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NEWSPAPER

IN VIDEO NEWS

Rivals Await Next Move As Blockbuster Gobbles Franchisees

PAGE 8

Old Vid Titles Give Fourth Quarter Hope

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 31, 1993

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happiness

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already in 10 at progressive adult radio

produced by Malcolm Burn
Capitol

Yearwood Book Catches A Star In The Making

BY MARILYN A. GILLEN

NEW YORK—A music industry book due this fall from William Morrow will draw back the curtain on the starmaking process, revealing the mechanisms behind the magic.



YEARWOOD

A self-described "hybrid," "Get Hot Or Go Home/Trisha Yearwood: The Making Of A Nashville Star" (Continued on page 16)

Warner Reshapes Jazz Agenda

BY JEFF LEVENSON

NEW YORK—In fewer than two years, Warner Bros.' jazz division has redefined itself, shaping a roster that



SAMPLE

FRANKS

is rich on both sides of the jazz divide—contemporary and traditional. Moreover, it has earned its stripes by tapping into jazz's youth movement, integrating newcomers' efforts with those of established winners.

Fueled by the recent album successes of Joe Sample ("Invitation"), Michael Franks ("Dragonfly Summer"), George Benson ("Love Remembers"), Milt Jackson ("Reverence And Compassion"), and Joshua

Redman and Mark Whitfield (each with self-titled entries), the label has added weight and dimension to its previous reputation as a commercial jazz hit machine.

"We wanted presence in the jazz community, in both jazz communi-

ties," says Warner artist Bob James, who joined the corporate staff as VP of A&R in 1991. "We believe that the broader area of musical mastery, the healthier it is for everybody. We're very lucky that [chairman] Mo (Continued on page 80)

As Flood Waters Persist, Trade Mobilizes For Victims

Midwest Surveys Biz Loss

BY EDWARD MORRIS

NASHVILLE—With rains persisting in the most heavily flooded regions of the Midwest, record and video retailers and concert promoters there are taking stock of their short-term losses and waiting to see what the devastation will mean for them in the long run.

(Continued on page 65)

Stars Rally For Benefits

BY PAUL VERNA

NEW YORK—As the Midwest grap-



MELLENCAMP



BLIND MELON

ples with one of the worst floods in its history, rock and country musi- (Continued on page 80)

En Vogue's Sept. Songs Are Sung On EP

BY DANYEL SMITH

NEW YORK—A new six-track EP from En Vogue, "Runaway Love," will hit store shelves in September



EN VOGUE

shortly after the quartet hits the road for a 75-show tour with headliner Luther Vandross. The EP includes two new songs—one with hip-hop group Salt-N-Pepa—and will be accompa- (Continued on page 80)

Greek Rock Revival Springs From Roots Of Rebellion

BY JOHN CARR

ATHENS—In the streets of inner-city Athens and large Greek towns, crudely printed handbills and posters proclaim the names of bands like Deus Ex Machina, Alla Mantata, Trypes, Exoristi, and Pax Romana. These groups, which exist on the fringe of the Greek rock scene, are creating a raw new energy that music executives here are wondering if they can tap.



Influenced in part by the surge in Greek patriotism brought on by turmoil in the neighboring Balkan states, this new generation of Greek acts is embracing its own heritage. They are rejecting the bland, homogenized style that has long characterized the Greek pop scene. What they have in common is a hard-driving sound, explosive honesty, and a strong aversion to joining the music (Continued on page 58)

Gin Blossoms Bloom On A&M

BY MELINDA NEWMAN

NEW YORK—Long after the Gin Blossoms wanted to come in from the cold, A&M kept the band out on the road, logging 179 concerts during the past year and visiting every retailer and radio station in sight.



GIN BLOSSOMS

As Gin Blossoms' guitarist/voca- (Continued on page 81)

Jamiroquai

"We gotta wake this world up from its sleep."

Emergency On Planet Earth
Their debut album

COLUMBIA

Continental Drift

D-Generation Tweaks Major Label Interest

PAGE 14

0 71486 02552 8

patti scialfa

Rumble Doll

Patti Scialfa's debut album presents 12 songs by a singer and songwriter with a richly emotional voice and intensely personal vision

"Sturdy, shimmering pop"—Newsweek
"A perfect album"—Entertainment Weekly
"An album that celebrates innocent love, brain-twisting desire, and the cause of the fever..."—Newsday

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As an artist, songwriter and producer, Babyface's impeccably crafted explorations of love, romance and relationships have made an indelible imprint on the evolution of Rhythm and Blues and Pop Music throughout the world. His debut album, "Tender Lover" sold 2.5 million albums. Along with partner L.A. Reid, their chart domination over the past decade verges on the incomparable; 66 Top-10 R&B and Pop hits, 28 No. 1 R&B hits, 25 Top-10 Pop hits, including six No. 1's, producing sales of some 15 million singles and 40 million albums. In 1993 he won the "Producer Of The Year" Grammy Award and in 1989, 1990 and 1991, BMI named him "Songwriter of The Year."

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UB40's last album *Labour Of Love II* charted for two years running, selling more than 5 million copies and including the Top 10 hits "The Way You Do The Things You Do" and "Here I Am." Their chart longevity and sold-out international tours make them one of the most popular bands in the world.

Promises and Lies

WORLD TOUR STARTS THIS SUMMER IN AMERICA

JULY 30 Philadelphia
31 Poughkeepsie

AUGUST 2 Boston
3 Wantagh NY
4 Holmdel NJ
6 Columbia MD
8 Pittsburgh
9 Toronto
10 Detroit
12 Cleveland
13 St. Louis
14 Minneapolis
16 Chicago
18 Denver
19 Salt Lake City
21 Santa Fe
22 Mesa AZ
24-25 San Diego
27 Irvine CA
30-9/1 Los Angeles

SEPTEMBER 2 Concord CA
3 Mountain View CA
5 Portland
6 Seattle
7 Vancouver

and much more

featuring the #1 platinum smash "(I Can't Help) Falling In Love With You"

🔥 Top 5 📺 Video Countdown, Heavy Rotation 📺 & 📺

🔥 #1 in the UK, Canada, Australia, Austria, Finland, Greece, Holland, New Zealand and Sweden

🔥 Top 3 in Denmark, Germany, Ireland and Switzerland

🔥 Top 5 in Norway

🔥 Top 10 in Spain, France and Belgium

Produced by UB40
David Harper Management, Ltd.

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No. 1 IN BILLBOARD

VOLUME 105 • NO. 31

PG. No.

TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>■ BILLBOARD 200 ■</p> <p>★ ZOOROPA • U2 • ISLAND</p>	76
<p>CLASSICAL</p> <p>★ GORECKI: SYMPHONY NO. 3 UPSHAW, LONDON SINFONIETTA • NONESUCH</p>	34
<p>CLASSICAL CROSSOVER</p> <p>★ UNFORGETTABLE BOSTON POPS (WILLIAMS) • SONY CLASSICAL</p>	34
<p>COUNTRY</p> <p>★ IT WON'T BE THE LAST • BILLY RAY CYRUS • MERCURY</p>	30
<p>HEATSEEKERS</p> <p>★ RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE • EPIC</p>	17
<p>JAZZ</p> <p>★ TAKE A LOOK • NATALIE COLE • ELEKTRA</p>	32
<p>JAZZ / CONTEMPORARY</p> <p>★ WORTH WAITING FOR • JEFF LORBER • POLYGRAM</p>	32
<p>R&B</p> <p>★ MENACE II SOCIETY • SOUNDTRACK • JIVE</p>	20
<p>■ THE HOT 100 ■</p> <p>★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN</p>	73
<p>ADULT CONTEMPORARY</p> <p>★ I DON'T WANNA FIGHT • TINA TURNER • VIRGIN</p>	69
<p>COUNTRY</p> <p>★ CHATTAHOOCHEE • ALAN JACKSON • ARISTA</p>	28
<p>DANCE / CLUB PLAY</p> <p>★ BAD MOOD • LONNIE GORDON • SBK</p>	26
<p>DANCE / MAXI-SINGLES SALES</p> <p>★ DRE DAY • DR. DRE • DEATH ROW</p>	26
<p>LATIN</p> <p>★ AYER • LUIS MIGUEL • WEA LATINA</p>	31
<p>R&B</p> <p>★ LATELY • JODECI • UPTOWN</p>	22
<p>HOT R&B AIRPLAY</p> <p>★ LATELY • JODECI • UPTOWN</p>	23
<p>HOT R&B SINGLES SALES</p> <p>★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE</p>	23
<p>RAP</p> <p>★ BONNIE & CLYDE / IBWIN' WIT MY CREW YO-YO • EASTWEST</p>	24
<p>ROCK / ALBUM ROCK TRACKS</p> <p>★ CRYIN' • AEROSMITH • GEFEN</p>	70
<p>ROCK / MODERN ROCK TRACKS</p> <p>★ BREAK IT DOWN AGAIN TEARS FOR FEARS • MERCURY</p>	70
<p>TOP 40 AIRPLAY / MAINSTREAM</p> <p>★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN</p>	74
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</p> <p>★ WEAK • SWV • RCA</p>	74
<p>HOT 100 AIRPLAY</p> <p>★ CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN</p>	78
<p>HOT 100 SINGLES SALES</p> <p>★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE</p>	78
<p>■ TOP VIDEO SALES ■</p> <p>★ PINOCCHIO WALT DISNEY HOME VIDEO</p>	55
<p>LASERDISCS</p> <p>★ UNFORGIVEN WARNER HOME VIDEO</p>	56
<p>MUSIC VIDEO</p> <p>★ COMEDY VIDEO CLASSICS / RAY STEVENS CURB VIDEO</p>	57
<p>RENTALS</p> <p>★ A FEW GOOD MEN COLUMBIA TRISTAR HOME VIDEO</p>	50

Terrance Simien Makes 'Room' For All

It was a tough night for Terrance Simien and the Mallet Playboys. Every chair was empty on a recent Manhattan Tuesday at Tramps, and the capacious club's idle bartender was free to catch up on his bottle-washing—yet neither circumstance was cause for concern. Rather, the evening's trials centered on the fact that it had taken nearly five songs for Terrance and company to pack the dance floor.

But no matter: Virtually every bouncing patron in the bustling establishment had finally abandoned the sea of tables to huddle buttocks-to-belt-buckles before the bandstand (and that's not counting the nine spectators spontaneously welcomed onstage, who receive tambourines, cowbells, and washboards to augment the revelry) as a maniacally flailing Simien and band thrashed out the thrilling "A Moi Maison" from his upcoming album, "There's Room For Us All" (Black Top/Rounder, due Sept. 15).

"Where we come from, if people don't dance it's an insult!" said the Eunice, La.-born Simien with a husky guffaw the following afternoon. "The real deal is: We a lot of times get people in the crowd who are kinda shy and really wanna dance. We kinda force things so the ones that should dance will come up."

Most nights Simien accomplishes this wholesale feat of funky levitation by means of frantically fluttering hand gestures interspersed with bursts of his diatonic button accordion—as well as the undeniable uplift of his rib-rumbling zydeco sextet. Just as late zydeco king Clifton Chenier incorporated the bluesy '20s Cajun-Creole synthesis pioneered by accordionist Amade Ardoin and fiddler Dennis McGee into the mongrel that is modern zydeco, so Simien has furthered Chenier's open-stewpot approach by adding parboiled portions of the Jackson 5's repertoire, Bob Marley's reggae, and the smooth sizzle of the early Commodores.

Roughly half the album's 13 cuts are bewitching laments like the title cut or "Come Back Home," but Simien and company also provide terrific adaptations of "Zydeco Boogaloo" (which Terrance embellishes with sly fragments of the Jackson 5's "I Want You Back"), and Bob Dylan's "I Shall Be Released". The woe-stricken treatment of the Dylan hymn is redolent of such early Cajun dirges as "J'ai Passé Devant Ta Porte," sounding as though it emerged during *Le Grand Derangement* that brought Simien's ancestors to Louisiana.

"The Simiens are a mixture of Acadian and Creole; they went from France to Canada, and then straight to Louisiana in the early 1800s, I think," says Terrance, alluding to the French-Canadian colonists expelled from the Maritime Provinces of Nova Scotia and New Brunswick in 1755 for refusing to swear allegiance to the Crown of the conquering British Army. Many of these Acadian aka "Cajun" refugees (they'd named their colony "Acadie" in homage to the rural utopia of ancient Greece) wandered for decades before reaching the Attakapas region west of New Orleans.

"Zydeco is the music of my people and the music that I love most, and it's from the heart, not from the head," asserts Simien, son of bricklayer Matthew Simien and the former Ethel Rene. One of four children, he was born September 3, 1965, and grew up watching his mother sing in the choir of St. Ann's

Catholic Church.

"They used to have record hops at the church hall at St. Ann's for teens," Simien remembers, "but the top 40 music was 'kiddie' and uptight for me. Instead, at 13 I used to sneak into clubs like Slim's Y-Ki-Ki in Opelousas, where a guy named Wilfred LaTour was playing. The zydeco dance was 'come as you are, do what you wanna do,' and mainly an older crowd, but there was a lot of kids my age that would come with their parents. A better scene than St. Ann's—pretty loose!"

At this point, Simien had spent three years studying jazz and classical trumpet at Lawtell Elementary, but his interest in the school orchestra faded as the zydeco saloons intensified their century-old siren call. The word zydeco is a Creole modification of *Les Haricots* (pronounced *lay-zah-ri-co*), or snap beans, as popularized in the traditional Cajun one-step "L'haricots Sont Pas Sales" (The Snap Beans Aren't Salty).

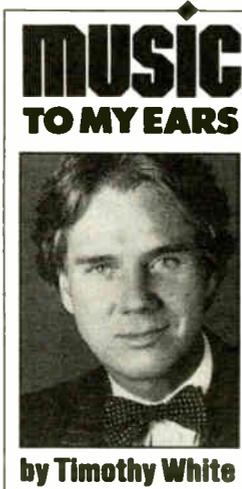
The music itself grafts Acadian folk songs onto the Afro-Caribbean rhythms brought to Louisiana by French-speaking slaves and free men of color in the wake of the Haitian Revolution (1791-1804). The accordion was introduced to fiddle-focused Cajun instrumentals in the 1870s by German immigrants, and the vivacious "black Cajun" Creole form called "lala" gradually overlapped with Cajun two-steps at community dances known as *fais-dodos* (an alloy of "go to sleep," i.e. advice given underage children, and "fete de Dieu" [festival of God]). Clarence Garlow scaled Billboard's R&B charts in 1950 with "Bon Ton Roula" (a French revision of Louis Jordan's "Let The Good Times Roll"). Clifton Chenier's mid-'50s sides for Specialty and Chess clinched zydeco's R&B repute.

As for Simien, another illicit trip in 1981 to Slim's Y-Ki-Ki exposed him to zydeco's squeeze-box monarch: Chenier himself. Clifton's set turned Terrance's heart from rock to *roula*. Glued every subsequent Saturday (11 a.m.-noon) to Lou Collins' Black Zydeco Special on Eunice ra-

dio station KEUN, Simien taught himself the music of Fernest Arceneaux, the Sam Brothers, and Chenier, practicing on a \$250 Hohner single-row diatonic he'd gotten for his 15th birthday. He used these skills in 1982 to anchor the initial, short-lived incarnation of the Mallet Playboys ("The group was an older clan," explains Simien, "that didn't want to learn more than five songs").

After another decade and several recordings (including the 1986 Grand Point single "You Used To Call Me" with guest vocalist Paul Simon; "The Big Easy" film soundtrack, and the 1991 Restless album "Zydeco On The Bayou"), Terrance Simien and his younger and wiser Mallet Playboys are well-poised for the release of "There's Room For Us All," a collection that captures, in co-producer Jeffrey Greenberg's words, "all the diversity of traditional forms of zydeco and other Southern rural musics"—plus the raucous authority of the finest vanguard house-rockers. And the presence on the "Room" project of such distinguished sidemen as bassist/producer Daryl Johnson, pianist Art Neville, and the Meters only deepens the peppery kick of this cutting-edge *étouffée*.

Simien feels "the album's title says it best: There's a lot of musicians on this record that came from different bands and different backgrounds, and there are a lot of different people in this world that we gotta learn to love and accept."



THIS WEEK IN BILLBOARD

BAYSIDE DEAL DOCKED

The fate of Bayside Record Distributors is uncertain after owner Tower Records told potential buyer REP "no sale." The deal, which was set to close July 1, was yanked after negotiations stalled. Chris Morris has the story in Declaration Of Independents. **Page 46**

PILZ PLANTS PA. ROOTS

German CD maker Pilz opened doors at its Concordville, Pa., production plant this month, marking the firm's first U.S. venture. The firm, a major European player, expects to feel right at home in its new setting. Marilyn A. Gillen reports. **Page 60**

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Album Reviews	47	International	37
Artists & Music	9	Jazz/Blue Notes	34
Between The Bullets	81	Latin Notas	31
The Billboard Bulletin	82	Lifelines	65
Box Office	55	Medialine	36
Boxscore	14	Music Video	35
Canada	40	Popular Uprisings	17
Chart Beat	82	Pro Audio	60
Classical/Keeping Score	34	R&B	19
Clip List	36	Radio	66
Commentary	8	The Rap Column	21
Continental Drift	14	Retail	42
Country	27	Rossi's Rhythm Section	24
Dance Trax	25	Single Reviews	75
Declarations of Independents	46	Studio Action	62
Executive Turntable	10	Top Pop Catalog	78
Global Music Pulse	40	Update	65
Hits Of The World	41	Vox Jox	72
Home Video	49	REAL ESTATE CLASSIFIED	65
Hot 100 Singles Spotlight	79		63

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Commentary

301: A Powerful Antipiracy Weapon

BY STUART WEINSTEIN

It is estimated that overseas copyright, patent, and trademark piracy costs American businesses some \$12 billion to \$15 billion annually. The most effective weapon the U.S. has to combat this theft is the trade law "Special 301."

Special 301 requires the U.S. Trade Representative to determine whether the laws and practices of other countries deny adequate and effective protection of intellectual property rights for American exporters and whether foreign laws or practices deny fair and equitable market access to U.S. persons who rely on intellectual property protection.

Countries that have the most onerous and egregious acts, policies, and practices and are not engaged in good-faith negotiations to address those problems are identified as "priority foreign countries."

Through "out-of-cycle" reviews, the Trade Representative may identify a country as a "priority foreign country" at any time that the facts warrant, and the Trade Representative may remove a country's identification at any time.

After identification of a country as a "priority foreign country," the Trade Representative must investigate the acts, policies, or practices that were the basis of the identification.

If the Trade Representative determines that such acts are in violation of U.S. trade law, retaliatory action such as increased duties on selected imports must be implemented shortly thereafter.

Significant results also have been obtained through the so-called "priority watch list" and the "watch list" which—although not required by law—have been used to warn trading partners of American concerns about intellectual property rights practices.

The Trade Representative recently has begun to initiate "immediate action plans," which include setting deadlines and benchmarks for evaluating a country's perfor-

mance.

In addition, each of the intellectual property agreements that have resulted from Special 301 investigations is being monitored under section 306 of the Trade Act. If the Trade Representative is not satisfied with the implementation of any Special 301-related intellectual property agreement, the Trade Representative may take further action against such offending country at



'Special 301 is a powerful tool for the U.S. to combat piracy'

Stuart Weinstein is a music industry attorney based in Los Angeles.

any time.

Taiwan, Thailand, and China have come under particular scrutiny as the result of Special 301.

On April 30, the Trade Representative placed Taiwan on the "Priority Watch List" and has formulated an "immediate action plan." Taiwan has until July 31 to meet the requirements of the immediate action plan by addressing problems in the protection of audiovisual products from the U.S., such as video games, as well as copyright piracy by cable TV stations in Taiwan.

Although the Trade Representative issued a press release in late May in which it indicated that it decided not to initiate a new investigation of Thailand, that does not mean the country is "off the hook." Thailand remains subject to Section 306 monitoring, which requires that continued consultations must take place between it and the U.S. Moreover, under Section 306, the Trade Representative is free to authorize retaliation without a moment's notice if such action is—in the Trade Representative's judgment—necessary.

Serious problems exist in Thailand with

respect to enforcement of copyrights. For instance, prosecution of pirates of U.S. works in the Thai courts has not yet been successful. Although cases have been filed, some of those cases have been pending for nearly two years with little result.

In China, the U.S. threat to impose Special 301 sanctions resulted in the signing of a wide-ranging memorandum of understanding between the two countries on Jan. 17, 1992. In October 1992, China joined the Berne Convention and the Universal Copyright Convention and enacted patent law amendments that will "provide world-class protection."

The Trade Representative is monitoring the situation in China very closely to see that the significant intellectual property protection adopted is effectively enforced. At present, lack of effective criminal penalties is a concern. Most experts, furthermore, remain highly skeptical that China has the enforcement capability necessary to properly effectuate its ambitious intellectual property program.

As these examples demonstrate, Special 301 is a powerful tool for the United States to combat piracy abroad.

A major concern for the Clinton administration is effective enforcement of laws that foreign governments already have enacted. For instance, if a foreign government is a weak one that lacks the political will to crack down on the pirates, all the laws on the books will not help.

In light of the fact that piracy and theft of intellectual property abroad has a very strong negative impact on the anemic U.S. economy by costing jobs, the industry can expect a very tough line on enforcement of Special 301 by the Clinton administration.

Excerpted from a speech given by Weinstein June 22 at the International Music Market '93 Conference in Singapore. Portions of his commentary quote at length materials provided by the office of the U.S. Trade Representative and the International Intellectual Property Alliance.

LETTERS

LEAVE ROYALTIES ISSUE RESOLVED

In a recent commentary (Billboard, July 3), William Hochberg says royalties should be placed on analog tape and equipment. Anyone familiar with the rich history leading up to congressional action on digital products would suggest that this violates the spirit and letter of the compromise. After a decade of controversy, Congress passed the Audio Home Recording Act of 1992 only after all interested industries agreed that analog recording products should be royalty-free.

Let's leave the issue of audio recording royalties resolved as the music and hardware industries agreed.

Gary J. Shapiro
Group VP

Consumer Electronics Group
Electronic Industries Assn.
Washington, D.C.

WHAT HAPPENED TO CHOICE?

I find it alarmingly suspicious that an article on hardcore female rappers could be written (Billboard, July 10), let alone con-

ceived, without mention of Rap-A-Lot recording artist Choice. Could her relentless, vicious verbal attacks and merciless ridicule of males have anything to do with this? Her albums "The Big Paycheck" and "Stick-N-Moove" are certainly among the most provocative and outspoken rap recordings ever released, and I am baffled as to why she has garnered virtually no attention in the overwhelmingly misogynistic pop and urban media. What are author Havelock Nelson and Billboard afraid of?

Johnny Noxzema

A&R Dept.
Bitch Nation Records
Toronto

(Nelson responds: The piece was not an overview and analysis of all hardcore female rappers. It was an examination of some of the walls they have come up against, whether those walls still exist and, if so, whether newer female MCs can break through them. In no way was I "afraid" to approach Choice's work.)

ROOTS ROYALTIES NEED IMPROVEMENT

Regarding royalty payments to "roots artists," some companies are quoted as having "forgiven" old debit balances and are paying a 10% royalty. That begs the question, "10% of what?" Is that retail or wholesale, with or without packaging deductions, on 90% or 100%, after discounts or reserves?

The big money on old recordings exchanges hands in the special-markets divisions of these same companies, which routinely pay 50% of net receipts to artists. The going intercompany rate is 4 cents to 8 cents per track. So the artists get 2 cents per track for low-priced CDs and up to 4 cents for high-priced ones. Work out what 2 cents represents as a percentage royalty rate on an 11-track CD with a suggested list of \$9.98. It's nowhere near 10%, whichever way you calculate it.

Trevor Churchill
Ace Records Ltd.
London



THE HARRY FOX AGENCY, INC.
a subsidiary of NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.

EDWARD P. MURPHY, *President*
Chief Executive Officer

AN OPEN LETTER TO THE MUSIC INDUSTRY

FROM NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.
AND THE HARRY FOX AGENCY, INC.

In keeping with our standing commitment of providing optimum services at the lowest possible cost to our clients, we are pleased to announce that the mechanical and synchronization licensing commission rates of The Harry Fox Agency, Inc. have been reduced for the last six months of 1993 as follows:

- The HFA commission rate on mechanical licensing distributions are lowered from 4.5% to 3.5% effective July 1, 1993.
- The HFA commission rate on television and commercial licensing distributions are lowered from 5% to 4% (subject to the usual ceiling of \$2,200 per transaction) effective July 1, 1993.

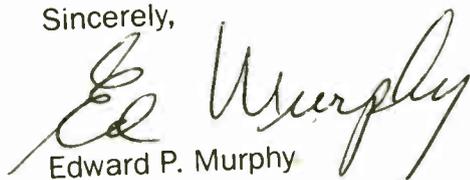
These rollbacks have been made possible by the achievement of operational efficiencies through upgraded computerization within the Agency, as well as the substantial economic benefits derived from an aggressive audit program which has fuelled a 100% increase in HFA's collections over the past five years. In 1993, royalty collections by the Agency will approach \$300 million, and approximately 120,000 licenses will be generated. As the largest and pre-eminent mechanical royalties collection organization in the world, HFA has sustained economic growth at a relatively nominal cost to its publisher-principals, while exerting its considerable influence on a global basis.

A significant portion of the commissions retained by HFA are used to support essential activities of its parent company, National Music Publishers' Association, Inc. With this funding, NMPA is able to vigorously represent and support the rights and interests of its members, and the music community at large, both domestically and internationally, to ensure the protection of American musical copyrights around the world. The successes of NMPA/HFA are due in large measure to the mandate of confidence and trust you have placed in us, for which we extend our thanks and gratitude.

To the music publishing community—creators of musical works, and our copyright licensees—we pledge our best efforts to provide improved and expanded services, and a continuing resolve to ensure that NMPA remains a strong advocate for the rights of music publishers whenever and wherever the need arises.

NMPA and HFA welcome your inquiries and comments concerning our activities, and our staff will be pleased to address any of your questions and assist you in any way possible. We look forward to hearing from you.

Sincerely,


Edward P. Murphy

NMPA/HFA IS LOCATED AT 205 EAST 42 STREET, NEW YORK, NY 10017.
TELEPHONE: (212) 370-5330 FAX: (212) 953-2384

Vid Catalog May Brighten Christmas Old Titles May Offset Lack Of Megahits

BY SETH GOLDSTEIN
and JIM McCULLAUGH

NEW YORK—Video retailers accustomed to an influx of direct-to-sell-through titles in the fourth quarter will not have the megahits this Christmas that they've had in the past. Right now, only FoxVideo's "Home Alone 2" and Disney's "Aladdin" are expected to have the kind of box-office clout that translates into sales of 10 million cassettes or more.

But stores and the studios will benefit from sales of catalog titles. "Everyone has a good catalog," says Musicland Group VP Peter Busch. "There's not a supplier out there that doesn't have some gems."

In many cases, the gems are more affordable than ever, appealing to specialty stores long on the fringes of

sell-through. Warner Home Video has repriced about 200 of its older features to \$14.98, the first time the studio has tried that price point. "They've got the most titles dropping into the market at one time," says Busch, who thinks the Warner move is indicative "of the resurgence of catalog in general."

New York-based Flash Distributors, which deals mostly with small independent stores, should register a 15% increase in catalog sales this year over last, says president Steve Scavelli. He attributes the gain to lower price points.

FoxVideo could get much of the credit if the studio succeeds with its release of a colorized version of the Christmas favorite, "Miracle On 34th Street," priced at \$9.98. The announcement, made during the July

11-14 Video Software Dealers Assn. convention in Las Vegas, drew positive response from many attendees who see the title as their chance to match the McDonald's-Paramount multititle promotion to start in late fall (Billboard, June 5).

VSDA and numerous retailers oppose the movie-and-sandwich exclusive, which they say gives the fast-food giant an unfair price advantage for the second year in a row. In 1992, McDonald's offered Orion's "Dances With Wolves" for \$7.99.

This time around, Hannaford Bros., a Portland, Me.-based grocery chain, "will remove all Paramount sell-through products from our shelves," said video buyer/merchandise Katherine Domingo in a June 30 letter to the studio.

(Continued on page 16)



How Sweet It Is. Matthew Sweet mingles with Zoo Entertainment executives prior to his recent showcase at Club Lingerie in Los Angeles. Sweet performed songs from his new album "Altered Beast," including the single "The Ugly Truth," as well as material from his previous album, "Girlfriend." Shown, from left, are Tom Simonsen of Carter/Simonsen Management; Bud Scoppa, Zoo Entertainment VP of A&R; Jayne Simon, senior VP of marketing; Michael Prince, national director of AOR promotion; Sweet; Lou Maglia, president; and Lisa Cristiano, manager of alternative promotion.

Grocery Promo Feeds Hunger For Music Vids

NEW YORK—Promotional Concept Group thinks supermarket customers have a hunger for budget-priced music videos that will translate into aid for the hungry.

This fall, New York-based PCG commences a yearlong promotion of 12-15 previously released titles at \$5.99 per cassette to grocery customers who spend \$5 or more on other goods. The company will donate 75 cents for each tape sold to two organizations it says are dedicated to the elimination of hunger in America: the Center on Hunger, Poverty, and Nutrition at Tufts Univ. and Second Harvest, the largest food bank in the U.S.

Second Harvest is supported by numerous food manufacturers, several of which are expected to bolster the campaign via advertising, in-store coupons, and the like, according to PCG chairman/CEO Barry Grieff. "I like the idea and I like the charity," he says.

Grieff has already lined up titles "by major artists" from two music video suppliers and figures to land three more in time for a September-October start.

Grieff isn't ready to identify the titles in the charity campaign, but sources indicate PolyGram Video and BMG Video aren't among the suppliers. PolyGram's new president, Gene Silverman, helped develop "In Concert Against Hunger" during his brief tenure at PCG. One reason for Grieff's secrecy, says a trade executive, is that "he doesn't

want Simon [Marketing] beating him to the punch."

Simon, another supermarket promotions specialist, had partnered with PCG until the two went their separate ways earlier this year.

PCG plans to have cassettes in close to a dozen major chains, including A&P, Kroger/Peyton's, Lucky's, Pathmark, Safeway, and Winn-Dixie; at least one convenience chain likely will take part. Grieff plans to stagger the rollout of "In Concert Against Hunger," stocking titles for four to six weeks per market before moving on. He hasn't picked a starting point as yet.

The staggered rollout is the same approach PCG has taken with earlier video promotions. It claims to have delivered more than 10 million cassettes—mostly movies—to some 70 chains and 5,000 locations throughout the U.S. and Canada.

Music videos usually die a quick death at retail, sales fading rapidly after street date, says Grieff, largely because "they're sold in the wrong venues." Supermarkets, he believes, ought to right that wrong. Grieff says PCG has sold 100,000 units each of such performers as Neil Diamond, Eric Clapton, and Elton John in promotions launched after music and video store retail demand had been exhausted. "Some of these might be" making a return engagement, he acknowledges.

SETH GOLDSTEIN

Rivals Await Blockbuster's Next Move

LOS ANGELES—Home video retailers, as always keeping a wary eye on Blockbuster Entertainment's expansion plans, are hopeful the chain's decision to purchase its two largest franchisees—WJB Video Limited Partnership and UI Video Holdings—points to a slowing growth rate. One sign, they reason, is that Blockbuster is aggressively shopping for stores rather than building its own, thus maintaining store popula-

tion close to status quo.

That may be wishful thinking. A source notes Blockbuster is building three more corporate stores in Dallas "where they already have 99% of the market," but he also agrees the chain "definitely has slowed down. There aren't that many places to expand to."

One franchisee thinks Blockbuster must "keep showing growth and the only way now pretty much is through

Wherehouse Suit Hits Used-CD Policies Are Four Major Distributors Taking 'Calculated Risk'?

BY CRAIG ROSEN

LOS ANGELES—The four major distributors named in a lawsuit filed by Wherehouse Entertainment may have "taken a calculated risk" by possibly violating antitrust laws in an attempt to thwart the growing used-CD market, sources say.

In a suit filed July 19 in U.S. District Court in Los Angeles, Torrance, Calif.-based Wherehouse Entertainment claims that CEMA Distribution, Sony Music Distribution, UNI Distribution Corp., and WEA Corp. "conspired to unreasonably restrain trade and commerce in used CDs" by withholding cooperative advertising dollars from retailers who buy and sell used CDs.

While the battle over used CDs has been brewing for months, this marks the first time it has taken a turn into the courthouse.

An antitrust law expert says that, while the distributors likely violated the law, it may have been worth the gamble of the potential lawsuit to discourage the sale of used CDs.

"The cost of the lawsuit is tiny compared to the cost of protecting the new-CD market," says Los Angeles-based attorney Eliot Disner, author of "Antitrust For Business: Questions And Answers."

The four distributors named in the suit declined to comment.

Published reports have suggested that the Federal Trade Commission is looking into the used-CD controversy, but a FTC spokesperson declined to confirm or deny the report.

Although damages were not spec-

ified in the suit, sources say they could represent "millions and millions" in lost advertising support and the resulting loss of profits to Wherehouse.

The 339-unit Wherehouse web claims that the four distributors conspired against the chain "through or in conjunction with the Recording Industry Assn. of America." The RIAA is not named as a defendant.

The suit also alleges that the distributors are fighting against used CDs to protect the "artificially high new-CD prices" and "record clubs," which sell new CDs at prices below retail.

Don Rosenberg, owner of the 14-store Charlotte, N.C.-based Record Exchange of Roanoke Inc. and one of the co-founders of the recently established Independent Music Retailers Assn., is sorry to see the battle end up in the courts. "We have been working very hard to try to

find other solutions," he says.

Yet, while the 100-member IMRA prefers to avoid similar legal action, Rosenberg says, "Given no other choice, we may have to do something as well."

The effects of the used-CD battle will also impact Wherehouse's annual convention, set for Sept. 28 in L.A. VP of marketing communications Bruce Jesse confirms that CEMA has withdrawn plans to participate in the event.

Part of the used-CD controversy involves the resale of promotional goods.

According to Jesse, Wherehouse does not buy promotional CDs, which he defines as titles that have the word "promotional" stamped on the disc, jewel box, or CD booklet.

However, the majority of major labels do not label promotional titles in such a fashion, but rather cut or drill the jewel boxes or punch a hole in the bar code in the inlay card.

MTV Europe On The Move New Digs, New Direction For Web

BY DOMINIC PRIDE

LONDON—These are moving times for MTV Europe—in more ways than one.

