whether Wanagas' management duties might interfere with his stewardship of Mute, Miller says, "A key part of Larry's work is going to be more management than record company. He's really more there to strategize artists' careers and work alongside Elektra and Warner and Geffen. He's very familiar with the workings of record labels."

A number of Mute releases are licensed to Elektra, Warner, and Geffen in the U.S.

Wanagas says he doesn't approach artist management and label management as distinct tasks.

"There was a time in the early days with k.d. where I was manager, record label, fan club, security, road manager, publisher, and merchandiser," he says. "When you're a one-stop for your artists, you do a hat check to see which hat you're wearing that day."

While Miller and Wanagas admit that their musical tastes are not entirely in sync, they share an adherence to the independent ethic and an all-out commitment to their artists.

The two met when Mute artist Simon Bonney approached Wanagas about the possibility of a management agreement. Soon after their first encounter, Miller and Wanagas worked together on a project that lang and Erasure vocalist Andy Bell did for the BRIT Awards, a duet called "Enough Is Enough," which also appeared on the "Coneheads" soundtrack.

It was around the time of the lang/Bell collaboration that Kirkland departed Mute, leaving the presidency open. When Miller asked Wanagas to recommend someone for the post, Wanagas decided to apply for it himself.

Wanagas' appointment coincides with the 15-year-old label's busiest period ever, when virtually all of its artists are scheduled to release records within a year. These acts include Erasure and Nitzer Ebb (both Mute U.K. signings whose product is licensed in the U.S. to Elektra and

Geffen, respectively), Inspiral Carpets, Renegade Soundwave, Nick Cave & the Bad Seeds, Bonney, Miranda Sex Garden, Fortran-5, and new signings Laibach and Parallax.

The only major Mute artist not scheduled to release product imminently is Depeche Mode, which is still touring to support its chart-topping "Songs Of Love And Devotion" album (on Sire/Reprise in the U.S.).

While getting these records out is Miller's top priority, his long-term strategy is to establish an A&R presence for the label in the U.S. Currently, Mute's A&R staff is based in London.

Another recent change in Mute's American operations is a new agreement with the Alternative Distribution Alliance, the independent distributor funded by the Warner Music Group and indie Restless Records. Mute reissued some of its catalog through ADA, as well as a new live album from Nick Cave & the Bad Seeds and a Diamanda Galas release.

Other Mute product goes through WEA Distribution in the U.S., with the exception of Nitzer Ebb, which is licensed to MCA-owned Geffen.

Mute was formed when Miller's band, the Normal, wanted to put out a record but didn't have a label deal. That band's first single, the cult classic "Warm Leatherette," thus became Mute's debut release.

## ADULT STANDARDS

(Continued from page 80)

a lot of local sales. The moms and pops get us through hard times. We've even supported our rock stations in our chains who were losing their butts."

Smith adds, "It's easy to get frustrated because everyone looks for the 25-54 demo. But I don't think there's anything as unique and universal as pop standards. If it's so bad, then you wouldn't have Natalie Cole and Harry Connick Jr., doing it too."

# Hits! in Tokio

Week of October 17, 1993

- 1 Dreamlover Mariah Carey
- 2 Sunday Morning Earth, Wind & Fire
- 3 Right Here/Human Nature SWV
- 4 Still A Friend Of Mine Incognito
- 5 More Fire Than Flame Basia
- 6 Go West Pet Shop Boys
- 7 Wild World Mr. Big
- 8 Come With Me Ronny Jordan
- 9 Take 5 XL
- 10 I'm In A Philly Mood Daryl Hall
- 11 Pink Cashmere Prince
- 12 Our Love Matt Bianco
- 13 Once Upon A Time Bobby Caldwell
- 14 Another Sad Love Song Toni Braxton
- 15 (I Can't Help) Falling In Love With You UB40
- 16 When You Look In My Eyes Jay Graydon
- 17 For The Cool In You Babyface
- 18 Heart Shaped Box Nirvana
- 19 Kol Wo Shita Chara Someone To Watch Over Me Sheena Easton
- 20 When I'm Good And Ready Sybil
- 21 More And More Captain Hollywood Project
- 22 Songbird Kenny G
- 23 Runaway Love En Vogue
- 24 Emergency On Planet Earth Jamiroquai
- 25 Coming To Life Michael Franks
- 26 Stay In My Corner Keith Washington
- 27 Peach Prince
- 28 Without You Mariah Carey
- 29 Get A Little Freaky With Me Aaron Hall
- 30 Moonlight Montreal Peter White
- 31 Dreamer Coldcut
- 32 Cherish The Day Sade
- 33 Under Your Spell Ronny Jordan
- 34 When I Fall In Love Lelaine Dion & Clive Griffin
- 35 Sunflower Paul Weller
- 36 Too Much Information Duran Duran
- 37 After The Love Is Gone Jay Graydon
- 38 We Know The Way By Heart Keyva Lettau
- 39 I Don't Wanna Fight Tina Turner
- 40 Higher Ground UB40
- 41 Yume With You Toshinobu Kubota
- 42 Calling Out Curt Smith
- 43 If Janet Jackson
- 44 Freefloating Gary Clark
- 45 What's Up 4 Non Blondes
- 46 Something In Your Eyes Bell Biv DeVoe
- 47 Rivers Run Dry Heaven West XI
- 48 Rain Madonna
- 49 The River Of Dreams Billy Joel

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



## BILLBOARD MUSIC VIDEO CONFERENCE

(Continued from page 11)

turn to the creative side of the business, with panels featuring national and regional music video programmers, video directors, and recording artists, including Cyndi Lauper, Tia Carrere, Patty Smyth, Motorhead's Lemmy, and Green Jelly's Bill Manspinner, among others.

The 1993 conference also includes an opening-night reception Wednesday, sponsored by MTV International, at the Santa Monica Pier Carousel. The following evening, The Box and Paisley Park Records present "A Night Of Virtual Reality" at L.A.'s Glam Slam.

The conference closes Friday with the Billboard Music Video Awards, hosted by "Weird Al" Yankovic. Top nominees include Soul Asylum, Stone Temple Pilots, RuPaul, and Green Jelly. Tickets for the awards are included with registration; additional tickets, at \$35 apiece, can be purchased during the hours of registration.

Walk-up registration, at \$395, will be available in the Hotel Sofitel's Cheval Blanc Room on Wednesday (3) from noon-4 p.m. and Thursday (4) from 8:30 a.m.-4 p.m. Call the Hotel Sofitel-Ma Maison at 310-278-5444 for further details.

## CD Recorders Ready To Roll Prototypes Steal Show At Audio Fair

BY STEVE McCLURE

TOKYO—Prototypes of recordable CD (CD-R) machines and Video CD players were the main items of interest at the 42nd annual Japan Audio Fair, held Oct. 13-17 in Tokyo.

Yamaha, Kenwood, and Pioneer exhibited prototype consumer-use CD-R models, the launch dates for which are still unknown.

According to the authoritative Nikkei Industrial Daily, the first consumer-use CD-R machines could go on sale here as early as the end of this year, priced at approximately 500,000 yen (\$4,672), with prices later falling to the 100,000 yen (\$934) level.

One audio industry analyst here describes the Video CD and CD-R prototypes as "looking like they'd just escaped from the lab."

Displaying prototype consumer-use Video CD hardware were Victor Co. of Japan (JVC), Matsushita, and Marantz Japan (Billboard, Oct. 23).

JVC introduced three Video CD prototypes: a game-machine-type model, a hi-fi minicomponent model, and a deck-type unit.

Sony also exhibited a prototype Video CD deck. Says a Sony spokesman, "we can't really say it's a consumer-market prototype. As far as which form the product will eventually reach the consumer in, we haven't really decided yet."

Sony previously announced plans to introduce a Video CD player in mid-1994, priced between 40,000 and 70,000 yen (\$373-\$654). None of the other firms revealed marketing plans.

Hitachi, meanwhile, exhibited a TV set with a built-in Video CD player at the recent Japan Electronics Show, while Hitachi affiliate Nippon Columbia displayed Video CD karaoke software at the audio fair.

Chuck Goto, electronics industry analyst for securities firm S.G. Warburg, notes that the Video CD units are all MPEG-1, "and I don't think that's good enough. It's 74 minutes of substandard video. I think they need to go to the second phase, to MPEG-2... [with] two hours of very high-quality video on a single side of a CD-size disc."

## The 1993 Billboard Music Video Conference Hotel Sofitel—Ma Maison, Los Angeles SCHEDULE OF EVENTS

### WEDNESDAY, NOVEMBER 3

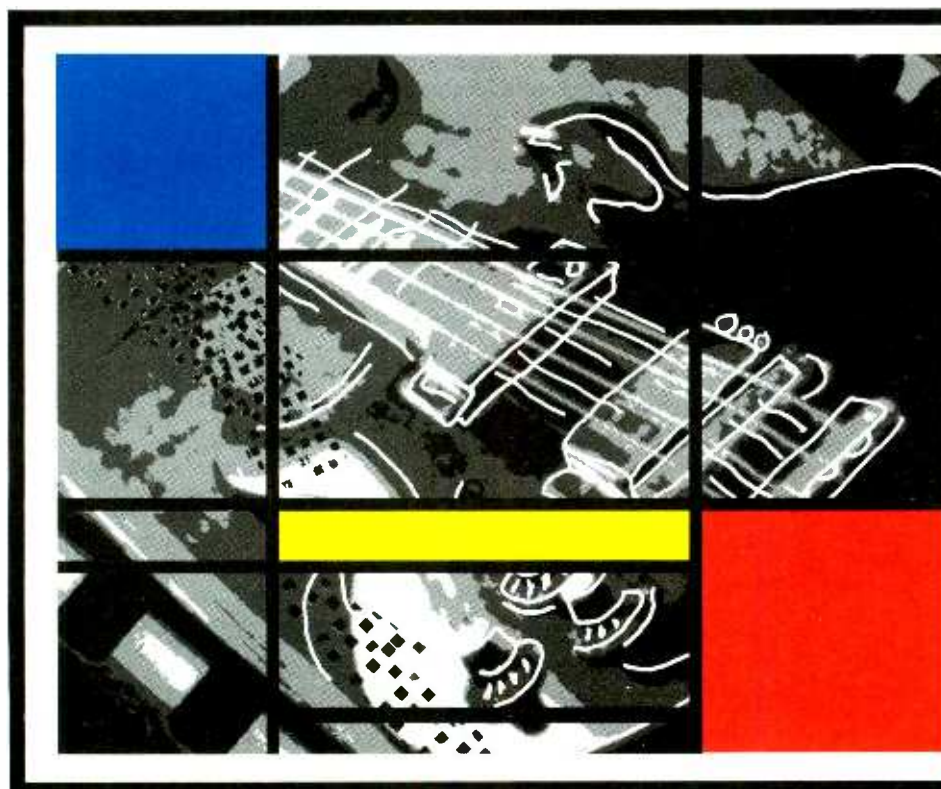
Noon-4:30 p.m. .... Registration (Cheval Blanc Room)  
4-5:30 p.m. .... Music Video Assn. Meeting (Opus 1 & 2 Rooms)  
7:30-10:30 p.m. .... Opening Night Party, sponsored by MTV International (Santa Monica Pier Carousel, Santa Monica, Calif.)

### THURSDAY, NOVEMBER 4

8:30 a.m.-4 p.m. .... Registration (Cheval Blanc Room)  
8:30-9:15 a.m. .... Continental Breakfast (Opus Foyer)  
9:30-10:30 a.m. .... Keynote Address by Frank J. Biondi Jr., president/CEO of Viacom International Inc. (Opus 1, 2, & 3 Rooms)  
10:45 a.m.-Noon: .... Future Watch I—Interactivity & Direct Marketing (Opus 1, 2, & 3 Rooms)  
Moderator: Garry Wall, Media Consultant/Industry Analyst, Wall Media  
Noon-1:30 p.m. .... Lunch Break  
1:30-3 p.m. .... Future Watch II—Promotion and Distribution (Opus 1, 2, & 3 Rooms)  
Moderator: Steve Leeds, senior director, alternative/video promotion, PLG  
3:15-4:30 p.m. .... Future Watch III—Going Global (Opus 1, 2, & 3 Rooms)  
Moderator: Tom Hunter, senior VP/international, MTV  
7:30-10:30 p.m. .... The Box & Paisley Park Present A Night Of Virtual Reality at Glam Slam, 333 South Boylston St., Los Angeles

### FRIDAY, NOVEMBER 5

8:30-9:30 a.m. .... Breakfast Roundtables (Opus 3 Room)  
\* Know Your Legal Rights And Responsibilities  
\* Music Video's Role In Maintaining Country Music's Momentum  
\* R&B And Rap: The Content Controversy  
\* Balancing The Needs Of Video Programmers & Promoters  
\* Contemporary Christian Video: Coming Of Age  
\* Video Production: Budgets, Creative Control, And Art Vs. Commercialism  
\* Understanding Billboard's Video Monitoring System  
9:30-10:45 a.m. .... Regional Promotion Workshop (Opus 1 & 2 Rooms)  
Moderator: Deborah Russell, Music Video Editor, Billboard  
11 a.m.-12:30 p.m. .... Artist Panel (Opus 1, 2, & 3 Rooms)  
Moderator: Melinda Newman, Talent Editor, Billboard  
12:30-2 p.m. .... Lunch Break  
2-3:15 p.m. .... Mock Programming Session (Opus 1, 2, & 3 Rooms)  
Moderator: Paris Barclay, president, Black & White Television  
3:30-4:45 p.m. .... The Making Of 5 Great Music Videos (Opus 1 & 2 Rooms)  
Moderator: Sharon Steinbach, CVC Report  
7:30-10:30 p.m. .... 15th Annual Billboard Music Video Awards (Ma Maison Ballroom)  
Host: "Weird Al" Yankovic



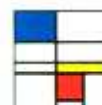
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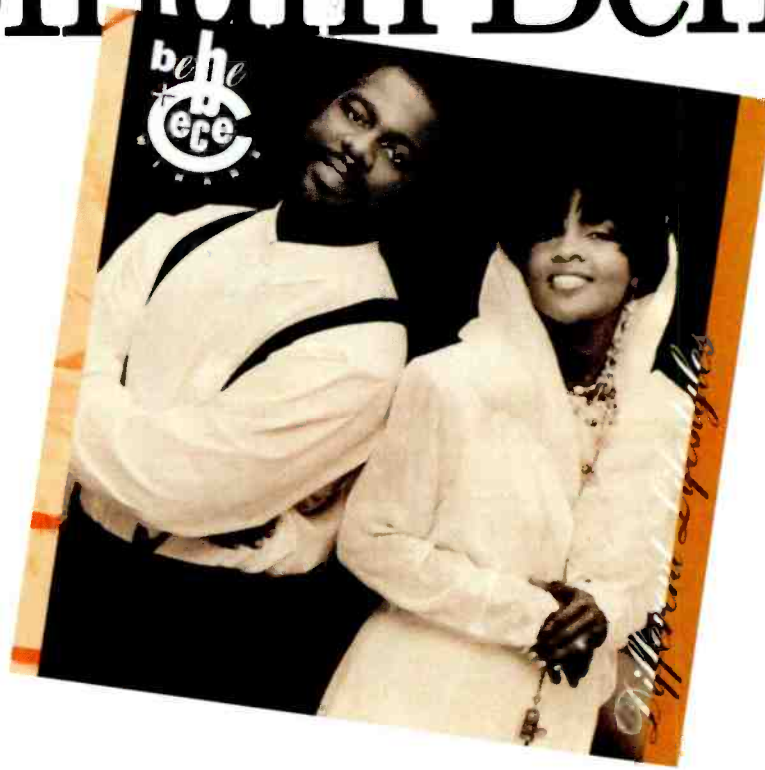
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## SALES SUGGEST PEARL JAM, NIRVANA ARE HERE TO STAY

(Continued from page 14)

"Seattle scene" parodies such as C/Z Records' Muzak-like "Grunge Lite."

Says Geffen Records head of marketing Robert Smith, "The trend of grunge is probably dead and almost buried, and out of it have emerged Pearl Jam and Nirvana, who are both career rock artists. You can refer to any trend when there are a batch of artists who are momentarily successful, but only a couple emerge with the quality and depth to sustain a career after the trend has gone away."

### MODERN ROCK STAPLES

Modern rock XTRA (91X) San Diego was an early supporter of both bands. PD/MD Mike Halloran notes that Pearl Jam's Eddie Vedder and Nirvana's Kurt Cobain "are great pop songwriters who write songs that people can sing along to. Frank Sinatra could even do a cover of 'Jeremy.'"

Pearl Jam and Nirvana have become staples of the modern rock and album rock formats.

Nirvana's "Heart-Shaped Box" drops to No. 2 on the Modern Rock Tracks list this week after a three-week run at No. 1, and climbs to No. 4 on the Album Rock Tracks chart.

Pearl Jam's "Daughter" leaps from No. 30 to No. 15 on the Modern Rock Tracks list, and from No. 32 to No. 15 on the Album Rock Tracks list, while "Go" drops to No. 5 on the Album Rock Tracks and to No. 12 on the Modern Rock Tracks list.

"Animal," a third Pearl Jam track that garnered airplay out of the box, falls off the Album Rock Tracks list.

Yet, according to John Doelp, senior VP of marketing for Epic, the label has issued only a promotional single for "Go." Radio has picked up on "Daughter" and "Animal" without being pushed by the label.

Doelp says, "We and the band felt it was real important for radio to hear the album as a whole and find out what works for them."

At MTV, Nirvana's "Heart-Shaped Box" continues to be the most-played clip, according to Broadcast Data Systems. Pearl Jam has opted to forego video for now, but the band's MTV Video Music Awards performance of "Animal" is being programmed as a clip.

### CD'S IMPORTANCE

(Continued from page 11)

cern among all parties.

### ISRC ATTENTION

The International Source Recording Code also got special attention in Tokyo, with the groups deciding to form a working committee to study its implementation and further development. The coding system is implemented in various degrees in different countries. The RIAJ said Japan has reached the point where virtually all the major record companies are encoding almost all their releases but use, particularly in the U.S., still is far from universal.

"My view of it is that we need to reduce the steps for implementing ISRC to sort of a nuts-and-bolts formula and to make the instructions for implementing it as non-intimidating as possible," Outwater says, something the working committee will explore.

As the first-week unit sales figure attests, "Vs." is exploding at retail.

At the 340-store Torrance, Calif.-based Warehouse Entertainment, new release buyer Bob Bell reports that the album has sold "unbelievably. It's the biggest first week we have had since Guns N' Roses ["Use Your Illusion II"] two years ago."

Meanwhile, Nirvana's "In Utero," which held the top spot at the chain for three consecutive weeks, continues to sell strongly. "With the other new releases, its chart position is down to No. 4, but the [number of] units sold is up significantly over last week," Bell says.

### MULTI-FORMAT APPEAL

With such sales, Bell says the future bodes well for both acts. "They have an alternative and hard rock fan base. Both of those genres have dedicated fan bases. They're not fickle and aren't going to move on to the next thing."

That multi-format appeal has at least one programmer betting that Pearl Jam and Nirvana will be significant acts through the '90s. Hard album rock KIOZ San Diego PD Greg Stevens says, "For us, they are more important than R.E.M. and U2. They have a harder edge and harder image, whereas R.E.M. has a softer, poppier feel and U2 also appears on classic rock stations."