The channel took up residence July 12 in Camden Lock, London, in the post-modern studio complex formerly occupied by the U.K.'s national breakfast TV broadcaster, TV-am.

The move means more style and more space for MTVE but will also give the channel access to two TV studios, allowing it to produce programming in-house without renting facility services from Chrysalis TV and other suppliers. More live productions are on the way for MTV Europe, and it means a greater role for London in providing programs for MTV's other networks around the world. There also exists more potential for interactive programming, such as "Dial MTV," on which viewers vote for videos by

phone.

Brent Hansen, MTV Europe's programming and production director, says the new environment is good news for new acts. "It will enable us to break into programs with a live set from a new act, or it will enable us to transmit and record at the same time. It will bring a livelier feel."

Hansen says it will give the channel more chance to record and focus on European acts, through "Unplugged" sessions, documentaries, and other programs. Plans are also afoot to expand MTV's editorial offices in Europe, enabling it to be better informed about musical trends on the continent.

But the move also indicates that the network, not just the programming, is poised to take a new direction.

After 5½ years in Europe, MTV is reaching a turning point. In the year

(Continued on page 58)

Artists & Music

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

Soundtrack Race Getting Hotter Retailers Bet On 'Coneheads' To Score Big

■ BY CRAIG ROSEN

LOS ANGELES—The soundtrack war heating up The Billboard 200 is bound to get hotter as Warner Bros.' "Coneheads" landed July 20 and Chaos/Columbia's "So I Married An Axe Murderer" hits dealers Tuesday (27).

Retailers expect both releases to generate healthy sales, but that the broad-based appeal of "Coneheads" may give it an edge.

Currently residing in the top 20 of The Billboard 200 are Epic Soundtrax's adult-leaning "Sleepless In Seattle," Columbia's hard-rocking "Last Action Hero," Arista's Whitney Houston vehicle "The Body-

guard," Jive's hip-hop flavored "Menace II Society," and Virgin's Tina Turner collection "What's Love Got To Do With It."

Warner Bros. is betting that "Coneheads" will sell "mass quantities" (as Beldar Conehead might put it) and join the list. The album features a mix of proven classics, including Paul Simon's "Kodachrome," and material previously unreleased in the U.S. by platinum-sellers Red Hot Chili Peppers and R.E.M.

The track record of albums from previous "Saturday Night Live" spin-offs certainly bodes well for the current projects.

"Briefcase Full Of Blues," the first

album by the Blues Brothers, John Belushi and Dan Aykroyd, hit No. 1 in December 1978 and went on to sell more than 2 million. The subsequent soundtrack, "The Blues Brothers," climbed to No. 13 in June 1980, selling more than 500,000.

In April 1992, "Wayne's World" hit No. 1 on The Billboard 200, eventually garnering platinum-plus sales.

Although "Axe Murderer" is not an "SNL" spin-off, the film stars the show's Mike Myers in his first movie role since "Wayne's World."

The alternative-rock-leaning soundtrack features such hot acts as the Spin Doctors, Soul Asylum, and Toad The Wet Sprocket.

Of the two new soundtracks, "Coneheads" has a better chance to be a hit, because it's spread out more between different styles," says Joel

(Continued on page 18)

Atlantic, Time Warner Link For AudioBook Venture

■ BY ERIC BOEHLERT

NEW YORK—Calling audio books an untapped market, executives at Atlantic Records and Time Warner Publishing—which have teamed to create an audio book division—hope their brand of aggressive marketing will help capture new, younger consumers and dramatically boost sales.

The move, in which the Atlantic Group joins with Time Warner Trade Publishing to create Time Warner AudioBooks, is one of the first ongoing collaborations between a major record label and a book publisher. AudioBooks will produce and distribute audio book tapes to record, book, and video stores as well as other types of re-

tailers (truck stops, convenience stores, etc.). Through the distribution capabilities of Atlantic's WEA Distribution and the Time Warner



WEINTRAUB

trade companies—Warner Books and Little, Brown—AudioBooks will be available in 30,000 stores, half of which will be record outlets, according to Lori Weintraub, AudioBooks's newly appointed president/CEO. Weintraub retains her title as executive VP of A*Vision, Atlantic's video division.

Weintraub forecasts 20 Audio stores as well as other types of re- (Continued on page 20)

En Vogue Leads MTV Pack With 7 Video Award Noms

LOS ANGELES—The R&B divas of En Vogue lead the nominations for the 1993 MTV Video Music Awards, set for Sept. 2 at the Universal Amphitheatre here.

The EastWest act garnered seven nominations for their video "Free Your Mind," directed by Mark Romanek. En Vogue is up for best video of the year, best group video, and best dance video.

"Free Your Mind" also was nomi-

nated in the new R&B category, which MTV added in response to the success of its "MTV Jams" program.

Also new to the 10th annual event is a live performance by R.E.M., which was nominated for five awards, including best video for "Man On The Moon." Other titles nominated in the best video of the year category include Pearl Jam's "Jeremy," Peter Gabriel's "Digging In The Dirt," and Aerosmith's "Livin' On The Edge."

Aerosmith, which collected five nominations, also is scheduled to perform live. The slate of live performances, rumored to number as many as 12, will include Janet Jackson. Actor Christian Slater will host the awards broadcast.

A full list of MTV Video Music Awards nominees will appear in the Aug. 7 issue. DEBORAH RUSSELL



Back To The Beach. Former Beach Boy Brian Wilson meets with the producers of "Good Vibrations: Thirty Years Of The Beach Boys," a five-CD boxed set of hits and rare recordings by the group. Shown, from left, are Clark Duval, Capitol Records senior director of catalog and artist development and executive producer of "Good Vibrations"; Wilson; and "Good Vibrations" producers David Leaf and Andy Paley.

Contenders From All Walks Vie For '93 Mercury Prize

■ BY THOM DUFFY

LONDON—Platinum pop, cutting-edge dance and rock, and jazz and classical albums are among the 10 contenders for the Mercury Music Prize. The competitors, for the best album of the year from the U.K. and Ireland, are measured solely by critical excellence.

The nomination shortlist—chosen from 127 entries submitted by record companies for the year ended June 30—consists of the following albums, listed with their U.K. labels, announced in random order July 22 by critic Simon Frith, chair of the judging panel:

- "Republic," New Order (London Records);
- "No Reservations," Apache Indian (Island Records);
- "Ten Summoner's Tales," Sting (A&M Records);
- "Suede," Suede (Nude Records);
- "Portraits Plus," the Stan Tracy Octet (Blue Note/EMI);
- "So Close," Dina Carroll (A&M Records);
- "Jesus' Blood Never Failed Me (Continued on page 79)

Jury In Abdul Case Sees 'Total Recall'

■ BY CHRIS MORRIS

LOS ANGELES—Record-mixing technology took center stage in federal court here as attorneys for singer Yvette Marine sought to prove her role as "co-lead vocalist" on two tracks on Paula Abdul's debut Virgin Records album.

Fighting fire with fire during the first two days of testimony, July 19-20, Virgin's lawyers tried to deflate the opposition's claims by using a videotape of a "total recall" mix reconstruction of an Abdul song submitted as evidence by Marine's legal team.

Marine's suit against Virgin Records was filed in April 1991. The trial began July 13 (Billboard, July 24).

Most of the July 19 proceedings were devoted to testimony by L.A. studio owner Skip Saylor, whose facility was used to mix three of the songs on Abdul's 1988 album, "Forever Your Girl." Marine's lawyers hired Saylor to perform two separate

recalls of two Abdul tracks, "I Need You" and "Opposites Attract," in October 1991 and September 1992. Some recording consoles store a complete copy of a mix, including all console settings, on an internal or external computer, and an exact "recall" of a mix can be created from that stored material. A stereo videotape of the '92 recall, which showed meter levels, was played for the jury in the courtroom.

Under examination by Marine's co-counsel, Laurence Berman, Saylor said the recall of "I Need You" showed that Marine's vocal track was "a vocal double . . . as close as humanly possible" to Abdul's. VU meters captured in the video showed Marine's voice considerably louder than Abdul's in the mix.

While the video and audio evidence on "Opposites Attract" appeared less conclusive, Saylor said, "On both songs, [Abdul and Marine] were very good vocal doubles of each other."

However, under cross-examination by Virgin attorney Joseph Yanny, Saylor admitted that "there's probably vocal doubling on every record put out today."

Saylor, who had earlier noted that Virgin never identified the final mixes of the songs and presented Marine's lawyers with 15 different mixes of the two songs, said in one exchange with Yanny, "You were making things as difficult as you could possibly make them."

Yanny managed to coax an admission from Saylor that "hairline differences" could be found in the '91 and '92 recalls—a statement that dramatically came into play during Yanny's cross-examination of Marine herself on July 20.

Under examination that day by her attorney, Steven Ames Brown, Marine testified about the circumstances of her work on four songs for "Forever Your Girl" for producers L.A. & (Continued on page 79)

Sub Pop Sues To End Caroline Distrib Deal

LOS ANGELES—The distribution future of Seattle-based Sub Pop is cloudy in the wake of the label's \$12 million fraud suit against Caroline Records.

Sub Pop, which incubated the careers of such popular grunge rock bands as Nirvana and Soundgarden, is seeking a declaration that it is entitled to terminate its 2-year-old agreement with Caroline, its New York-based distributor. Sub Pop is unilaterally declaring its contract with Caroline void as a result of the distributor's failure to pay monies it allegedly misappropriated.

Sources indicate that the pact had one year left to run.

Industry sources had indicated that Sub Pop had been unhappy with its arrangement with Caroline. But in an interview (Billboard, June 25), Jonathan Poneman, who co-owns the label with Bruce Pavitt, said, "I cannot foresee any changes happening imminently" on the distribution side.

Poneman refuses to comment on the suit or where Sub Pop may turn next for distribution.

Obvious candidates include two current independent rock distribution powers: Relativity Entertainment Distribution (half owned by Sony Music, which dangled a deal in front of Sub Pop a couple of years ago) and Warner Music Group's Alternative Distribution Alliance (which moves albums by such notable rock indies as Restless, Matador, and Mammoth).

The possibility exists that Sub Pop might opt to take a major-label distribution deal, although in their June Billboard interview Poneman and Pavitt asserted their intentions to remain independent.

Sub Pop's suit, filed July 16 in U.S. District Court in New York, accuses (Continued on page 79)

New Execs For New-Look Capitol Marketing, A&R In Revamp; Jobs Sliced

BY CHRIS MORRIS
and CRAIG ROSEN

LOS ANGELES—Under the direction of new president/CEO Gary Gersh, Capitol Records is undergoing another wave of retooling with the re-establishment of a formal marketing department headed by GM/senior VP of marketing Bruce Kirkland, the installation of a new A&R team, and the dismantling of a corporate structure instituted last fall by ex-president Hale Milgrim.

In his new post, Kirkland will oversee the marketing, media relations, video, and creative services departments reporting directly to Gersh.

Capitol has operated without a head of marketing since last fall, when Jeremy Hammond, then VP of marketing, and Tom Corson were named VPs of artist development in Milgrim's "refocusing" of the label (Billboard, Oct. 10, 1992).

Sources say that Hammond has now been asked to head Capitol's catalog development, while Corson is destined to return to international, which he formerly ran as VP.

Meanwhile, more Capitol staffers were let go July 15, as Gersh put his own stamp on Capitol's various divisions. Sources estimate the personnel toll between 12 and 17 people.

Gersh was unavailable for comment by press time.

The most prominent casualties included VP of video & media Mick Kleber, VP of creative services Marcia Edelstein, and VP of rock promotion Jeffrey Shane.

A&R director Alison Donald and A&R representative Amiel Morris were laid off, apparently completing a virtual housecleaning in the A&R department that began during Milgrim's tenure with the departure of senior VP Simon Potts in March (Billboard, April 3).

Sources indicate that Gersh has settled on a new A&R team that includes Kim Buie, formerly with Liberty in Nashville; ex-A&M staffers Patrick Clifford and Julie Pane-

bianco; and Matt Robinson, who formerly ran Peace Posse Productions. A&R VP Tim Devine and East Coast director of A&R Josh Deutsch remain from the previous regime.

Director of video production Foster Corder was also axed, and sources say that VP of video promotion and production Michelle Peacock will now just oversee promotion and has been asked to relocate to New York.

According to Kirkland, the latest changes are not cuts, but rather a "reorientation" of Capitol's strategy to a more A&R-driven approach.

On that front, Kirkland says he plans to establish an artist services department to oversee tour support. "With most record labels, they set the tour budget and they think their job is done," he says. "In my view, it hasn't even started."

Since 1983, Kirkland has been president and owner of the management

firm Second Vision, which has guided the careers of Depeche Mode, Peter Gabriel, and Erasure in North America. He expects that experience to come into play at Capitol.

Although Kirkland's appointment wasn't officially announced until July 20, he has been working out of Capitol's Hollywood headquarters since Gersh's official start on July 6. "I felt it important to be here at the start of Gary's official takeover," he says. "A lot of changes have been taking place, and I wanted to be a part of them."

As for Second Vision, Kirkland says Capitol has given him a six-month grace period to wrap up current Depeche Mode and Gabriel projects. At the end of that time, Kirkland will have to divest himself of the company, but at this point he is unsure if he will "wind it down or have someone else take over."



A Cat Goes To Hollywood. Former Stray Cats singer/guitarist Brian Setzer, center, signs with Hollywood Records as a solo artist. Setzer plans to record an album of big band versions of original songs and standards with his 17-piece Brian Setzer Orchestra. Looking on, from left, are Jim Martone, Hollywood Records VP of marketing; Dave Kaplan, Setzer's manager; Wesley Hein, Hollywood Records executive VP; and Peter Paterno, Hollywood Records president.

Licata's New Challenge: Brighten Picture For RED

BY PAUL VERNA

NEW YORK—Although Relativity Entertainment Distribution CEO Barry Kobrin says his decision to create the new position of president of RED—a job that has gone to industry veteran Sal Licata—was motivated by internal factors, he admits the idea was born at the time ADA, the new Warner-funded indie distribution venture, was starting up.



LICATA

"I made a statement when ADA was setting up and some of the labels [we distribute] were thinking about moving over there," says Kobrin. "I said to some of those labels, 'I'm going to bring a major executive to head up our distribution.'"

At the time, even Kobrin didn't

know the executive would turn out to be Licata, most recently president of EMI Records and formerly head of BMG Distribution. Kobrin says he'd already considered other candidates for the job when Sony Music VP of operations Len Adelman recommended Licata. Licata says he had turned down several offers when the RED opportunity presented itself.

"I wanted something that had a

challenge, something I could work with," says Licata. "This is definitely a challenge. This is something that could be made better."

The first step in making RED better, Licata and Kobrin agree, is improving communications between the company and its 39 distributed labels, which include flagship imprint Relativity plus Roadrunner, Metal Blade, Earache, Tristar, and Mammoth.

"The thing we lacked is the ability to communicate, the ability to schedule, the ability to set up meetings with labels on a timely basis," says Kobrin. "I would have a conversation with a label, the head of sales would have a conversation with the label, and the CFO would have a conversation with the label, but the communication was a little warped."

(Continued on next page)

Jackson Delays Asian Tour To Honor Creative Commitments

HONG KONG—Michael Jackson has canceled the Hong Kong shows that were to kick off the Asian leg of his Pepsi-sponsored "Dangerous" tour on Aug. 15 and 16.

The tour will bypass Hong Kong, opening Aug. 25 in Bangkok, and moving on to Singapore; Taipei, Taiwan; Seoul, South Korea; and Fukuo-ka, Japan. Sources say the Hong

Kong gigs were canceled because Jackson had to complete creative commitments, including a song for the new "Addams Family" movie and a video game with Japanese maker Sega.

"What can I say? I always thought a contract was a contract," says Allan Zeman of Arena Group, lead promoter of the shows. "[Jackson's man-

agement] has admitted it's their fault. Now we have to wait and see if we can deal with the problems of the pocketbook." The original contract stipulated Jackson's advance would be returned only if the shows were canceled.

The decision leaves Arena and two other promoters wondering about re-

(Continued on page 18)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bruce Kirkland is appointed GM/senior VP of marketing for Capitol Records in Los Angeles. He was president and owner of management company Second Vision. (See story, this page.)

Wesley Van Linda is named president/CEO of Narada Records in Milwaukee. He was head of Music Design, an affiliated company.

PolyGram Special Markets in New York names William Crowley VP of sales development and Mark Spielman director of retail accounts. They were, respectively, director of marketing and new product development for Time-Life Music, and principal of Sight & Sound Marketing, a sales consulting company.

Jacque Perryman is appointed VP of Arista Soundtracks in Los Angeles. She was VP of international artist development for the soundtrack division of Virgin Records.

Marco Bissi is promoted to VP of



KIRKLAND



VAN LINDA



CROWLEY



PERRYMAN



BISSI



GABRIEL



WELCH



HALEY

marketing, Latin America for Sony Music International in Miami. He was VP of marketing, A&R development for Sony Music International in New York.

Howard Gabriel is appointed VP of sales and marketing for TriStar Music Group in New York. He was executive VP/GM for Continuum Records.

Liberty Records in Nashville promotes Bill Catino to senior VP of national promotions and Sam Cerami VP of national promotion. They were, respectively, VP of promotion and di-

rector of national promotion.

Lydia Fernandez is named managing director of Virgin Records Espana in Spain. She was marketing director (Latin America) for BMG International.

Jim Welch is named director of A&R for Columbia Records in New York. He was label director of Earache Records (U.S.)

Kelly Haley is promoted to national publicity director, black music, for MCA Records in New York. She was East Coast director of publicity, black music.

A&M Records in Los Angeles promotes Alice Lessin to singles/new release director and Sergio Silva to national manager of video promotion. They were, respectively, new release coordinator and video coordinator.

Amy Macy is appointed associate director of marketing for MCA/Nashville. She was administrator of field product development for RCA.

Heidi Brown Lewis is named associate product manager for Epic Records in New York. She was director of national promotion for Reunion Records.

RELATED FIELDS. Sheila Canovan is named director of broadcast licensing for SESAC in Nashville. She was West Coast regional manager of radio licensing for ASCAP.

Dell Furano is named president/CEO of Sony Signatures, the new merchandising division of Sony Music in San Francisco. He was founder and CEO of Winterland Productions.

Cindy Rose Painter is appointed director of planning and development for Country Music Television in Nashville. She was talent manager for The Nashville Network.

Axeman Vai-ing For Spiritual Style New Band Helps Spark Relativity Set

BY CARRIE BORZILLO

LOS ANGELES—With the release Tuesday (27) of "Sex And Religion," it seems Steve Vai's musical tastes have come full circle. He began his career as axe-slinger for the eccentric, progressive Frank Zappa, did some hard rock stints with David Lee Roth and Whitesnake, and now is back with a progressive, left-field third release from Relativity Records.

"Sex And Religion" is quite a departure from his previous release, the Grammy-nominated "Passion And Warfare," which peaked at No. 18 on The Billboard 200 in 1990. First, it's not a solo guitar record—it's a complete band, called Vai, with a fresh face, 21-year-old Vancouver singer Devin Townsend. The rest of Vai consists of T.M. Stevens (Miles Davis, Pretenders) on bass and Terry Bozzio (Zappa, Jeff Beck, and Missing Persons) on drums. Secondly, the lyrical content and music leans more toward industrial rock rather than mainstream rock.

Vai explains, "Those who like what I do will find it's still there. There's

enough guitar playing to satisfy those fans, but it's definitely not a wanky solo record with lyrics."

The first single, "Down Deep Into The Pain," went to modern rock and album radio the week of July 12. A clean version of the video, which is directed by Jon Reiss, the man behind Nine Inch Nails' "Happiness In Slavery" and Danzig's "It's Coming Down"



STEVE VAI

Grusin Releases Give Fans Two Ways To Pay Homage

BY CRAIG ROSEN

LOS ANGELES—Composer/record executive/pianist Dave Grusin is facing one of the dilemmas of being a prolific artist—he currently has two different releases vying for consumer attention.

Grusin's "Homage To Duke" on GRP Records is in the upper regions of the Top Jazz Albums chart. (Grusin is the "G" in GRP as well as co-founder and executive VP of the label.) Meanwhile "The Firm" soundtrack, which is composed primarily of Grusin's original score, was released June 29 by MCA/GRP, and recently debuted on The Billboard 200.

"I was concerned about my own company releasing the Duke record," Grusin admits. "And then 'The Firm' record coming out now because it has to coordinate with the release of the film. I hope 'The Firm' is an enormous hit, but I hope it isn't responsible for burying the Duke record."

"Homage To Duke" is a follow-up of sorts to Grusin's 1991 Grammy winner, "The Gershwin Collection." Although

Grusin admits as a youth he wasn't a fan of the big-band sound favored by Ellington, when he began composing his own material, he discovered the artistry of Duke and his band's improvisational style. "There was a tradition in that band that was so strong that if a player left and somebody came in to replace him, there usually wasn't a book," Grusin says. "They were supposed to figure out their notes based on what everybody else was playing."

Yet when Grusin decided to record "Homage To Duke," he opted to steer clear of the big band arrangements Ellington made famous. "I had been thinking for a couple of years of how to do it without doing another big band arrangement of the same material," he explains. "I was trying to figure out how to personalize it without totally rewriting everything."

In order to achieve that goal, Grusin used different line-ups on the album's 10 tracks. The nucleus of the album features Grusin's piano, plus tenor sax, trumpet, trombone, and a rhythm section. There are also a few tracks performed by a trio, and one track performed by Grusin solo.

One thread running through the album is the horn of Clark Terry, who was a key part of the Ellington sound through the '50s.

During the recording sessions, Grusin and company received word that another jazz great, Dizzy Gillespie, had died. "We were kind of frozen at that moment and nobody felt much like playing for a while."

Yet Grusin and the players in the session began to reminisce about Gillespie. "Anyone who knew him had stories about him," he says. "And most of them were kind of funny. Finally everybody cheered up and we kept

(Continued on next page)

clips, will be serviced to MTV, the Box, and other video outlets. An X-rated version will be serviced to underground clubs.

"Down Deep Into The Pain," Vai says, is about how suffering is necessary in life in order for people to become stronger. To wit, the song features soundbites of his wife giving birth to their son, Fire, a year ago.

As for the choice of the first single, Relativity VP of marketing and promotion Alan Grunblatt says, "There are other more mainstream rock tracks on

(Continued on next page)



Chicago Moves To Pennsylvania. Members of the group Chicago receive thanks following a show at Star Lake Amphitheater, Burgettstown, Pa. Blue Cross held a benefit party the night of the show which raised \$10,000 for Children's Hospital. From left are band members Jason Scheff, Lee Loughnane, Walt Parazaider, and Jimmy Pankow; Dolores Wilden, VP of community affairs, Blue Cross of Western Pennsylvania; and Richard Macino, public service director, the Pittsburgh Post-Gazette.

Upcoming Releases Rise To The Top; Garth Sparks Barbecues & Boycotts

A QUICK TRIP TO THE LAND OF 1,000 Advances: Underneath stacks of photos, candy bar wrappers, phone messages, faxes, unopened mail, and assorted other mainstays of any respectable reporter's desk, we unearthed dozens of advance cassettes the other day. Treasures found among the ruins:

- **John Hiatt, "Perfectly Good Guitar."** Hiatt finally captures on tape the raucous, stripped-down nature exhibited during his concerts. Though this September A&M release isn't a live record, it has the energy of one. Produced by Matt Wallace, the album kicks off with the spare, rollicking "Something Wild" and proceeds to a bluesy "Old Habits," the truly bizarre "The Wreck Of The Barbie Ferrari," and chugging "Permanent Hurt." Some of the edge picked up musically is lost lyrically; there's nothing here that makes your heart feel like it's surrounded by jagged glass, but there's still plenty here to think about.



by Melinda Newman

- **Epic Soundtracks, "Rise Above."** While precious names such as this generally send us into a grand mal seizure, the sweetness of the music on this Bar/None release distracted us. Soundtracks (yes, it is an individual's name) has concocted a retro sound that is redolent of "Pet Sounds" and Blood Sweat & Tears pre-David Clayton Thomas. Should he threaten to get lost in the past, Dinosaur Jr's J Mascis pulls Soundtracks into the '90s and beyond with his sure-handed drumming on several tracks. Best cuts are "I Don't Know" and "Sad Song."

- **Hank Flamingo, "Hank Flamingo."** This new sextet comes on like a cross between Webb Wilder and the Georgia Satellites on its Giant Records debut. While the album isn't out until January, first single "Baby It's You" hits the airwaves in September. Much of this release is way too quirky for country radio, but cuts such as "Redneck Martians Stole My Baby" should make inroads at college and wacky alternative outlets.

- **Smashing Pumpkins, "Siamese Dream."** "Cherub Rock," the first single from this upcoming Virgin release is already meeting open arms at modern rock radio, and there's plenty more where that track came from. By turns hard-hitting and hypnotic, "Siamese Dream" is the most cohesive effort from this Chicago outfit. The spooky urgency of the chilling "Disarm" and hard-driving melodies of "Geek USA" top the set.

- **Candlebox, "Candlebox."** Similar to Smashing Pumpkins, Candlebox sounds best when the songs are delivered with a relentless, oddly calm intensity rather than a sledgehammer. On "You," lead singer Kevin Martin recalls, of all things, a hard-rocking Stephen Stills. "Cover Me" has the kind of deceptively harmless acoustic sound that has sent tunes by Pearl Jam

and Stone Temple Pilots to the top of the rock charts. The album is out any day from Maverick/Sire/WB.

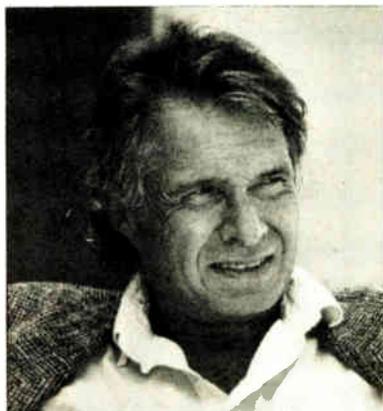
BURNING MAD: In retaliation to Garth Brooks' recent declaration that he does not want stores that sell used CDs to receive the CD version of his Aug. 29 release, several independent retailers have organized Garth Brooks barbecues, where customers can bring in Brooks' albums and burn them (Billboard, July 24). Now, some of these retailers are saying they will not carry any Brooks titles in any format. Fresno, Calif.-based Ragin' Records, which has three outlets, and both Music Millennium stores in Portland, Ore., are among those stores that have pulled all Brooks' records and merchandise. In response, Brooks tells Billboard, "Retail is a dog-eat-dog business. If someone doesn't carry [the records], it only makes them more precious for someone who does. But I admire

the stores [that are pulling the product]. If you're going to take a stand, stick to it, and that's what they're doing." Given that Warehouse Entertainment has just slapped Brooks' distributor, CEMA, as well as Sony, WEA, and Uni, with a lawsuit alleging that the distribution companies are committing conspiracy and unfair trade practices by trying to punish stores selling used CDs, it will be interesting to see if CEMA is even able to carry out Brooks' mandate.

COME ONE, COME ALL: Elektra Records has organized an Aug. 6 benefit concert at New York's Lone Star Roadhouse for the 6-month-old daughter of the late artist John Campbell, who died June 13. Already slated to appear at the benefit are Blues Traveler's John Popper, Jimmie Dale Gilmore, Dr. John, Chris Whitley, and the aptly named Cruel 13, a unit composed of the remaining members of Campbell's band. Additional acts may be added.

"This is pretty much for John's friends and as a benefit for Paris, John's daughter," says Howard Thompson, Elektra's senior VP of A&R, who organized the event. The 500 tickets are priced at \$20 each. Thompson adds that there may be more benefits down the line.

MOTION DENIED: New York Supreme Court Judge Beverly S. Cohen has denied former Blondie manager Peter Leeds' motion that he is entitled to a commission on ex-Blondie lead singer Deborah Harry's solo works. In a July 6 ruling, Cohen stated that the initial agreement between the two parties ended in February 1985, and that Harry's solo contracts did not count as a "modification" of the original agreement, as Leeds' attorneys had argued. Harry has a new release coming later this summer.



DAVE GRUSIN

World Domination Goes Independent, Keeps Ties To CEMA

BY CHRIS MORRIS

LOS ANGELES—World Domination Records, the alternative music imprint funded since its formation by Capitol Records, is severing its link with Capitol to go the independent route with new financial backing.

However, according to World Domination president Ron Stone, the label will continue to be distributed through CEMA for the immediate future.

World Domination was one of five

imprints with which Capitol forged A&R-driven production deals early last year under the aegis of the label's former president Hale Milgrim (Billboard, Feb. 8, 1992). Acts on World Domination's roster include Sky Cries Mary, Low Pop Suicide, Contagion, label co-founder Luc van Acker, and the reformed Shriekback, which includes label co-president and A&R director Dave Allen as a member.

Stone says that while Milgrim's recent departure from Capitol may have "subconsciously" played a part

in the timing of his company's split, the imprint's status as an independently oriented label ultimately led to the parting of the ways.

"You can't be an independent in the context of a major," Stone says. "Everything you do is contrary to what they do."

Stone also notes that World Domination's presence within Capitol became increasingly redundant as the major label developed its own slate of modern rock acts, including the Butthole Surfers and Radiohead.

"They were spending their time

and energy developing their own homegrown alternative product," Stone says. "They developed their own agenda, which made us meaningless to them."

But Stone praises new Capitol president Gary Gersh (who signed one of Stone's former managerial clients, John Waite, to an EMI contract years ago), and notes that such artists as Bonnie Raitt, Beastie Boys, and Tom Cochran, who are handled by Stone's Gold Mountain Management, continue on as Capitol artists. Stone adds that Capitol has

"made the exit smooth, and very, very reasonable financially."

Stone says World Domination will continue to distribute its product through CEMA, at least through the September release of an album by Psychone Rangers. "We don't want to disturb the continuity of things that are in progress," he says.

At some point in the future, Stone says, World Domination product will be moved through an indie distributor such as Caroline or Warner Music Group's Alternative Distribution Alliance.

Stone says World Domination is close to securing new funding from a Japanese company he declines to name at this point, and adds the label is also working out a European distribution deal.

"We'll have funding from those two sources," Stone says. "It should generate enough underwriting to fund the North American operation."

Stone says that with its move to the independent ranks, World Domination can concentrate on developing acts at the 25,000- to 35,000-unit sales level, rather than trying to meet major-label expectations of sales at the 50,000 to 100,000-unit level.

"It's time for us to get back to who we were in the first place," Stone says.

At press time, a Capitol-EMI spokesman said that label executives were unavailable for comment.

ARTISTS IN ACTION

**H.O.R.D.E. FESTIVAL:
WIDESPREAD PANIC
BLUES TRAVELER
COL. BRUCE HAMPTON
& THE AQUARIUM RESCUE UNIT
BIG HEAD TODD & THE MONSTERS
ALLGOOD
THE SAMPLES**

*Mud Island Amphitheater
Memphis, Tenn.*

THE SECOND annual H.O.R.D.E. festival (Horizons Of Rock Developing Everywhere) rolled into Memphis with all of the freewheeling timewarp glory of a late '60s be-in.

H.O.R.D.E. showcased eight hours of music, as well as featuring a bazaar that contained shops, special interest booths, food stands, and various games.

Widespread Panic (already a very popular act in the Memphis area) head-

lined this particular show with a seemingly nonstop string of songs from the group's three albums. The band's unflagging energy and multisegmented song constructions won much audience response. Nevertheless, by the time Widespread Panic came on, the audience had already digested six hours of music and Delta heat.

It was also hard to top the performance of Panic's predecessor, Blues Traveler. Their high-powered precision playing (particularly singer John Popper's blazing harmonica work) and concise arrangements easily provided the festival with its musical highlight.

By comparison, Big Head Todd & the Monsters started slowly but gathered steam, with Todd wowing the crowd with his vocabulary of electric blues and somewhat Hendrix-inspired technique.

On the other hand, the Samples' first

few songs were enjoyable, but their set quickly degenerated into a sameness of sound and arrangement.

Col. Bruce Hampton & the Aquarium Rescue Unit provided the other major musical highlight of H.O.R.D.E., delivering an engaging fusion of jazz, bluegrass, and rock. Memphis guitarist Shawn Lane (whose Geffen debut generated considerable critical notice) guested on the last half of Hampton's set, firing blistering, hyperspeed lead work to a dazzled audience, leading people to bow before the stage when he finished playing. Even without Lane, Hampton's set should have been placed much later in the show.

Allgood preceded Hampton with a solid Allmanesque set that also gave a musical nod to Al Green.

Although the audience spirit recalled a Dead show, the bands represented at H.O.R.D.E. owed more to the musical interaction of the Allman Brothers. Almost without exception, they were

"players" bands, loaded with considerable technique. In fact, if there was a musical weakness in the H.O.R.D.E. lineup, it was the lack of consistently strong songwriting within most of the bands. The emphasis was on band chemistry.

The music might have been the centerpiece of H.O.R.D.E., but taken as a whole, the festival was a convincing celebration/lifestyle statement-of-purpose that far outweighed the oppressive effect of the blistering 100 degree heat. Of particular note was the exceptionally high caliber of food sold at the tour's bazaar. Compared with the rote professionalism found on many shows, H.O.R.D.E.'s wide-eyed optimism and rag-tag circus atmosphere was a nice tonic for the symptoms of biz cynicism.

RICK CLARK

VAI-ING FOR SPIRITUAL STYLE

(Continued from preceding page)

the record, but we intentionally led with 'Down Deep Into The Pain' because we want to position him as super-left wing. We've gotten a great reaction with radio so far. [The label leaked the single to some stations.] We tested it at [hard rock station] KRXX in Minneapolis. It got 200 calls and 190 were positive."

The uncensored video, according to Vai, will be as graphic as Reiss' latest

works for Nine Inch Nails and Danzig. Vai says the song is partially about childbirth, therefore the clip will show a woman giving birth. It will also include a nude nun whipping herself.

"I wanted to make a video that was striking and one that was underground, sort of X-rated, but also had some positive redeeming value and followed the concept of the song, which is loosely based around childbirth," he says.

"There are two versions, because you can't show childbirth on TV, but you can show a guy getting his fucking head blown off. The religious aspect of it is the representation of this nun who was a saint, St. Teresa Abitar, who used to flagellate herself and have orgasmic experiences with God."

Similar to "Deep Down Into The Pain," all the songs on the album center on religious themes.

"What I'm trying to do with my music is give the listeners some kind of entertainment value and hope it has socially redeeming value," says Vai. "Some people will get it, for some it will be a complete revelation and will change their life; others it won't."