Typically, KIOZ programs new Pearl Jam and Nirvana tracks next to early '90s or late '80s cuts by Judas Priest, Aerosmith, Van Halen, and Guns N' Roses.

Carey Curelop, PD of heritage album rock KLOS Los Angeles, says Pearl Jam and Nirvana are "obviously very real bands. They are not trend material. Both bands have the goods."

The fact that crosstown rival modern rock KROQ is also keen on

both acts won't effect KLOS' decision to program multiple Pearl Jam and Nirvana tracks. Says Curelop, "These are good solid current rock bands, and we play those bands too." He adds, "Both bands segue real nice into Led Zeppelin."

Pearl Jam and Nirvana's success at retail runs the gamut from large chains to smaller mom-and-pop stores.

Mike Dreese, co-owner of the 10-store, Boston-based Newbury Comics, says the chain experienced its best first-week sales ever with "Vs.," which surpassed the previous record-holder, U2's "Zooropa," by nearly 50%. "We had the second-largest week in the company's history," he says.

While Dreese says Nirvana is also "doing quite well," he adds that "Pearl Jam is in a completely different league," and he believes Pearl Jam has "the legs and credibility" to continue to be a major sales force throughout the decade.

### 'VS.' SURPRISE

Low Garrett, VP of purchasing for the 366-store Canton, Ohio-based Camelot Music web, was equally impressed with "Vs." "Pearl Jam had one of the most incredible weeks we've ever seen since we began tracking point-of-sale."

Garrett reports the chain sold more than 80,000 units the first week. "You have to be surprised by anything that sells that kind of numbers," he says. "They've done great in the past, but this is humongous."

Garrett says Nirvana's sales have remained "pretty steady" since "In Utero" debuted at No. 1 at the chain in late September. "These are mainstream groups," he adds. As for the potential staying power of both groups, Garrett says, "It's hard to see into the future, but I wouldn't bet against them."

## ACTS TEST FREE-SPEECH LIMITS IN JAPAN

(Continued from page 16)

an attack on Japanese people."

As a result, each of Tower's 15 Japanese stores was told to decide for itself whether to carry the import version of the album. Cahoon says only three stores chose not to stock the import version of "Da Bomb." Ironically, Tower's Hiroshima store carried the import.

Virgin Megastores Japan's seven outlets carried the import version from the start.

Although exact figures are unavailable, the controversy seems to have slowed sales of "Da Bomb" in Japan.

"The album is in the top 25 sellers in only two of our stores," says Cahoon.

Sony's spokeswoman stresses that the company did not force the act to make changes to "Da Bomb" that would make it more acceptable in Japan.

Sony Music Entertainment (Japan) explained the problem to Sony in the U.S., which in turn discussed it with Kris Kross and the duo's management. According to the Sony spokeswoman, the artists and their managers gave Sony permission to make the changes.

The cover of the Japanese version of "Da Bomb" now features a simple black-and-white photo of the two rap-

pers, without the offending atomic explosion, while the line about Hiroshima has been cut.

### CATNIP DREAM

The second case concerns pop trio Shonen Knife, whose record company, MCA Victor, asked the group to remove an alleged drug reference from a song on its latest album.

The song, "Catnip Dream," originally included the line "Tane o maetara happa ga dettekita," which translates as "I sowed a seed in the ground and leaves came out." In colloquial Japanese, "happa" ("leaves") means marijuana.

"The problem wasn't specifically the use of the word 'happa,'" says Masahide Tanino of MCA Victor's corporate planning department, who is responsible for overseeing legal and moral affairs for the company. "The problem was one of general nuance."

"Catnip Dream" describes how catnip makes cats feel dreamy, and contains lines such as "Catnip wa nekkochan no drug" ("Catnip is a kitty-kat drug"), which was not cut from the song.

"In Japan, drugs are becoming a very sensitive social concern, and we didn't want the song to sound like it was saying drugs were OK," says Tanino. "We understand that Shonen

Doug Smith, senior buyer of 105-store, Pittsburgh-based National Record Mart, reports that "Vs." also was one of the chain's best first-week sellers ever. "This is the sound of mainstream rock today, as much as Skid Row was three years ago," Smith says.

John Rose, senior buyer for the

108-store, Amarillo, Texas-based Hastings Books, Music & Video chain, says only Garth Brooks has had first-week sales comparable to "Vs."

Rose notes, "When the first Pearl Jam came out, it wasn't mainstream, but now it is. It shows the change in the marketplace."

## Liza's AIDS Anthem Gets Push Worldwide Radio Broadcast Possible

BY CARRIE BORZILLO

LOS ANGELES—Columbia Records will release Liza Minnelli's version of "The Day After That" Nov. 23 as an anthem for the fight against AIDS.

Minnelli plans to perform the song at the United Nations on World AIDS Day, Dec. 1.

The CD-single—packaged in a Digipak—and the cassette maxi-single include English, Spanish, and French versions performed by Minnelli. Gloria Estefan and Charles Aznavour translated the lyrics for the Spanish and French versions, respectively.

Derek Simon, Columbia associate director of marketing and product manager for the project, says Columbia is hoping for a simultaneous broadcast of the song Dec. 1 on radio stations worldwide. A video also will be made for the song.

Minnelli says she got the idea to record "The Day After That" while watching the second act of "Kiss Of The Spider Woman," the Broadway musical that introduced the song by John Kander and Fred Ebb.

"As I was sitting through it, I thought that the song is about much more," she says. "It's about the war against despair, the war against the

devastating plague that we're going through, and about hope. I thought to myself that this song is our call to arms. Every war has its anthem. The [civil rights movement] had 'We Shall Overcome.' WWI had 'Over There.' We have no song for the war against AIDS."

All proceeds raised from the single will go to AmFAR.

Says Simon, "Our goal on Dec. 1 is to make this song and, more importantly, the message inescapable. It's not about Liza or selling a single, it's about a much greater cause."

While the song is geared toward adult standards and AC stations, Simon hopes other formats will play it because of its important message.

"This is a song we feel strongly about, because people seem to have gotten so casual and comfortable about AIDS, because it has been with our society for so long," he adds.

The song features 70 musicians and 120 singers, including the Women Of The St. Cecilia Chorus, the New York Gay Men's Choir, the Newark Boy's Choir, and Singer's Forum. All performers worked for free. Phil Ramone, Billy Stritch, Don Sebesky, and Minnelli produced the song.

Knife was just talking about cats getting 'high,' but some listeners might think they were talking about drugs... so we changed a small part of the original lyrics after getting the approval of the band."

Bass player Michie Nakatani, who wrote the song, says she was surprised when MCA Victor asked her to cut the "happa" reference. "I didn't mean it as a drug reference," says Nakatani. "I meant it as something a cat takes and enjoys, like medicine. But Japanese people are too strict—they don't understand jokes. There are bands that say a lot worse things than us."

Shonen Knife aren't exactly Cypress Hill, points out Page Porrazzo, who co-produced "Rock Animals," the album that includes "Catnip Dream."

"The extent of their getting high is a beer before and after the show," says Porrazzo. "As for drugs—forget it, no way."

This isn't the first time one of Nakatani's songs has been censored. In 1991, the release of the "Shonen Knife" album was delayed after the moral standards committee of the Japanese Phonograph Record Assn. (now known as the Recording Industry Assn. of Japan) objected to the use of the word "kuruu" ("to be men-

tally deficient") in the song "Dali's Sunflower."

At that time, a JPRA spokesman said that rather than exercising censorship, the association asks Japanese artists to exhibit "self-control" in their choice of words and subjects.

For Tanino, it's a question of determining just where the limits of freedom of expression lie.

"Freedom of expression doesn't allow you to say anything you want to say," he says. "For example, you cannot say something that hurts people."

It cannot be denied, however, that Japanese licensees of overseas record companies release material with potentially much more objectionable lyrics, albeit in English. "Because we are licensees, we can't change anything," says Tanino. "If we could, we would."

The best local licensees can do, he says, is to make the lyrics "as nice as possible" when translating them into Japanese.

Porrazzo says the English-language version of "Rock Animals," due for January release in the U.S. (on Virgin) and in Britain (on Creation), will preserve Nakatani's English-language lyrics intact, viz: "Catnip is a kitty-kat drug/One puff, two puffs, high in a dream."

## CALYPSO ARTISTS SEEK LIFE BEYOND CARNIVAL

(Continued from page 1)

can sell records seriously at home and look after our artists [without the piracy that is so prevalent]. Neither sales nor airplay of our indigenous musics are logged properly, so what comes back is minimal."

Grant's label has signed at least 60% of the top soca makers, and is buying the calypso catalogs of artists like Mighty Sparrow, Roaring Lion, and Lord Kitchener. Grant's philosophy is to offer as much material as possible in an effort to stay viable in a genre that sells 2,000-10,000 units per title.

"Calypso must now be able to stand on its own, outside of Carnival," said Brooklyn-based Burton Hinds, the 26-year-old bandleader of the soca band Ramage, "and it will be up to us, the young ones. The reigning guys, like Superblue and Baron, won't be able to do what's necessary to cross the music over; they're too set in their molds."

There are some indications that calypso—a mélange of Spanish, West African, French, and aboriginal rhythms—is moving beyond Carnival, most notably with increased radio airplay in cities like New York, Miami, Toronto, and London. But Carnivals remain a prime venue for labels large and small to scout calypso talent.

In an effort to circulate more widely the winning songs and crowd-pleasing new compositions of the Trinidad-Tobago Carnival and similar Caribbean fêtes, labels like Shanachie and Ice have begun releasing best-of CD roundups to an increasingly receptive dance audience in the States. The latest example is Ice's new "Soca Carnival '93," a compilation of tracks that includes Superblue's "Bacchanal Time," Lord Kitchener's "Roll Your Abdomen," and United Sisters' "Whoa Donkey."

Carnival has become an international touring circuit, in which some of the same players travel to various cities to enter local contests. In addition to the 19 Caribbean Carnivals, eight are held in the U.S., approximately four are held in Canada, and a growing number in Europe, including London. The events trace the lines of immigration of Caribbean peoples over the past 35 years.

Superblue, whose "Bacchanal Time" made him Roadmarch King in Trinidad for the fourth successive year in February and earned him the title at this year's London and Miami festivities, observes that "the music brings together the largest street parties in the world, without violence. That could only be possible because it is God's music."

### TENSION IS RISING

The atmosphere of energy, controversy, and excitement building around calypso is much like the period when reggae was just being broken, when the air hummed with musical innovation and dealmakers, journalists, and concertgoers all got caught up in the web of the new music, Caribbean music followers say.

But tension is rising, observers add, as calypso is torn between its customary place in local folk culture and its pursuit of a place in the ranks of international pop music.

Artist Ajala, who recorded the Ice

# Female Artists Top N.Y. Calypso Awards

BY ISAAC FERGUSSON

NEW YORK—The absence of female finalists from the calypso monarch contests held at Carnivals around the world in 1993 did not prevent Singing Sandra, Singing Sonia, and Ella Andell, all popular calypso artists, from winning awards at the fifth annual Calypso and Steelpan Music Sunshine Awards, held Oct. 21 at New York's Tribeca Performing Arts Center.

Singing Sandra, a member of the explosive calypso foursome United Sisters (whose "Woah Donkey" was the biggest calypso hit of the year, alongside Superblue's "Bacchanal Time"), won two awards, for best social commentary and best political commentary, for her poignant "Nobody Wins A War." The best new female was Singing Sonia, for her "Professional Ad-

vice." Andell copped the best female vocalist trophy.

Ice Records' Superblue also took two awards, for calypso of the year and party calypso of the year, for his "Jab Jab." Sweet-singing Baron was named male vocalist of the year. Calypso special awards for lifetime contributions went to pioneer producer Granville Straker, veteran calypsonian Mighty Bomber, and comedian and MC John Agitation. Steelband special awards went to artist director Junior Regrello and Indo-Caribbean soca star Sundar Popo.

The 1993 Calypso and Steelband Hall of Fame inductees were calypso singer/composer Lord Melody; saxophone player/composer Rodrick Borde; steelpan soloist Kelvin Hart; pannist Chuck McCrew, the first to apply rubber to the tips of pansticks; and the clown prince of calypso and 1967 Trinidad mon-

arch, Mighty Cypher.

Awards presented were as follows:

**Best new female:** Singing Sonia, "Professional Advice."

**Best social commentary:** Singing Sandra, "Nobody Wins A War."

**Best political commentary:** Singing Sandra, "Nobody Wins A War."

**Best creative humor:** Trini Rio, "No Drawers."

**Best female vocalist:** Ella Andell, "Singing My Song."

**Best male focalist:** Baron, "One For The Road."

**Party calypso of the year:** Superblue, "Jab Jab."

**Best arranger:** Second Imig, "Jump."

**Best producer:** Second Imig, "Jump."

**Calypso of the year:** Superblue, "Jab Jab."

Records release "Jump Up And Get On Bad" in 1992, says that "the popularity of dancehall is helping soca, is pulling soca up, making people in America, Europe, and Japan more interested in all kinds of music from the Caribbean."

Dr. Hollis Liverpool, the Mighty Chalkdust, is the reigning Trinidad calypso monarch and a five-time monarch winner who holds a Ph.D. in musicology. He says, "The tradition is the most important thing—it is what makes calypso special. Take away the tradition, and calypso will be dead."

According to Liverpool, calypso is part of a history-steeped expression of cultural identity that began on Emancipation Day (1833) in the Caribbean colonies, when freed slaves took to the streets in mass jubilation. Eventually, the celebration was merged with the pre-Lenten ritual of Carnival, a process of purification through self expression.

In Trinidad, Carnival celebrations have been occurring for about 210 years. There, and in many other locations, the events begin after Christmas and continue until Ash Wednesday, the start of the Lenten season. Traditionally, Carnival peaks with two gigantic days in February, which this year attracted more than 5 million participants in Trinidad.

Such pre-Lenten festivities are not solely the domain of Caribbean culture, but the Caribbean-style Carnival is marked by a large number of artists composing new calypso music specifically for each year's events. The festivities culminate in band competitions.

Initially, Carnival celebrations were all held in the pre-Lenten season, but as the Trinidad Carnival began to eclipse celebrations on other islands, the events were re-scheduled. Today, Carnival celebrations are held throughout the year in various locations.

### CARNIVALS AROUND THE WORLD

The Miami Carnival, held this year Oct. 8-10, is taking shape as the perfect final stop on the way home for soca artists finishing their annual Carnival round. Trinidad calypsonian Ronnie McIntosh, who recorded the popular "Donkey Dance," David Rudder, Ajala, Crazy, United Sisters rocked the Miami Convention Center

Oct. 8.

Daniella Lee, the daughter of soca pioneer and Jamaican Carnival founder Byron Lee, was named Jamaica's Carnival Queen in April for her "One Love" portrayal (costumed performance); she scored again in Miami, where she was named International Carnival Queen. Golden Fox Head won the Spirit of Carnival award (best band).

Approximately 300,000-400,000 people participated in the Miami festivities.

The biggest and oldest Carnival



Ice Records owner/artist Eddie Grant talks with Burton Hinds, leader of the Ramage soca band, during the Miami Carnival 1993.

outside of the Caribbean, which was founded in the 1930s in Harlem, N.Y., and moved to Brooklyn 26 years ago, hosted 3 million participants for "Caribbean American Day" Sept. 6. Surprisingly, there still is no Calypso Monarch competition there. The Panorama award for the best steel band was won by Desperadoes U.S.A.

In exuberantly multicultural London's Notting Hill Gate, the Mighty Tiger emerged as Calypso Monarch from the Aug. 28-30 Carnival. The Ebony Steel Orchestra became Panorama champions. Best steel band on the road was Metronome, and best soca band on the move was Soca Massive.

Another twin-win coup was scored by Canada's Luvbug. The 1993 calypso monarch at Toronto Caribana on July 29, Luvbug also won the monarch title in Miami with his "I Can't Forget," about the impact of his slave past on his present life. Luvbug's home base, the 26-year-old Toronto Carnival, had 2.5 million in attendance, tying it with London's 28-year-old Carnival.

In Trinidad, a calypso battle royal

Lai."

Carnival took place in January on the former Dutch colony of Aruba, where Rachel Kraaivanger was crowned Carnival queen. The roadmarch king was Claudio Phillips with "Tira Awa" (Throw Water), which was sung in the local unwritten language, Papiamentu. Next door in St. Vincent, Black Ebou emerged as calypso monarch in the July Carnival with "Bear Yuh Gring" and "The Eyes Have It."

In Barbados, the action continued July 10-Aug. 1 at the Crop Over Festival, celebrating the end of the sugarcane harvest. Pick Of The Crop winner was Lord Serenader, with the street-dance hits "Breakdown" and "Steel In Dey."

Hurricane emerged as Dominica's calypso monarch at the February Carnival with his "Customs," a funny ditty about customs agents at Dominica's port of entry. Roadmarch winner was WCK band with "Conchshell." On neighboring Montserrat, Carnival ran Dec. 15, 1992-Jan. 1, 1993. Calypso Bear won the monarch title with "Back To Basics," about the simple old days being better economically, politically, and socially. Flying Dove won roadmarch king with "Scratch Scratch."

The twin island nation of St. Kitts/Nevis crowned Ellie Matt and the GI Brass for "We Are The Same," Matt's appeal for unity between residents of the two islands. He also took the roadmarch title with "Jump."

### PIRACY HAUNTS CALYPSO

Despite the boom in Carnival, bootlegging continues to make it difficult for calypsonians to make a living from their art. Today's Caribbean pirates regularly grab the hottest dozen Carnival calypsoes, cram them onto poorly produced cassettes, and sell them on the black market worldwide.

Unfortunately, observers feel the scene is fractured. The intense rivalries between artists that are fostered by Carnival's competition are compounded by a lack of cooperation between rival small independent labels such as Woodsy, Mo, Kiskidee, Charleys, Strakers, and others. This competition has made any kind of unified effort against piracy virtually impossible.

"We play in the biggest street parties in the world," says McIntosh, "but we don't get paid like American, or even reggae, acts." His booking agent, Galston Lewis, adds, "American acts are much more organized than us. There are professional calypsonians out there still performing for a drink. Calypso artists need to organize and form a union."

### CARIBBEAN FESTIVITIES

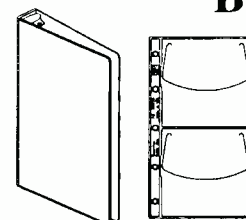
Just up the Caribbean chain in Grenada last August, the king of Carnival was Francis Redhead, while Inspector won calypso monarch with "Soka Hurricane" and "Big Up." The latter song accuses DJs of hurting calypso by playing too much reggae during Carnival.

The festival's roadmarch king was Flying Cloud, with his hot and dancy appeal to women, "Hold Yuh Man."

Antigua Carnival, also in August, featured a changing of the guard. Twelve-time king Shortshirt was defeated by new face Smarty Jr. and his insightful "Never Again," about being taken in by politicians and their false promises. Halcyon Steel Orchestra emerged as Panorama winners.

At Francophone St. Lucia's February Carnival, Invader was named calypso monarch while John T. took the roadmarch title with "Oooh La La

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# As Bidding War Builds, Paramount Announces Plans For TV Net

■ BY DON JEFFREY

NEW YORK—The bidding war for Paramount Communications Inc. has intensified, with the main combatants engaged in rival tender offers for the entertainment and publishing company's stock. The deals are valued at roughly \$10 billion each.