"Like any artist, you're drawn to the things that interest you. Personally, I feel that all of the pain and suffering in the world is due to the lack of spiritual understanding, the lack of understanding yourself. This seems to me to be the most important thing in life, so I naturally gravitate to it and so does my mu-

sic."

Grunblatt says the label is aiming "Sex And Religion" not only at the guitar-heads that bought Vai's last album but also at "the kids who buy Stone Temple Pilots, Pearl Jam, and Nine Inch Nails."

Relativity set up a hotline for kids to hear a sneak preview of the record between June 15 and July 27. The New York number was advertised in Rip, Hit Parader, Guitar Player, Guitar For The Practicing Musician, and Guitar World. The two-minute prerecorded message plays excerpts of the songs, offers information about the band, and gives the street date of the release.

"We wanted to create a frenzy and anticipatory buzz," says Grunblatt. "In [the first] three weeks, we've gotten 20,000 calls on the hotline."

Grunblatt says the label also conducted a direct-mail campaign, sending more than 10,000 potential consumers a postcard announcing the release of the new album.

To generate excitement at retail, Relativity also did a mailing. "We sent out a five-piece mailing—two post cards and three fliers—to get them crazy about it. We're sending pieces of the artwork too," says Grunblatt.

Additionally, during the July 4 weekend, Relativity rented airplanes with banners that read "Steve Vai album coming soon," and flew them over New York, San Diego, Tampa, and Los Angeles.

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GRUSIN RELEASES

(Continued from preceding page)

playing. We recorded two more tunes that day."

While jazz buffs are seeking out "Homage To Duke," millions of moviegoers are hearing Grusin's score music in "The Firm."

Grusin, who won an Oscar for scoring "The Milagro Beanfield War," became involved in the project at the request of director Sidney Pollack. The two had worked together previously on "The Slender Thread," "Tootsie," and "Havana."

Pollack's idea of featuring solo blues piano to complement the Memphis setting of the film intrigued Grusin. "Frankly, it was the real reason I was interested in doing it," he says. "I just didn't think I wanted to do another dramatic film score for a piece like this. That kind of put another edge on it for me."

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'Madison County' Author Turns Balladeer Waller's Atlantic Album Echoes Best-Selling Novel

BY MELINDA NEWMAN

NEW YORK—It's certainly not his traditional method of doing business, but Doug Morris is the first to admit that he signed Robert James Waller, author of best-selling novel "The Bridges Of Madison County" to a record contract without even hearing him sing.

"That's true," says the Atlantic Group co-chairman/co-CEO. "I just had an instinct that he's really [the book's protagonist] Kincaid. And there's almost a melody about the book. I did give the songs to [producer] Arif Mardin to hear, but I'd agreed to do it before Arif heard it."

Morris and Waller's agent, Aaron Priest, hammered out the deal in two hours in May. A few days later, Waller found himself in a New York studio recording the 11-song "The Ballads Of Ma-

dison County" over a three-day period. The album includes standards mentioned in the book—such as "Autumn Leaves" and "Tangerine"—some well-picked covers, and four Waller originals.

Though everything turned out fine, Waller, who has played in clubs for years, had a few nervous moments be-

fore entering the studio. "One thing I always know is when I'm in over my head and I try never to get there," he says, laughing. "I had maybe four days to prepare to record some tunes I'd never done before."

Released July 23, the album is the first co-venture between Atlantic and the book's publisher, Warner Books. (See story, page 9). In an unprecedented move, the album will be available in bookstores, via Warner Books, as well as through traditional music retailers.

According to Laurence Kirshbaum, president/CEO of Warner Books, "The Bridges Of Madison County," is the company's best hardback seller ever. The book, which has sold more than 2.5 million copies, has been on top of the New York Times Bestseller list for more than 20 weeks.

The bookstores approached by
(Continued on page 26)



ROBERT JAMES WALLER

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Cinram Ltd.

Isidore Philopophe, Chairman and CEO of Cinram, is pleased to announce the appointment of C. William French to the position of Vice President, Business Development. Mr. French has 27 years of experience in Television, Video Production and Video Duplication. Most recently, Mr. French was President of Canada's largest videotape duplication company, AP International. Cinram is North America's largest independent manufacturer of compact discs, CD-ROM and pre-recorded audio cassettes, with facilities in Canada and the United States. Mr. French is responsible for developing new markets and opportunities for Cinram. This appointment is part of the continuing effort to strengthen Cinram's already experienced and professional executive team. Corporate Headquarters, 2255 Markham Road, Scarborough, Ontario, Canada, M1B 2W3. Tel: (416) 298-8190/1-800-387-5146

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PETER GABRIEL PAPA WEMBA	Spectrum Philadelphia	July 6-8	\$1,177,938 \$35/ \$27.50	40,943 three sellouts	Electric Factory Concerts
VAN HALEN VINCE NEIL	Jones Beach Theatre Wantagh, N.Y.	July 11, 13-14	\$1,035,248 \$31.50	32,865 three sellouts	Delsener/Slater Enterprises
PETER GABRIEL	Montreal Forum Montreal	June 29-30	\$726,905 (\$930,945 Canadian) \$50/ \$32.50	26,261 two sellouts	Donald K. Donald Prods.
LOLLAPALOOZA '93: PRINUS ALICE IN CHAINS, DINOSAUR JR, FISHBONE ARRESTED DEVELOPMENT, FRONT 242 BABES IN TOYLAND, RAGE AGAINST THE MACHINE	Molson Park Barrie, Ontario	July 10	\$594,606 (\$760,501 Canadian) \$32.50/ \$27.50	25,000 sellout	MCA Concerts Canada
THE MOODY BLUES	Filene Center Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 6-7, 14	\$495,448 \$30/ \$16	21,224 three sellouts	in-house
GEORGE STRAIT JOHN MICHAEL MONTGOMERY	Coca-Cola Starplex Amphitheatre Dallas	July 11	\$472,872 \$25.50/ \$18.50	18,146 sellout	MCA Concerts PACE Concerts
10,000 MANIACS WORLD PARTY	Mann Music Center Philadelphia	June 19	\$446,603 \$25/ \$17.50/ \$14.50	22,869 two sellouts	Electric Factory Concerts
VAN HALEN VINCE NEIL	Merriweather Post Pavilion Columbia, Md.	July 17	\$414,360 \$30/ \$22.50	16,714 sellout	Nederlander Organization in-house
DON WENLEY	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	July 6-7	\$370,113 \$50.50/ \$40.50/ \$35.50/ \$25.50	15,677 20,000, two shows	PACE Concerts
WHITNEY HOUSTON KIRK WHALLUM ANGIE & DEBBIE	Filene Center Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 11-12	\$360,160 \$34/ \$16	14,170 two sellouts	in-house

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Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

NEW YORK: In less than a year, D-Generation has garnered more positive media coverage than some bands on major labels. The New York-anchored quintet's '90s-updated glam/punk look recently triggered a photo spread in the New York Times Sunday magazine, while a number of heavyweight critics around the U.S. have touted its edgy hard-rock sound. Fronted by singer Jessie Malin, D-Generation has been banging around the downtown/East Village club scene for a couple of years now, amassing a considerable fan following—including celebs Deborah Harry, Joey Ramone, and Iggy Pop. In fact, Pop tapped the band to open for one of his local gigs in January. D-Generation has just issued a 7-inch single, "No Way Out," produced by Andy Shernoff and Daniel Rey. The track, which has begun buzzing at college radio level and has also tweaked interest from several majors, oozes influences like the New York Dolls, Cheap Trick, and the Stooges. "What we write about is a very New York, dark, urban attitude," says Malin. "It's slices of life, like [Martin] Scorsese's movies." LARRY FLICK



D-GENERATION

SAN DIEGO: Rocket From The Crypt, Honey Glaze, Stone Temple Pilots, Asphalt Ballet, Lucy's Fur Coat, Flatten Manhattan, and Big Mountain are the groups vying for a win as group of the year during the Third Annual San Diego Music Awards, to be held Aug. 16. The awards honor artists from the area in 25 musical categories. Acts were nominated by members of the San Diego Music Academy, which includes press, talent buyers, promoters, and studio representatives from the area. Final winners are decided by the public via a mail-in ballot in San Diego weekly publication The Reader. Going for artist-of-the-year honors are Rocket From The Crypt/Drive Like Jehu's John Reis, A.J. Croce, Candye Kane, Asphalt Ballet's Mikki Kiner, Big Mountain's Quino, and Josh Higgins of Honey Glaze. In the Best Local Recording category, nominees are "Honey Glaze," Honey Glaze; "Velour," Eldergardens; "Lucy's Fur Coat," Lucy's Fur Coat; "Magic Maggie Healing Doll," Blacksmith Union; "From Benny's Tiki Room & Ammo Dump," Burning Bridges; "Long Time To Sunday," The Colour Circle; and "Burlesque Swing," Candye Kane. MELINDA NEWMAN

MONTREAL: Following a long dry spell, two local bands, Assembly Required and BeanBag, are emerging as frontrunners in the Montreal music scene. Although musically disparate, they're being brought together by an Amnesty International benefit. The benefit is scheduled for three consecutive weekends beginning Aug. 5, running from Thursday to Sunday. Assembly Required is featured each Thursday, while BeanBag has a single performance scheduled for Aug. 5.



ASSEMBLY REQUIRED

Assembly Required, seven-year veteran act of the Montreal music scene, has completed a 24-track album, "Mike Owes Us Money," which the band and its management are shopping around. Determined to get their message out, they're selling the cassette version out of boxes at gigs. Their music, as described by guitarist Chris Huston, is "neurotic pop." All members of the sextet, average age of which is 22, contribute to the compositions they record and perform. The members of BeanBag, on the other hand, have been together three years and have an 8-track cassette, "A Momentary Lapse Of Beanbag," which they are more than willing to offer to the public through their soon-to-be-inaugurated cassette-only label, Sissy-Fit Recordings. John BondHead, bassman and spokesman for the group, describes BeanBag's music as a "psychedelic, pop-folk, power-skiffle sound." BRIAN RABEY

SEATTLE: More than 65 performers from six continents will perform during Bumbershoot, the 1993 Seattle Arts Festival, slated for Sept. 3-6. Many of the artists will participate in the Bumberdrum VI jam session, a three-hour rhythm fest featuring percussionists and dancers from around the world. The total event features more than 2,000 artists and performers in music, theater, dance, literature, and visual arts. The event takes place on the grounds and concert halls of the Seattle Center with performances happening amid exhibition spaces filled with international, national, and regional artistry, as well as food and crafts booths. M.N.

'Aladdin' Lyric Rubs Arab Group Wrong Way

THE LATE LYRICIST Howard Ashman may have misjudged when he made jocular reference to how little it takes to have one's ears cut off in mythical Arabia in a song, "Arabian Nights," from Walt Disney's "Aladdin."

The American-Arab Anti-Discrimination Committee held the reference as a slur against all Arabs, and following a protest to the Disney organization, Disney, with approval from the Ashman estate and co-writer Alan Menken, announced that the lyric would be changed. According to

an account of the matter in The New York Times, however, the president of the Arab group said that he remained

pained by the continued use of the word "barbaric" in the context of the slur ["It's barbaric, but hey, it's home"].

It's true that "Aladdin" would still be the animated treasure it is without Ashman's lines, "Where They Cut Off Your Ear If They Don't Like Your Face."

But, as Words & Music has stated before, the time to blue-pencil art is during the creative process, not after it has made its case before the public: censorship, no; condemnation, yes.

Uneasy rest the ears of those who hear countless songs of another era (and sensibility) whose lyrics make comic comments about Jews, blacks, Irish, Italians, Indians, Asians, women and so on; ironically, it was often the case that the writers themselves belonged to the groups they painted with a broad comic brush. These songs, or parts of them, might have been palatable in the social and cultural context of their times. Time has deemed it otherwise.

Yet, pressure to force changes in artistic license is something to be concerned about. Is it not better to groan (and perhaps *not* bear it!) when a stereotype rears its head in existing art than, in effect, to recall it from the pages of history?

In the real world—all four corners of it—human-to-human cruelty is not merely confined to a wisecrack in a fairy-tale. In "Aladdin," after all, ears do remain intact and there's the inevitable happy ending.

WHEN Rick Shoemaker joined Warner/Chappell Music as senior VP of creative in 1990 after a 10-year run at MCA Music with similar responsibilities, he knew he was confronting a transition period in music publishing as well as recordings.

"On the publishing side," he tells Bulletin, "there was a greater emphasis on self-contained young artists, development deals for unsigned bands and the emergence of original songs replacing scoring in film and television.

"On the record side, there was a proliferation of new record label off-

shoots, co-ventures, custom labels, with everyone vying for a piece of the pie. As a result, the price of publishing and record deals went through the roof. Publishers were now exposed at a greater financial risk for proven talent. And at the same time, radio and MTV didn't expand their playlists."

Shoemaker saw that "more and more records fell through the cracks and it became increasingly more difficult for labels to effectively develop and market all their new releases."

For Shoemaker, the answer to these woes was to take a cue from European music publishers. "I realized that we needed to put together a team . . . that would be able to develop and exploit our writers and artists beyond what the labels were providing."

Shoemaker created departments within Warner/Chappell's creative department that provided support for the grooming of young writer/producers and acted as managers, agents, and marketers.

And, notes Shoemaker, Warner/Chappell has created a roster of "cutting-edge music with the likes of Ice Cube, Soul Asylum, Ministry, Gin Blossoms, Helmet, Pantera, and Dream Theatre.

As for Shoemaker, his reward came recently when Warner/Chappell chairman/CEO Les Bider promoted him to executive VP of creative.

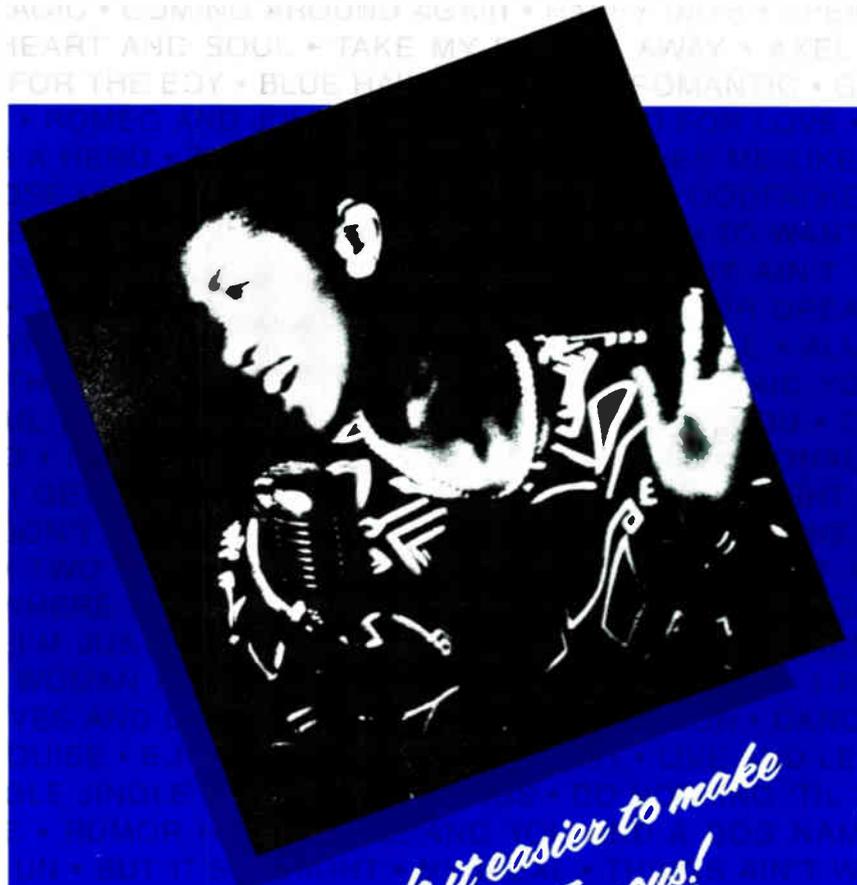
LEMBO PUBS TO LEEDS: Leeds Entertainment has acquired songs in artist manager Mike Lembo's Funzalo Music and Tomata Du Plenti catalogs, according to Leeds Levy, who purchased Lembo's first song catalog while president of MCA Music. The Lembo catalogs contain copyrights from NRBQ, the first five Soul Asylum albums on Twin/Tone Records, as well as songs written and recorded by Bonnie Raitt, Hank Williams Jr., Fabulous T-Birds, Georgia Satellites, Dave Edmunds, Charlie Sexton, and Aimee Mann. No purchase price was revealed. Lembo, with offices in New York and plans for a satellite office in Tucson, Ariz., says he'll fully concentrate on artists and producer management and other publishing interests, which include songs penned by Jules Shear (Polydor), Eric Ambel, and Clockhammer.

PRI NT ON P RI NT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Metallica
2. Screaming Trees, Sweet Oblivion
3. Slayer, Reign In Blood
4. Shawn Colvin, Fat City
5. Guns N' Roses, Use Your Illusion I & II.



by Irv Lichtman



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YEARWOOD BOOK CATCHES A STAR IN THE MAKING

(Continued from page 1)

is expected to appeal to an array of readers—those interested in the business of music, country, Yearwood—and the publisher's marketing plan reflects that. It also shows an unusual bit of synergy with its subject and her record label.

The marketing campaign for the book, by Lisa Rebecca Gubernick, targets country radio and TV stations and includes a unique cross-promotion with MCA Nashville.

The coup, according to Morrow marketing director Susan Halligan, is that Yearwood has agreed to help promote the book, an unusual move regardless of what the subject thinks of the portrait ("Everyone individually seemed to think they came off somewhat badly, but they thought everybody else came off fine," Gubernick says. "It's hard to see yourself in documentary form").

The singer will participate in a joint signing with Gubernick Sept. 30 at Nashville bookstore Davis Kidd, and additional appearances may be scheduled, Halligan says.

Morrow and Yearwood's label, MCA, also are working together, swapping 1,500 copies of books and CDs for use by the other in their respective promotional strongholds.

MCA will send the books out to promotion directors at major-market radio stations across the country for use in listener promotions; Morrow will include copies of Yearwood's "Hearts In Armor" with the books it

sends to reviewers.

Additionally, TV ads for the book, featuring the Yearwood song "She's In Love With The Boy," will run on The Nashville Network and CMT.

"My editor at Morrow, Paul Bresnick, had always wanted to do a book about the making of a rock'n'roll star," explains Gubernick, a senior editor at Forbes. "But I said, coun-



BRESNICK



GUBERNICK

try's hot. The boom is going on. And nobody has done any business books like this on Nashville."

The question was, who would present the clearest window into the machinery of star-making?

"What we were looking for was a performer who had already established him- or herself to the extent you could assume that for his or her next album, the label would be pulling out all the stops," says Bresnick.

Enter Yearwood, rising.

"When we started looking at Trisha, this was a star that was in its ascendance," Bresnick says of the artist who broke through country ranks in 1991 with her debut MCA album, "Trisha Yearwood," and its No. 1 single, "She's In Love With The Boy."

"By picking an artist whose first album was a hit, that ensured her label would go all-out in the making of her second album. So that became the perfect album for us to focus on," says Bresnick.

MCA, in the person of Al Teller, agreed to cooperate with Gubernick, as did Yearwood's manager, Ken Kragen. That left Yearwood.

"My focus appealed to her," Gubernick says. "She wanted to get across the notion that these are people who view it as a profession; it's not a bunch of hillbillies out of the holler with a banjo and a paper sack getting out of the bus station in Nashville."

Given "no strings-attached access" to everything from tour buses to la-

bel board rooms, Gubernick joined the story already in progress, at the point when Yearwood was preparing to go into the studio to record "Hearts In Armor." The artist was also in the midst of a series of road dates ranging from a Rattlesnake Roundup to the occasional indoor gig.

The crux of the story is a single critical year, the one after a well-received but easy-expectations debut in which an artist can, with a follow-up, become established, or flame out.

"Now she has a career," Gubernick says. "And that's something that, when I started, wasn't clear yet."

A small-town girl with a degree in music business and a voice that was its own credential, Yearwood had gone to Nashville, Gubernick recounts early on in a narrative that unfolds in a combination of intimate portraits and historical broadsides, as one of "plenty of girls who had the best voices in their hometowns . . . [and] the leads in their school musicals." She got herself noticed by recording demos and cultivating contacts, one of whom was another young singer named Garth Brooks. A label deal with MCA led to the debut album and the No. 1 single.

"There is a whole breed of artists, singer/songwriters, who exist quietly," Gubernick says. "She could have done that—she would have been a talent regardless. But to get to that next level and to maintain it, you need machinery. As with someone like Garth Brooks, who makes it seem so effortless, the trajectory happens on its own; to be able to maintain it, you need a considerable amount of savvy."

Gubernick documented that savvy in waves of detail collected from wading right into the middle of things. She was everywhere decisions were being made about Yearwood, from the smaller ones about packaging (which dress would she wear?) to the bigger issues of image (how sexy is too sexy?) and content (which would be the first single?). She was on the bus with the band when the engine caught fire; in the studio with producer Garth Fundis when he was working out arrangements; in the control room when MCA brass were getting their first listen to her album tracks; and in the midst of the cleavage controversy.

Gubernick liked the idea of using a female artist to explore the "making-of" theme, she says, because it keyed in on another issue exemplified by

the debate between Yearwood's record label and management over publicity photographs that showed a bit of cleavage, a sharp departure from her earlier image as small-town girl. "The whole question of women in country music is something that interested me," Gubernick says. "There is a fascinating line that must be walked."

The line is as distinct as the one between the old Nashville and the new, a tension Gubernick lays out along

with Yearwood's story.

"The notion that Revlon is interested in her [as the spokesperson for her own perfume, Wild Heart] is indicative of the changes taking place, and of country's new marketing finesse," Gubernick says. "Part of that interest is Revlon reaching to a new audience, trying to recapture the drug-store market. But part of that is the realization that country is no longer Barbara Mandrell selling prunes.

'She Really Was A Country Star'

Following is an excerpt from "Get Hot Or Go Home/Trisha Yearwood: The Making Of A Nashville Star" by Lisa Rebecca Gubernick.

After lunch, the marketing department went to work on the wording of the proposal. [Manager Ken] Kragen left for California, and [producer Garth] Fundis had the final mixes of the album messengered to Yearwood in Memphis.

She had spent the morning with her band, filming the club scene in the video. It gave them a small role in the album, and they had a good time, but it was still all too clear that it wasn't their music. "The hardest thing," said Tammy Rogers, "was figuring out the new fiddle part. I knew it wasn't me on the tape, but it had to look like me."

The tape with the final mixes arrived in Memphis just before they headed off on a three-day run to Vandalia, Missouri, Fort Loramie, Ohio, and Indianapolis. Everything was set except "Hearts In Armor." Fundis sent three versions of the ballad: one with the viola track from the first session, one with the part that had been added the day before, and a version with a few bars of the acoustic guitar they had tried weeks before.

The bus pulled out of Memphis just before midnight. About an hour down the road Yearwood went into the stateroom and put the tape on. By the second cut, the room filled, and everyone was listening in. For the most part, it sounded good. But she was worried about "Down On My Knees." Was there too much echo?

They pulled into the parking lot at

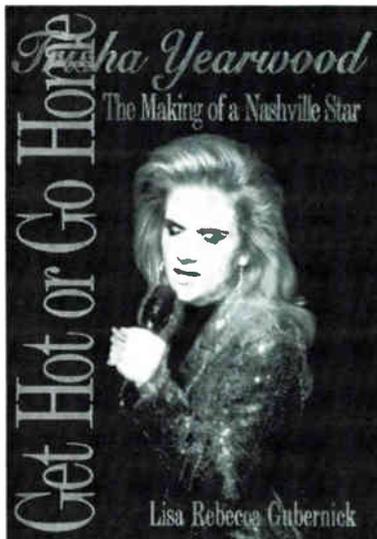
the Twilight Motel at about six, and about four hours later she made it to her room. She reached Fundis at a quarter to eleven at Georgetown Masters, where he was putting the final touches on her album.

"The mix sounds good," she said, sounding altogether unenthusiastic. "The new viola lick is cool—but I still don't like the acoustic guitar." Then she paused. "Don't you think there might be too much echo on 'Down On My Knees'?"

Fundis was silent. He'd had mixed feelings about the acoustic guitar himself; omitting that was no problem. But "Down On My Knees"? That, to his mind, was one of the best, most powerful cuts on the album. He couldn't understand what bothered her. She agreed to listen to it again and call back later.

Yearwood hung up the phone and sat still for a minute. She went back out to the bus to play the tape again. She pulled out her calendar, trying to figure out just when she'd be home. There, before her, were the next three months. The blocks of places and dates overwhelmed her. It would be October before she had any time to herself, autumn before she could expect to see [boyfriend Robert] Reynolds again. The video was over, and the album, the most important thing of all, was finally just about finished, and she wasn't even there to see that it came out right.

She really was a country star, really had her tour and her album, and it felt as if she had mortgaged her life for a dream. She sat there, on the velveteen sofa, in her stateroom in the back of her bus, and she cried.



LOLLAPALOOZA TOOL MAINSTAGE

watching tool's developmental stages has proven they were not to be upstaged at second stage and are moving to the next stage in their career at lollapalooza's mainstage.

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VID CATALOG MAY BRIGHTEN CHRISTMAS

(Continued from page 8)

Taking advantage of the backlash, FoxVideo expects to move 3 million copies of "Miracle," described by president Bob DeLellis as a "stocking stuffer." It's being duplicated in standard play, another plus to video stores, which still suspect the quality of the six-hour EP format usually employed for under-\$10 cassettes.

The studio hopes to enhance demand by giving retailers one day to order "Miracle" before it is placed on moratorium for two years. "I think it's novel and innovative," says Busch. FoxVideo, meanwhile, continues to sell the original black-and-white "Miracle On 34th Street" at

\$14.98.

Specialists are also taking matters into their own hands. Blockbuster Entertainment is expected to augment its collection of public-domain releases, which began last year with "It's A Wonderful Life" (now withdrawn because Republic Pictures claims rights to the music and underlying story), and launch a major fourth-quarter sales push for sell-through. "They have some strong plans," says one supplier.

Philadelphia-based West Coast Entertainment, the second-largest video chain, is planning to start selling public-domain films under its own label

and may expand to licensed features later. VP Steven Apple expects to promote four PD titles, priced "well below \$10" and dubbed in SP, on the "West Coast Video Film Classics" label arriving Oct. 15. With new packaging, "they're strictly ours," Apple maintains. "I think the franchisees will take great pride in having their own product," sold to them at cost.

There's another gambit that could attract recalcitrant video retailers to sell-through—making low-priced cassettes available to customers who rent two or three titles at a time. "We are considering programs" from one or more suppliers, says Apple.

POPULAR • UP RISING S

B I L L B O A R D ' S W E E K L Y N A T I O N A L R E P O R T O N N E W A N D D E V E L O P I N G A R T I S T S



Cosby Kid. Can a child television star find success as a recording artist? Seven-year-old Raven-Symoné, who played Olivia on "The Cosby Show," has the No. 7 video on pay-to-see The Box with "That's What Little Girls Are Made Of," a song that moves 99-72 on Hot R&B Singles. MCA is angling to parlay the exposure into album sales.



Womanly. Television exposure is priming the pump for the debut album by Fem 2 Fem, a self-proclaimed "lipstick lesbian" act that aims for success on dance and pop charts. Part of the marketing plan for the album, titled "Woman To Woman," will be to set up an in-store appearance at a Los Angeles-area superstore.



Take Five. Smooth vocal duo Five XI is the latest act to emerge from Atlanta's red-hot R&B scene. Its self-titled album debuts on Top R&B Albums at No. 84, and the RCA act's "Say It Isn't Over" reached No. 41 on Hot R&B Singles. It is one of three songs on the set that was co-written by Five XI partners Lawrence Tolbert and Rod Marcel.

WHOOMP! HERE IT IS: On the strength of the No. 2 single, "Whoomp! There It Is!," indie label Bellmark anticipates a strong debut next week by **Tag Team's** same-titled debut album. "The record is shipping very well," says John Hockett, operations manager. "We are getting strong orders all along the East Coast, the Midwest—the major chains are on it."

The rapid success of the single took the label by surprise, which explains the delay in getting the album out. Deborah Walker, who does marketing communications for Bellmark, says, "When the single took off so quickly, we found ourselves with a hot act and no album. We immediately got the process going to get the album written and produced and into the market."

GIRL TALK: Not long after k.d. lang and Janice Ian came out of the closet, Newsweek and USA Today did cover stories on lesbianism. With mainstream media shining its spotlight on the topic, Critique thinks the timing is right for **Fem 2 Fem**, a five-woman Los Angeles-based act whose lead single, "Switch," has been making noise for some independent distributors since its June 23 release. The single is being moved through indies by BMG Independent Group, but the album, due Aug. 24, will be solicited by BMG itself.

Critique has lots of tricks up its sleeve, says Bill Meehan, VP of sales, not the least of are three different versions of the "Switch" video, which have been dubbed clean, dirty, and filthy.

The clean version—full of gropes, embraces, and strokes—likely will never see the light of MTV, Meehan acknowledges, although the label will try to get it added at The Box. The so-called dirty version, which includes a brief provocative scene not included in the clean version, has been seen twice so far on The Playboy Channel's "Hot Rocks," and the show's producer, Eric Middleman, says it received "great response." We're told the filthy version contains full frontal nudity; aside

from limited use by some clubs, we suspect this version was filmed to titillate press, retail, and radio types.

But Critique is not playing this strictly for novelty, and plans to work "Switch" at top 40 radio. The single was a top five seller for Tower Records' Sunset Boulevard store its first

week out, says singles buyer Jim Laspesa.

The act got national TV exposure when two of its members, **Lynn Pompey** and **Julie Park**, appeared on the July 12 "Gerardo" during an episode devoted to shattering lesbian stereotypes. Though Critique is banking on support from the gay community, its marketing plan also figures on the curiosity of straight males, too, and to that end, the label says to expect to see the group featured in a pictorial in the pages of *Playboy*.

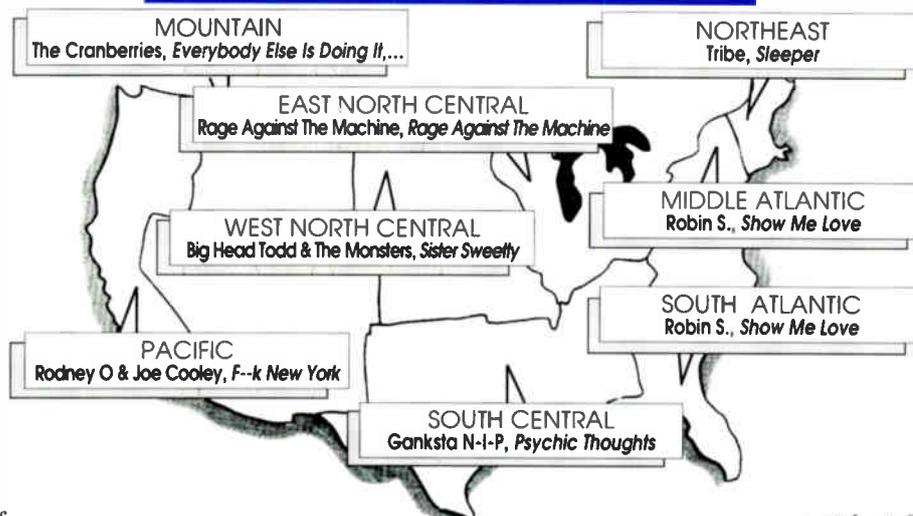
MOOORE AND MORE: Texas guitar slinger **Ian Moore** and his band played at Tower Records July 20, the date his self-titled Capricorn title hit stores. Bob Goldstone, the label's director of sales, says the band played a 45-minute set and stayed at the store to sign autographs for another hour and a half.

The native son apparently was well received. First-day sales at the Austin Tower totaled almost 200 units, more than U2's "Zooropa" moved at that outlet in its entire second week.

LIKE A CANCER GROWS: Alternative Distribution Alliance says Restless death metal act **Cancer** is fetching strong orders on "Sins Of Mankind," on par with those that ADA sees on the catalog **Slayer** titles that it sells. Cancer catalog is also moving, thanks to ADA's so-called "6-6-6" program, which offers 6% discounts on "Sins" and the band's two previous sets. Cancer starts a tour of at least 18 dates Sunday (31) at the Milwaukee Metal Fest in Wisconsin.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Robin S., <i>Show Me Love</i>
2. Rage Against The Machine, <i>Rage Against...</i>	2. Rage Against The Machine, <i>Rage Against...</i>
3. The Cranberries, <i>Everybody Else Is Doing...</i>	3. Prime Minister P. Nice & D. Rich, <i>Dust To...</i>
4. Tool, <i>Undertow</i>	4. Bjork, <i>Debut</i>
5. White Zombie, <i>La Sexorcisto: Devil Music...</i>	5. Patti Scialfa, <i>Rumble Doll</i>
6. Doug Supernaw, <i>Red & Rio Grande</i>	6. The Cranberries, <i>Everybody Else Is Doing...</i>
7. Bjork, <i>Debut</i>	7. RuPaul, <i>Supermodel Of The World</i>
8. Nemesis, <i>Temple Of Boom</i>	8. Tool, <i>Undertow</i>
9. Fugazi, <i>In On The Killtaker</i>	9. Captain Hollywood Project, <i>Love Is Not Sex</i>
10. Butthole Surfers, <i>Independent Worm...</i>	10. White Zombie, <i>La Sexorcisto: Devil Music...</i>

B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

COMPILED FOR WEEK ENDING JULY 31, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	17	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
2	2	2	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
3	—	1	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT
4	4	7	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...
5	6	23	WHITE ZOMBIE GEFENN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
6	7	9	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
7	3	21	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
8	—	1	PRIME MINISTER PETE NICE/DADDY RICH DEF JAM/RAL 53454*/COLUMBIA (9.98 EQ/15.98)	DUST...
9	9	3	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
10	5	3	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98)	PSYCHIC THOUGHTS
11	15	8	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
12	12	17	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
13	11	6	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
14	10	5	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
15	14	6	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
16	16	3	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME
17	20	4	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER
18	18	5	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
19	19	28	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
20	17	12	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK

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	13	4	MARIA MCKEE GEFENN 24508 (9.98/13.98)	YOU GOTTA SIN TO GET SAVED
22	—	1	BASS PATROL JOEY BOY 3009 (9.98/14.98)	NOTHIN' BUT BASS
23	24	9	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
24	21	45	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
25	23	10	2 UNLIMITED RADIKAL 15415/CRIQUE (10.98/15.98)	NO LIMITS
26	25	35	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
27	28	34	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
28	37	11	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
29	26	35	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
30	27	10	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
31	22	17	TASMIN ARCHER S&K 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
32	33	3	CHAKA DEMUS & PLIERS MANGO 9930*/ISLAND (9.98/15.98)	ALL SHE WROTE
33	31	12	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
34	36	4	MERCYFUL FATE METAL BLADE 45318/WARNER BROS. (9.98/15.98)	IN THE SHADOWS
35	29	14	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
36	—	1	PATTI SCIALFA COLUMBIA 44223 (9.98 EQ/15.98)	RUMBLE DOLL
37	30	6	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
38	—	45	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
39	—	7	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
40	40	11	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN

JACKSON DELAYS ASIAN TOUR

(Continued from page 10)

retrieval of out-of-pocket expenses for promotion, as well as the \$2.5 million advance. Almost three-quarters of the \$38-\$220 tickets had been sold for the shows at the city's only venue for big concerts, an outdoor horse-racing track in Shatin. About 28,000 seats were available per show.