At the same time, New York-based Paramount has announced that it will launch a fifth broadcast TV network in January 1995 with TV-station owner Chris-Craft Industries Inc. The two companies own a total of 10 independent stations that reach about 27% of U.S. television households.

The proposed network has the blessing of Paramount's approved suitor, cable programmer and operator Viacom Inc. On Monday Oct. 25, New York-based Viacom began its tender offer for 51% of Paramount

stock at \$80 a share. In the later, second part of the deal, Viacom will purchase the other 49% of Paramount using Viacom stock valued at about \$80 for each Paramount share.

The two recent developments—the sweetened bid by Viacom chairman Sumner Redstone and the fifth TV network—were created in part to thwart the intentions of Barry Diller, whose home shopping cable company QVC Network Inc. began its tender offer for Paramount, in a similar but hostile two-part \$10 billion bid, Oct. 27. Diller has made no secret of his desire to start a fifth TV network, which is one of the main reasons he wants Paramount. Meanwhile, Time Warner Inc. and Tribune Co. are said to be close to announcing the launch of their new broadcast network.

At press time many observers were waiting for QVC to make a

higher offer for Paramount. Adding another wrinkle to the story was the speculation that a third bid for Paramount might arise. Bell South Corp., the regional telephone company based in Atlanta, was said to be the likeliest suitor, although a Paramount source insists, "We haven't been approached by them."

The telcos, whose principal business of providing local phone service has come under intensified competitive pressure from wireless and cable companies, have made great strides this year toward expanding into the entertainment business, the most stunning example of the trend being Bell Atlantic Corp.'s agreement to acquire the nation's largest cable company, Tele-Communications Inc., in a deal valued at \$33 billion.

Another Baby Bell, New York-based Nynex Corp., already is involved in the bidding for Paramount via a \$1.2 billion investment in Viacom.

Paramount says it favors the Viacom bid over QVC's because Viacom is a multi-faceted entertainment company whose brand-name properties like MTV and Nickelodeon and VH-1 blend well with Paramount's assets.

Testifying Oct. 27 before the U.S. Senate Subcommittee on Antitrust, Monopolies and Business Rights about the proposed merger with Viacom, Paramount's chairman Martin Davis said, "We looked at the interna-

tional distribution systems represented by Viacom's MTV Latin America, Europe, and Asia services. Linking these networks to our programming would enhance our ability to reach viewers all over the world."

Growth in MTV has been a major factor in Viacom's success in recent years. For the third quarter, which ended Sept. 30, Viacom reports that revenues from MTV Networks, which includes MTV, VH-1, and Nickelodeon, increased 26.9% to \$185.4 million, from \$146 million a year ago. Operating cash flow (which is profit before interest, depreciation, and taxes) rose 38.3% to \$84.4 million, from \$61 million.

While the market for MTV is nearly saturated in the U.S., there has been considerable growth for the networks overseas. The number of households receiving MTV Europe rose 40.9% from last year to 56.5 million (close to the U.S. penetration of 57.6 million households). MTV Latino, which was launched Oct. 1, counts more than 2.4 million subscribers.

Revenues from Viacom's cable unit, which serves 1.1 million subscribers in several markets, inched up to \$103.7 million from \$103.3 million a year ago, while cash flow dropped 5.1% to \$44.1 million from \$46.5 million. A Viacom spokeswoman attributes the weak numbers to Viacom's sale of its cable system in Milwaukee to Time Warner earlier

this year, and to the new FCC cable rate regulations that went into effect Sept. 1. Viacom is testing, with AT&T Corp., a full-service fiber-optic interactive cable service for its cable subscribers in Castro Valley, Calif.

For Viacom's radio division, which includes 14 stations, revenues rose 18% to \$24.2 million from \$20.5 million, as cash flow jumped 50.7% to \$10.1 million from \$6.7 million.

## PHILIPS INTERACTIVE

(Continued from page 11)

always want to be first on their block with everything. "Take what you think consumers know about interactive, and cut it in half," says Bill Matthies, president of The Verity Group in Fullerton, Calif., which surveys consumer attitudes. "That's the starting point in fall 1993."

According to Matthies, the stumbling block is the jargon that "we expect consumers to understand, and they don't." Verity finds survey respondents increasingly familiar with CD-I, but puzzled by interactive CD.

If consumers can't explain CD-ROM, Matthies adds, "then they can't perceive the value of the product."

However, Verity data indicate "a very high interest in these activities," he says. "Things are right where you'd expect them to be. It's the birth of a new industry."

## MORE MUSIC BIZ FIGURES MAKING CDs FOR SEGA

(Continued from page 11)

players installed in the U.S. by year's end.

Another potential plus for the Sega CD, says Payne, is that the format is supported by Pioneer's new LaserActive player.

Payne notes that Sega and other publishers will have released more than 60 different software titles for the Sega CD system by the end of the year.

Sega plans to mount a \$15 million advertising campaign for the Sega CD system this fall, Payne adds, including four new 30-second TV spots and an eight-page insert that will appear in a variety of consumer magazines.

Among other game titles Sega is releasing for its CD system before Christmas, Payne says, are "Sonic CD," "Jurassic Park," "Silpheed," and "Joe Montana Football."

The interactive movies on Sega CD represent a major commitment to both Hollywood and the music industry for Sega, Payne adds.

He says Sega is reviewing concepts and scripts for numerous upcoming interactive movie and music projects for release in 1994.

"The interactive multimedia industry is creating new work for a cross-section of Hollywood, as well as the music industry," says Payne. Pointing to some of the recognizable talent on the three new interactive movies, Payne notes that Dwight Little directed "Ground Zero, Texas." His

movie credits include "Marked For Death" and "Rapid Fire." Ron Stein, who choreographed fight scenes in "Raging Bull" and "Rocky III," directed "Prize Fighter." Lambert directed Madonna's "Like A Virgin" and "Like A Prayer" music videos, and also directed the feature films "Siesta," "Pet Sematary," and "Pet Sematary Two." The Sega discs are the interactive directorial debuts for all three.

Payne says he expects the three interactive movie titles to sell at least 100,000 copies each. "A few years down the road," however, he adds, "these types of interactive movies could sell half a million units each. At a \$60 retail price, that's a gross of \$30 million. A lot of traditional theatrical releases don't do those type of numbers."

Because of the CD audio quality of the Sega CD system, Spencer Nilsen, senior music producer of the Sega Multimedia Studio, says the company plans to step up its involvement with recording artists both for program soundtracks and for developing music-based titles.

Nilsen says he envisions a day when Sega can work jointly with music artists and labels to help "break an artist or a single" that would appear on a Sega CD title.

Sega also is stepping up its distribution of Sega CD software into record chains and home video stores, Payne says.

## FAST FOOD VIDEO DEALS IRK RETAILERS

(Continued from page 11)

ing that consumers wouldn't pay more than the Pizza Hut price regardless of title, Winnick alerted 250 key accounts and the Video Software Dealers Assn. that Best would reduce its releases—"Pryde Of The X-Men," "A Firestar Is Born," and "Atlantis Under Attack"—to \$4.99 suggested list from Nov. 15-Jan. 15. Each normally is \$9.99.

Without the reduction, Best can't compete during its strongest sales period, Winnick says. Best's move has received kudos from the VSDA and at least one rackjobber, who says, "It's a smart idea. We'll probably do something with that."

The rackjobber describes the PolyGram and Best titles as "regular catalog stuff, nothing tremendous" in the way of sales.

Another wholesaler likes Best's "aggressive" stance, but thinks the pitch may be coming too late in the

season, after open-to-buy dollars have been committed. However, Winnick predicts that every chain and rack will participate in his offer.

Gary Ross, president of Minneapolis-based Suncoast Motion Picture Co., the leading sell-through chain, says in a VSDA press release, "We're pleased to see Best backing the retailers who support their product 365 days a year." He suggests that members take advantage of the opportunity.

VSDA president and Dallas retailer Dawn Wiener also says she's rooting for Best, because "I've done fabulous with these titles." Best has moved an estimated 500,000 copies of the three.

If nothing else, Winnick hopes the offer opens doors to Best, whose special-interest titles will generate the bulk of annual sales of about \$12 million. "We're taking it on the chin, big time," he says. "We might make up some with volume, but the bottom line is good will. It's better than doing nothing. Otherwise, business will stop." Video stores hold a minor role in Best's sell-through mix, something VSDA's involvement might alter.

The association shies away from knocking PolyGram, but members don't. "We're certainly not supportive" of the Pizza Hut program, says Ross. "We don't like it." An executive with one music chain, still awaiting details from PolyGram, voiced "shock" over the prospect of Pizza Hut competition.

Whether or not Best would respond "hasn't even begun to enter our plans," says a source close to PolyGram who doesn't think much of Best's "X-Men" move. He calls Best's repricing "a pretty hollow maneuver, a tired, dead, last-ditch effort to retain momentum" and adds, "Best has continued to find ways to ride on our coattails."

If the Paramount Home Video-McDonald's promotion is an indication, retailers' ire can be assuaged. Paramount effectively dampened complaints by allowing retailers to return their copies of "Wayne's World," "The Addams Family," "Ghost," and "Charlotte's Web," available to fast-food buyers at \$5.99 from mid-November through Dec. 16. The studio also stopped taking orders when the deal was announced in May.

Returns have been "routine," says PHV president Eric Doctorow. "It's nothing out of the ordinary." VSDA's Wiener, no fan of the promotion, says, "We were allowed to do it [make returns], and we did it."

The promotion gives McDonald's customers rebates on rental and sell-through cassettes found only at retail, and also hypes two new theatrical releases, "Addams Family Values" and "Wayne's World II."