Local promoters had expected the Hong Kong dates to be rescheduled (Billboard, July 24).

Shatin Racecourse is owned by the Hong Kong Jockey Club, which says

it could not accommodate later dates because they would conflict with the Sept. 12 opening of the racing season.

The concerts would have brought together an unusual mix of players. Arena is well-versed in organizing international concerts, but Yiu Wing Entertainment and Artist World were taking an atypical step away from the safety of Canto-pop idols and family entertainment shows.

MIKE LEVIN

SOUNDTRACK RACE GETTING HOTTER

(Continued from page 9)

Oberstein, director of retail marketing for the 13-store Chatsworth, Calif., Tempo chain.

A remake of Steppenwolf's 1968 hit "Magic Carpet Ride," by Guns N' Roses guitarist Slash and former Hanoi Rocks frontman Michael Monroe, was serviced to album-rock radio on July 13.

On July 20, album-rock and modern-rock outlets received the Red Hot Chili Peppers' "Soul To Squeeze," produced by Rick Rubin.

The same day, Soft Cell's 1982 hit "Tainted Love" was serviced to top 40, along with Paul Simon's 1973 hit "Kodachrome." The latter track was also serviced to AC outlets; it is the only single of the bunch set for a commercial release Aug. 10.

According to the film's music supervisor and soundtrack co-executive producer Peter Afterman, the success of "Wayne's World," driven almost single-handedly by Queen's 17-year-old "Bohemian Rhapsody," was

on the minds of "Coneheads" producer Lorne Michaels and Warner Bros. senior VP of A&R Michael Ostin. "Lorne liked some of the older songs," he says. "If you look at the success of 'Sleepless In Seattle,' it proves that you don't need new songs to have a hit soundtrack."

The album also features the Barenaked Ladies' take of Public Enemy's "Fight The Power," a-ha's Morten Harket doing Frankie Valli's "Can't Take My Eyes Off Of You," and k.d. lang and Erasure's Andy Bell remaking the Barbra Streisand/Donna Summer duet "No More Tears (Enough Is Enough)."

Although there are no current plans to issue the latter track, produced by Stephen Hague, as a single, it's the early favorite of top 40 KIIS Los Angeles PD Jeff Wyatt. "I think we will do some fast action with that," he says.

"Coneheads" also offers new material. While Simon's "Kodachrome" is featured in a key montage scene in the film "that's almost like a video," Ackerman says, the Chili Peppers' track and "Conehead Love" will be pushed at video outlets.

That campaign began on July 15, when MTV presented the world premiere of the Chili Peppers clip. The following day, the network ran "MTV's Coneheads Conquest Countdown" in which the film's stars, Aykroyd and Jane Curtin, appeared in character to present their top 10 videos and preview the "Conehead Love" clip.

While "Coneheads" runs the gamut from Simon to the Chili Peppers, "Axe Murderer" leans decidedly toward alternative rock. Music supervisor Danny Bramson, whose last credit was the hit 1992 soundtrack "Singles," says it is important that the album "can stand on its own, separate and apart from the movie."

While Bramson hand-picked the majority of the tracks on the album along with film star Myers, he was "saddled" with the inclusion of one song, the Bay City Rollers' 1975 hit "Saturday Night." Explains Bramson, "In the script, the father [also portrayed by Myers] dances a Scottish jig to 'Saturday Night.' I had to figure out how to place a 1975 Bay City Rollers' master with new tracks by Soul Asylum and Chris Whitley."

Bramson found the answer while paging through an old issue of the British paper New Musical Express in which current pop stars posed as their favorite acts: "I saw a photo of Ned's [Atomic Dustbin] in Bay City Roller drag." Bramson contacted Dustbin manager Steve Rennie, who liked the idea of a remake.

The videoclip of the cut has been running on MTV's "120 Minutes" and "Alternative Nation."

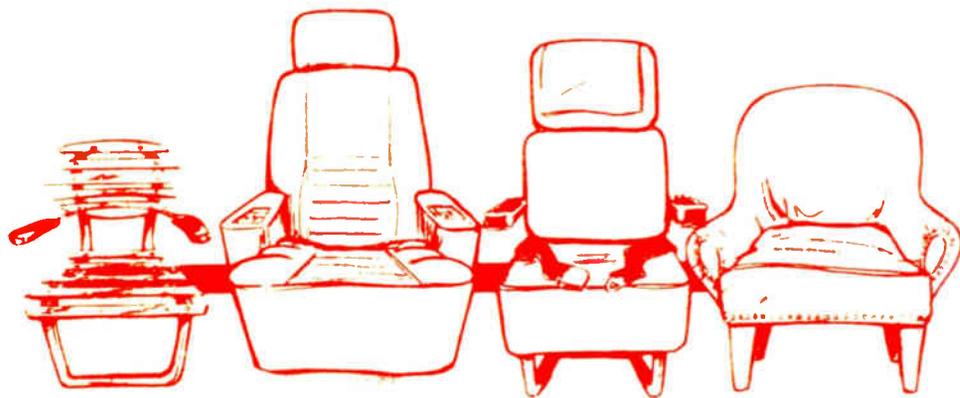
According to Columbia VP of marketing Diarmuid Quinn, the label focused on those programs to "keep the alternative base and not blow out a commercial vibe."

"Axe Murderer" will also receive the special treatment Wednesday (28) on MTV with a half-hour show hosted by Myers.

A second single from "Axe Murderer" had yet to be determined at press time.

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Following The Sun, Mon. Backstage at Reggae Sunsplash in Santa Barbara, Calif., some of reggae's most creative movers and shakers take a break from the riddims. From left are Quality Records' Quino, of Big Mountain; Sunsplash producer/founder Tony Johnson; Chaos/Columbia's Tiger; and Billy Mystic of MCA's Mystic Revealers. In front is Elektra recording artist Shinehead.

An Act With 'Commercial' Appeal Jingle Veterans Make Bow On Atlantic

■ BY DANYEL SMITH

NEW YORK—Imagine. The quartet already has appeared on "Good Morning America" and "the Arsenio Hall Show." The four young men have worked as background singers for Patti LaBelle, have appeared in a James Brown HBO special, and have toured the globe with Hammer. What's more, they have performed and/or appeared in commercials for British Knights, Levi's, and Wrigleys.

Now the bold and enthusiastic men who call themselves the Real Seduction have their own Atlantic album showcasing their contemporary doo-wop style.

Prone to flamboyance in dress, coiffure, and demeanor, the Real Seduc-

tion has plans to rearrange the order of the charts—with themselves, of course, atop the stack of other harmonizing groups. "We're not into all that overdubbing and tracking stuff," says Stacy Branden, who contributes a rich first and falsetto tenor to the group's arrangements. "We are straight from the street. We do it like we were on a corner." The group also includes Stacy's twin brother, Tracy Branden (baritone); Dennis Gordon (bass baritone and second tenor); and Lawrence Lee Pierce IV (a bit of everything).

Richard Nash, Atlantic's VP, black music, cites the group's distinct aura and track record as reasons for the la-

bel's high hopes. "They have a pure talent, plus charisma. I can't think of another group that has come out recently that has had such massive professional awareness without even having a record deal." He mentions the Real Seduction's high-profile "jingle" work for Milky Way, Kentucky Fried Chicken, Dr. Pepper, and Budweiser. "In some of the commercials, the Real Seduction sang the jingle. In others, they actually appeared—acting and dancing," he notes.

And so the Real Seduction is in an enviable position: Their vocal talents already have proved "catchy" over radio and television airwaves. Their considerable style already has been validated by advertising companies as saleable.

Together for 12 years, the Real Seduction (they tagged on "the real" after the girl-group Seduction made the name famous), feel ready for pop success. They have added instrumental backing to their a capella act to fit the tastes of the times. "We changed a little so we could be more mainstream," says Stacy Branden.

The group's debut album is called "It's Real," and Stacy Branden calls it "a bold statement to the music world—we've got a raw and true flavor." He says a lot of the Real Seduction's polish stems from the fact that the four of

(Continued on page 21)



THE REAL SEDUCTION: Dennis Gordon, Tracy Branden, Stacy Branden, and Lawrence Pierce IV.

No Happy Label Home For Miki Howard BET On Listening Party; Stars Join AIDS Effort

GIANT STEPS: After previous unproductive label associations, Miki Howard seemed to have found a company that showcased her stunningly when she joined Giant Records. Now, that relationship has come to an end.

Giant is not talking about the circumstances and Howard could not be reached for comment. Her svelte "Femme Fatale" album and bluesy "Air't Nobody Like You" single made the sultry Howard a more common household name for R&B fans than ever before. The whole situation appears to be a shame.

Giant will release Howard's already-recorded album of Billie Holiday covers—she portrayed Holiday in Spike Lee's "Malcolm X." Even though Howard has been released from her contract, label executives are planning to push the album, tentatively titled "Miki Sings Billie." I've heard it's solid.

GIANT STEPS, PT. 2: Black Entertainment Television's new monthly concert series is called BET Listening Party. According to Ceeon Quiett, public relations coordi-

nator at BET, "The purpose of the Listening Party is to bring all the effects of a live concert—costumes, lighting, an audience, everything." Quiett cites the favorable response to the hourlong BET-produced special featuring Silas Records recording artist Chanté Moore as the catalyst for starting BET Listening Party. "There's a new set, and more technologically advanced equipment for the series. It's much more full-blown." The first of the series of monthly performances was taped June 19 featuring Giant's girl-trio, Jade, currently out with the Coca-Cola Superfest tour. The airdate will be sometime around Aug. 31—the release date for Jade's "live" album. According to Cassandra Mills, president of Giant's black music division, the Jade album includes new, live versions of material from the group's debut, "Jade To The Max," plus three new songs—one a remake of "Blessed," an old Emotions' track. The album, specially priced at \$8.98/12.98 for cassette and CD, is titled "Listening Party," but has no other connection with BET's new series, according to Quiett.

MUSIC PEOPLE THAT MATTER: The Celebrity AIDS Awareness Project is a program designed to help

kids develop an understanding of HIV and AIDS, and, as importantly, learn about prevention. CAAP is using rappers and singers to help educate youngsters about the perils of unsafe activities. According to Woody "DJ Woody Wood" Beale of Philly's 3X Dope, who coordinates the organization with self-esteem expert Lorraine McGirt, "There are other organizations within the music industry committed to AIDS awareness, but CAAP is different because the target population is youth and the emphasis is on risk-reduction behavior." Kwame and A New Beginning already have participated in the program and Beale is looking for more community-minded artists to participate. BMG has donated funding, New Balance and Fila

have donated hoop shoes, but more artists are needed, because kids pay attention to them. Contact McGirt at 215-545-3987.

SO YOU KNOW: Regardless of what's happening in the apparent rift between L.A. Reid and Kenny "Babyface" Edmonds, the folks at their LaFace label are putting together a Christ-



by Danyel Smith

mas album. TLC, Toni Braxton, Usher Raymond, and Outkast will be contributing holiday ditties . . . Further on the TLC tip, repeated calls to Peri "Pebbles" Reid's PT Entertainment yielded a "no comment" regarding the rumors that Reid is no longer representing the group in a management capacity. TLC is enjoying a top 20 hit on Billboard's Hot R&B Singles chart with "Get It Up" from the "Poetic Justice" soundtrack . . . Lalah Hathaway appears on the Winans' forthcoming "All Out" album, and is still finishing up her project for Virgin Records. She's working with Keith Crouch and Chuckii Booker and it's due early next year . . . The first single from A Tribe Called Quest's new album, "Midnight Marauders," has been pushed back to sometime in August. The album is a top secret concoction; no one at Jive Records will say what the album is like. They claim, vehemently, not to know a single detail. They do say it's due in September . . . Al Jarreau and David Sanborn are teamed up this summer. Dates include the Pine Knob in Detroit, Aug. 7; Deer Creek Amphitheatre in Indianapolis, Aug. 11; and the beautiful Greek Theatre in Berkeley, Calif., Aug. 20.

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ARTIST DEVELOPMENTS

AGAINST THE GRAIN

Reflecting an increased response to what industry execs and pundits call "real" music (distinct from "programmed" fare), the New York-based trio Vertical Hold has provided A&M Records with what is shaping up to be one of the label's strongest hit singles in some time. "Seems You're Much Too Busy" was a top 20 R&B hit, and the group's self-produced debut album, "A Matter Of Time," is making inroads on the Top R&B Albums chart just weeks after its release.

For Angie B. Stone (formerly of Sequence, one of the first girl rap groups), Willie Bruno, and Davie Bright, success comes after years of "getting to know what our sound was," says Stone. "We didn't want a deal right away—we wanted to groom our style."

Stone, who sings and plays saxophone, vibes, and drums, met former high school friends Bruno and Bright at a recording studio in New York eight years ago. Recalls Bright, who plays keyboards, drums, and violin, "Willie and I were working on some tracks at this eight-track studio and Angie came in to do a session. She liked what she heard, and the next thing we knew, we were writing together."

Vertical Hold's road to A&M evolved over "two showcases in eight years," says Stone, who



VERTICAL HOLD: Willie Bruno, Angie Stone, and David Bright.

worked on the score for the film "Just Another Girl On The IRT" with Bruno. Label interest in the mid-1980s didn't lead to a deal. A 1990 meeting between Stone and MCA Music led to a deal with the company. Shortly after a 1991 showcase in New York, MCA's Carol Ware passed Vertical Hold's demo on to A&M A&R executive Kevin Evans. The rest, as they say, is history.

"They're the first new act to break since A&M began the revitalization of its urban music division," says the division's senior VP and general manager, Miller London. The label included the track "Seems You're Much Too Busy" in a sampler sent

(Continued on page 24)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 31, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	8	*** No. 1 *** SOUNDTRACK JIVE 41509 (10.98/15.98) 6 weeks at No. 1	MENACE II SOCIETY	1
2	2	2	9	*** GREATEST GAINER *** JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
3	NEW		1	*** HOT SHOT DEBUT *** TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
4	3	5	4	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
5	5	10	3	SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	5
6	4	4	31	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
7	7	6	38	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
8	6	3	7	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
9	9	7	3	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
10	8	14	5	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
11	10	8	8	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
12	11	15	16	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
13	12	13	15	H-TOWN ● LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
14	14	17	22	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
15	13	9	6	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
16	16	18	35	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
17	15	12	17	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
18	17	19	37	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
19	21	24	35	SOUNDTRACK ▲ 8 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
20	20	20	35	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
21	19	16	4	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
22	22	21	5	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
23	23	23	5	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
24	28	36	54	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
25	25	25	15	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
26	24	22	4	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
27	18	11	4	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MAC	6
28	29	27	12	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
29	27	26	18	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
30	26	28	19	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
31	33	31	41	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
32	36	41	16	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
33	32	29	17	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
34	48	49	4	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	34
35	37	37	36	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
36	42	42	30	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
37	44	—	2	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
38	40	40	35	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
39	31	30	8	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
40	35	32	7	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
41	43	43	84	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
42	34	35	9	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
43	38	33	11	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
44	30	34	3	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
45	46	38	51	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
46	41	50	11	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
47	39	39	22	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13

48	47	44	26	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
49	45	45	29	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
50	NEW		1	PRIME MINISTER PETE NICE & DADDY RICH DEF JAM/RAL 53454*/COLUMBIA (9.98 EQ/15.98)	DUST TO DUST	50
51	51	47	19	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
52	50	46	22	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	.19 NAUGHTY III	1
53	49	56	3	NEMESIS PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM	49
54	54	48	29	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
55	56	51	4	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
56	58	53	11	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
57	94	—	54	*** PACESETTER *** SOUNDTRACK ▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
58	55	52	27	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
59	60	62	11	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
60	57	54	7	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
61	53	55	3	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
62	59	58	17	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
63	62	57	4	BIZ MARKIE COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98)	ALL SAMPLES CLEARED	43
64	52	59	3	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
65	71	65	25	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
66	67	66	9	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
67	61	60	40	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
68	77	88	94	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
69	63	63	68	ARRESTED DEVELOPMENT ▲ 3 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
70	68	70	16	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	50
71	64	67	4	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
72	80	—	2	BASS PATROL JOEY BOY 3009* (9.98/14.98)	NOTHIN' BUT BASS	72
73	69	74	28	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
74	74	89	23	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
75	90	87	9	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
76	NEW		1	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	76
77	76	82	36	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO WALLOW	37
78	73	76	41	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
79	66	64	22	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
80	82	72	9	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
81	65	68	54	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
82	78	71	6	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	71
83	70	77	23	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
84	NEW		1	FIVE XI RCA 66144 (9.98/15.98)	FIVE XI	84
85	93	80	11	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
86	88	—	6	THE COUP WILD PITCH 89047*/ERG (9.98/15.98)	KILL MY LANDLORD	83
87	75	81	3	ZIGGY MARLEY AND THE MELODY MAKERS VIRGIN 87961 (9.98/15.98)	JOY AND BLUES	75
88	84	100	8	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
89	95	96	4	ART PORTER VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT	75
90	RE-ENTRY		5	PIECES OF A DREAM MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT	81
91	83	79	47	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
92	92	—	36	COMPTON'S MOST WANTED ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20
93	89	84	69	EN VOGUE ▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
94	87	93	113	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/13.98)	COOLEYHIGHARMONY	1
95	RE-ENTRY		62	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
96	86	90	11	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
97	85	73	27	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK	7
98	72	83	24	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
99	81	75	13	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	8
100	RE-ENTRY		45	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/16.98)	HOUSE OF PAIN	16

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

ATLANTIC, TIME WARNER LINK FOR AUDIOBOOK VENTURE

(Continued from page 9)

Book releases this year, followed by 100 in 1994 and estimates they will be evenly divided between literary-based projects and the self-help type tapes. Children's programs will be part of the AudioBooks mix and it is on those tapes, says Weintraub, that contributions from Atlantic artists are most likely to show up. In one case, however, a Time Warner author is making a contribution to the record company. Robert James Waller, author of "Bridges of Madison County," is scheduled to release a companion al-

bum on Atlantic (see story, page 14). While the audio book category has managed enormous growth since its inception a decade ago, totaling nearly \$1 billion in sales for 1992, according to industry estimates, Weintraub says Atlantic co-chairman/co-CEO Doug Morris and Time Warner Trade Publishing chairman Bill Sarnoff joined forces because they saw an opportunity "to combine the marketing techniques of the book and record business." She says publishers with audio divisions today are often content to sell one tape for every 10

books sold. By targeting new markets, including housewives and college students, through original programming such as audio magazines that will feature celebrity interviews on tape, Weintraub hopes to improve upon the 50,000 copies that now constitutes a hit for an audio book tape. "We believe we can double that easily." Larry Kirshbaum, president and CEO of Warner Books, says the marriage represents a new chapter in audio book marketing. "Record companies are the best marketers of con-

sumer products in the entertainment world and we hope to capitalize on their energy and excitement," he says. Specific marketing plans were not yet available. Although AudioBooks is tied to Time Warner Trade Publishing, that will not exclude the audio division from acquiring print titles from outside Time Warner circles. Weintraub points out that one of AudioBooks' first releases will be tied to a Simon & Schuster book. (Many publishers have in-house audio divisions, but because audio rights are negotiated

separately, authors are free to sign with an audio service other than their own publisher. Upfront signing fees for writers generally fall in the low five-figure range.)

Reach For The STARS! Moving? Relocating?
ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Society Spinning Down A Whirlpool; Poetry, Rap Get Tight

SUMMER 1993, New York City. As the temperature rose, the latest example of the breakdown of the social order bubbled up. It was accompanied by a soundtrack—the barking hook from 95 South's escapist party anthem "Whoot, There It Is."

It's what has come to be known as "whirlpooling": A swarm of teenage boys in a swimming pool gang up on a teenage girl, dunk her, and remove her top, shouting, "Whoot, there it is!" At least eight incidents have occurred this season in New York, according to newspaper reports.

The attacks can't be blamed on the hot weather or the booming music. What's really responsible is a society where the barrier between what is and is not acceptable continues to erode daily.

Lately, it seems no behavior is challenged—no matter how ugly or tasteless. And too often, acts from hate crimes to sexism are excused with knee-jerk rhetoric.

Combine that with the many women who now despise being treated "like a lady," and suddenly young boys begin involving females in their horseplay.

Hip-hop is consistently hostile toward women, often referring to them as "bitches" and "hoes." This is



by Havelock Nelson

the hip-hop generation, and these sentiments come from somewhere. One cultural observer feels their source is the '70s, when, supposedly, black men became targets of white society and black women became its darlings.

That theory, no matter how valid, still doesn't excuse the actions of the boys in the pools. The challenge is to take heart and begin to recapture our claim to high morals before these things get more out of control.

DEEPER: The worlds of poetry and rap are coming closer together, as witnessed by the successful series staged by Bill Adler at the Fez in New York—guest performers have included Grandmaster Caz, Freestyle Fellowship, Amber Sunshower of Groove Garden, and hip-hop journalist Bonz Malone. On the same tip, there is "Do You," the interlude by Arrested Development's Speech on Gumbo's "Droppin' Soulful H2O On The Fiber"; and po-

etess Nine's performance on Dream Warriors' upcoming set, "Dream Warriors—The Movie," on Island/PLG. With young poets growing up on rap music, the convergence was inevitable. And the hip-hop/poetry movement seems more evolved than rap, giving performers more intellectual space. There's more room for women's contributions, too: Nine is rumored to have a recording deal with Paisley Park.

A BAND WITH 'COMMERCIAL APPEAL'

(Continued from page 19)

them grew up together in New Orleans. "We have been building and building [this group] since we were all like 13 years old." The first single from the album, "Ain't Nuthin' Wrong," was produced by DJ Eddie F. for Untouchables Entertainment. The video for the track was directed by Garrett Okawah.

"We're like the Dells," says Stacy Brandon, "except with more of a '93 beat, you know, with a hip-hop track." But the music isn't all, Branden notes. "It's about the style of it, too: the crazy hairstyles, flashy clothes. We're that Melrose Avenue/L.A. style. It's contemporary, it's raw."

Acknowledging the proliferation of retro R&B guy-groups on the charts—Silk, Shai, UNV, H-Town, Me-2-U, and

THIS AND THAT: Brit female rappers Cookie Crew, Trouble & Bass, and Dee II are scheduled to come together Wednesday (28) in "a non-slackness zone." At London's Marquee, they will express themselves under the banner "New Wave Sisters." The collective will headline a bill that also includes women hip-hoppers Nefateri, Q-Tee, Sensi, MC Ni, and Boogie Serenade . . . Kid 'n' Play have just wrapped shooting "House Party III" in Los Angeles. The Beatnuts are confirmed

to produce cuts on the duo's next album . . . After teaming up with 2Pac and Money B (of Digital Underground) on its latest Ruthless/Giant single "Call It What U Want," Above The Law shot a clip that features Treach from Naughty By Nature . . . DJ Red Alert (who became a reggae ambassador in the '80s) is set to unleash a dancehall compilation on Epic featuring tracks by Cutty Ranks, Patra, Shabba Ranks, Red Fox, Shaggy & Ravon, and others.



Super Heroes. Motown recording artist Shanice and video director Simon West get a surprise visit from the Meteor Man himself, writer/actor/director Robert Townsend. Shown on the set of the video shoot for "It's For You," the first single from the "Meteor Man" soundtrack, are, from left, MoJazz recording artist J. Spencer, Townsend, Shanice, and West.

Jodeci, to mention a few—Atlantic's Nash explains that the label is seeking a unique marketing approach as it develops the Real Seduction. "We're not going to get into a follow-the-leader situation. One of the things we're working on is a video presentation that includes all of the [commercial] spots they've done. We're also going to try to get some clips of the stuff the Real Seduction did when they toured with Hammer internationally."

Personal appearances are also in the works. "We will definitely have them out on the road—at the drop of a dime, they can go by a one-stop or a retail store and just start singing." He says Atlantic has been busy pre-promoting the single at radio. The album ships Aug. 3.

the time
for time
destruction
is
here...

POOH-MAN

judgement day

IN STORES JULY 27th

DESIGN BY TODD D. SMITH (510) 233-3722

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** NO. 1 *** 2 weeks at No. 1	
1	1	2	9	LATELY D.SWING (S.WONDER)	◆ JODECI (C) (V) UPTOWN 54652/MCA
2	2	1	11	WHOOPI! (THERE IT IS)▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
3	3	5	14	SOMETHING'S GOIN' ON J.PENN (J.POWE, D.PEETE, J.CLAY)	◆ UNV (C) MAVERICK/SIRE 1B564/WARNER BROS.
4	5	7	8	LOSE CONTROL/GIRL U FOR ME K.SWEAT, R.MURRAY (K.SWEAT, R.MURRAY, G.JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
5	4	3	15	WEAK▲ B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (T) (V) RCA 62521
6	11	12	14	CRY NO MORE R.WHITE, K.JACKSON, D.WILEY (R.WHITE, K.JACKSON, D.WILEY)	◆ II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
7	9	9	16	WHOOT, THERE IT IS THE BASS MECHANICS (J.MCGOWAN, N.ORANGE)	◆ 95 SOUTH (M) (T) WRAP 0150*/CHIBAN
8	13	13	8	IF I HAD NO LOOT TONY! TONI! TONE! (R.WIGGINS, J.BAUTISTA, W.HARRIS)	◆ TONY! TONI! TONE! (C) (T) (V) WING B59 056/MERCURY
9	14	16	7	ANOTHER SAD LOVE SONG L.A.REID, BABYFACE, D.SIMMONS (BABYFACE, D.SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
10	6	4	14	THAT'S THE WAY LOVE GOES▲ J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12650
11	15	14	10	SLAM● CHYSKILLZ, JAM MASTER JAY (SCRUGGS, CHYSKILLZ MUZIK, TAYLOR)	◆ ONYX (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
12	7	6	18	KNOCKIN' DA BOOTS▲ B.BURRELL (SHAZAM, DINO, GI, STICK, R.TROUTMAN)	◆ H-TOWN (C) (M) (T) LUKE 161
13	10	10	15	SHOW ME LOVE● A.GEORGE, F.MCFARLANE (A.GEORGE, F.MCFARLANE)	◆ ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
14	25	—	2	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B.A.MORGAN, G.PARKER (B.A.MORGAN, J.BETTIS, S.PORCARO, G.PARKER, G.GOMEZ, K.ORTIZ)	◆ SWV (C) (T) (V) RCA 62614
15	8	11	14	LOVE NO LIMIT D.HALL (K.GREENE, D.HALL)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
16	12	8	12	ABC-123 G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS, T.SCOTT)	◆ LEVERT (C) (D) (V) ATLANTIC B7366
17	62	—	2	ALRIGHT J.DUPRI (J.DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
18	18	17	13	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A.STONE, K.KHALEEL)	◆ VERTICAL HOLD (C) (T) A&M 0140
19	19	23	9	ONE LAST CRY B.MCKNIGHT, B.BARNES (B.MCKNIGHT, B.BARNES, M.BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 404
20	17	18	5	GET IT UP (FROM "POETIC JUSTICE") D.AUSTIN, TIM & BOB (PRINCE)	◆ TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
				*** POWER PICK/SALES & AIRPLAY ***	
21	44	85	3	IF J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
22	16	15	12	DRE DAY DR.DRE (DR.DRE, SNOOP, C.WOLFE)	◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53827/ATLANTIC
23	24	24	9	LET ME BE THE ONE D.HALL (K.GREENE, D.HALL, H.BOZHANNON)	◆ INTRO (C) (M) (T) ATLANTIC B7347
24	20	20	19	ONE WOMAN V.BENFORD (V.BENFORD, R.SPEARMAN)	◆ JADE (C) (M) GIANT 18606/REPRISE
25	22	21	9	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L.CAMPBELL)	◆ HI-FIVE (C) JIVE 42144
26	21	19	36	DAZZEY DUKS▲ PARAGON PRODUCTIONS (L.A.SNO, CREO-D, BAMBATTA, ROBBIE, BAKER, ALLEN, MILLER)	◆ DUICE (C) (T) TMR 30899/BELLMARK
27	27	28	4	INSANE IN THE BRAIN D.J.MUGGS (L.FRESE, S.BREYS, L.MUGGERUD)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
28	23	26	6	I GET AROUND D.J.DARYL (SHAKUR, D.ANDERSON, R.TROUTMAN, L.TROUTMAN, S.MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
29	29	31	11	BABY I'M YOURS C.MARTIN (C.MARTIN, M.GAY)	◆ SHAI (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
30	45	69	4	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L.WILLIAMS & K.ANDERSON BIG DADDY KANE (A.HARDY, W.JEFFERY, L.PETERS)	◆ WHITNEY HOUSTON (C) (D) (V) ARISTA 1-2570
31	31	41	6	RUN TO YOU (FROM "THE BODYGUARD") D.FOSTER (A.RICH, J.FRIEDMAN)	◆ MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
32	39	44	5	SOMEBODY ELSE WILL G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ O'JAYS (C) (D) EMI 50462/ERG
33	37	70	3	IT'S FOR YOU (FROM "THE METEOR MAN") M.A.SAULSBERRY, E.KIRKLAND (S.WILSON, M.A.SAULSBERRY, E.KIRKLAND)	◆ SHANICE (C) (T) MOTOWN 2207
34	49	57	4	LICK UP UP B.BURRELL (SHAZAM, DINO, GI, STICK)	◆ H-TOWN (C) (M) (T) LUKE 163
35	36	25	29	I'M SO INTO YOU● B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (M) (T) (X) RCA 62451
36	37	30	27	EVERY LITTLE THING U DO 3 BOYS FROM NEWARK (C.WILLIAMS, K.GRIFFIN)	◆ CHRISTOPHER WILLIAMS (C) (T) (V) (X) UPTOWN 54603/MCA
37	53	54	6	CHIEF ROCKA K-DEF (A.WARDRICK, D.KELLY, M.WILLIAMS, K.HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
38	39	39	8	GIMME FULL FORCE (FULL FORCE, C.RILEY)	◆ CHERYL "PEPSII" RILEY (C) REPRISE 18488
39	40	38	50	DO DA WHAT G.LEVERT, MARC G., J. OF THE GIRLS, T.WEYMOUTH, C.FRANTZ)	◆ 1 OF THE GIRLS (C) (M) (T) EASTWEST 98419
40	41	58	86	I'M IN LUV J.DIBBS (J.DIBBS, B.ALLEN, T.DENSLAW)	◆ JOE (C) (T) MERCURY 862 462
41	42	51	48	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' POCKETS, Q.D.III, ICE CUBE (YO-YO, ICE CUBE, POCKETS, QUINCY D.III)	◆ YO-YO (C) (M) (T) EASTWEST 98394
42	43	35	29	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M.MARL (J.T.SMITH, M.WILLIAMS, Q.D.III)	◆ L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
43	44	64	—	CHECK YO SELF ICE CUBE, D.J.POOH (ICE CUBE, D.J.MUGGS)	◆ ICE CUBE FEATURING DAB EFX (C) (D) (T) PRIORITY 53B30
44	45	47	52	I LIKE IT BUFF LOVE (R.DEBARGE, EL DEBARGE)	◆ JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
45	46	26	22	THE FLOOR J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ JOHNNY GILL (C) (M) (T) (V) MOTOWN 2202
46	47	52	49	IT'S ON NAUGHTY BY NATURE (V.BROWN, K.GIST, A.CRISS, D.BYRD)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
47	48	42	42	DAY BY DAY PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) (V) CAPITOL 44934
48	49	41	46	SAY IT ISN'T OVER T.CHAPMAN, D.PENSADO (T.CHAPMAN, R.MARCEL, L.TOLBERT)	◆ FIVE XI (C) (T) RCA 62540