Nonetheless, there are unhappy retailers. Trans World Music is one of them. The Albany, N.Y.-based chain sent back the "Paramount Four," and hasn't decided if it will stock them once the promotion ends. "We don't see any reason to hang on to the titles. It's just not worth it," says a source. "And we'd rather make sure our customers buy the other good titles out there."

Video Products Distributors in Sacramento returned one title in particular. "If you're counting 'Wayne's World,' we're talking close to six figures" in returns to Paramount, says Robert Wittenberg, senior VP of sales. Paramount plans to recycle its "Wayne's World" returns through McDonald's, which is expected to sell a combined total of 10 million cassettes. The other three titles are expected to be back on sale from Paramount eventually, as \$14.95 product.

## RETAILER REPORTS PIRACY RING

(Continued from page 1)

vice of his distributor, he ordered FoxVideo's "The Sandlot" and Paramount Home Video's "Indecent Proposal."

The salesperson instructed the dealer to pay with a cashier's check and said the order would be shipped via Federal Express. The order arrived one week prior to the street date of the titles.

"I'd never seen a pirated copy that was as good as this one," says the retailer. "'Indecent Proposal' even had the green cassette, just like Paramount's."

In addition, he notes, the box cover was almost identical to Paramount's.

Paramount, FoxVideo, and the Motion Picture Assn. of America's piracy

division were notified about the company, the dealer says.

The MPAA declined to comment on whether it was investigating the complaint. "Anytime we see a video being sold at this price, it's something we want to look into," says a spokesman.

A source close to the case says the MPAA has been watching the scam for quite some time and believes it is "a huge operation" working out of California and New York and using 800 numbers. The company operates under several different names.

"We know of at least a dozen different 800 numbers that they've used," he says. "And they can change on a daily basis."

When dealers call the number, an

answering machine, which does not identify the company, asks for a name and phone number.

"I think they just go through the yellow pages and call up video stores," says the West Virginian, who has received at least 15 calls from the company since his initial order. He says his order was sent from a New York City address.

FoxVideo and Paramount have replaced the retailer's copies, which were delivered to the MPAA as evidence.

The MPAA believes the operation may be run by a convicted videocassette bootlegger who has set up shop again.

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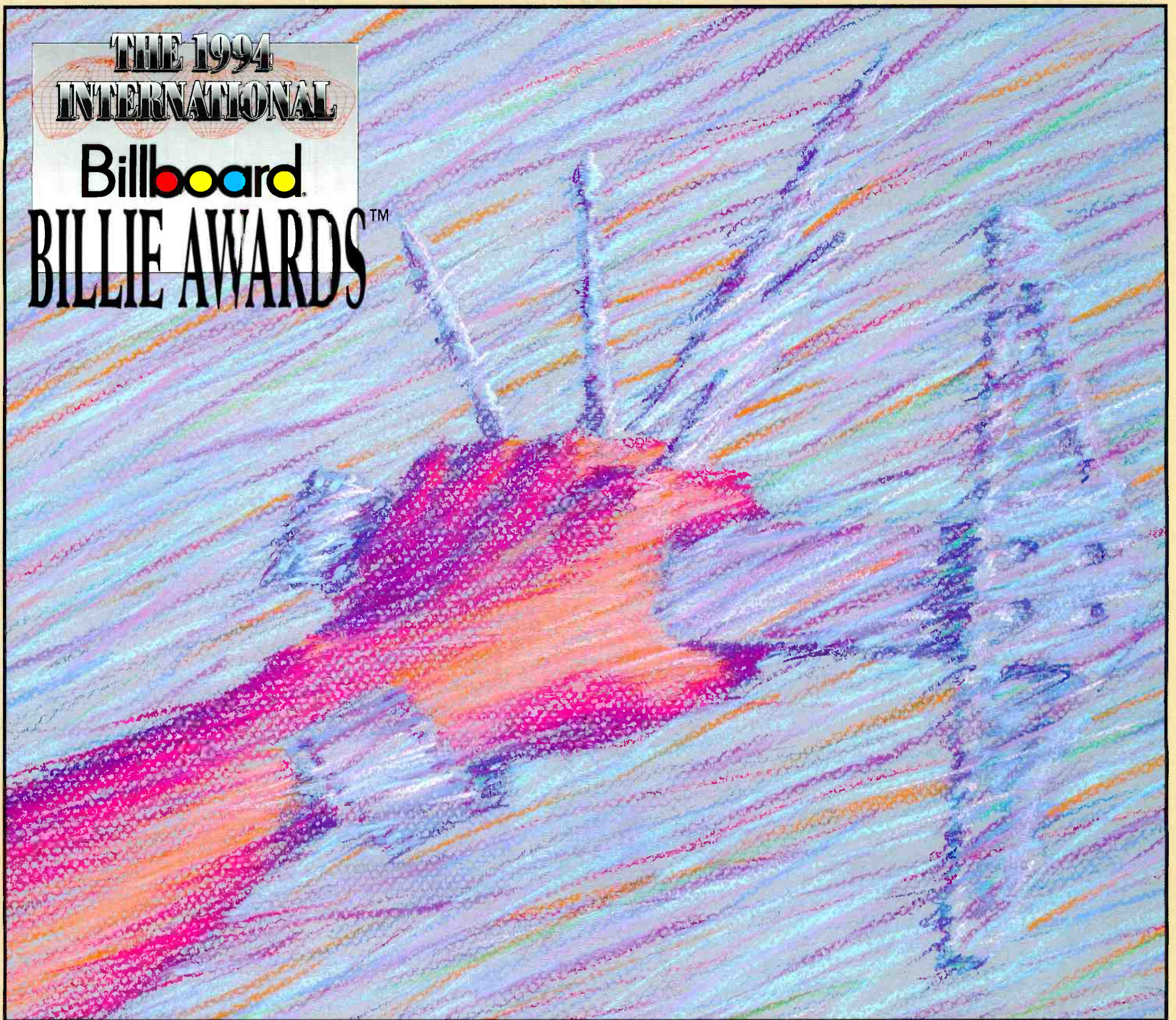
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Billboard

# Competition For Consumer Dollars Heightens With Nov. Releases

■ BY LARRY FLICK

NEW YORK—The competition for consumer dollars will heat up considerably in November, as major labels prepare to issue new albums by such top-selling acts as Guns N' Roses, Michael Bolton, Phil Collins, Elton John, Color Me Badd, Linda Ronstadt, and Bette Midler.

Also on board with key releases this month are Heart, INXS, Céline Dion, Jody Watley, and Queen Latifah. Additionally, the holiday gift-giving season will be supplemented by a plethora of greatest-hits compilations, concert chronicles, and boxed retrospectives by acts like Tom Petty & the Heartbreakers, Metallica, and Paul McCartney.

On Nov. 23, Guns N' Roses will unveil "The Spaghetti Incident?," a col-

lection of mostly punk covers that includes "New Rose," first recorded by the Damned, and the Dead Boys' "Ain't It Fun," which goes to album rock radio Tuesday (2). Among the other notable moments on the Geffen album is a duet with ex-Hanoi Rocks vocalist Michael Monroe on "Since I Don't Have You," which was made famous by the Skyliners in 1958.

Bolton follows his successful 1992 set of pop covers, "Timeless: The Classics," on Nov. 16 with "Said I Loved You" (Columbia), an album of original material. Bolton handled much of the writing and production chores, collaborating with notables like Robert John "Mutt" Lange, who worked on the title cut, which recently went to top 40 and AC radio. Bolton is rehearsing for an extensive U.S. tour.

Collins takes another of his periodic solo breaks from Genesis with "Both Sides," his fifth studio effort for Atlantic. The album goes to retail Nov. 16, and was produced by Collins. The first single, "Both Sides Of The Story," is already getting heavy airplay at top 40 and album rock radio stations.

John's long-anticipated "Duets" collection finally sees the light of day on MCA, Nov. 23. The enduring artist runs the gamut of pop styles by working with an eclectic array of celebs that includes k.d. lang, RuPaul, Don Henley, and Tammy Wynette. John's reunion with "Don't Go Breaking My Heart" partner Kiki Dee, a reading of Cole Porter's "True Love," has just shipped to pop and AC formats.

Color Me Badd, which was among the originators of the rampant doo-hop movement, returns Nov. 16 with "Time & Chance" (Giant/Reprise). The quartet worked under the guidance of producers DJ Pooh, David Foster, and Jimmy Jam & Terry Lewis. Group members themselves also step forward to helm a couple of cuts. Rap star Dr. Dre directed the videoclip accompanying the title track, which just shipped as a single.

It has been several years since Ronstadt wooed pop pundits with the Grammy-honored "Cry Like A Rainstorm, Howl Like The Wind." She re-enters the fray Nov. 23 with "Winter Light," an Elektra set that she produced with George Massenburg. With a concert tour in the works, the project will soon be launched with the ballad "Heartbeats Accelerating."

On the heels of a record-breaking

run at New York's Radio City Music Hall, Midler will issue the original soundtrack to her next film, "Gypsy" (Atlantic, Nov. 23). The album will combine tunes from the classic musical-comedy with several newly penned entries. Long-time Midler collaborator Arif Mardin produced portions of the album, as did Michael Rafter and Curt Sobel.

The Nov. 16 release of "Desire Walks On," the first studio outing by Heart since 1990's "Brigade," shows the venerable band returning to its hard-rock roots. Capitol will launch the project Nov. 11 with an album-rock push behind "Black On Black II." The top 40 offering, the Nancy Wilson-fronted "Will You Be There In The Morning," is slated to ship Dec. 6. A 12-city theater tour will run Nov. 16-Dec. 18.