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	46	53	9	I WANNA HOLD ON TO YOU N.M.WALDEN (N.M.WALDEN, M.PARIS, S.J.DAKOTA)	◆ MICA PARIS (C) ISLAND 862 212/PLG
51	32	34	15	PASSIN' ME BY J-SWIFT (E.WILCOX, R.ROBINSON, D.STEWART, T.HARDSON, J.MARTINEZ)	◆ THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
52	54	43	16	THAT'S THE WAY LOVE IS T.RILEY (T.RILEY, D.SHIPP, A.DAVIDSON, B.BROWN)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 5461B
53	34	32	13	LITTLE MIRACLES (HAPPEN EVERY DAY) L.VANDROSS, M.MILLER (L.VANDROSS, M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) EPIC 74945
54	40	30	12	UM UM GOOD G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS)	◆ MEN AT LARGE (C) EASTWEST 98435
55	56	62	6	TRULY SOMETHING SPECIAL D.SIMMONS, KAYO (K.EDMONDS, B.WATSON)	◆ AFTER 7 (C) (V) VIRGIN 12670
56	57	56	10	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C.LORD-ALGE, R.DAVIES (S.DUBERRY, LULU, B.LAWRIE)	◆ TINA TURNER (C) (V) VIRGIN 12652
57	61	66	4	LET ME ROLL B.JORDAN (B.JORDAN, G.DUKE)	◆ SCARFACE (C) RAP-A-LOT 53B31/PRIORITY
58	65	73	5	IN MY NATURE A.GREENWOOD, D.GREENBURG, J.GILLIARD (L.WALLACE, DJ JOINT, A.GREENWOOD)	◆ NUTTIN' NYCE (C) (M) (T) POKETTOWN 42150/JIVE
59	59	60	18	GIVE HIM A LOVE HE CAN FEEL S.HURLEY (J.MCALLISTER, D.RUSH)	◆ TENE WILLIAMS (C) (T) PENDULUM 64655/ELEKTRA
60	60	55	14	SIX FEET DEEP J.JOHNSON (B.JORDAN, M.BURNETTE, L.RICHIE, M.GAYE, J.JOHNSON)	◆ GETO BOYS (C) (T) RAP-A-LOT 53B23/PRIORITY
61	73	74	3	WANT U BACK C.WARREN (C.WARREN)	◆ ME-2-U (C) (T) RCA 62565
62	82	82	4	GOTTA GET MINE WARREN G., C.WOLFE, E.BREED (E.BREED, 2PAC, D.O.C., C.WOLFE, WARREN G.)	◆ MC BREED (C) (T) WRAP 93154/CHIBAN
63	69	75	4	24/7 (GOOD LOVIN') H.MIDDLETON (H.MIDDLETON, L.DRAKEFORD)	◆ BIG BUB (C) EASTWEST 98403
64	70	64	5	WHAT'S UP DOC? (CAN WE ROCK) K-CUT (R.ROACHFORD, J.JONES, L.MATURINE, K.MCKENZIE, S.O'NEAL)	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
65	63	58	6	WORK IT OUT C.DICKSON, L.CAMPBELL (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUKE 162
66	76	80	5	STREIHT UP MENACE (FROM "MENACE II SOCIETY") MC EHT, DJ SLIP (A.TYLER, T.ALLEN)	◆ MC EHT (C) (M) (T) JIVE 4213B
67	71	83	4	HEY THERE PRETTY LADY L.ALEXANDER, PROF. T. (L.ALEXANDER, T.TOLBERT)	◆ LO-KEY? (C) PERSPECTIVE 7426/A&M
68	72	72	5	TAKE A LOOK T.LIPUMA (C.OTIS, N.COLE)	◆ NATALIE COLE (C) ELEKTRA 64636
69	83	—	2	WILL YOU BE THERE (FROM "FREE WILLY") M.JACKSON, B.SWEDIEN (M.JACKSON)	◆ MICHAEL JACKSON (C) (V) MJJ/EPIC SOUNDTRAX 77066/EPIC
70	55	35	13	I AIN'T THE ONE TRAKMATE RZ (RICHBOURG, ALLEN, OLIVIER, BARNES, PIMENTEL)	◆ T.C.F. CREW (C) (T) (X) COLD CHILLIN' 1B595/WARNER BROS.
71	78	77	7	TEDDY BEAR J.HARRIS (J.HARRIS, R.MARTIN)	◆ G-WIZ (C) SCOTTI BROS. 75360
72	99	—	2	THAT'S WHAT LITTLE GIRLS ARE MADE OF C.ELLIOTT (C.ELLIOTT, M.ELLIOTT)	◆ RAVEN-SYMONNE (C) (T) MCA 54625
73	81	—	2	RECIPE MIC PROFESSOR (L.LAWS, R.CAPLES, JSLEY BROTHERS, C.JASPER)	◆ BOSS (M) (T) RAL/CHAOS 74967*/COLUMBIA
74	68	65	17	WHO IS IT M.JACKSON, B.BOTRELL (M.JACKSON)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
75	75	76	5	MY CUTIE T.RILEY, A.DAVIDSON, M.RILEY (M.L.SMITH, T.RILEY)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) (X) MCA 54661
76	67	51	11	BY THE TIME THIS NIGHT IS OVER W.AFANASIEFF, D.FOSTER (M.BOLTON, D.WARREN, A.GOLDMARK)	◆ KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1-2565
				*** HOT SHOT DEBUT ***	
77	NEW ▶		1	APHRODISIA L.ALEXANDER, PROF. T. (L.ALEXANDER, T.TOLBERT)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M
78	74	61	16	DEEPER DEF JEF (J.FORSTON, R.SAMUELS, R.ROYAL, C.REID)	◆ BOSS (C) (M) (T) RAL/CHAOS 74B53/COLUMBIA
79	80	71	12	BAD BOYS (THEME FROM "COPS")● I.LEWIS, T.HARVEY, R.LEWIS (INNER CIRCLE)	◆ INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426/ATLANTIC
80	85	98	3	YOU BEEN PLAYED (FROM "MENACE II SOCIETY") C.STOKES (J.CARTER, C.STOKES)	◆ SMOOTH (C) (T) T.N.T. 42140/JIVE
81	NEW ▶		1	LAID BACK GIRL F.BEVERLY (F.BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
82	88	—	2	STICKS AND STONES P.MINOR, A.JOHNSON (P.MINOR, A.JOHNSON)	◆ WALTER & SCOTTY (C) CAPITOL 44964
83	90	93	3	BODY SLAM C.DILLON, D.BROWNE (R.STEPHENS, D.SMITH, D.BROWNE, A.KELLY)	◆ RICHIE STEPHENS (C) MOTOWN 2203
84	NEW ▶		1	GOOD LOVER D-INFLUENCE (S.WEBB, K.KWATEN, E.B.POWELL, S.MARSTON)	◆ D-INFLUENCE (C) (M) (T) EASTWEST 98393
85	84	79	10	GIRL, I'VE BEEN HURT M.C.SHAN (D'O'BRIEN, S.MOLTKE, E.LEARY)	◆ SNOW (C) (M) (T) (V) EASTWEST 9843B
86	98	88	12	HUMPS FOR THE BLVD. RODNEY O, J.COOLEY (RODNEY O, J.COOLEY)	◆ RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1201*
87	91	89	6	I WANNA BE YOUR MAN SLY & ROBBIE (J.TAYLOR, E.BONNER, L.WILLIS, S.DUNBAR, R.SHAKESPEARE)	◆ CHAKA DEMUS & PLIERS (C) (M) (T) MANGO 530 132
88	NEW ▶		1	KILLER/PAPA WAS A ROLLING STONE G.MICHAEL (TINLEY, SEAL, N.WHITFIELD, B.STRONG)	◆ GEORGE MICHAEL (C) (T) HOLLYWOOD 64626/ELEKTRA
89	NEW ▶		1	THERE'S NO LIVING WITHOUT YOU W.DOWNING (G.SMITH, D.MORRIS)	◆ WILL DOWNING (C) (T) MERCURY 862 54B
90	95	—	2	BUMPIN' (ADAPTATION OF HUMPIN') D.WELDON (C.WILSON, L.SIMMONS, R.WILSON, R.TAYLOR)	◆ PAPERBOY (C) (T) NEXT PLATEAU/FFRR 357 021/PLG
91	86	78	15	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?") D.SWING (D.SWING, C.ELLIOTT)	◆ JODECI (C) (T) (V) (X) UPTOWN 54602/MCA
92	NEW ▶		1	OOH, WHATCHA GONNA DO THE BOMB SQUAD (J.SIMMONS, D.MCDANIELS, H.SHOCKLEE, G.RINALDO)	◆ RUN-D.M.C. (C) (T) PROFILE 5400
93	94	97	3	U DON'T HEAR ME THO' RODNEY O, J.COOLEY (RODNEY O, J.COOLEY, ROGER TROUTMAN)	◆ RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1201*
94	77	68	6	GOTTA KNOW (YOUR NAME) S.HURLEY (S.HURLEY, E.MILLER, T.MILLER, J.PRINCIPLE)	◆ MALAIKA (C) A&M 0254
95	97	—	2	TRUST ME GURU (GURU)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
96	NEW ▶		1	40 DOG G.LAWSON (G.FRANKLIN, L.ESTEEN, G.LAWSON, J.MONROE)	◆ SWEET N LO' (C) THIRD STONE 98400/ATLANTIC
97	NEW ▶		1	WHERE DID LOVE GO R.STACY (R.STACY, D.BETTIS)	◆ HAROLD TRAVIS (C) (V) MCA 54669
98	66	59	8	FEEL NO PAIN SADE (ADU, HALE, MATTHEWMAN)	◆ SADE (C) (V) EPIC 74903
99	89	87	5	TONIGHT'S DA NIGHT E.SERMON (R.NOBLE, J.STONE, R.JAMES)	◆ REDMAN (M) (T) RAL/CHAOS 74958*/COLUMBIA
100	87	81	15	IN THE MIDDLE J.NETTLESBEY, T.COFFEY (T.COFFEY, J.NETTLESBEY)	◆ ALEXANDER O'NEAL (C) TABU 7718/A&M

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★	
1	2	9	LATELY	JODECI (UPTOWN/MCA) 1 week at No. 1
2	1	14	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
3	6	14	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
4	3	18	WEAK	SWV (RCA)
5	4	33	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
6	5	18	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
7	15	2	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
8	8	17	ABC-123	LEVERT (ATLANTIC)
9	11	10	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
10	10	8	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
11	7	15	SHOW ME LOVE	ROBIN S. (BIG BEAT)
12	28	6	IF	JANET JACKSON (VIRGIN)
13	9	24	LOSE CONTROL	SILK (KEIA/ELEKTRA)
14	17	14	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
15	16	13	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
16	13	10	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
17	12	5	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
18	19	19	LET ME BE THE ONE	INTRO (ATLANTIC)
19	20	10	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
20	14	18	ONE WOMAN	JADE (GIANT/REPRISE)
21	25	3	IT'S FOR YOU	SHANICE (MOTOWN)
22	23	11	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
23	22	9	UNCONDITIONAL LOVE	HIFIVE (JIVE)
24	18	30	I'M SO INTO YOU	SWV (RCA)
25	26	8	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
26	21	20	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
27	33	11	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
28	37	3	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
29	41	4	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
30	24	13	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
31	29	18	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
32	35	5	VERY SPECIAL	BIG DADDY KANE (COLO CHILLIN'/REPRISE)
33	43	3	I'M IN LUV	JOE (MERCURY)
34	32	6	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
35	42	4	CHECK YO SELF	ICE CUBE (PRIORITY)
36	31	4	LICK U UP	H-TOWN (LUKE)
37	36	19	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
38	40	7	RIBBON IN THE SKY	INTRO (ATLANTIC)
39	27	13	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
40	39	8	DO DA WHAT	I OF THE GIRLS (EASTWEST)
41	30	12	THE FLOOR	JOHNNY GILL (MOTOWN)
42	—	3	DOWNTOWN	SWV (RCA)
43	48	3	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
44	38	14	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHIBAN)
45	49	4	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
46	55	3	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
47	45	9	SAY IT ISN'T OVER	FIVE XI (RCA)
48	53	6	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
49	—	21	DAZZEY DUKS	DUCE (TMR/BELLMARK)
50	34	13	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
51	58	5	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
52	51	10	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
53	54	8	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
54	—	1	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
55	50	8	GIMME	CHERYL "PEPSII" RILEY (REPRISE)
56	—	1	LAID BACK GIRL	MAZE FEAT. FRANKIE BEVERLY (WB)
57	56	6	I WANNA HOLD ON TO YOU	MICA PARIS (ISLAND/PLG)
58	59	3	WANT U BACK	ME-2 U (RCA)
59	52	12	UM UM GOOD	MEN AT LARGE (EASTWEST)
60	46	18	WHO IS IT	MICHAEL JACKSON (EPIC)
61	60	7	DAY BY DAY	PORTRAIT (CAPITOL)
62	47	6	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
63	57	6	IN MY NATURE	NUTTIN' NYCE (POCKET TOWN)
64	75	2	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
65	74	2	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
66	66	3	THE BONNIE AND CLYDE THEME	YO-YO (EASTWEST)
67	—	2	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
68	44	13	I AIN'T THE ONE	T.C.F. (COLO CHILLIN'/WARNER BROS.)
69	—	11	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
70	—	1	GOOD LOVER	D-INFLUENCE (EASTWEST)
71	65	14	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
72	—	1	WELL ALRIGHT	BABYFACE (EPIC)
73	68	2	RECIPE	BOSS (RAL/CHAOS/COLUMBIA)
74	—	1	YOU BEEN PLAYED	SMOOTH (T.N.T./JIVE)
75	—	1	AGAIN	JANET JACKSON (VIRGIN)

○ Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	4	8	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
2	1	3	DON'T WALK AWAY	JADE (GIANT/REPRISE)
3	2	10	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
4	5	5	SO ALONE	MEN AT LARGE (EASTWEST)
5	7	4	IF I COULD	REGINA BELLE (COLUMBIA)
6	6	4	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
7	11	9	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
8	3	4	FREAK ME	SILK (KEIA/ELEKTRA)
9	9	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
10	8	12	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
11	18	6	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
12	14	14	GET AWAY	BOBBY BROWN (MCA)
13	13	6	KISS OF LIFE	SADE (EPIC)
14	17	14	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
15	19	29	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
16	21	26	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
17	23	17	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
18	16	12	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
19	22	2	BACK TO THE HOTEL	N2DEEP (PROFILE)
20	—	20	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
21	—	12	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
22	20	3	TELLIN' ME STORIES	BIG BUB (EASTWEST)
23	—	26	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)
24	—	1	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
25	15	4	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)

Recurrents are titles which have appeared on the Hot R&B chart for 20 weeks and have dropped below the top 50.

- 24/7 (GOOD LOVIN') (Big Herb's, BMI/Davone Ravone Lee, BMI/Down Low, BMI)
- 40 DOG (WB, ASCAP/Third Stone From The Middle, ASCAP/Sweetie Ya', ASCAP/Lowtex, ASCAP/Warner-Tamerlane, BMI/Playfull, BMI/G.Q. Romeo, BMI)
- ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- ALRIGHT (So So Def, ASCAP/EMI April, ASCAP)
- ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL
- APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP)
- BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
- BACK SEAT (OF MY JEEP) /PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
- BODY SLAM (Zomba, ASCAP/Aunt Hilda, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP/Tony Kelly, ASCAP) CPP
- THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
- BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
- CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP)
- CHIEF ROCKA (LDTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)
- CRY NO MORE (II D Extreme, ASCAP)
- DAY BY DAY (WB, ASCAP/D/B/D Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
- DAZZEY DUKS (Gigolo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
- DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP
- DRE DAY (Sony Tunes, ASCAP) HL
- EVERY LITTLE THING U DO (Babydun, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydun, ASCAP) CPP/WBM/HL
- THE FLOOR (Flyte Tyme, ASCAP) WBM
- GET IT UP (Tionna, ASCAP)
- GIMME (P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP) CPP
- GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
- GOOD LOVER (BMG, PRS/L.Wedgeworth, PRS/G.Worthy, PRS/Little Charles, BMI)
- GOTTA GET MINE (Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
- HEY THERE PRETTY LADY (New Perspective, ASCAP)
- HUMPS FOR THE BLVD. (Diver & Cooley, BMI/Val-je Joe, BMI/Extra Fox, BMI)
- I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmaster, BMI/Ahunit And Fifth Street, BMI) WBM
- I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
- IF I HAD NO LOOT (Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwill) HL/PPP/WBM
- IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) CPP
- I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI)
- I LIKE IT (Jobete, ASCAP) CPP/HL
- I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI)
- I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- IN MY NATURE (Pockettown, ASCAP/Zomba, ASCAP) CPP
- INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
- IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Dooinit, ASCAP/Warner Chappell, ASCAP/U.A., ASCAP/EMI April, ASCAP)
- IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI)
- I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)
- KILLER/PAPA WAS A ROLLING STONE (MCA, BMI/Beethoven, BMI/Stone Diamond, BMI)
- KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
- LAID BACK GIRL (Amazement, BMI)
- LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM
- LET ME ROLL (N-The Water, ASCAP/Mycena, ASCAP)
- LICK U UP (Pac Jam, BMI/Wreckshop, BMI)
- LITTLE MIRACLES (EMI April/ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM
- LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/E.A. BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
- LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
- MY CUTIE (Tadej, ASCAP/Zomba, ASCAP/Donril, ASCAP) CPP
- ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
- ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- OOH, WHAT'CHA GONNA DO (Protoons, ASCAP/Rush Groove, ASCAP/Shocklee, BMI)
- PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
- RECIPE (Def Jam, ASCAP/MCA, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
- RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, ASCAP/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Get'n' Payed, ASCAP/Playfull, BMI)
- RUFFNECK (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sounds, ASCAP/Quick Time, BMI/EMI April, ASCAP/Abdur Rahman, ASCAP)

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★	
1	1	11	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE) 6 weeks at No. 1
2	2	16	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHIBAN)
3	3	8	LATELY	JODECI (UPTOWN/MCA)
4	6	12	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
5	5	10	SLAM	ONYX (RAL/CHAOS/COLUMBIA)
6	4	13	WEAK	SWV (RCA)
7	—	1	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	10	14	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
9	9	38	DAZZEY DUKS	DUCE (TMR/BELLMARK)
10	8	10	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
11	7	18	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
12	12	5	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
13	15	7	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
14	16	6	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
15	14	15	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
16	13	10	ABC-123	LEVERT (ATLANTIC)
17	11	14	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
18	17	4	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
19	18	6	BACK SEAT (OF MY JEEP)	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
20	23	6	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
21	45	2	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
22	—	1	IF	JANET JACKSON (VIRGIN)
23	22	6	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
24	24	6	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
25	19	6	LOSE CONTROL/GIRL U FOR ME	SILK (KEIA/ELEKTRA)
26	30	10	BONNIE AND CLYDE/IBWIN'	YO-YO (EASTWEST)
27	—	1	RIGHT HERE/DOWNTOWN	SWV (RCA)
28	21	9	ONE WOMAN	JADE (GIANT/REPRISE)
29	20	3	GET IT UP	TLC (LAFACE/EPIC SOUNDTRAX)
30	28	8	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
31	26	4	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
32	25	11	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
33	32	3	SOMEBODY ELSE WILL	O'JAYS (EMI/ERG)
34	31	7	I DON'T WANT TO FIGHT	TINA TURNER (VIRGIN)
35	37	5	GOTTA GET MINE	MC BREED (WRAP/ICHIHIBAN)
36	—	1	LICK U UP	H-TOWN (LUKE)
37	27	16	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)

○ Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- 31 RUN TO YOU (Music City/ASCAP/Nelana, BMI/PSD, ASCAP/Candlelight, ASCAP) CPP
- 49 SAY IT ISN'T OVER (EMI Blackwood, BMI/Money In The Bank, BMI/Tootski, BMI/Gotta Pay The Rent, BMI)
- 18 SEEMS YOU'RE MUCH TOO BUSY (Music Corp. Of America, BMI/Baby Diamond, ASCAP/Colgems-EMI, ASCAP/Mantronik International, ASCAP)
- 13 SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI)
- 60 SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI) CPP/WBM
- 11 SLAM (JMI, ASCAP/ChySkillz Muzik, ASCAP/Harris Onyx, ASCAP/EMI April, ASCAP)
- 33 SOMEBODY ELSE WILL (Trycep, BMI/Willesden, BMI/Ramal, BMI/WE, BMI) CPP
- 3 SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI) WBM
- 82 STICKS AND STONES (Rajo Grande, ASCAP/Jasmin Tyler, ASCAP/Ninatom, BMI/Paul Minor, BMI)
- 66 STREIT UP MENACE (Driveby, BMI/New Line, BMI)
- 78 TAKE A LOOK (Iza, BMI) WBM
- 71 TEDDY BEAR (Micon, ASCAP/AAI, ASCAP)
- 10 THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 52 THAT'S THE WAY LOVE IS (Zomba, ASCAP/Donril, ASCAP/Micon, ASCAP/EMI April, ASCAP/Abdur Rahman, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
- 72 THAT'S WHAT LITTLE GIRLS ARE MADE OF (Back To The Ghetto, ASCAP/Swing Mob, BMI)
- 89 THERE'S NO LIVING WITHOUT YOU (Peer, BMI/Bad Molo, BMI/Irving, BMI)
- 55 TRULY SOMETHING SPECIAL (Kear, BMI/Saba Seven, BMI/Sony Songs, BMI)
- 54 UM UM GOOD (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- 25 UNCONDITIONAL LOVE (FROM MENACE II SOCIETY) (Zomba, ASCAP/Art & Rhythm, ASCAP) CPP
- 30 VERY SPECIAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP) WBM
- 61 WANT U BACK (Louts Sl., BMI)
- 5 WEAK (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 64 WHAT'S UP DOC? (CAN WE ROCK) (Willesden, BMI/CPMK, BMI/Zomba, ASCAP/Scratch 'N' Source, ASCAP/Chrysalis, ASCAP) CPP
- 97 WHERE DID LOVE GO (Jamm'n' Penguin, BMI)
- 74 WHO IS IT (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 2 WHOOPI! (THERE IT IS) (Alvert, BMI)
- 7 WHOOT, THERE IT IS (Jamie, BMI/Koke, Moke & Noke, BMI)
- 69 WILL YOU BE THERE (FROM FREE WILLY) (Mijac, BMI/Warner-Tamerlane, BMI)
- 65 WORK IT OUT (Pac-Jam, BMI) WBM
- 80 YOU BEEN PLAYED (Zomba, ASCAP/Teaspoon, BMI) CPP

KICKIN' THE VERBALS

Prime Minister Pete Nice & Daddy Rich are kickin' the flavor, unveiling fat beats, and shaking the dust all over the place.

KICK THE BOBO

THE SECOND SINGLE FROM THE DEBUT ALBUM "DUST TO DUST."

Produced by Prime Minister Pete Nice & Daddy Rich.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1993 Sony Music Entertainment Inc.

ARTIST DEVELOPMENTS

(Continued from page 19)

to radio stations at the end of last year and, according to London, "KJMA in Dallas started playing the track in February and getting an immediate response. We didn't have a finished album at that point, but the reaction sent a signal to us that this was not a 'let's-wait-and-see' situation."

After its release in April, several stations added the single immediately, notes London. "A lot of stations won't add a record out-of-the-box but will wait until it reaches the top 20. Radio came back to us right away, so our goal was to take the single all the way. We began a promotional tour for the group right away and had them doing on-air interviews, community-oriented appearances and performances. We let people see that the group could perform 'live,' that they were real musicians and writers." A video was serviced to BET four weeks before the single's street date and was in medium rotation within two weeks, which, says London, "was another strong indicator of the kind of response we were getting on the record."

In addition to nine strong original cuts (including "Magic Carpet Ride," which features special guest Lenny Kravitz on guitar, and "A.S.A.P.," with a guest spot from reggae artist Mickey "Mack Daddy" Jarrett), the trio covers the Isley Brothers' "Don't Say Goodnight" on its musically solid debut. "We call our music 'plush street music,'" says Stone. "It's real black, real basic rhythm-and-blues." The group didn't anticipate the kind of immediate response generated for the first single, she adds. "We know that we're up against the hip-hop nation, that what we're doing musically is against the grain. But judging from the reaction we're getting, we feel that people are sick of the monotony. We're filling a void in the marketplace."

DAVID NATHAN



THERE IS A LOT OF ACTION at the top of the Top R&B Albums chart. The soundtrack for "Menace II Society" (Jive) continues to hold the No. 1 spot there. The album is supported by three active singles. Janet Jackson's "janet." (Virgin) is this week's Greatest Gainer, fueled by radio play on multiple tracks. Advance advertising for "Poetic Justice" may have sparked sales as her fans anticipate seeing Jackson on the big screen.

TONI BRAXTON'S SELF-TITLED ALBUM makes a tremendous debut at No. 3. "Love Should Have Brought You Home," originally from the "Boomerang" soundtrack (LaFace) and included on this album, became a radio anthem, lasting 29 weeks on the R&B Airplay chart, and another 20 weeks on the recurrent chart. The current single, "Another Sad Love Song," has heralded this long-awaited album and moves up 14-9 on the Hot R&B Singles chart. "Love Song" ranks No. 1 at five stations: KMJM St. Louis, KJLH Los Angeles, WDKX Rochester N.Y., WNOO Chattanooga, Tenn., and WILD Boston. The "Boomerang" soundtrack, which re-entered the album chart last week, earns the Pacesetter award. It leaps up 94-57, with this week's sales increasing 105%. The movie is in hot rotation on HBO.

BREAKIN OUT OF THE TEENS: For the past four weeks, "If I Had No Loot" by Tony! Toni! Toné! (Wing) consistently earned a bullet, but was held in place at No. 13 on the singles chart. Finally, this week, it breaks out, advancing to No. 8. The album "Sons Of Soul" debuted four weeks ago, and radio's attention immediately went to finding that great album cut. Radio discovered a number of cuts, but the consensus appears to be "Anniversary," although it is not scheduled to be the next single. It debuts on the Airplay chart at No. 54. "Loot" ranks No. 1 at four stations: KMJQ Houston, WENN Birmingham, Ala., WEDR Miami, and WHYZ Greenville, S.C.

THE INTENSITY OF ACTIVITY ON the singles chart forced a number of records back on the chart, despite gains. Singles by TLC, Duice, 2Pac, Cheryl "Pep-sii" Riley, 1 Of The Girls were all affected. Most of them should bounce back next week.

THE PROCEDURE FOR HANDLING recurrent titles on the Hot R&B Airplay chart has been revised. Starting with this week's chart, all titles on the Hot R&B Singles chart will remain on the Airplay chart, regardless of position and length of time on the chart. A title will be moved to R&B Airplay Recurrent chart in the same week it goes to recurrent on the Hot R&B Singles chart. The reason the change has been made is so you may more easily see how all of the records charted on the Hot R&B Singles chart rank in airplay and sales. As a result of the change "Dazzey Duks" by Duice (TMR) has re-entered on the Hot R&B Airplay chart at No. 49.

BOBBIY, BABY, AND TIME: This week I saw Whitney Houston in concert at Radio City Music Hall. If there is only one reason to see her, it is to experience the majesty of her voice. Surviving the tabloid terrorism, Houston impressed me with her ability to joke with the audience with great ease, and clearly does not intend to take too much more stuff! She looks good and is comfortable with herself. Marriage, a new baby, and gaining experience over time has been good for Houston. It just seemed so appropriate that she closed the show with "I'm Every Woman." G'on Girl!

Billboard® FOR WEEK ENDING JULY 31, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.				
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST
1	2	4	9	★ ★ ★ NO. 1 ★ ★ ★ BONNIE & CLYDE/IBWIN' WIT MY CREW (M) (T) EASTWEST 96054/AG
2	4	7	4	INSANE IN THE BRAIN/WHEN THE SH--T... (M) (T) (X) RUFFHOUSE 77019/COLUMBIA
3	6	8	7	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*
4	7	9	5	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG
5	1	1	9	SLAM (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA
6	3	3	11	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN
7	9	10	5	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
8	8	6	8	REIGN OF THE TEC (C) (T) VIOLATOR 1194/RELATIVITY
9	5	2	12	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY
10	13	18	4	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA
11	11	12	7	HUMPS FOR THE BLVD. (M) (T) PSYCHOTIC 1203*
12	12	16	6	THIS IS IT/RIP IT UP (C) (T) RUFFHOUSE 74764/COLUMBIA
13	16	20	4	LET ME TURN YOU ON (C) (T) GOLD CHILLIN' 18542/REPRISE
14	17	24	3	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG
15	14	15	6	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK
16	24	27	3	WORK IT OUT (C) (M) (T) LUKE 162
17	18	22	4	D-SHOT CALL (C) (M) (T) (X) RARA 1001
18	10	5	14	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG
19	22	25	3	ON THE RUN (C) (T) COLD CHILLIN' 2010
20	21	—	2	EUPHORIA (C) (M) (T) INDEROC 0202
21	15	13	8	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE
22	25	29	3	ALL SHE WANTED/HED RUSH (M) (T) EASTWEST 96042/AG
23	28	—	2	GOTTA GET MINE (C) (T) WRAP 93154/ICHIBAN
24	29	28	3	THAT'S WHEN YA LOST (C) (T) JIVE 42112
25	NEW	1	1	GRAND GROOVE (C) (T) TUFF BREAK 0082/A&M
26	27	—	2	PROTECT YA NECK (C) (T) LOUD 62544/RCA
27	NEW	1	1	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY
28	NEW	1	1	INDO SMOKE (C) (T) EPIC 77026
29	NEW	1	1	DAZZEY DUKS (C) (T) TMR 3089/BELLMARK
30	20	21	6	TONIGHTS DA NIGHT (M) (T) (X) DEF JAM/CHAOS 74958/COLUMBIA

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.



Radio Savvy. Pumping up "If You Believe," the first single from her debut album, "Here We Go," RCA recording artist Chantay Savage hooks up with Tim Jherard, music director at WGZB Louisville, Ky.

BUBBLING UNDER™ HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	20	2	CHERISH THE DAY SADE (EPIC)
2	5	5	EYE TO EYE GARY TAYLOR (MORNING CREW)
3	7	3	CALL ME UP II CLOSE (TABU/A&M)
4	9	5	PROTECT YA NECK WU-TANG CLAN (LOUD/RCA)
5	13	5	DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE (I.D./RCA/BIG)
6	18	2	MAKE ROOM ALKAHOLIKS (LOUD/RCA)
7	15	7	LET ME TURN YOU ON BIZ MARKIE (COLD CHILLIN'/WB)
8	19	3	STRAWBERRY BOY EFUA (VIRGIN)
9	16	4	ON THE RUN KOOL G RAP & D.J. POLO (COLD CHILLIN')
10	8	4	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)
11	—	1	DREAM IN COLOR REGINA BELLE (COLUMBIA)
12	—	1	FLOW JOE FAT JOE (RELATIVITY)
13	17	3	LOOK GOOD JOHNNY P. (RELATIVITY)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)
15	24	2	66 MELLO NEW VERSION OF SOUL (CAPITOL)
16	23	7	COLORS OF LOVE LISA FISCHER (ELEKTRA)
17	—	1	SOMEONE LIKE YOU JAMES INGRAM (WARNER BROS.)
18	25	3	POCKET FULL OF STONE UNDERGROUND KINGZ (JIVE)
19	—	1	MEGA MEDLEY ZAPP & ROGER (REPRISE)
20	6	7	40 BELOW TROOPER JUNGLE BROTHERS (WARNER BROS.)
21	—	1	GRAZIN' IN THE GRASS GEORGE HOWARD (GRP)
22	—	1	THAT'S WHEN YA LOST SOULS OF MISCHIEF (JIVE)
23	—	1	CALL IT WHAT U WANT ABOVE THE LAW (GIANT/REPRISE)
24	—	1	TEMPLE OF BOOM NEMESIS (PROFILE)
25	10	4	AS IF WE NEVER MET CHANTE MOORE (SILAS/MCA)

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

Sybil's Dual Career Roles; Concept Fuels Freestyle

2 FACES OF SYBIL: There are moments when enduring songstress Sybil admits experiencing a conflict of musical personalities.

Her current U.S. album, "Doin' It Now," on **Next Plateau/London**, chugs along primarily at a mid-tempo urban/funk pace. Despite juicy hitworthy zingers like "Oh, How I Love You," the set has failed to match the commercial boom of the New Jersey native's 1988 smash, "Don't Make Me Over."

But wait. Brains that follow the British and European charts will note the singer also has been enjoying a string of pop and dance hits during the past couple of months—and none of 'em appear of "Doin' It Now." Those tunes are from the singer's new **PWL-U.K.** collection, "Good & Ready."

Produced mostly by **Mike Stock** and **Pete Waterman**, that album is a bright and spirited stomp down club lane. It is occasionally reminiscent of **Donna Summer's** now-classic **PWL** "Another Place & Time," filled with jams that season plump house beats with zesty disco strings and contagious pop melodies. It is no surprise that punters are steadily gobbling up the set; cuts like "Stronger Together" and "Didn't See The Signs" are dancefloor delights with enough oomph to rise above the competitive pack.

Given this scenario, Sybil's confusion is understandable.

"Promoting two very different projects at the same time gets a little crazy sometimes," Sybil laughs.

"It's like, 'OK, who am I today?' But seriously, I like to think of these albums as proof that I am a versatile performer that cannot be shoved into a box."

The singer further explains the move as recognition of the differences in the grooves that fly in markets here and abroad. She also acknowledges the demographic variety in her fan base.

"It may look like I'm hedging my bets, but I've honestly never had an audience that has expected one specific sound from me. Yes, that gives me room to try lots of sounds, and see what sells. It also gives me a big and wonderful creative canvas. [Making two albums] allowed me the freedom to explore."

The cast of producers and writers on "Doin' It Now" is largely composed of intriguing new talent, including **Eve Nelson** and **Bruce Purse**. They laid the foundation for what Sybil calls "a playground for experimentation." On the other hand, she says **Stock** and **Waterman** worked within a tight, sometimes exacting structure. "It was a hectic time, but the result was a great mutual respect. And they drew one of the better vocals I think I've ever given."

She is referring to her performance on a lively cover of the **Harold Melvin & the Blue Notes'** evergreen "The Love I Lost," one of three songs that appear on both albums. The others are the soft, down-tempo "You're The Love Of My Life," and the faux-raver "Guaran-

tee Of Love."

Sybil currently is immersed in a tour that will take her to clubs and mid-sized venues throughout much of the world during the next couple of months. Meanwhile, an upcoming re-pressing of "Doin' It Now" will be spruced up with two "Good & Ready" cuts: "Beyond Your Wildest Dreams" and the next U.S. single, "When I'm Good & Ready." Import hounds also will want to look for the new U.K. 12-inch, "Stronger Together."

"Here's the bottom line, as I see it," Sybil says. "We all have to make a living, and this is an excellent, fulfilling way to do it. Let's be real—a lot of the artists I came up with are out of the game now. I'm grateful to still be standing."

LATIN CONCEPTS: The flagging freestyle movement will get a much-needed kick in the pants later this



by Larry Flick

month, when **Tony Moran**, the dance subgenre's leading producer/artist, bows the long-awaited debut album by his act, **Concept Of One**, on the venerable **Cutting Records**.

Moran, who came into prominence during the late '80s as half of the **Latin Rascals**, has assembled a hard and satisfying collection featuring some of the Latin-pop community's better singers. **Brenda K. Starr** earns her stripes as a full-bodied street siren on "So In Love," while newcomer **Christian DeCotto** works up a respectable sweat on "Got The Love." Diehards will hyperventilate over Moran's reunion with ex-Latin Rascal **Albert Cabrera** on two tracks, "We've Only Just Begun" and "Saving All My Love." Although both jams kick, Moran has clearly developed too dominant a solo image to trigger fantasies of a permanent re-pairing.

Perhaps the most striking, ear-tweaking element of "Concept Of One," is Moran's considerable growth as a songwriter. His lyrics remain fairly simplistic, but his sense of melody has become more fully realized. He's also developing a nice ear for hooks. Our only quibble is with the sameness of rhythm/beat patterns; a tad more variation would give the songs more weight, and challenge the singer's further.

In all, "Concept Of One" scores a home run at a crucial time for folks brave enough to support freestyle. It proves that this subgenre could actually rise above the stereotype of one-trick producers and nasal performers. Any of the guest singers on this album could sustain an entire project alone. And with Moran behind the boards, the vibe will be better than fine... it will be credible.

ON THE BEAT: One of the better jams to rise from the hi-NRG circuit over the past few weeks is "Finger Of Suspicion" by the **Glory Boys With Angie Gold** (Klone, U.K.). Quasi-rave synths punctuate a frenetic pop beat and Gold's urgent delivery. Producer **Shaun Imrei** casts an appropriately dark mood over the arrangement by underscoring Gold's vocal at the chorus with ominous male chants. The fab **Ian Anthony Stephens** contributes the "Fantasia" mix, which brings the tempo down slightly, and renders the record a bit more accessible to house programmers. In all, a sturdy single that will please NRG purists, and maybe even convert a novice or two.

Fortran 5 previews its forthcoming "Bad Head Park" album with "Time To Dream" (Mute), a kinetic and atmospheric cut that strains against the parameters of techno/trance. In its original form, a soft, pillowy groove supports a dreamy melody that is propelled by a sample from **John Barry's** "Everybody's Talking At Me." In the hands of remixer **David Holmes** and **Spirit Feel**, the tune is transformed into complex forays into rave and ambient/trance territories. Holmes' interpretation is the best bet for dancefloor fun, since it pumps a heavy bottom and has lots of quirky keyboard effects.

TID-BEATS: Moonshine Records further affirms its status as the little West-Coast-indie-that-could with its new "Journey By DJ" CD series. The idea is to bring pirate mix tapes by underground DJs worldwide to the mainstream. The first installment showcases the deft mixing hand of U.K. jock **Billy Nasty**, who regularly divides his time between spinning at raves and producing his own music... **Xaviera Gold**, who



Throwin' Down. George Clinton, pictured, recently led his legendary P-Funk All-Stars through a set of classic dance/funk jams at the Ritz in New York. He is the featured vocalist on the **Goombas'** Capitol single, "Walk The Dinosaur," and is in the process of recording a new album of his own. (Photo: Chuck Pulin)

topped **Billboard's** Club Play Chart earlier this year with "Gonna Get Back To You," returns on Chicago's **Muzik Box Records** with "Good Love." The track, produced by **4 On The Floor**, is a catchy, acid-tongued deep-houser. Although Gold sounds a bit uncomfortable with the "dick" rap during the break, the track works well enough to get over... Retro heads should prepare for the onset of "Rhythm: The Salsoul Remix Album II." Among the disco nuggets refurbished from the legendary label are "My Love Is Free" by **Double Exposure**, mixed by **Frankie Knuckles**, and a mega-mix of hits, sewn together over a house beat by **John Robinson**... Cutiepie group **Big Fun** is back in action. Pruned down to a duo, the act's rendition of the **Brothers Johnson** gem "Stomp" is out on **Imago** shortly. **Oooo**... **Mike Cameron**, from the **Smack Productions** posse, and **Dancefloor Distributions** dude **Jeffrey Collins** are about to launch **Music Station Records**, an indie based in New Jersey. The label's first release will be "Take A Stand For Love" by **Gerideau**, due out in about two weeks. Mixes are courtesy of **Blaze** and **Camacho**... Glad to note that "Parade," a **Jim "Bonzai" Caruso/Fonda Rae** pop/houser that we fawned over several weeks ago, will soon move from bootleg cassette status to commercial 12-inch vinyl via **Class-X Records**. The label is a New York indie started by Caruso and songwriter **Eric Beall**... Speaking of tapes, one of the more active pieces on the East Coast is "Ravish," a synth-slick jam by singer/dancer **Joe Ramero**. Co-penned and -produced by Joe with **Brad Koehler**, the track is an exercise in breathy vocals and sexy prose. Beats vary from sleazy pop/hip-hop to preferable rave/NRG. We hear an indie label deal is in the works.



How 'Bout That? RCA quintet **Take That** recently gave a special performance of material from its debut album, "Take That & Party," at **BMG Studios** in New York. Among the tunes they played was a cover of **Tavares'** "It Only Takes A Minute," which was a hit in hi-NRG clubs throughout the world. Expect a new single, as well as a promo tour of the States shortly. Shown, from left, are **Mark Owen**, **Take That**; **Butch Waugh**, senior VP of promotion, **RCA**; **Howard Donald** and **Gary Barlow**, **Take That**; **Joe Galante**, president, **RCA**; **Robbie Williams**, **Take That**; **Hugh Suratt**, senior director of artist development, **RCA**; and **Jason Orange**, **Take That**.

Reach For The STARS! MOVING? RELOCATING?

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Billboard. HOT Dance Breakouts

FOR WEEK ENDING JULY 31, 1993

CLUB PLAY

1. IF JANET JACKSON VIRGIN
2. JOY ULTRA NATE WARNER BROS.
3. CAN'T PLAY AROUND KATHY BROWN CUTTING
4. INSANE IN THE BRAIN CYPRESS HILL RUFFHOUSE
5. CHAINS HIS BOY ELROY IMMORTAL

MAXI-SINGLES SALES

1. IF JANET JACKSON VIRGIN
2. ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT IMAGO
3. DO U FEEL 4 ME EDEN IMAGO
4. ANOTHER SAD LOVE SONG TONI BRAXTON LAFACE
5. AMBER GROOVE SAS SONIC

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

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	8	BAD MOOD SBK 19782/ERG <small>1 week at No. 1</small>	LONNIE GORDON
2	3	4	9	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
3	5	7	8	SHINE COLUMBIA 74948	MIDI RAIN
4	6	8	7	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
5	9	18	5	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1 2583	◆ TAYLOR DAYNE
6	8	15	7	STAND ABOVE ME VIRGIN 12668	◆ O.M.D.
7	15	26	4	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
8	1	2	9	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
9	4	6	9	BOY POP SIRE 40805/WARNER BROS	◆ BOOK OF LOVE
10	7	1	9	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS	◆ D-REAM
11	16	23	5	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
12	21	34	3	GIMME LUV (EENIE MEENIE...) MERCURY 862 327	◆ DAVID MORALES & THE BAD YARD CLUB
13	10	13	8	YOU MAKE ME HAPPY FREZZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
14	18	22	5	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
15	11	5	11	GOTTA KNOW (YOUR NAME) A&M 0255	◆ MALAIKA
16	13	14	8	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT	TRANSFORMER 2 FEATURING ASLI
17	12	9	11	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
18	19	24	6	TRIBAL DANCE RADIKAL 12423/CRI/TIQUE	◆ 2 UNLIMITED
19	17	21	6	I WILL CATCH U EPIC 74968	◆ NOKKO
20	26	35	4	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
21	14	10	7	RUNAROUND RCA 62542	MARTHA WASH
22	22	12	10	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
23	30	39	4	HAPPY RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
24	27	32	5	LET 'EM IN ELEKTRA 66291	◆ SHINEHEAD
25	20	16	8	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
★★★ Power Pick★★★					
26	34	44	3	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
27	23	20	7	HYPNOMANIA SMASH 880 004/ATLANTIC	◆ LATOUR
28	35	43	3	PENTHOUSE AND PAVEMENT (REMIX) VIRGIN 12667	◆ HEAVEN 17
29	29	31	5	DRE DAY DEATH ROW 53829/INTERSCOPE	◆ DR DRE
30	38	45	3	JUMPING TO THE PARTY ZYX 6988	SPACE MASTER
31	31	36	5	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	◆ JETHRO TULL
32	39	—	2	STATE OF MIND WARNER BROS 40924	SOFIA SHINAS
33	45	—	2	WHO DO YOU THINK YOU ARE WARNER BROS 40910	◆ SAINT ETIENNE
34	40	—	2	STEP IT UP GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
35	42	—	2	CRITICAL (IF YOU ONLY KNEW) FIGHT BALL 014	WALL OF SOUND FEATURING GERALD LETHAN
36	32	28	9	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
37	33	29	8	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS	FIERCE RULING DIVA
38	49	—	2	SING HALLELUJAH! LOGIC 1 2597/ARISTA	◆ DR. ALBAN
★★★ Hot Shot Debut★★★					
39	NEW	1	1	LOVE CAN SAVE STRICTLY RHYTHM 011	COOKIE WATKINS
40	24	11	11	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON
41	28	17	13	QUEENIE DALI 3030/ELEKTRA	◆ ETHYL MEATPLOW
42	NEW	1	1	I LIKE IT BIG BEAT 10123/ATLANTIC	◆ JOMANDA
43	36	33	6	I WANT YOU BACK COLUMBIA 74930	◆ GEORGE LAMOND
44	25	19	12	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
45	NEW	1	1	10X10 TOMMY BOY 562	◆ BOB STATE
46	47	—	2	I WANT IT ALL NIGHT LONG GREAT JONES 530 626/ISLAND	◆ HEATHER HUNTER
47	43	46	3	RELIGION EPIC 74928	◆ FRONT 242
48	NEW	1	1	DO U FEEL 4 ME A 25031/IMAGO	EDEN
49	NEW	1	1	U GOT ME UP CAJUAL 206	DAJAE
50	NEW	1	1	YA YAE YA YO YO YO MAX BILT 83002	VOICES OF KWAHN

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	7	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE <small>1 week at No. 1</small>	◆ DR. DRE
2	1	2	7	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
3	4	6	9	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
4	6	11	5	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1 2583	◆ TAYLOR DAYNE
5	7	9	8	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS	◆ D-REAM
6	8	14	5	IT'S ON (M) (T) (X) TOMMY BOY 565	◆ NAUGHTY BY NATURE
7	3	1	8	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	◆ RUPAUL
8	9	13	9	WHOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
9	20	—	2	GET IT UP (FROM "POETIC JUSTICE") (M) (T) EPIC 77073	TLC
10	16	38	3	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
11	5	5	8	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
12	12	16	7	I WILL CATCH U (T) EPIC 74968	◆ NOKKO
13	18	22	5	HAPPY (T) (X) RCA 62568	◆ LEGACY OF SOUND FEATURING MEJA
14	15	18	10	WHOOT, THERE IT IS (M) (T) WRAP 0150/HCHIBAN	◆ 95 SOUTH
15	19	25	5	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	◆ JOMANDA
16	26	36	4	I GET AROUND/KEEP YA HEAD UP (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
17	31	42	3	LATELY (T) UPTOWN 54693/MCA	◆ JOCELI
18	14	12	21	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
19	10	7	9	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
20	27	34	3	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
21	11	4	16	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
22	24	31	4	WHAT'S UP DOC? (CAN WE ROCK) (T) (X) JIVE 42127	◆ FU SCHNICKENS WITH SHAQUILLE O'NEAL
23	13	8	11	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	◆ JANET JACKSON
24	23	26	15	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
★★★ Power Pick★★★					
25	36	—	2	WHAT IS LOVE (M) (T) ARISTA 1-2574	◆ HADDAWAY
26	17	10	9	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
27	34	35	4	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
28	25	33	4	PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAI 74983/COLUMBIA	◆ L.L. COOL J
29	43	—	2	STEP IT UP (T) (X) GEE STREET/ISLAND 862 431/PLG	◆ STEREO MC'S
30	41	40	3	IF I HAD NO LOOT (T) WING 859 057/MERCURY	◆ TONY! TONI! TONE!
31	22	24	6	WEAK (T) RCA 62572	◆ SWV
32	21	17	6	GOTTA KNOW (YOUR NAME) (T) A&M 0255	◆ MALAIKA
33	35	37	5	BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	◆ SHAI
★★★ Hot Shot Debut★★★					
34	NEW	1	1	THE FUNKIEST/FREAK MODE (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOOBIEST
35	29	19	8	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS	◆ DEPECHE MODE
36	46	46	3	BAD MOOD (T) SBK 19782/ERG	LONNIE GORDON
37	28	23	12	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
38	39	28	7	PRESSURE US (T) (X) COLUMBIA 74916	◆ SUNSCREAM
39	45	—	2	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
40	47	41	3	MEGAMIX (T) (X) ZYX 6966	K.C. AND THE UNDERGROUND
41	44	29	15	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
42	32	27	8	BOY POP (T) (X) SIRE 40805/WARNER BROS	◆ BOOK OF LOVE
43	NEW	1	1	WHO DO YOU THINK YOU ARE (T) (X) WARNER BROS 40910	◆ SAINT ETIENNE
44	NEW	1	1	KILLER/PAPA WAS A ROLLIN' STONE (T) HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
45	NEW	1	1	CHAINS (T) (X) IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
46	37	21	14	REGRET (M) (T) (X) QWEST 40760/WARNER BROS	◆ NEW ORDER
47	NEW	1	1	LOOK GOOD (M) (T) RELATIVITY 1186	◆ JOHNNY P.
48	NEW	1	1	MI TIERRA (T) (X) EPIC 77062	◆ GLORIA ESTEFAN
49	48	—	2	U GOT ME UP (T) CAJUAL 206	DAJAE
50	30	20	8	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	◆ ERICK SERMON

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

'MADISON COUNTY' AUTHOR TURNS BALLADEER

(Continued from page 14)

Warner Books have been very enthusiastic about the album, says Kirschbaum. "The booksellers responded very favorably," he says. "This is new terrain for them. They've been very much a part of and responsible for the success of the book, so they take a proprietary interest in Robert. He's their hero already."

To appeal to retailers of all varieties, Warner Books and WEA are offering "The Ballads Of Madison County" in a six cassette/six CD pre-pack self-shipper designed for counter display.

Other bookstore promotions include mailings to reading groups, book club

tie-ins, and a bookmark/coupon for in-store use.

The first single, "The Madison County Waltz," already has been released to radio and is being worked to several formats, including adult contemporary and country (via Atlantic's Nashville office). The song chronicles the affair between the book's main characters, Francesca and Kincaid.

Interesting enough, it was a song that provided the original inspiration for the book. Waller recalls, "Some years ago, I'd started a little bossa nova tune and it had a line in it about 'You had your

own dreams, Francesca.' I started writing the book and the song was in my head, so that idea went into the book. [Then] I was doing a benefit concert last fall and most of the people had read the book, so I wrote 'The Madison County Waltz.' The original tune never got finished, but it provided the impetus for the book."

A video for the song was shot in Madison County, Iowa, and features Waller and his wife, Georgia.

According to Morris, VH1 is producing a special on the project. Additionally, he says the video channel has committed

to placing the clip in regular rotation. "They've broken a lot of records outside of the normal realm for us," Morris says. "People don't realize what a bullseye demographic the channel delivers."

Atlantic Nashville will focus on getting airplay on The Nashville Network and Country Music Television.

The record will be worked at least through Christmas, Morris says. Atlantic is examining packaging the book, album, and video together and selling it through a home shopping service.

Though Morris jumped at the chance to do the record, and has signed Waller

to a multialbum deal, the author had initially been turned down by other labels in the WEA group.

"I sent a tape to Warner Books last October, [suggesting that] it might be kind of fun to do an album that echoes the book," Waller says. "It went to Warners in Nashville and the polite word is it languished. It got to Doug in May and he just liked the idea, and I guess he had some faith."

Morris is the first to say he's not sure how the record will do. He adds, "This record is old-fashioned, but it could hit a chord which makes it enormous."

Fans Take To The Hills For Jamboree '93 Event Said To Draw Record Crowds

BY EDWARD MORRIS

MORRISTOWN, Ohio—Ideal weather and a four-day lineup of strong talent drew the largest crowd ever to this year's Jamboree In The Hills, its producer asserts. The event was held July 15-18 at the outdoor amphitheater specially constructed for it near the West Virginia/Ohio border.

Larry Anderson, who oversees the festival, says that final attendance totals won't be in for another two weeks, but notes that aerial photographs, campground receipts, and parking lot counts all point toward a record turnout. (Anderson is also VP/GM of Wheeling, W.Va., radio stations WWVA and WVOK, which promote and air the Jamboree.)

There was no rain during the festival, and temperatures held in the mid-'80s throughout. Partly owing to these factors, on-site injuries were the lowest in memory.

For the first time this year, Jamboree-goers were forbidden to bring liquor onto the grounds—although they were still allowed to bring in beer in cans. Security was more vigilant than usual in checking IDs to be sure that those who had beer were "legal."

Jamboree campgrounds were opened on July 12 and remained open through July 19 at noon. To keep campers and other early arrivals occupied until the concerts started, the Jamboree staged an on-site "Arts, Crafts & Collectibles Fest" from July 13-15, with free admission on the first two days. An Elvis-imitator contest was held on July 14.

Top Country Names Sign To Sing In 46-City Crown Royal Series

NASHVILLE—More than 20 country acts will sing under the Crown Royal whiskey banner this year in a corporately sponsored series that runs from Sept. 9 through Dec. 11. The company, a division of the House Of Seagram, says it will spend \$2 million on the "Crown Royal Country Music Series '93" and that it intends to sponsor a similar string of country concerts next year.

Already signed to the project are Alabama, Deborah Allen, Billy Burnette, Mark Chesnutt, Joe Diffie, the Gibson-Miller Band, George Jones, the Kentucky Headhunters, Tracy Lawrence, Chris LeDoux, Lee Roy Parnell, Pirates Of The Mississippi, Shenandoah, Restless Heart, Doug Stone, Marty Stuart, Pam Tillis, and Michelle Wright.

The series was created and will be produced by Warner Custom Music of the Warner Music Group, New York. It involves dance club and concert performances in a total of 46 cities, with the club appearances intended to build traffic for the concerts.

In addition, Crown Royal will sponsor national and local sweepstakes

During the first two days of the Jamboree proper, concerts were held during the evenings only. On Saturday and Sunday, however, the shows ran all day.

JAMBOREE LINEUP

Thursday's lineup included Deborah Allen, Mark Collie, Chris LeDoux, Marty Stuart, and Ricky Lynn Gregg (who performed with a broken ankle). Friday's performers were Neal McCoy, Little Texas, Travis Tritt, and Trisha Yearwood.

Saturday's roster consisted of Darryl & Don Ellis, Vern Gosdin, the Charlie Daniels Band, Michelle Wright, Hal Ketchum, Martina McBride, Ricky Skaggs, Hank Williams Jr., and Collin Raye.

John Conlee opened the Sunday segment and was followed by Tammy Wynette, Exile, Wynonna, and Brooks & Dunn. Local bands 11/70, Silverado, U.S. 40, and Unwound also performed, as did local soloists Brad Paisley, Dusty Buff, and Teresa.

This year, to allow a less obstructed view of the stage, the Jamboree planners banished the colorful banners and flags traditionally carried by the crowd to a ceremonial "Ring Of Flags" at the back of the amphitheater.

Anderson says the major difficulty in making an accurate crowd count is the large number of ticket outlets on which the Jamboree relies. "We have the national Ticketmaster system," he explains, "but, in addition, we have 200 stores that sell tickets that are not on computer." These outlets include the Hills department store chain and the

Riesbeck's grocery network.

EVENT EXPANSION

Anderson says it became necessary to add extra days of concerts and activities to what used to be a weekend event due to the increasing numbers of early arrivals.

"The people were coming in on Sunday and Monday anyway," he says, "and were lining up along the roads. It was creating problems... Now the word's gotten around that you can get in on Monday morning, and more and more people each year are coming in earlier—which means we have to look into things for them to do."

Most of the four days of performances were carried live on WTOV-TV, an NBC-TV affiliate based in Steubenville.

(Continued on page 29)



Two For The Row. Music Row veteran Jimmy Gilmer, newly named VP of EMI Nashville Productions, poses in his office with a standup version of the company's logo. Gilmer was VP of SBK Productions, also an EMI affiliate.

Ricky Skaggs Confronts His Altar Ego Crook & Chase Show Set For Oct. Bow On TNN

RECLAIMING RICKY: During a press conference at Jamboree In The Hills (see story, this page), Ricky Skaggs volunteered the observation that his "zeal" for promoting his views of Christianity may have hurt his career. He's right. It did. And it's a pity—for him and for those of us who consider Skaggs one of the most creative forces in country music.

Virtually every other important breakthrough act of the '80s shared its achievements with a producer or some other talent supplement. But Skaggs produced himself from the start, and he assembled one of the hottest bands ever to roam the asphalt. His sound was fresh, unapologetically Appalachian, and emotionally vibrant. He knew his musical history, too, and just where to go for the old songs that cried out to be made hits again. His picking was flawless.

If we speak of these traits in the past tense, it certainly isn't because they've withered during the last dozen years. In fact, Skaggs is as exciting to listen to now as he ever was. But somewhere along the way, he gradually diverted our attention from his glorious music to his personal philosophy.

In formal criticism, we're taught to separate the art object—the poem, novel, painting, etc.—from the personality of its creator. It is difficult to do that, though, in these media-saturated times when the performance is such an integral part of the art and self-promotion such an inseparable element of the performance. That's the phenomenon that skewered Skaggs.

By its very nature, zealotry is unyielding and, thus, will always create far more enemies than adherents. It wants to bypass the rules of evidence and debate and go straight for the unconnected conclusion. Most people sense the intellectual flaw and the political danger in that approach. They don't live single-cause lives, and they rightly feel threatened by those who insist they should. Any entertainer who forgets this reality to pursue the One True Route does so at the risk of making a premature exit from public affection. For a time there, Skaggs forgot. He emphasizes that he still holds his religious beliefs as dearly as when he was expressing them from the stage. But he also makes clear that he now views himself as an artist who is Christian—not as a Christian artist.

Skaggs is a musical treasure—and one that Nashville has never been able to duplicate through any other artist. We rejoice in his return to what he does so superbly.

TNN NOW: "Music City Tonight," a 90-minute live week-

night show, to be hosted by Lorianne Crook and Charlie Chase, will make its debut Oct. 18 on the Nashville Network. It will replace the long-running "Nashville Now" series and its retiring host, Ralph Emery. According to a statement from the network, the new show will include appearances by old and new country performers, comedy skits, and "a little talk." In addition to country acts, "Music City Tonight" will have figures from other musical formats, movies, television, and sports as guests.

Crook & Chase will discontinue their other TNN shows but will continue to host "The Nashville Record Review," a syndicated radio series.

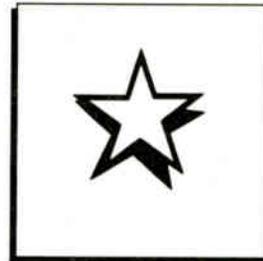
Emery will host the final numbers of "Nashville Now" the week of Sept. 20 at the TNN studios in Nashville and the week of Oct. 11 at the Fiesta Texas theme park in San Antonio.

MAKING THE ROUNDS: Starstruck Writers Group has signed an agreement to represent the Glad Music Co. and its more than 2,000 songs. H.W. "Pappy" Daily founded the Houston-based publishing company in 1958.

Its catalogs include such hits as "The Race Is On," "She Thinks I Still Care," "The Party's Over," "White Lightning," "Chantilly Lace," and "Night Life." The company is now owned and operated by Don and H.W. "Bud" Daily.

The Country Music Assn. says that more than 30 major artists have recorded spots for its Project Literacy campaign, and that CMT has aired them more than 2,200 times.

Sugar Hill Records' founder and president Barry Poss was presented the Winterhawk Appreciation Award at the 11th annual Winterhawk Bluegrass Festival, July 15-18, in Hillsdale, N.Y. The award cited Poss' "15 years of recording and promoting the best of traditional and contemporary bluegrass music"... Mercury recording artist Ronna Reeves has just finished recording promotional jingles for the Family Channel's fall season... Rhino Records will release "Great Days: The John Prine Anthology," a two-CD/cassette retrospective, Aug. 17. The CD version will contain 41 tracks, the cassette, 34... Tim Ryan, the Remingtons, Kevin Welch, Martin Delray, Alex Harvey, Kostas, and Steve Bogard will perform Friday (30) at the second annual Mission Valley (Montana) Scholarship Fund Benefit Concert & Celebrity Golf Tournament, which Ryan created last year to aid college-bound students from the area, where his family has lived for five generations.



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 113 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	*** No. 1 *** CHATTahoochee K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1-2573
2	4	8	12	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. OUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
3	2	3	12	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
4	7	10	11	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
5	5	5	12	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	REBA MCENTIRE (C) (V) MCA 54496
6	10	13	9	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
7	6	6	14	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, O. KEES)	GEORGE STRAIT (C) (V) MCA 54642
8	3	2	14	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. OPIERO, M. SANDERS)	JOHN ANDERSON (C) (V) BNA 62507
9	9	14	10	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	CARLENE CARTER (C) (V) GIANT 1B527
10	15	20	7	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
11	12	19	13	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	SAMMY KERSHAW (C) (V) MERCURY 862 096
12	16	21	10	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 1B516
13	11	17	14	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	PAM TILLIS (C) (V) ARISTA 1-2552
14	17	24	11	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356
15	18	25	7	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	HAL KETCHUM CURB ALBUM CUT
16	20	23	11	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
17	24	30	6	***AIRPOWER*** A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (D) (V) REPRISE 1B528/WARNER BROS.
18	21	26	9	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	SHENANDOAH (V) RCA 62504
19	28	35	5	***AIRPOWER*** THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB PROMO SINGLE
20	22	29	5	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 448
21	13	9	13	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
22	23	27	8	***AIRPOWER*** DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	TRISHA YEARWOOD (V) MCA 54670
23	25	31	6	WORKING MAN'S P.H.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN (V) RCA 62520
24	8	4	16	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
25	29	32	8	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 74991
26	14	15	17	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	CONFEDERATE RAILROAD (V) ATLANTIC 82422
27	30	22	18	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS (C) (V) EPIC 74906
28	34	40	9	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	MARK COLLIE (C) (V) MCA 54668
29	27	16	19	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54601
30	39	44	8	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
31	19	7	17	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (C) (V) MCA 54540
32	38	46	7	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	TRACY BYRD (C) (V) MCA 54659
33	26	11	16	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
34	37	45	4	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
35	31	12	18	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
36	41	47	5	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER (C) (V) ARISTA 1-2578
37	46	65	3	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 1B463

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	49	67	3	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA (V) CURB 54689/MCA
39	42	48	7	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
40	36	34	17	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLO)	ALABAMA (V) RCA 62495
41	32	18	18	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	LORRIE MORGAN (V) BNA 62415
42	48	50	5	LET GO R. L. PHELPS, O. PHELPS (O. BROWN)	BROTHER PHELPS ASYLUM PROMO SINGLE
43	50	55	4	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER (C) (V) GIANT 1B465
44	40	37	20	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE (C) (V) EPIC 74911
45	52	57	5	HE AIN'T WORTH MISSING N. LARKIN, H. SHEED (T. KEITH)	TOBY KEITH (C) (V) MERCURY 862 262
46	43	41	18	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
47	47	49	7	I GOT A LOVE R. SCRUGGS (J. LEAP)	MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
48	51	59	4	TRUE BELIEVER R. MILSAP, R. GIBB, BRATH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
49	53	53	5	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
50	44	43	19	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
51	45	39	18	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
52	63	—	2	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW)	JOE DIFFIE (V) EPIC 77071
53	64	—	2	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (V) ARISTA ALBUM CUT
54	55	64	3	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	PATTY LOVELESS (V) EPIC 77076
55	54	51	9	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	JOHN BERRY LIBERTY ALBUM CUT
56	57	61	5	DANCE WITH THE ONE THAT BROUGHT YOU H. SHEED, N. WILSON (S. HOGIN, G. PETERS)	SHANIA TWAIN (C) (V) MERCURY 862 346
57	69	—	2	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
58	62	—	2	CAN YOU FEEL IT C. HOWARD (R. L. GREGG, D. SAMPSON)	RICKY LYNN GREGG (V) LIBERTY 17399
59	NEW	1	1	***HOT SHOT DEBUT*** HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, O. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 54688
60	58	52	17	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. R. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
61	NEW	1	1	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
62	61	58	17	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	RANDY TRAVIS (V) WARNER BROS. 1B616
63	65	68	5	DADDY LAID THE BLUES ON ME D. JOHNSON (C. JACKSON (B. CRYNER)	BOBBIE CRYNER (C) (V) EPIC 7704
64	67	—	2	EVERY DAY WHEN I GET HOME S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, G. COTTON)	ROBERT ELLIS ORRALL (V) RCA 62547
65	NEW	1	1	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 1B465/WARNER BROS.
66	56	54	6	UNDER THIS OLD HAT J. BOWEN, J. CRUTCHFIELD (M. ANTHONY, L. CORDLE)	CHRIS LEDOUX (V) LIBERTY 17443
67	NEW	1	1	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62299
68	NEW	1	1	THE GRAND TOUR NOT LISTED (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 580312
69	66	66	12	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
70	RE-ENTRY	2	2	FEELIN' KIND OF LONELY TONIGHT B. MAHER (J. O'HARA, B. MAHER)	SHELBY LYNN (C) (V) MORGAN CREEK 30187/MERCURY
71	75	—	2	TWO STEPPIN' MIND J. STROUD, B. GALLIMORE (B. BROCK, J. NORTHROP)	TIM MCGRAW CURB ALBUM CUT
72	NEW	1	1	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSEN)	LORRIE MORGAN (V) BNA 62576
73	70	71	20	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	ROBERT ELLIS ORRALL (V) RCA 62475
74	NEW	1	1	WHATEVER WAY THE WIND BLOWS D. WAS, T. BROWN (M. CRENSHAW)	KELLY WILLIS (V) MCA 54678
75	74	75	3	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2000 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEED (T. KEITH)	TOBY KEITH MERCURY
2	—	—	1	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
3	—	—	1	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM REPRISE
4	2	—	2	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL ARISTA
5	3	1	5	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
6	4	2	4	ALIBIS J. STROUD (R. BOUNDREAU)	TRACY LAWRENCE ATLANTIC
7	5	—	2	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART RCA
8	6	3	4	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB
9	7	4	8	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER ARISTA
10	8	5	9	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
11	9	6	3	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	DOUG STONE EPIC
12	10	7	11	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
13	11	8	9	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER LIBERTY

14	15	10	4	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	REBA MCENTIRE & VINCE GILL MCA
15	12	12	43	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
16	16	14	17	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
17	13	13	13	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
18	20	17	24	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT MCA
19	18	15	24	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC
20	19	16	22	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA
21	14	9	7	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN RCA
22	17	11	7	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINIS)	MARK COLLIE MCA
23	22	19	25	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	ALABAMA RCA
24	21	18	6	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. OUNN)	BROOKS & DUNN ARISTA
25	—	22	5	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON ARISTA

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

COUNTRY CORNER



by Lynn Shults

MAKE IT THREE CONSECUTIVE weeks at No. 1 on the Hot Country Singles & Tracks chart for "Chattahoochie" by Alan Jackson. Jackson's lead in actual airplay over "We'll Burn That Bridge" (4-2) by Arista label mates Brooks & Dunn appears large enough to assure him of a fourth week at No. 1. Since January '92, only "Achy Breaky Heart" by Billy Ray Cyrus, "What She's Doing Now" by Garth Brooks, "Boot Scootin' Boogie" by Brooks & Dunn, and "No One Else On Earth" by Wynonna have held the top spot for at least four straight weeks. "Chattahoochie" even might be strong enough to join Cyrus in racking up five consecutive weeks at the top.

THE MOST ACTIVE TRACK on the singles chart is "Can't Break It To My Heart" (10-6) by Tracy Lawrence, followed by "Prop Me Up Beside The Jukebox (If I Die)" (63-52) by Joe Diffie; "This Romeo Ain't Got Julie Yet" (64-53) by Diamond Rio; "Looking Out For Number One" (46-37) by Travis Tritt; "Only Love" (49-38) by Wynonna; "Why Didn't I Think Of That" (15-10) by Doug Stone; "A Thousand Miles From Nowhere" (24-17) by Dwight Yoakam; "Thank God For You" (28-19) by Sawyer Brown; "It Sure Is Monday" (7-4) by Mark Chesnutt; and "Easier Said Than Done" (39-30) by Rodney Foster.

ALBUM SALES IMPROVED significantly as consumer-buying habits began returning to normal following the July 4th holiday period and the onslaught of box-office blockbusters, which tend to drain consumer dollars. Debuting at No. 2 on the Top Country Albums chart is "No Time To Kill" by Clint Black. Also making its debut, at No. 29, is "Under This Old Hat" by Chris Ledoux. Debuts usually create a few backward bullets. This week's chart has an exceptionally high number of backward bullets—seven, three of which occur in the top 10, due to Black's high debut.

RECLAIMING THE GREATEST GAINER award on the Top Country Albums chart is "A Lot About Livin' (And A Little 'Bout Love) (2-3) by Alan Jackson. The Pacesetter award for the highest sales percentage increase goes to "Greatest Hits: Songs From An Aging Sex Bomb" (47-43) by K.T. Oslin. Albums also showing noticeable activity on this week's album chart are "Red And Rio Grande" (39-36) by Doug Supernaw; "For My Broken Heart" (54-50) by Reba McEntire; "Hearts In Armor" (34-33) by Trisha Yearwood; and "Honky Tonk Attitude" (40-41) by Joe Diffie. All but Oslin's "Sex Bomb" have hit singles driving their sales activity. "Across The Borderline" (40-33) by Willie Nelson also continues to sell without the benefit of radio exposure.

DON'T FORGET YOUR ROOTS! That's a message often heard, particularly during today's country frenzy. There are several major sources for today's success stories. Organizations such as the Country Music Assn., the Academy Of Country Music, Country Radio Broadcasters, and the Nashville Assn. of Talent Buyers have provided an environment in which individuals and companies have combined their resources for the common good. Those that paved the way were much like the wildcat drillers in the Texas oil fields. Neither had much data to back up their intuitions. Just a dream. The Nashville Songwriters Assn. International is representative of this spirit. Pat Rogers, NSAI's executive director, says, "We now have over 4,000 members with more than 400 in the pro division." You only have to witness an NSAI event and watch pros interacting with those with dreams to realize how far we have come. It is a most humbling and rewarding experience.

FANS TAKE TO HILLS FOR JAMBOREE

(Continued from page 27)

ville, Ohio. Viewers were invited to "come on out" to the Jamboree throughout the broadcast. "I don't think we'll ever do 100% of it on TV," Anderson observes. "You want to hold some of it back. We generally have clearances [to broadcast] from all the artists, and it's our decision what we want to put on."

Criswell Productions, Wheeling, working in conjunction with Mobile Vision, Bloomfield Hills, Mich., showed closeups of the concerts in progress on a 25-square-foot screen beside the stage. Dan Criswell, who owns the company with Lisa Mountain, says he used four tripod-mounted cameras and a computerized switcher to capture the action. He had a crew of eight.

Although Criswell says his setup offers an enormous number of visual effects, he adds, "We're not trying to make the screen the show."

The Jamboree alerted ticket-buyers through a series of mailings that liquor, "obscene" T-shirts, and indecent exposure would not be tolerated, Anderson explains. "For a while," he adds, "you can hope it will change. But if you see it's not changing, you've got to take a positive stand and say 'We can no longer allow these things.'"