Rock fans also will be served "Full Moon, Dirty Hearts" by INXS, which is due Tuesday (2) on Atlantic and has been preceded by the single "The Gift." Also on tap are dueling Jimi Hendrix tribute albums. Warner Bros. gathers Eric Clapton, Jeff Beck, and Living Colour, among others for "Stone Free," which is due out on Nov. 9. Meanwhile, Paul Rodgers & Co. dig through the legendary rocker's catalog for "The Hendrix Set" (Victory, Nov. 2).

French/Canadian pop diva Dion switches to Sony's new 550 Music label for her third English-language album, "The Color Of My Love." Due in stores Nov. 9, the album features compositions and productions by Foster, Walter Afanasieff, and Ric Wake, among several others. The first single is a cover of the Jennifer Rush

nugget "Power Of Love." Look for Dion as the opening act on Bolton's U.S. concert tour.

Other popsters with new albums this month include the Bee Gees, "Size Isn't Everything" (Polydor, Nov. 2); and Judy Collins, "Judy Sings Dylan: Just Like A Woman" (Geffen, Nov. 9).

Watley returns after a two-year break from recording with "Intimacy" (MCA, Nov. 16), which shows the pop/dance vocalist digging deeper into R&B styles. She is dividing her time between planning a stateside concert trek, and promoting the single "Your Love Keeps Working On Me," which is quickly racking up support from pop, urban, and club sectors.

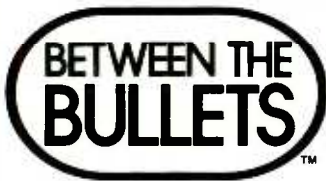
With her Motown recording debut, "Black Reign," Latifah is reminding fans of her Fox-TV sitcom, "Living Single," that she is first and foremost a rap diva. The set is juiced by the excitement surrounding the topical single "U.N.I.T.Y.," which tackles the issue of wife abuse.

Urbanites also will be treated to new albums by J.T. Taylor, "Baby I'm Back" (MCA, Nov. 9); Another Bad Creation, "It Ain't What You Wear It's How U Play It" (Motown, Nov. 16); and D.R.S., "Gangsta Lean" (Capitol, Nov. 2).

Finally, the holiday season brings about the usual spate of greatest hits, live, and boxed retrospectives. Single-CD/cassette collections come from Tom Petty & the Heartbreakers, "Greatest Hits" (MCA, Nov. 16), and Bobby Brown, "Remixes In The Key Of B" (MCA, Nov. 16). Live sets are expected from McCartney, "Paul Is Live" (Capitol, Nov. 16); Foreigner, "Classic Hits Live" (Atlantic, Nov. 16); Eurythmics, "Live" (Arista, Nov. 23); and Santana, "Sacred Fire: Live In South America" (Polydor, Nov. 2).

Boxed sets will be delivered by Brian Eno, "Eno II" (Virgin, Nov. 16); Mike Oldfield, "Elements: 1973-1991" (Virgin, Nov. 16); Emerson, Lake & Palmer, "Return Of The Manticore" (Victory, Nov. 16); and Metallica, "Live Sh\*t" (Elektra, Nov. 23). All promise lots of rare, previously unavailable material, as well as eye-popping booklets that combine candid photos and biographical material.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York, Carrie Borzillo in Los Angeles, and Peter Cronin in Nashville.



by Geoff Mayfield

**THE NEW CHAMP:** The numbers say it all for Pearl Jam, as the Seattle powerhouse sets a new record for opening-week sales in the SoundScan era with a tally in excess of 950,000 units. The mark for the band's "Vs." beats the 770,000 units that Guns N' Roses rolled in the Oct. 5, 1991 issue, when "Use Your Illusion 2" debuted atop The Billboard 200. The new Jam shipped in the neighborhood of 2 million copies; total orders already had surpassed 3 million by Oct. 20, its second day on the street, and 4 million by the start of its second week. . . . Since Billboard began using SoundScan data in May 1991, only one album has had a larger one-week tally. And bear in mind that when Whitney Houston's "The Bodyguard" broke the 1 million mark at the start of this year, those sales were rung during a holiday-season week.

**HINTS OF A MEGA HIT:** When the Seattle invasion first caught the media's attention, Nirvana seemed to draw more ink than Pearl Jam. That's somewhat understandable, because Nirvana's "Nevermind" reached No. 1, something Pearl Jam's "Ten" never did. But did you know that "Ten" spent more weeks in the top 10 and more weeks in the top 20? The first Jam spent 55 weeks in the top 20, 34 of those in the top 10. By comparison, "Nevermind" spent 30 weeks in the top 20, and ranked in the top 10 for all but two of those 30. Another clue that suggested the new Jam's potential is the fact that "Ten," which retains its bullet this week at No. 25, has resided in the top 30 for all but one of the last 89 weeks.

**TRIPLE WOW:** Excitement at the top of The Billboard 200 is not confined to Pearl Jam, as three new titles bow in the top five. Rush zips in at No. 2; our first hint that this album would open big came in the Oct. 23 issue, when the veteran trio's "Stick It Out" debuted at No. 1 on Album Rock Tracks. Eazy-E, whose previous EP stalled at No. 70, inaugurates his Relativity distribution deal with a No. 5 debut in the same week that he moves to No. 1 on Top R&B Albums. Our first hint that E's new one would be hot came last week, when sales rung before its official street date placed it at No. 82 on Top R&B Albums. . . . Displacement caused by the above-mentioned debuts and the No. 16 bow by EPMD rapper Erick Sermon results in five backward bullets on gainers in the top 30.

**COMMONALITY:** You just knew that Giant's "Common Thread: The Songs Of The Eagles" would be a whopper. So far, so true, as the anthology snatched last week's Hot Shot Debut on The Billboard 200, and this week picks up a 44% gain and the chart's biggest unit increase. Orders from the account base suggest buyers think the surge will continue, because WEA handled orders of more than 585,000 copies on Oct. 25, believed to be the largest one-day re-order in the distributor's history. The project's success is not only testimony to the songwriting skills of the Eagles' members (and "Take It Easy" author Jackson Browne), but also the popularity of Nashville's new guard.

**TUNED IN:** Late-night television stokes sales again, as several acts who played the various shows Oct. 18-22 see increases. Beneficiaries include "Arsenio Hall Show" guests Salt-N-Pepa (who win the Pacesetter award at No. 43 with a 36% gain) and Johnny Gill (a re-entry at No. 191); "Tonight Show" visitor Sade (92-90); and, despite World Series-related delays, "Late Show" guests Tony Bennett (179-158), Emmylou Harris (No. 152), and Gin Blossoms (No. 54). Even Conan O'Brien, with his late 12:35 a.m. start, gets in the act, too, as two of the three acts who played "Late Night" that week see chart hikes: Big Head Todd & The Monsters move 181-178, and, on Heatseekers, a 14% gain advances Cracker 8-6.

## Arts Alliance Names Honoree WAMA Founder Takes Taylor Prize

■ BY BILL HOLLAND

WASHINGTON, D.C.—Mike Schreibman, veteran area concert promoter, arts activist, and co-founder of the Washington Area Music Awards, will receive the annual Tony Taylor Award from the Cultural Alliance of greater Washington at the Folger Shakespeare Theatre Monday (1).

Schreibman, president and executive director of WAMA, was an early promoter of rock concerts in the area, bringing such acts as the Who, Country Joe & the Fish, and the Beach Boys to town for the first time.

In 1969, he opened the Emergency club in Georgetown, a youth-oriented, nonalcoholic room that exposed local talent such as Nils Lofgren and many national acts, ranging from Fairport Convention to Freddy King.

During the '70s, he co-founded the influential arts newspaper "Woodwind," and promoted first-time concerts by such artists as Bonnie Raitt, Bruce Springsteen, Little Feat, and Emmylou Harris.

Schreibman also booked a number of other well-known area clubs, in-

cluding the Wax Museum and the Birchmere. He also was responsible for the re-opening of the beaux-arts Warner Theater as a concert venue.

He co-founded WAMA in 1984, which has grown into an organization with year-round activities.

The annual award is given in honor of the late Tony Taylor, a Washington music and arts activist who ran the area's premier '60s jazz club, the Bohemian Caverns, and founded the influential performing arts group Lettun' Play, which gave many area musicians early exposure.

## FOR THE RECORD

The Band also will be inducted into the Rock And Roll Hall of Fame in January. It was inadvertently left out of the list of inductees in the Oct. 30 issue.

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# UPCOMING IN Billboard

## A glance ahead at Billboard Specials

### AUSTRALIA

ISSUE DATE: NOVEMBER 13  
CLOSED

### RAP MUSIC

ISSUE DATE: NOVEMBER 27  
AD CLOSE: NOVEMBER 2

### CHINA

ISSUE DATE: NOVEMBER 27  
AD CLOSE: NOVEMBER 2

### GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4  
AD CLOSE: NOVEMBER 9

### MAMA CONCERTS

ISSUE DATE: DECEMBER 11  
AD CLOSE: NOVEMBER 16

### ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 23

### ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 23

### YEAR IN MUSIC

ISSUE DATE: DECEMBER 25  
AD CLOSE: NOVEMBER 30

### YEAR IN VIDEO

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

### WINTER CES

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

### DANCE

ISSUE DATE: JANUARY 22  
AD CLOSE: DECEMBER 28

### BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin...™

EDITED BY IRV LICHMAN

### VID SCARE TACTIC OVER BROADWAY

Times Square was set to have a premiere on Halloween. Sony's 750-square-foot JumboTron screen, which dominates the square from atop the old Times Tower, showed a full-length, 1/2-inch Beta cassette of the silent classic "The Phantom Of The Opera," starring Lon Chaney, from 8-9:30 p.m. Oct. 31. It was a first for JumboTron and co-sponsors Sony Video 1 Network and New York-



LON CHANEY

based Kino On Video, which specializes in restoring and distributing old movies. Kino got a chance to promote itself during the commercial breaks.