BANNER YEAR FOR BOOTLEGGERS

Anderson reports that this was "a banner year" for sellers of illegal Jamboree merchandise. "We cracked down on it hard, and I suspect that in '94 it will be far less of a problem. We had the FBI and sheriff's deputies here on site, and we confiscated quite a bit of material. It was just like popcorn popping up. I think we're a victim of our own success."

Irene Louda, medical facilities coordinator, says that her unit "transported the least amount of patients [to hospitals this year] that we ever have—at least since I've been doing it." Her unit—staffed by 75 physicians, nurses, and emergency medical technicians—opened for business Thursday morning at 8 a.m. and continued through noon the following Monday. "There was never a time we were significantly busy."

She says her staff attended to 160 patients during the four days, only 18 of whom were taken to the hospital. There were no serious injuries, she adds.

To provide shade for those suffering

from too much heat, the Jamboree left up a large tent it had used earlier in the week for its craft show.

Paula Anderson, the Jamboree's souvenirs/food/beverage/concessions manager, says souvenir sales were "well ahead of last year—and the highest we've ever had." T-shirts, caps, and hats were the most popular items.

SOUVENIR SALES

Anderson supervised the operation of three Jamboree merchandise tents, an artist souvenir tent (which carried merchandise of acts on the lineup only), a tent for outdated and on-sale items, and four general stores (two on-site, two at the nearby Jamboree campground).

T-shirts bearing the Jamboree logo sold for \$12.95 to \$16.95. Caps and hats ranged from \$7.95 to \$49.95. Brooks & Dunn memorabilia sold the best of all the artist-related merchandise, Anderson says.

The perimeter of the amphitheater was ringed with food and beverage stands, a few offering such exotica as Polish and Vietnamese cuisine. Some typical prices: A 16-ounce can or draft of Budweiser beer, \$1.50; pizza, \$2 a slice; onion rings, \$2 to \$4; funnel cakes, \$2.50; and a 12-pack of 12-ounce Busch Light beers, \$10.

Tom McCort, Belmont (Ohio)



Lively Legend. Kitty Wells, right, newest recipient of the Music City News Living Legend Award, accepts congratulations from awards show co-host Suzy Bogguss.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
3 A BAO GOODBYE (Blackened, BMI) CPP	
34 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	
27 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	
6 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)	
58 CAN YOU FEEL IT (Hoosier Hills, BMI/Milene, ASCAP)	
1 CHATTAHOOCHEE (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	
13 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	
39 A COWBOY'S BORN WITH A BROKEN HEART (Farrnuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	
63 OAOO LIAO THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) CPP	
56 OANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM	
22 DOWN ON MY KNEES (BMG, ASCAP) HL	
30 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL	
64 EVERY OAY WHEN I GET HOME (EMI April, ASCAP/Jkds, ASCAP/Triumvirate, BMI/New Clarion, BMI)	
9 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	
65 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP)	
70 FEELIN' KIND OF LONELY TONIGHT (Sony Cross Keys, ASCAP/Trick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP)	
75 GO BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP)	
68 THE GRANO TOUR (Al Gallico, BMI/Algee, BMI)	
72 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI)	
33 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL	
11 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL	
45 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
32 HOLLOW HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP	
40 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/Alter Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM	
44 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL	
59 HURRY SUNDOWN (Warner-Tamerlane, ASCAP)	

Willesden, BMI/WB, ASCAP/Denny Henson, ASCAP)		Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM		ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
36 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM		67 MY BABY LOVES ME (Sony Cross Keys, ASCAP)		53 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taucaster, BMI/Picknbo, ASCAP)
47 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL		31 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM		17 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
41 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)		54 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI)		57 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
49 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP		51 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL		50 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
20 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM		62 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM		48 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
4 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM		61 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP)		71 TWO STEPPIN' MIND (Acuff-Rose, BMI/Milene, ASCAP)
5 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)		38 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL		66 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram Int'l, ASCAP) HL
60 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL		52 PROP ME UP BESIDE THE JUKEBOX (IF I OIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP)		16 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM
18 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM		14 RENO (Supernaw, ASCAP)		72 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
69 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, ASCAP/Swell Kid, ASCAP) WBM		28 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL		4 WHY WHATEVER WAY THE WIND BLOWS (Murder By Television, ASCAP/Bug, ASCAP)
42 LET GO (Dicke Brown, ASCAP)		35 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP		12 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
73 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Jkds, ASCAP/Zomba, ASCAP) WBM/CPP		24 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Own, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL		43 WHAT'S IT TO YOU (Stroudavarious, ASCAP/BMG Songs, ASCAP/Jkds, ASCAP/EMI April, ASCAP) HL
37 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP)		46 TELL ME WHY (Seagrape, BMI) CPP		7 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
29 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL		25 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL		26 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL
15 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM		19 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM		10 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unchappell, BMI) HL
55 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kichng Brd, BMI) CPP		8 MONEY IN THE BANK (Alabama Band, ASCAP)		23 WORKING MAN'S P.H.O. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) 4 weeks at No. 1	IT WON'T BE THE LAST	1
HOT SHOT DEBUT						
2	NEW		1	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
GREATEST GAINER						
3	2	2	41	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	2
4	3	3	44	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
5	4	4	61	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
6	5	7	10	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
7	6	5	21	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
8	9	8	31	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
9	8	10	17	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	7	6	36	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
11	11	11	19	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
12	10	9	43	GARTH BROOKS ▲ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
13	12	14	4	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
14	14	15	101	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
15	13	12	55	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
16	16	19	64	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	16
17	15	13	4	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
18	17	17	149	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
19	18	20	13	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
20	21	22	10	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	20
21	19	16	46	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
22	20	18	41	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
23	22	21	21	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
24	23	23	13	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
25	24	24	19	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
26	26	26	97	GARTH BROOKS ▲ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
27	27	30	220	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
28	25	28	68	WYNONNA ▲ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
29	NEW		1	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	29
30	28	25	13	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
31	29	27	48	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
32	30	29	71	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
33	34	37	46	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
34	31	33	42	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
35	32	31	49	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
36	39	46	7	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	36
37	36	38	114	ALAN JACKSON ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	35	75	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
39	35	34	41	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
40	33	32	17	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
41	40	36	13	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
42	38	41	4	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	38
PACESETTER						
43	47	40	12	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
44	42	47	49	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
45	41	39	40	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
46	44	45	12	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
47	43	44	47	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
48	46	49	27	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
49	45	43	16	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
50	54	52	94	REBA MCENTIRE ▲ MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
51	50	53	64	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
52	48	48	118	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
53	52	51	44	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
54	49	42	38	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
55	51	50	47	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
56	56	75	31	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
57	58	60	48	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
58	68	68	106	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
59	70	—	36	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
60	60	62	112	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
61	63	71	169	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
62	53	54	53	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
63	59	57	123	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
64	64	61	172	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
65	55	58	51	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
66	61	55	44	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
67	67	65	13	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
68	62	63	68	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
69	66	—	85	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	7
70	65	—	140	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
71	69	66	141	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
72	57	56	25	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
73	71	—	84	TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
74	RE-ENTRY		6	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	66
75	72	64	35	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24

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

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING JULY 31, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	6
2	2	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	115
3	3	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	8
4	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	100
5	9	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	113
6	8	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	115
7	10	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	6
8	11	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	60
9	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	115
10	6	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	55
11	20	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	6
12	18	CONWAY TWITTY ● MCA 1488 (4.98/11.98)	NUMBER ONES	5
13	12	DWIGHT YOAKAM ● REPRIS 25989* (9.98/13.98)	JUST LOOKIN' FOR A HIT	72

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	5	LYLE LOVETT CURB 42028/MCA (9.98/13.98)	PONTIAC	3
15	19	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	114
16	14	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	98
17	13	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	113
18	16	HANK WILLIAMS, JR. ▲ CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	102
19	15	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	114
20	17	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98)	GOLD	6
21	24	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	88
22	22	ALABAMA ▲ RCA 4939* (7.98/11.98)	ROLL ON	104
23	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	102
24	—	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	28
25	23	KENNY ROGERS REPRIS 26711* (9.98/13.98)	20 GREAT YEARS	16

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

PolyGram Plans To Integrate U.S. Latin; MTV Hands Out Vid Noms; 'Tierra' Tracks

PEREZ PLOTS POLYGRAM'S future: As Salvador Pérez Muñoz sees it, his job as managing director of PolyGram Latino is a familiar one: to integrate the PolyGram's U.S. Latin division with the other territories.

But with only a handful of acts on his roster, Pérez also wants to promote PolyGram's catalog, "which is not being worked well," he notes. Pérez says there are 80 to 90 titles that can be promoted, including albums from Spanish crooner Nino Bravo, as well as Spanish-language albums from Greek songstress Nana Mouskouri.

To bolster its product flow, PolyGram is distributing tropical product from West Side, which also owns tropical imprints Seeco and DiscCuba. There are more than 900 titles from the three labels, including albums from Tito Rodri-



by John Lannert

guez, Joe Cuba, and Celia Cruz. Pérez says that 200 titles are ready for release. About 30 albums will be shipped Oct. 5, with an average of 50 titles being released annually thereafter. Of course, Pérez is actively marketing contemporary albums, as well. Upcoming albums are due from sertaneja duo Chitaõzinho & Xororó—now called José & Durval outside of Brazil—Roberto Livi, and Pimpinela. Moreover, Pérez is shipping a 16-song Boyz II Men set in September

that will sport a Spanish-language version of their 1992 megasmash "End Of The Road." The Latino single was produced by K.C. Porter.

"Boyz II Men sing better than Nat 'King' Cole," marvels Pérez, "and Nat 'King' Cole was understood very well although he didn't sing perfectly. This song was sung with a lot of soul and at the end of the song they sing a cappella with three distinct voices singing three distinct parts, which is not easy."

Livi's album—due out in October—is to be an orchestral compilation of greatest hits backed by a vocal ensemble in the tradition of Ray Conniff.

Slated for a late September release is the upcoming record from Pimpinela, the brother/sister vocal team of Joaquín and Lucía Galán, who gained initial fame with via fiery romantic vignettes. "They are no longer a couple that fights, but rather a duo that sings," assures Pérez.

MTV SETS VID NOMS: The nominations by "MTV Internacional" for video of the year—slated to be handed out Sept. 2 at the MTV Video Music Awards—are "El Costo De La Vida" by Juan Luis Guerra Y 1.40; "América" by Luis Miguel; "María by Café Tacuba" and "Una Rosa Es Una Rosa," by Mecano, which won video of the year May 20 at "Premio Lo Nuestro." "MTV Internacional" viewers will choose the winner.

KUBANEY'S "AUGUST" RELEASE SLATE: Kubaney has an unusually hefty August release schedule, with product coming from merengue singer/composer Dimanchi ("Ojo Por Ojo"), bongocero Víctor Cruz ("Zona De Peligro"), ex-Johnny Ventura vocalist Kélmán Nuñez ("Homenaje A Héctor Lavoe").

Also out on Kubaney-distributed José Luis Records is "Candela" from bachatero Luis Vargas, plus two albums of the "perico riabiao" merengue mode: "El Ciego De Nagua En New York" by El Ciegito De Nagua and "Te Espero En El Río" from Méry Hernández.

"MANGUE" YOU CAN DANCE To: In Portuguese, "mangue" literally means mangrove. It also is a moniker slapped on a sound emanating from the northeastern Brazilian state of Pernambuco, where native rhythms such as frevo and maracatu are welded to rock and funk. In June, the new Pernambucan grooves were introduced in São Paulo via a show featuring two Recife-based acts Chico Science & Nação Zumbi and Mundo Livre S/A. The concert did not cause the stir created last year by Daniela Mercury's São Paulo set, but at least two persons were interested in seeing the show: Sony's artistic director Jorge Davidson and Warner VP Joã Rossini. Sony subsequently signed Chico Science & Nação, outbidding three other labels.

BMG ARGENTINA'S Soundtracks: BMG Argentina is rolling nice sales figures courtesy of two film soundtracks—"The Bodyguard," which has sold more than 200,000 units, and "Tango Feroz," a 100,000-unit seller from a domestic film based on the career of porteño rock pioneer José Alberto "Tanguito" Iglesias. Also, Microfón's Spanish-language soundtrack to "Aladdin" sold 30,000 (Continued on next page)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	8	LUIS MIGUEL WEA LATINA	★ ★ ★ NO. 1 ★ ★ ★ ◆ AYER 3 weeks at No. 1
2	2	2	6	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
3	3	4	13	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
4	5	7	8	SELENA EMI LATIN	NO DEBES JUGAR
5	11	10	6	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
6	12	21	4	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
7	4	3	16	JON SECADA SBK/EMI LATIN	◆ SENTIR
8	10	14	9	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
9	9	19	6	LOS CARLOS LUNA/FONOVISIA	PIDEME LA LUNA
10	15	20	7	LUCERO MELODY/FONOVISIA	SOBREVIVIRE
11	17	16	6	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY
12	8	8	8	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
13	13	11	9	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
14	14	15	6	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
★ ★ ★ POWER TRACK ★ ★ ★					
15	38	—	2	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES
16	18	24	5	MAZZ EMI LATIN	MI TESORO
17	7	6	13	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
18	NEW ►	1	1	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
19	6	5	14	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
20	23	29	4	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
21	16	12	12	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
22	31	33	3	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO
23	21	22	5	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
24	40	38	3	YURI SONY LATIN/SONY	POLIGAMIA
25	33	34	4	LOS HERMANOS ROSARIO KAREN/BMG	AMOR AMOR
26	29	32	3	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
27	NEW ►	1	1	ALVARO TORRES EMI LATIN	ESTOY ENAMORADO DE TI
28	NEW ►	1	1	MIJARES EMI LATIN	AHORA SE ME VA
29	19	13	11	DANIELA ROMO EMI LATIN	◆ QUE VENGAN LOS BOMBEROS
30	22	28	4	BRONCO FONOVISIA	TRES HERIDAS
31	24	23	14	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
32	NEW ►	1	1	LOS RODARTE SONY DISCOS/SONY	NO SOY UN CUALQUIERA
33	32	31	5	LUNNA EMI LATIN	POR EL FUEGO
34	39	39	4	GRUPO VIENTO Y SOL FONOVISIA	CENIZAS Y FUEGO
35	36	35	3	EL GRAN COMBO COMBO	TE DESEO
36	NEW ►	1	1	TITO NIEVES RMM/SONY	MANIAS
37	35	—	2	CRISTIAN MELODY/FONOVISIA	DIEZ MIL LAGRIMAS
38	NEW ►	1	1	SERGIO DALMA POLYGRAM/PLG	AVE LUCIA
39	28	30	9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ PIEL DE NINA
40	25	27	5	LA SABROSURA FUENTES	TU AMIGO O TU AMANTE

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

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LATIN NOTAS

(Continued from preceding page)

(gold) in its first week of release.

PAPPO'S WISH? BE WITH B.B.: Argentina's noted bluesman Norberto "Pappo" Napolitano realizes a dream come true when he opens for B.B. King on King's August and September shows in the U.S. Included on the itinerary is an Aug. 2 solo stop at the Bigtime Blues Festival Los Angeles, and opening gigs for King in New York (Aug. 10), Miami (Aug. 22), and Los Angeles (Sept. 9).

Last year the founder of the '80s metal act Riff reunited the band and cut a record with the group, only to see the album overshadowed by his own solo blues record, "Blues Local," on Radio Tripoli. The album later went gold (30,000 units sold) and Napolitano was able to fill the 4,500-seat Obras Stadium.

EMI READIES FOR HOLIDAYS: In August, EMI Latin is releasing the label

bow from upstart Tejana act Stephanie Lynn & High Energy. But come September, the label is kicking into high gear for the holiday season with new product from Alvaro Torres, Eddie Santiago, the Triplets, La Fiebre, Roberto Pulido, Emilio Navaira, and the Barrio Boyzz, whose album contains a duet with Selena.

By October EMI is expected to ship albums by Pandora (produced by Juan Gabriel), Elsa Garcia, who is starting to break in Nuevo León, Mexico, Xelencia, and Gary Hobbs. The label also is releasing an album by Selena containing mostly pop songs from previous records.

MISCELLANEA: After spending \$500,000 in prime-time TV spots on Globo, EMI Brazil has so far been able to jack up sales of Jon Secada's self-titled debut from 20,000 units to 85,000 units ... Warner Music Intl. is expected

to purchase Brazilian independent Continental by early August ... Heroes Del Silencio's "El Espiritu Del Vino" (EMI) has not only topped Spain's national chart, but it also has entered the top 10 of Germany's retail list ... BMG superstar Juan Gabriel is due to perform a benefit concert Sunday (31) at the Rose Bowl in Pasadena, Calif. Proceeds from the show will go to Gabriel's children's shelter.

CHART NOTES: Gloria Estefan's "Mi Tierra" soared to No. 27 with a bullet last week on the Billboard 200 ... Sergio Dalma's "Ave Lucia" comes in at No. 38, giving PolyGram Latino its first single to chart on the Hot Latin Tracks. The urgent, pro-life ballad was taken from the Spanish crooner's "Adivina," previously distributed stateside by Rodven and EMI Latin. Dalma's forthcoming album is due early in '94.

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★			
1	3	5	NATALIE COLE	ELEKTRA 61496	1 week at No. 1 TAKE A LOOK	
2	1	17	JOE SAMPLE	WARNER BROS. 45209	INVITATION	
3	4	7	DAVE GRUSIN	GRP 9715	HOMAGE TO DUKE	
4	2	9	KEITH JARRETT TRIO	ECM 513 074	BYE BYE BLACKBIRD	
5	5	9	DIANE SCHUUR	GRP 9713	LOVE SONGS	
6	9	9	MICHEL CAMILO	COLUMBIA 53754	RENDEZVOUS	
7	7	9	ROY HARGROVE	NOVUS 63154/RCA	OF KINDRED SOULS	
8	12	5	HORACE SILVER	COLUMBIA 53812	IT'S GOT TO BE FUNKY	
9	10	7	BRANFORD MARSALIS	COLUMBIA 52461*	BLOOMINGTON	
10	17	3	JOEY DEFRANCESCO	COLUMBIA 53805	LIVE AT THE FIVE SPOT	
11	6	21	JOE HENDERSON	VERVE 517 674	SO NEAR, SO FAR	
12	18	3	JAZZ FUTURES	NOVUS 63158/RCA	LIVE IN CONCERT	
13	11	7	ARTURO SANDOVAL	GRP 9701	DREAM COME TRUE	
14	8	17	JOSHUA REDMAN	WARNER BROS. 45242	JOSHUA REDMAN	
15	15	7	MILT JACKSON	QWEST 45204/REPRISE	REVERENCE AND COMPASSION	
16	19	5	SLIDE HAMPTON & THE JAZZMASTERS	TELARC 83323	DEDICATED TO DIZ	
17	20	5	GONZALO RUBALCABA	BLUE NOTE 80054/CAPITOL	SUITE 4 Y 20	
18	24	3	BOB BERG	STRETCH 1105/GRP	ENTER THE SPIRIT	
19	25	3	STEPHEN SCOTT	VERVE 517 996	AMINAH'S DREAM	
20	14	13	MULGREW MILLER	NOVUS 63153/RCA	HAND IN HAND	
21	NEW ▶		ERNESTINE ANDERSON	QWEST 45249/REPRISE	NOW AND THEN	
22	13	11	BOBBY WATSON	COLUMBIA 53416	TAILOR MADE	
23	22	9	JOE LOVANO	BLUE NOTE 99830/CAPITOL	UNIVERSAL LANGUAGE	
24	NEW ▶		SUSANNAH MCCORKLE	CONCORD 4547	FROM BESSIE TO BRAZIL	
25	16	11	MARK WHITFIELD	WARNER BROS. 45210	MARK WHITFIELD	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★			
1	2	13	JEFF LORBER	VERVE FORECAST 517 998/VERVE	1 week at No. 1 WORTH WAITING FOR	
2	1	13	MICHAEL FRANKS	REPRISE 45227	DRAGONFLY SUMMER	
3	9	3	GEORGE BENSON	WARNER BROS. 26685	LOVE REMEMBERS	
4	4	13	THE JAZZMASTERS FEATURING PAUL HARDCASTLE	JVC 2021	THE JAZZMASTERS	
5	3	19	LEE RITENOUR	GRP 9697	WES BOUND	
6	5	5	ALEX BUGNON	ORPHEUS 52995/EPIC	THIS TIME AROUND	
7	8	7	PIECES OF A DREAM	STARTRAK/MANHATTAN B1496/CAPITOL	IN FLIGHT	
8	17	3	THE RIPPINGTONS	GRP 9718	LIVE IN L.A.	
9	6	33	KENNY G ▲ 5	ARISTA 18646	BREATHLESS	
10	21	3	ART PORTER	VERVE FORECAST 517 997/VERVE	STRAIGHT TO THE POINT	
11	11	7	ERIC MARIENTHAL	GRP 9691	ONE TOUCH	
12	NEW ▶		DAVE KOZ	CAPITOL 98892	LUCKY MAN	
13	13	7	JON LUCIEN	MERCURY 514 816	MOTHER NATURE'S SON	
14	10	15	WILTON FELDER	PAR 2018	FOREVER, ALWAYS	
15	19	7	AL DI MEOLA WORLD SINFONIA	MESA 79052/RHINO	HEART OF THE IMMIGRANTS	
16	15	21	KIRK WHALUM	COLUMBIA 46931	CACHE	
17	7	11	PAUL JACKSON, JR.	ATLANTIC 82441	RIVER IN THE DESERT	
18	14	17	JAZZ AT THE MOVIES BAND	DISCOVERY 77001	BODY HEAT, JAZZ AT THE MOVIES	
19	22	5	NEW YORK VOICES	GRP 9700	WHAT'S INSIDE	
20	23	23	INCOGNITO	VERVE FORECAST 514 198	TRIBES, VIBES & SCRIBES	
21	20	9	ZACHARY BREAU	NYC 6003	GROOVIN'	
22	18	17	ACOUSTIC ALCHEMY	GRP 9698	THE NEW EDGE	
23	12	9	KILAUUA	BRAINCHILD 9310	SPRING BREAK	
24	NEW ▶		STRAIGHT AHEAD	ATLANTIC B2492	BODY & SOUL	
25	NEW ▶		STEVE BACH	VALLEY VUE 2203	CITY MAGIC	

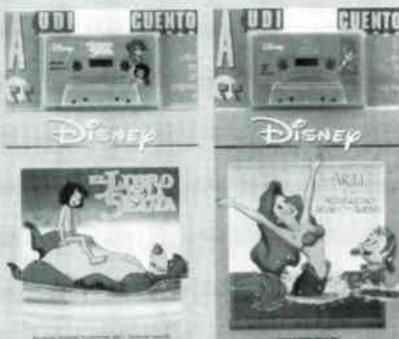
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.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



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MARIO BAUZÁ

APRIL 28, 1911 – JULY 11, 1993



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Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

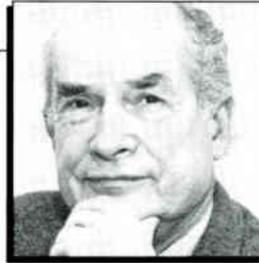
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	63	★★★ NO. 1 ★★★ GORECKI: SYMPHONY NO. 3 NONESUCH 792B2 UPSHAW, LONDON SINFONietta (ZINMAN)	21 weeks at No. 1
2	2	39	IF YOU LOVE ME LONDON 4362672	CECILIA BARTOLI
3	5	149	IN CONCERT ▲ LONDON 4304332 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	6	23	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080	ANONYMOUS FOUR
5	3	33	TOUS LES MATINS DU MONDE VALOIS V4640/HARMONIA MUNDI	JORDI SAVALL
6	7	13	HEAVY CLASSIX ANGEL 64769	VARIOUS ARTISTS
7	4	21	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
8	8	65	ROSSINI HEROINES LONDON 436075	CECILIA BARTOLI
9	10	9	GORECKI: BEATUS VIR ARGO 4368352/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
10	NEW ▶		GORECKI: STRING QUARTETS 1 & 2 NONESUCH 79319-2	KRONOS QUARTET
11	13	63	MOZART: ARIAS LONDON 430513	CECILIA BARTOLI
12	9	17	THE REINER SOUND RCA 61250-2	CSO/REINER
13	11	11	PRIMA DONNA SILVA AMERICA 1023/KOCH INTERNATIONAL	LESLEY GARRETT
14	NEW ▶		GLASS: ITAIPU SONY CLASSICAL SK46352	ATLANTA SYMPHONY (SHAW)
15	23	3	PERGOLESI: STABAT MATER LONDON 4362092	ANDERSON/BARTOLI/DUTOIT
16	14	11	PAGANINI: 24 CAPRICES MUSICMASTERS 67092	ELIOT FISK
17	22	3	ITZHAK PERLMAN'S GREATEST HITS DG 4377372	ITZHAK PERLMAN
18	12	65	BAROQUE DUET SONY CLASSICAL SK 46672 KATHLEEN BATTLE, WYNTON MARSALIS	
19	16	33	OPERA'S GREATEST MOMENTS RCA 61440	VARIOUS ARTISTS
20	18	5	SENSUAL CLASSICS TELDEC 90055-2	VARIOUS ARTISTS
21	15	17	SHORT STORIES NONESUCH 979310-2/ELEKTRA	KRONOS QUARTET
22	17	7	DAVID DIAMOND: VOL. III DELOS DE3119 SEATTLE SYMPHONY (SCHWARZ)	
23	20	47	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440	KATHLEEN BATTLE
24	25	5	VENETIAN VESPERS ARCHIV 4375522	GABRIELI CONSORT & PLAYERS
25	NEW ▶		UN COEUR EN HIVER ERAUTO 45920-2	KANTOROW, MULLER, ROUVIER

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	★★★ NO. 1 ★★★ UNFORGETTABLE SONY CLASSICAL SK 53380	5 weeks at No. 1 BOSTON POPS (WILLIAMS)
2	2	17	KIRI SINGS KERN ANGEL 54527	KIRI TE KANAWA
3	3	23	ILLUSIONS LONDON 4367202	UTE LEMPER
4	4	17	PAVAROTTI & FRIENDS LONDON 4401002	VARIOUS ARTISTS
5	5	11	KURT WEILL SONGS: VOL. II LONDON 4364172	UTE LEMPER
6	6	75	HUSH SONY MASTERWORKS SK 48177	YO-YO MA/BOBBY MCFERRIN
7	7	67	DIVA! SILVA AMERICA 1007/KOCH INTERNATIONAL	LESLEY GARRETT
8	8	41	THE KING AND I PHILIPS 4380072 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
9	10	5	THE DAEMON LOVER DORIAN 90174/ALLEGRO	THE BALTIMORE CONSORT
10	9	13	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022/KOCH INT'L	LESLEY GARRETT
11	15	25	THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO	THE BALTIMORE CONSORT
12	12	5	POPS ROUNDUP RCA 61666-2 ARTHUR FIEDLER AND THE BOSTON POPS ORCHESTRA	
13	11	25	THE JULIET LETTERS WARNER BROS. 45180 ELVIS COSTELLO AND BRODSKY QUARTET	
14	14	21	GALWAY AT THE MOVIES RCA 61326-2	JAMES GALWAY
15	13	15	CHANSON D'AMORE RCA 61427-2	THE KING'S SINGERS

● 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

SONY FUTURES: Midori adds the Sibelius Violin Concerto and Bruch's "Scottish Fantasy" to her growing discography for Sony Classical. The late July Tel Aviv sessions with Zubin Mehta and the Israel Philharmonic will be produced by Steven Epstein.

That's only one in a busy series of midsummer projects the label has scheduled. On the orchestral side, Riccardo Muti and the La Scala Philharmonic had the Brahms Serenade in D and Elgar's concert overture "In the South" on their agenda, with David Mottley in the control room. And Motley also will be the producer in a live recording of Rossini's "Armida," a co-production with the Rossini Festival mounted in Pesaro, Italy, the composer's birthplace. Daniele Gatti conducts forces of the Bologna Opera.

Peter Lieberman's theatre piece "King Gesar" will be recorded by Sony following a Tanglewood Festival performance in late August. Among those appearing in the chamber piece will be cellist Yo-Yo Ma and the pianists Emanuel Ax and Peter Serkin. Omar Ebrahim will be the narrator, and Epstein will produce.

Another chamber piece outside the central repertoire, Franz Schmidt's Piano Quintet in G, will engage the attention of Ma, along with pianist Leon Fleisher, violinists Joel Smirnoff and Joseph Silverstein, and violist Jaime Laredo. Again, it's Epstein as producer.

As for period instrument recordings, producer Wolf Erichson continues to add significantly to Sony's Vivarte line. Looming large among his midsummer projects is Haydn's "The Creation," to be recorded with Tafelmusik conducted by Bruno Weil, and soloists Ann Monoyios,

Christophe Pregardien, and Harry van der Kamp.

During the same period, Wolf will be recording Lutz Kirchof in an album of lute works by S.L. Weiss, his third for the label, as well as the Schubert string trios with L'Archibudelli.

NEW AT TELDEC: The Borodin Quartet has been signed to an exclusive contract by Teldec. The two-year deal calls for a minimum of six CDs of string quartet literature plus an additional three to be made in collaboration with other artists. The ensemble has recorded most frequently for Virgin and EMI.

Teldec also has extended its exclusive pact with 19-year-old violinist Maxim Vengerov for another five years. Also on the youth front, the label has marked up for September release two albums by 15-year-old Russian trumpet virtuoso Sergei Nakariakov. They'll feature concertos by Haydn, Hummel, Tomasiana, and Jolivet.

At the other end of the maturity index, Teldec is preparing for release on home video a live taping of Mieczyslaw Horszowski's recital in Carnegie Hall in April 1990. The late pianist was 97 at the time.

HEARINGS: James Ginsburg, head of Chicago-based Cedille Records, takes time off from label duties to attend confirmation hearings in Washington for his mother, Ruth Bader Ginsburg, nominated as associate Supreme Court Justice.

In the pipeline at Cedille, and awaiting final funding support, is a coupling of Easley Blackwood's Symphonies Nos. 1 & 5, the former in a performance by Charles Munch and the Boston Symphony (ca. 1958), and the latter played more recently by James DePreist and the Chicago Symphony. Blackwood has appeared as a pianist on the Ginsburg label.

Meanwhile, Cedille is devoting special promotional attention to the release this month of premiere recordings of a group of Liszt tone poems, including "Les Preludes," arranged by the composer for two pianos. Artists are Georgia and Louise Mangos.

Jazz BLUE NOTES



by Jeff Levenson

ASPEN'S MOVERS AND SHAKERS were relieved to discover last month that jazz folk don't necessarily side with Barbra Streisand on the issue of boycotts. It was Streisand, late last year, who shot from the lip and suggested the boycott of this dream town in response to voter acceptance of Amendment 2, the law repealing equal rights for gays.

Because many of her Hollywood brethren did for Aspen what some well-oiled New Yorkers did for the Long Island Hamptons (namely, put it and its gilded reputation on the map), it was feared that Streisand's call for action would mobilize the various groups—moneysed, influential types—who have the power to *de-de-rigueurize* the area as a playpen for the privileged. For Streisand's part, the call may have been an act of conscience or a political power play auguring her next career move.

Either way, the 10,000-or-so music lovers who attended the region's celebrated jazz festival this year, **Jazz Aspen at Snowmass**, June 24-27, didn't seem to care much about anything except enjoying a boogie-whipping at the hands of Dr. John. Political correctness dissipates like voodoo smoke once the beat gets going.

It's to their credit that the fans treated this event for what it was: a weekend of (mostly) spirited music presented in a breathtaking setting. The programming theme? **Le Cirque du Jazz**, replete with an open-air tent and artists representing jovial points of view: John, B.B. King, Charmaine Neville, Bela Fleck, Michel Petrucciani, Spyro Gyra, Diane Reeves, Nester Torres, and the Mighty Clouds of Joy.

One local hotel owner concluded that the event's good attendance and vibrations proved that the cultural boycott was not taking hold. His observations, though obviously colored by optimism, were supported by the hard facts.

EVERY SONGBOOK SONG EVER SUNG: Verve plans to get a leg up on its 50th anniversary celebration (officially designated as 1994) with a 16-disc boxed set, "The Complete Ella Fitzgerald Songbook Sessions," scheduled for release in October. Having already issued a number of Ella titles in celebration of her 75th anniversary, the label is promising a major package containing all of her songbook collections—covering the music, of Rodgers & Hart, Irving Berlin, Duke Ellington, the Gershwins, Jerome Kern, Johnny Mercer, Cole Porter, and Harold Arlen. The list price for this collection? Somewhere in the neighborhood of \$250.

BRIDGING THE REISSUE ISSUE: Keyboardist Bob James, contemporary jazz's answer to Midas, is about to have 16 of his records from his own **Tappan Zee** catalog reissued by Warner Bros. The albums, beginning with "One" (1974), sequentially moving on through "Four" (1977) and then on to less numerical titles, "Heads" (1977), "Touchdown" (1978), "Lucky Seven" (1979), etc., were previously distributed by CBS.

MORE: Discovery Records has started a sideline series titled **Re-Discovery**, devoted to reissues from Elektra/Musician, Reprise, and Musicraft. First albums out of the box? Dexter Gordon's "American Classic," Eric Gale's "Blue Horizon," Lord Buckley's "His Royal Hipness," Kevin Eubanks' "Guitarist," Bud Powell's "Inner Fire," Oregon's "Out Of The Woods" and "Roots In The Sky," Dizzy Gillespie's "Shaw 'Nuff," and Duke Ellington's "Afro-Bossa" and "The Symphonic Ellington."

Music Video

ARTISTS & MUSIC

Reba, MOR Net Team For Charity Vid Clip To Aid Fund-Raising Efforts

BY DEBORAH RUSSELL

LOS ANGELES—The MOR Music TV network of St. Petersburg, Fla., marked its first foray into music video clip production recently with the Reba McEntire charity track "If I Had Only Known."

The MCA video, funded by MOR Music TV and directed by Jon Small, will air exclusively on the network for 30 days beginning in early August.

MOR Music TV mixes music video programming with the direct marketing of music product, and it will use "If I Had Only Known" to raise funds for the St. Jude's Foundation of Memphis, Tenn.

"We're always so busy hustling records and worrying about demographics," says Chris Clark, VP of programming at MOR Music TV. "It's great to be able to do something good with what you do for a living."

Profits from MOR Music TV's sale of McEntire's 1991 album, "For My Broken Heart," which includes "If I Had Only Known," are slated to benefit St. Jude's children's hospital. The music publishing company Maypop, which owns the rights to the track, will donate publishing royalties corresponding to the music network's album sales.