### MTV EYES SOUTH AFRICA AFFILIATE

MTV is looking toward South Africa as a potential site for yet another international affiliate, says Sara Levinson, president, business director, MTV. She tells Bulletin that "South Africa is musically very rich, and is an interesting and exciting location that has come up on our 'radar screen' as a place where we'd like to start an MTV." During Levinson's tenure, MTV has launched 24-hour affiliate networks in Asia, Japan, and Latin America.

### SONY SETS HOME VID GAME UNIT

Sony Corp. and Sony Music Entertainment (Japan) are setting up

Sony Computer Entertainment Inc., a joint venture that will develop and market hardware and software for a new home-videogame system featuring ultra-high-speed 3D graphics and using CD-ROM-based software. SCE hopes to market the new system in Japan by the end of 1994. The new company also will be responsible for licensing the new system to videogame software developers.

### BRODIE SETS NEW LABEL

Steve Brodie, the one-time Northeast wholesaler who relocated to Los Angeles years ago, will draw from the approximately 1,000 masters he owns from the old Swan label catalog to launch a new imprint, Forevermore. He has set up the label with Christie Biehler, Rochester, N.Y.-based owner of mobile DJ chain Beals. Swan masters include Dicky Doo & the Don'ts, Link Wray, the Three Degrees, and Danny & the Juniors. Forevermore also will develop newer acts such as Wilmer & the Dukes, which has just released its debut CD.

### TWO GUYS ARE NOT ENUFF

Hard-rock quartet Enuff Z'nuff needs not fret that its current Arista album, "Animals With Human Intelligence," is not selling up to expectations, for the group has fans at other labels. When syndicated radio giant Howard Stern found out that the group planned to play his book-signing party in Philadelphia as an acous-

tic duo rather than a foursome, he chided Arista boss Clive Davis on the air Oct. 21 for "being too cheap" to fly the whole band to the event. That prompted Epic VP of album promotion Harvey Leeds to phone Stern's show and offer to pay the band's expenses. Then Arista VP of rock promotion Steve Schnur got on the air and promised to fly all four members of Enuff Z'nuff, plus Leeds, to Philly.

### 'BUSTER CATALOG TO HIT 2,000 UNITS

Blockbuster was set to roll out 700,000 copies of its decidedly upscale in-store catalog to 2,000-plus outlets Nov. 1 (Billboard, Oct. 30). Delivery follows a monthlong trial in Atlanta, which allowed the chain to test fulfillment procedures. October is "a terrible month" for direct-response, says catalog chief Cary Vollintine, especially in a city focused on the fortunes of the Atlanta Braves. "Now the real race begins." He expects to deliver 3.6 million copies by February.

### HANDLEMAN HOLDS ON

Whoa, Western Merchandisers. Handleman says it will continue racking music and video for at least 837 Wal-Mart outlets through 1994, and at least 700 through 1997, the number originally anticipated for next year. Wal-Mart had acquired Western in part to take on the corporate racking assignment.

## Meat Loaf Suits The Public Taste

WHEN 1993 BEGAN, who would have predicted that this would be the year that Meat Loaf would collect both his first No. 1 single and album? And yet, last week he was perched atop The Billboard 200 and this week, "I'd Do Anything For Love (But I Won't Do That)" replaces Mariah Carey's "Dreamlover" atop the Hot 100. "I'd Do Anything" also is No. 1 in the U.K., while "Bat Out Of Hell II: Back Into Hell" moves to No. 1 on the British album chart.

"I'd Do Anything" was written and produced by Jim Steinman, who has had one previous chart-topper. "Total Eclipse Of The Heart" by Bonnie Tyler was No. 1 10 years and two weeks ago. "I'd Do Anything" would have to remain No. 1 for five weeks or longer to be the most successful Steinman single ever. It's already ranked second behind "Total Eclipse."

Among Steinman's other charted efforts are "Making Love Out Of Nothing At All" by Air Supply, "Two Out Of Three Ain't Bad" by Meat Loaf, "Rock Me Tonight" by Billy Squier, "Read 'Em And Weep" by Barry Manilow, "Rock And Roll Dreams Come True" by Steinman, "Holding Out For A Hero" by Tyler, "You Took The Words Right Out Of My Mouth" by Meat Loaf, and "Paradise By The Dashboard Light" by Meat Loaf. Each one is an epic. Steinman also wrote and produced "Left In The Dark" for Barbra Streisand.

As Tony Cardone of Camden, N.J., points out, Meat Loaf waited 22 years and five months for a No. 1 hit. That's how much time elapsed between the debut of his first chart single, "What You See Is What You Get" by Stoney & Meatloaf and the ascension of "I'd Do Anything." The only artist with a longer gap between first charted hit and first No. 1 is Tina Turner,

with 24 years between "A Fool In Love" in 1960 and "What's Love Got To Do With It" in 1984.

ONE AFTER TEN: Pearl Jam's debut album, "Ten," peaked at No. 2 last year. The five members have found an even shorter title for their sophomore effort, "Vs.," which enters The Billboard 200 at No. 1. It thus becomes the most successful disc of the group's short career. "Ten" might have been No. 1 if not for Billy Ray Cyrus' "Some Gave All."

Right behind Pearl Jam, Rush bounds onto the chart at No. 2, giving the group its highest chart position ever. "Moving Pictures" and "Roll The Bones" each peaked at No. 3.

MARKS THE SPOT: "Just Kickin' It" by Xscape reverses direction and moves down to No. 3

on the Hot 100. It is the first time in the rock era that an artist with a name that starts with the letter X has had a top five hit. All right, let's be honest: It's the first time that an artist with a name that starts with the letter X has reached the top 70. In fact, if you alphabetize the artists with names starting with X, Xscape would top the list. Next would come the British new-wave trio XTC, which had a No. 72 hit in 1989 with "The Mayor Of Simpleton." Completing the list would be the Dutch trio Xymox, which reached No. 85 in 1990 with "Imagination."

The group X is x-cluded because it has never had a Hot 100 single—at least, not yet.

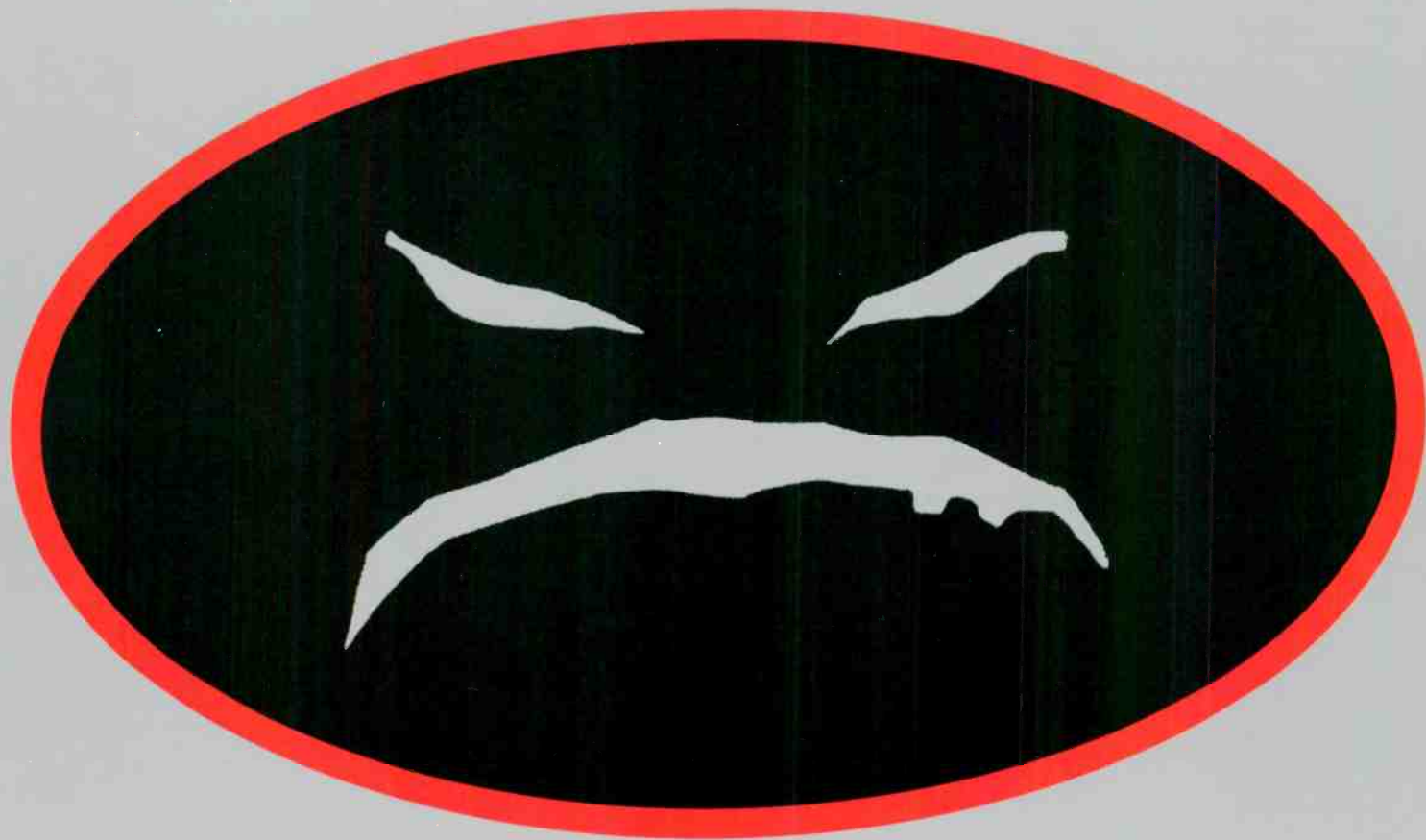
Assistance in preparing this column was provided by Brett Atwood.



by Fred Bronson



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