Clark says he and Maypop president Kevin Lamb formulated the idea to shoot the video one day last year, during a casual discussion about their favorite songs.

"Kevin and I were talking about great

songs we loved that had never been released as singles," he says. "And we found that we both loved this particular song."

They also found they shared a passion for the St. Jude's Foundation, which happens to be a pet charity of McEntire's. MOR Music TV and Maypop approached MCA, which greenlighted the project.

McEntire, however, would be a tougher sell. She had dedicated the emotionally charged song, written by Janice Stansfield and Craig Morris, to members of her entourage who had perished in a tragic accident, and never considered releasing it as a single. In fact, she rarely performed it live, says publicist Jenny Bohler, "because it was just so personal."

When McEntire initially heard about the video project, she was reluctant to participate, and was prepared to decline.

"But then she realized what a contribution the video could make in raising awareness and money for the hospital, so she said yes, virtually in the next breath," Bohler says.

Longtime McEntire video director Small agreed to donate his services to the project, as did cinematographer Ed Stephenson and producer Lee Cirello. The entire project lasted about 12 days, says Small, including a one-day shoot based in Nashville.

The clip features McEntire performing "If I Had Only Known" on a bluff under a lone tree. The performance shots are intercut with archival footage

provided by the hospital, and clips of McEntire playing with a group of children, including former and current patients of St. Jude's.

The simple concept is designed to place a priority on the children and the good works of the hospital, says Small. "It says: 'We're not important, the kids are,'" he notes. One version of the video features a phone number viewers can call to contribute to the foundation.

MOR Music TV, meanwhile, will run on-air promotions supporting the video and promoting the hospital. In addition, the network will ship information about St. Jude's to any consumers who purchase the MCA title "For My Broken Heart."

Once the 30-day window of exclusivity has expired at MOR Music TV, Nashville-based Aristo Media will begin promoting the clip to other music video programmers. Aristo also agreed to donate its time and services.

MOR Music TV debuted in September 1992 with the goal of mixing music video with the direct marketing of CDs, cassettes, videos, and other music-oriented product. Each clip that airs on the network includes sales information about the album from which the track is culled.

MOR's "middle-of-the-road" playlist is designed for an over-30 demographic and features AC, classic rock, country, jazz, and oldies clips. About 60% of the clips are current releases, and 40% are back catalog. The network is carried via Galaxy 5, Transponder 10.

VH1 Leans To Longform; 'Butt' Watcher's Hot Line

THE EVOLUTION WILL BE Televised: In its quest to keep music video "important and cutting edge," VH1 continues to retool its programming strategy to satisfy the viewing patterns of its adult demographic (Billboard, July 24). The evolution is spinning toward longform music programming, but the network is adding a slew of new shows in the nonmusic realm as well.

"We're not trying to get rid of music video," says Sal Locurto, VH1's VP of programming and scheduling, who notes the emphasis on longform programming and clever video packaging should further pique viewers' interest in shortform clips. "We're just trying to enhance the presentation of music video."

Adds Norm Schoenfeld, VH1's VP of programming and artist development, "Music connects with the VH1 viewer on many levels, and we are working to create a valid, music entertainment network. It's a fair assumption that adult viewers would rather watch TV from a traditional point of view, whereas teens might get more excited waiting for their favorite video star to come on."

In addition to an increased number of music-driven documentaries, interview programs, and concert shows, VH1 is set to debut its half-hour "Fools For Love" series in August. The comedy show, hosted by Jon Brandeis and Caroline Rhea, will focus on love and relationships. In September, VH1 begins programming the music industry-oriented situation comedies "The New WKRP In Cincinnati" and "FM." In addition, VH1 has acquired the rights to "The Dennis Miller Show," and will package reruns into half-hour segments focusing on the comedian's monologues, as well as the performances of his musical guests.

BUTTING HEADS: Dick Zimmerman, a former TV producer who won close to \$10 million in the California state lottery a few years ago, is spending his time these days fielding phone calls about the MTV animated series "Beavis And Butt-head." The self-appointed media watchdog has created a telephone hotline to monitor TV viewers' feelings about violence on the small screen in general, but he's using the wildly popular "Beavis And Butt-head" as his specific springboard.

"I'm not out to get them off the air," says Zimmerman, who claims to have received hundreds of calls since opening his hotline in mid-July. He takes issue with Beavis And Butt-head's "amoral and antisocial" behavior—including the maltreatment of animals and the destruction of physical property—and its potential impact on MTV viewers.

"I don't understand why the show needs this violent content to remain successful," Zimmerman says. "I don't

blame the media for society's problems, and I understand the evil of talking about or suggesting censorship in a free society. My goal is to open rational conversation between the citizens of this country and the media that serve those citizens."

MTV stands by the disclaimer it runs with each program: "Beavis and Butt-head are not real. They are stupid cartoon people—dumb, crude, thoughtless, ugly, sexist, self-destructive fools."

SHOWTIME: The Nashville Network introduces four new series this fall: "Music City Tonight," a 90-minute, live, nightly primetime entertainment series; "Country News," a 30-minute nightly entertainment news report; "Dance Line," a 30-minute nightly dance instruction series; and "Video Countdown," a weekly, one-hour show highlighting the week's top country videos.

The Black Entertainment Television network, meanwhile, launches its "Caribbean Sound" program in September. The show will air in 60- and 90-minute formats each Saturday and Sunday, featuring a mix of reggae, dancehall, calypso, and salsa music videos, mixed with artist interviews and segments about island culture, geography, and population. No host has been named.

And Tuesday (27) sees the release of Sony Nashville's two "Steppin' Country" home videos. One title features Columbia acts, while the other focuses on Epic artists, and each includes four video dance remixes, along with a step-by-step dance demo track. The Columbia reel will teach viewers how to do "the Boonewalk," along with Larry Boone's "Get In Line," while the Epic video features instruction on "the Sweetheart Schottische" dance that goes with the Gibson/Miller Band's "Texas Tattoo" track.

REEL NEWS: Capitol Records' music video department is moving to the East Coast, and the department will now be reporting to radio promotion. Mick Kleber, Capitol's VP of video and media, and Susie Franz, video promotion assistant, are no longer with the label... New York's Hex Films has closed its doors and directors David Perez and Kevin Bray are seeking new representation... Epoch Films signed director Phil Morrison, formerly of Flashframe Films, and Stacy Cochran, an independent filmmaker... L.A.-based Vendetta Pictures has signed Alberto Tolot.

IN AN ITEM we ran July 17 regarding Geffen's regional video success with White Zombie, we should have noted Kimberly Knoller directs the label's regional music video promotion efforts.



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

- Maddhatter Films director Casey Niccoli shot Rage Against The Machine's new Epic clip, "Bomb-track." Victoria Vallas produced.
- Director Dick Buckley is the eye behind Hal Ketchum's new Curb video, "Mama Knows The Highway." Robin Beresford produced.
- PANIC Films director Marty Thomas shot Above The Law's latest Giant clip, "Call It What U Want." Bruce Spears produced.

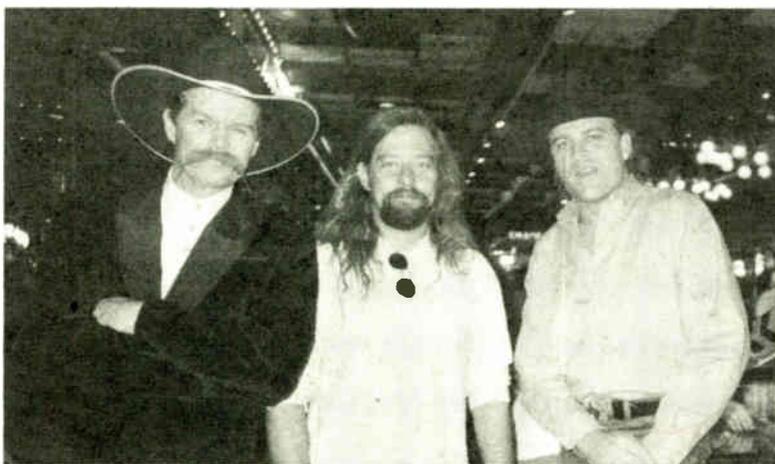
NEW YORK

- Jim Spring directed Mercury Rev's "Bronx Cheer" video with DP Jens Jurgesen. Suzanne Coldwell produced the Columbia clip for Riviera Films Inc.
- Portfolio Artist Network director David La Chapelle shot Penny Ford's new Columbia video, "I'll Be There," with producer Ethan Wolvek.
- Cheryl "Pepsi" Riley's video "Gimme" is a Kolbeco production directed by Jesse Vaughan. Marc Kolbe produced the Forceful/Reprise shoot.

- 900 Frames director Chris Applebaum shot Jamal-Ski's "African Border" clip for Columbia. Robert Buzganza produced.

OTHER CITIES

- Treponem Pal's new Roadrunner video, "Pushing You Too Far," is an H-Gun video directed by Eric Zimmerman in Paris.
- Michel Gondry of Palomar Pictures directed Björk's Paris-based Elektra video, "Human Behavior."
- Andy Siems directed Street Military's latest Wild Pitch video, "Tears Came From Making This Dream." Orlando Hudson produced the Houston-based shoot. Tom Taylor directed photography.
- Ricky Lynn Gregg's Liberty clip "Can You Feel It" is a Planet Pictures production directed by Steve Boyle. Robin Beresford produced. Gregg's label mate Chris LeDoux recently wrapped his clip "Under This Old Hat," directed and produced by Steven T. Miller and R. Brad Murano for Opticon Entertainment.
- Riviera Films director Larry Clark shot Chris Isaak's "Solitary Man" in San Francisco. Eric Edwards directed photography on the Warner Bros. clip; Robert Jason produced.
- Flashframe Films director Michael Oblowitz shot Lee Roy Parnell's Arista video "On The Road" at various locations "on the road." Cynthia Biedermann produced.



Bet On It. BNA recording artist Doug Supernaw, right, video director Sherman Halsey, center, and cowboy poet Waddie Mitchell, left, scan the casino set of Supernaw's new clip "Reno" in search of Lady Luck.

Billboard. Video Monitor™

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



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

- 1 U.N.V., Something's Goin' On
- 2 Tina Turner, I Don't Wanna Fight
- 3 LL Cool J, Pink Cookies...
- 4 Vertical Hold, Seems You're Much...
- 5 Whitney Houston, Run To You
- 6 Portrait, Day By Day
- 7 Toni Braxton, Another Sad Love...
- 8 Levert, ABC-123
- 9 Janet Jackson, If
- 10 Mary J. Blige, Love No Limit
- 11 Lords Of Underground, Chief Rocka
- 12 Intro, Let Me Be The One
- 13 II D Extreme, Cry No More
- 14 Onyx, Slam
- 15 Brian McKnight, One Last Cry
- 16 Mica Paris, I Wanna Hold On To You
- 17 Shai, Baby I'm Yours
- 18 Tony! Toni! Tonet!, If I Had No Loot
- 19 Jomanda, I Like It
- 20 Cheryl "Pepsi" Riley, Gimme
- 21 Silk, Girl U For Me
- 22 Dr. Dre, Dre Day
- 23 2Pac, I Get Around
- 24 Natalie Cole, Take A Look
- 25 Boss, Recipe Of A Hoe
- 26 Robin S, Show Me Love
- 27 Alexander O'Neal, In The Middle
- 28 Men At Large, Um Um Good
- 29 Johnny Gill, The Floor
- 30 Bell Biv DeVoe, Above The Rim

★★ NEW ADDS ★★

- Cheryl "Pepsi" Riley, Gimme
- Levert, Do Thangs
- Michael Jackson, Will You Be There
- The O'Jays, Somebody Else Will
- Run-DMC, Ooh, Whatcha Gonna Do
- SWV, Downtown
- Shanice, It's For You
- Vesta, Always
- Whitney Houston, Run To You
- Will Downing, There's No Living...
- The Winans, Payday



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alan Jackson, Chattahoochee
- 2 Clint Black With Wynonna, A Bad...
- 3 Pam Tillis, Cleopatra, Queen Of...
- 4 Hal Ketchum, Mama Knows The...
- 5 Reba McEntire, It's Your Call
- 6 Sammy Kershaw, Haunted Heart
- 7 Carlene Carter, Every Little Thing

- 8 Doug Supernaw, Reno
- 9 Mark Chesnutt, It Sure Is Monday
- 10 Little Texas, What Might Have Been
- 11 Tracy Lawrence, Can't Break It...
- 12 Trisha Yearwood, Down On My...
- 13 Gibson Miller Band, Texas Tattoo
- 14 Shenandoah, Janie Baker's Love...
- 15 Billy Ray Cyrus, In The Heart...
- 16 Joe Diffie, Prop Me Up Beside...
- 17 Wynonna, Only Love
- 18 Sawyer Brown, Thank God For...
- 19 John M. Montgomery, Beer...
- 20 Diamond Rio, This Romeo Ain't...
- 21 Shawn Camp, Fallin' Never Fel...
- 22 Martina McBride, My Baby...
- 23 Aaron Neville, The Grand Tour
- 24 Confederate Railroad, Trashy...
- 25 Twister Alley, Dance!
- 26 Dennis Robbins, Looking For A...
- 27 John Anderson, Money In The Bank
- 28 Shelby Lynne, Feelin' Kind Of...
- 29 Patty Loveless, Nothin' But The...
- 30 Tracy Byrd, Holdin' Heaven
- 31 Dwight Yoakam, A Thousand...
- 32 Confederate Railroad, When You...
- 33 Mark Collie, Shame Shame...
- 34 Rosanne Cash, The Wheel
- 35 John Berry, A Mind Of Her Own
- 36 Boy Howdy, A Cowboy's Born...
- 37 Rodney Foster, Easier Said Than...
- 38 Matthews, Wright & King, I Got A...
- 39 Bobbie Cryer, Daddy Laid The...
- 40 Andy Childs, I Wouldn't Know
- 41 Kelly Willis, Whatever Way The...
- 42 Shania Twain, Dance With The...
- 43 Brother Phelps, Let Go
- 44 George Jones, Walls Can Fall
- 45 Zaca Creek, Fly Me South
- 46 Aaron Tippin, Working Man's Ph.D
- 47 Robert Ellis Orrall, Every Day...
- 48 Steve Wariner, If I Didn't Love You
- 49 Clay Walker, What's It To You
- 50 Bellamy Brothers, Rip Off The Knob

† Indicates Hot Shots

★★ NEW ADDS ★★

- Jimmy Buffet, Another Saturday Night
- Lorrie Morgan, Half Enough
- Ricky Van Shelton, A Couple Of Good...
- The Muppets, Kokomo



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, If
- 2 Dr. Dre, Dre Day
- 3 Stone Temple Pilots, Plush
- 4 Onyx, Slam
- 5 UB40, Can't Help Falling In...
- 6 SWV, Weak
- 7 Radiohead, Creep*
- 8 Soul Asylum, Runaway Train
- 9 U2, Numb
- 10 AC/DC, Big Gun
- 11 Blind Melon, No Rain*
- 12 Proclaimers, I'm Gonna Be

- 13 Lenny Kravitz, Believe
- 14 Porno For Pyros, Pets*
- 15 4 Non Blondes, What's Up
- 16 Red Hot Chili Peppers, Soul To...
- 17 Michael Jackson, Will You Be There
- 18 Tony! Toni! Tonet!, If I Had No Loot
- 19 Spin Doctors, How Could You...
- 20 Madonna, Rain
- 21 Megadeth, Angry Again
- 22 Sting, Fields Of Gold
- 23 Stereo MC's, Step It Up
- 24 Paul Westerberg, Long May You Run
- 25 Spin Doctors, Two Princes
- 26 Trisha Yearwood, Down On My...
- 27 H-Town, Knockin' Da Boots
- 28 Janet Jackson, That's The Way...
- 29 Bon Jovi, I'll Sleep When I'm Dead
- 30 4 Non Blondes, What's Up
- 31 Duran Duran, Ordinary World
- 32 Arrested Development, Mr. Wendal
- 33 PM Dawn, Looking Through...
- 34 Posies, Dream All Day
- 35 Shai, Baby I'm Yours
- 36 Jordy, Dur Dur D're Bebe
- 37 Neil Young, Long May You Run
- 38 Ugly Kid Joe, Cat's In The Cradle
- 39 Naughty By Nature, Hip Hop...
- 40 Duran Duran, Come Undone
- 41 Aerosmith, Livin' On The Edge
- 42 Billy Idol, Shock To The System
- 43 Tears For Fears, Break It Down...
- 44 Rod Stewart, Reason To Believe
- 45 Red Hot Chili Peppers, Under...
- 46 Pearl Jam, Even Flow
- 47 En Vogue, My Lovin'
- 48 Dr. Dre, Nuthin' But A "G" Thang
- 49 Jackyl, When Will It Rain
- 50 Janet Jackson, Black Cat

* Indicates MTV Exclusive
 † Indicates Buzz Bin

★★ NEW ADDS ★★

- Aerosmith, Cryin'
- Shanice, It's For You
- Terence Trent D'Arby, Delicate
- Alice In Chains, What The Hell Have I
- Ned's Atomic Dustbin, Saturday Night
- The Cranberries, Dreams



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

- 1 Sammy Kershaw, Haunted Heart
- 2 Dude Mowrey, Hold On Elroy
- 3 Alan Jackson, Chattahoochee
- 4 Confederate Railroad, When You...
- 5 Mark Chesnutt, It Sure Is Monday
- 6 Little Texas, What Might Have Been
- 7 Tracy Lawrence, Can't Break It...
- 8 Sawyer Brown, Thank God For You
- 9 Billy Ray Cyrus, In The Heart...
- 10 John Michael Montgomery, Beer...
- 11 Wynonna, Only Love
- 12 Pam Tillis, Cleopatra, Queen Of...

- 13 Hal Ketchum, Mama Knows The...
- 14 Reba McEntire, It's Your Call
- 15 Lorrie Morgan, I Guess You Had...
- 16 Dwight Yoakam, A Thousand...
- 17 John Anderson, Money In The Bank
- 18 Toby Keith, He Ain't Worth Missing
- 19 Clint Black With Wynonna, A Bad...
- 20 Clinton Gregory, Standing On...
- 21 Doug Supernaw, Reno
- 22 Shenandoah, Janie Baker's Love...
- 23 Kelly Willis, Whatever Way The...
- 24 Trisha Yearwood, Down On My...
- 25 Shania Twain, Dance With The...
- 26 Gibson Miller Band, Texas Tattoo
- 27 Aaron Tippin, Working Man's Ph.D
- 28 Robert Ellis Orrall, Every Day...
- 29 Shelby Lynne, Feelin' Kind Of...
- 30 Steve Wariner, If I Didn't Love You

★★ NEW ADDS ★★

- Wynonna, Only Love
- Jim Wise, Cowboy Cadillac



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Rod Stewart, Have I Told You Lately
- 2 Tina Turner, I Don't Wanna Fight
- 3 Janet Jackson, That's The Way...
- 4 Kenny G, By The Time This Night...
- 5 Whitney Houston, Run To You
- 6 UB40, Can't Help Falling In...
- 7 Sting, Fields Of Gold
- 8 Proclaimers, I'm Gonna Be
- 9 Aaron Neville, Don't Take Away...
- 10 Taylor Dayne, Can't Get Enough...
- 11 Marc Cohn, Walk Through The...
- 12 Natalie Cole, Take A Look
- 13 Michael Jackson, Will You Be There
- 14 Donald Fagen, Tomorrow's Girls
- 15 Jon Secada, I'm Free
- 16 Madonna, Rain
- 17 George Michael, Somebody To...
- 18 Celine Dion & Clive Griffin, When...
- 19 Michael Jackson, Who Is It
- 20 Janet Jackson, If
- 21 Bonnie Raitt, Something To Talk...
- 22 Elton John, Simple Life
- 23 Sting, If I Ever Lose My Faith In You
- 24 Brian McKnight, One Last Cry
- 25 Gloria Estefan, Mi Tierra
- 26 Don Henley, The Boys Of Summer
- 27 Genesis, I Can't Dance
- 28 Duran Duran, Come Undone
- 29 Tony! Toni! Tonet!, If I Had No Loot
- 30 Paul Simon, You Can Call Me Al

★★ NEW ADDS ★★

- U2, Numb

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 24, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181
AMERICA'S NO. 1 VIDEO

- Kris Kross, Alright
- BDX TOPS**
- 2 Pac, I Get Around
- 95 South, Whoot, There It Is
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Duice, Dazzle Dukes
- Fat Joe, Flow Joe
- H-Town, Knockin' Da Boots
- Ice Cube, Check Ya Self
- Janet Jackson, If
- Jodeci, Lately
- Kool G Rap, On The Run
- Lords Of Underground, Chief Rocka
- Luke, Cowards In Compton
- Luke, Work It Out
- M.C. Breed, Gotta Get Mine
- MC Eht, Streith Up Menace
- MC Lyte, Ruffneck
- Nuttin' Myce, In My Nature
- Onyx, Slam
- Raven-Symone, That's What Little...
- Silk, Girl U For Me
- Smooth, You Been Played
- Snow, Runway
- SWV, Weak
- Taylor Dayne, Can't Get Enough...
- Tool, Sober
- UNV, Something's Going On
- Whitney Houston, Run To You

ADDS

- Alkaholiks, Make Room
- Danzig, It's Coming Down
- Funkdoobiest, Freak Mode
- Gloria Estefan, Mi Tierra
- Jazzy Jeff & Fresh Prince, Boom!
- Mica Paris, I Want To Hold On To You
- SWV, Right Here
- Ultramagnetic MC's, Two Brothers
- Vince Neil, Can't Have Your Cake



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

- The Story, So Much Mine (Live)
- Snow, Runway
- Nudeswirl, F Sharp
- Bulletboys, Mine
- Blind Melon, No Rain
- Auteurs, How Could I Be Wrong
- Robert Plant, 29 Palms
- Smashing Pumpkins, Cherub Rock
- Johnny P., Look Good
- Bruce Hornsby, Talk Of The Town
- Richie Stevens, Body Slam
- Urge Overkill, Sister Havana
- Steve Miller Band, Wide River
- Confederate Railroad, Trashy Woman
- Wynonna, Only Love
- Kris Kross, Alright
- Paw, Jessie
- Gutterball, Trial Separation
- Fabulon, In The Mood
- Woodpecker, Kim



Three hours weekly
 110 E 23rd St, New York, NY 10010

- 95 South, Whoot, There It Is
- Cypress Hill, Insane In The Brain
- Eric Sermon, Hittin' Switches
- Freedom Williams, Voice Of Freedom
- Fu-Schnickens, What's Up Doc?
- Heavy D. & The Boyz, Blue Funk
- Illegal, We Getz Busy
- Intro, Let Me Be The One
- Jade, One Woman
- Janet Jackson, That's The Way...
- Kris Kross, Alright
- MC Lyte, Ruffneck

Lightmusic

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

- Michael W. Smith, Give It Away
- Michael W. Smith, Somebody Love Me
- Michael W. Smith, I Will Be Here
- Phil Keaggy, I Will Be There
- Amy Grant, I Will Remember
- 10,000 Maniacs, Candy Everybody...
- Bruce Hornsby, Talk Of The Town
- Brian McKnight, One Last Cry
- Julie Miller, SOS
- Mark Lowry, Baby Baby Why Not Me
- AVB, My Heart
- DOC/Bride, God Gave Rock & Roll
- Sting, If I Ever...
- ETW, Stay Together
- Pam Thum, Fire Of Your Love
- World Party, Is It Like Today
- Natalie Cole, Take A Look
- Dakota Motor Co., Grey Clouds
- Wayne Watson, Touch
- UB40, Can't Help Falling In Love...
- Soul Asylum, Runaway Train



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Mercury Rev, Bronx Cheer
- Midnight Oil, Outbreak Of Love
- Darden Smith, Loving Arms
- Gutterball, Trial Separation
- Wire, Eardrum Buzz
- Judybats, Ugly On The Outside
- Flaming Lips, Turn It On
- PJ Harvey, Manize
- Definition X, Something Inside
- Primus, Mr. Krinkle

- The Bats, Courage
- Basehead, Split Personality
- Suede, Animal Nitrate
- Trash Can Sinatras, Bloodrush



One hour weekly
 330 Bob Hope Dr, Burbank, CA 91523

- Bon Jovi, I'll Sleep When I'm Dead
- Madonna, Rain
- Steve Miller Band, Wide River
- Whitney Houston, You Give Good Love
- Whitney Houston, I Wanna Dance...
- Whitney Houston, I'm Your Baby...
- Whitney Houston, All The Man That...
- Whitney Houston, I Will Always Love...
- Whitney Houston, Run To You



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

- Marc Cohn, Walk Through The World
- Trisha Yearwood, Down On My Knees
- Confederate Railroad, When You...
- Little Texas, What Might Have Been
- Shelby Lynne, Feelin' Kind Of...
- Lisa Stewart, Under The Light...
- Restless Heart, Tell Me What...
- Doug Supernaw, Reno
- The Remingtons, Wall Around Her...
- Matthews, Wright & King, I Got A Love
- Crosby/Collins, Hero
- Reba McEntire, It's Your Call
- The Isaacs, I Have A Father...
- Dolly Parton, More Where That...
- Andy Childs, I Wouldn't Know
- Ray Charles, A Song For You
- John Anderson, Money In The Bank
- Marilyn Scott, You Don't Know Me
- Dave Mallett, This Town
- Carlene Carter, Every Little Thing

the Medialine™

Second Issue Of Magazine To Keep Sony In 'Style'

BY ERIC BOEHLERT

STYLE SECTION: In an effort to ensure that target audiences can't escape the message of new music products, record labels have recently tried eliminating the middle man by flat-out purchasing and producing media vehicles of their own. Prime examples are the commercial-free "Arista Gallery of Stars 1993," which aired on late-night television last winter, and the Columbia Radio Hour, heard on nearly 100 stations each month (Billboard, Nov. 28, 1992).

The clutter-free environment idea continues to spread, with Sony's consumer electronics division going the prepackaged route. The company plans to publish a follow-up to last spring's Sony Style, a glossy, 312-page magazine that cataloged Sony's electronics lineup. The second, Fall/Winter Sony Style, due out in mid-September, will emphasize home electronics, whereas the debut issue played up the joys of portable sight and sound.

Half a million copies of the original Sony Style were printed and distributed at newsstands (primarily at hotels and airports), at electronic retailers, and through an 800 number that appears in Sony print advertising.

A Sony spokesman says sales figures for the magazine are not yet available. Richard Johnson, director of Sony advertising for the consumer product group, guesses at least 150,000 copies have been sold to date. Sony Style goes for \$4.95, with an additional \$1.50 for shipping and handling. The magazine—put together in

55 days, once it got the green light—was a product of Sony, its ad agency Leo Burnett, and Hachette Custom Publishing.

Johnson says the magazine is designed to bolster Sony's national ad campaign, which works to get people into stores and asking questions about products. But what that piecemeal approach cannot do, says Johnson, "is expose the breadth of the product line offered."

Sony Style certainly does that. With its J. Crew-like photo spreads of fashionable young people using wish-list items (4-inch TV sets for the backseats of cars), Sony Style makes even remote controls look exciting.

Conspicuously absent from the magazine are any prices. Johnson says that was a deliberate move. "It's not a catalog," he explains, noting that nothing can be ordered through Sony Style. (Although strictly a Sony electronics venture, ads for Columbia House Record Club and Columbia and Epic MiniDisc titles are scattered throughout. And yes, the MiniDisc is the first product featured in the "editorial" pages of Sony Style.)

The question of who would buy a company's well-photographed product line, especially on the newsstand, does linger, though. After all, people that interested in consumer electronics are usually the ones who send away for free color brochures.

Sony's Johnson says the company has not formulated a "master plan" in terms of newsstand distribution, and says whatever works best (newsstand or not), will be used in the future. He guesses in the end, the 800 number will be responsible for 60% of Sony Style sales.



POETIC JUSTICE
 Written and directed
 by John Singleton
 Columbia Pictures

Something strange happens midway through wunderkind film maker John Singleton's follow-up to the Oscar-nominated "Boyz N The Hood." It veers from being a sharply affecting view of the women behind street gangstas into a hip-hop redux of an old Bob Hope road movie.

In the film's first scenes, Janet Jackson's Justice (replete in banjo-girl gear) sees her boyfriend shot inches away from her. The experience transforms Justice into a sullen and reclusive hairdresser, who pens poetry (created for the movie by Maya Angelou) between wash-and-sets. Before you know it, the character is off on a jaunt from South Central Los Angeles to Oakland with her best girlfriend and a pair of mailmen.

Although the stage is now set for a steady stream of funny and tender moments, the initial vision of the

film is lost. Little more than surface information about the characters is revealed, which blocks the viewer from any kind of empathy or sympathy. Jackson is clearly giving it her all as Justice, with solid results. However, there are moments when she, too, seems to be grappling with the script and motivation. She does not fare so well with Angelou's poetry, which is incessantly recited over the soundtrack. Jackson's whispery voice occasionally lightens the weight of Angelou's intense verse.

The rest of the cast performs well, with Regina King standing out as Justice's friend. She hurls through the material with a quirky blend of comedy and tragedy. Tupac Shakur is also memorable as Jackson's love interest. He alternately snarls and smolders with the charm of a major film star.

Overall, "Poetic Justice" is a confused and disappointing misfire. Perhaps someone out there will pick up the ball. There is a story here that needs to be told.

LARRY FLICK

International

Recession Hampers Rights Growth Music-Use Collection Income Increases Only 3% In Japan

■ BY STEVE McCLURE

TOKYO—Diminished by Japan's recession, payments for music use rose only marginally in 1992, according to figures from the Japanese Society for Rights of Authors, Composers and Publishers.

The society collected 72.58 billion yen (\$665.9 million) in royalties in the 1992 fiscal year ending March 31, up 3% over fiscal 1991, in contrast to the previous 12.6% year-on-year rise.

Performance rights royalties totaled 20.46 billion yen (\$187.7 million), up 10.3%; those for mechanical rights, 44.5 billion yen (\$408.25 mil-

lion), up 1.7%; printing rights, 1.82 billion yen (\$16.7 million), down 4.9%; and lending rights, 5.51 billion yen (\$50.55 million), down 7.7%.

Publishing income from abroad totaled 281.4 million yen (\$2.6 million).

Rental income fell 10.9% to 5 billion yen (\$45.87 million), due to the ban on rental of foreign product for one year after release, which went into effect at the beginning of 1992. Broadcast royalties continued to show healthy growth, rising 22.9% to 736.6 million yen (\$6.75 million), but fees collected for music used in TV and radio ads fell 23.5% to 554.9 million yen (\$5.09 million), up 1.7%; printing rights, 1.82 billion yen (\$16.7 million), down 4.9%; and lending rights, 5.51 billion yen (\$50.55 million), down 7.7%.

(Continued on page 39)

French Royalties In Decline After Years Of Steady Growth

■ BY EMMANUEL LEGRAND

PARIS—After years of constant growth, authors' rights collections in France declined last year, by less than 1%.

Authors' rights society SACEM collected 2.67 billion francs (\$494 million), .79% down on last year's figures, although sums distributed to rights owners were up 6.2% to Ffr 2.06 billion (\$381 million).

In announcing the results, SACEM notes that audiovisual media are "more than ever" the main source of revenues, and that "despite the economic crisis, 1992 has

been a particularly good year for TV." Public use of music has slowed, says SACEM (+1.3%), due to the decline of users. Revenue from jukeboxes is collapsing as numbers of machines fall: There are now 17,000 in use, compared with 45,000 a decade ago.

SACEM's conflict with discos has resulted in a 6.35% drop in revenues this year, confirming the trend of the last three years. Declining numbers of club-goers also have contributed to the drop.

Operating costs at SACEM were 628 million francs (\$116 million), with salaries representing two-thirds of that figure. Net operating costs were 16.97% of the total, says SACEM, an increase from last year's figure of 16.14%. Increases were due to rents and new computer systems.

More than 29,000 SACEM members out of the total of 50,000 received a payment from the society, but only 88 received more than 1 million francs. More than 15,000 received less than 6,000 francs.

The total collections were made up of the following: 28.31% from audiovisual media, (of which TV stations made up 21.35%); 22.4% from public use of recorded music; 14.86% from mechanical rights from sound carriers and videos; 6.07% from blank tape levy; 17.84% from overseas income; 7.69% from performing rights; and 1.98% from cinema.

Revenues from live shows and concerts increased by 6.5%, confirming the healthy state of the performance industry, especially among French-language acts. Fees from the 10 largest shows by French acts exceeded those taken from the 10 largest international concerts.

(Continued on page 39)



May This Help. After his recent sold-out concert at Rotterdam Ahoy Hall to showcase his current album "Back To The Light," Queen guitarist Brian May presented a check for 80,000 pounds (\$54,000) to a group of Dutch scientists involved in AIDS research. The scientists will get equal donations in each of the next two years, a total of 240,000 pounds (\$162,000.00) from the Mercury Phoenix Trust, established by Queen and its management after the death of singer Freddie Mercury. Pictured, from left, are professors Dick W. Bekkum and Peter J. Heidn, Brian May, and Queen manager Jim Beach.

Twelfth Man Hits With One-Liners

■ BY GLENN A. BAKER

SYDNEY—This summer's match-up between Australian and British cricket teams in what's known as the Ashes series has drawn attention to the most successful comedy recording act in Australian history.

Billy Birmingham, in his recording guise as the Twelfth Man, has deftly tickled his nation's funnybone for nearly a decade with hilarious imitations of famous Australian cricketers-turned-sportscasters.

Cricketing legend Richie Benaud, in particular, became the centerpiece of a string of phenomenally popular comedy masterpieces by Birmingham which have sold in quantities beyond the reach of all but Australia's rock royalty. Birmingham is EMI Australia's highest domestic-selling act, ahead even of Crowded House. In the past year, his cumulative record sales hit the million mark.

The voices of Benaud and many

of his fellow cricket-playing and commenting legends may be better known in Australia than the prime minister's voice. That has allowed Birmingham to mimic them, using words that would have caused their mothers to reach for the soap, as well as quips, twists, asides, and observations a public figure could only dream about unleashing near a microphone.

The cult of the Twelfth Man (whose name comes from the twelfth man on a cricket team, who basically is a gofer) is so strong that Birmingham's best phrases have effectively entered the national language.

In 1983, this irreverent former French and Latin student, who carried around in his head a "cartonload of one-liners I'd had for years," fashioned a series of puns—some foul, some fair, all funny—into a comedy monologue for a comedian he was then managing.

"Australiana," by Austen Tayshus, spent 13 weeks at No. 1,

beaten in almost 40 years of Australian chart history by only two other acts—the Beatles and Abba—who held the summit for 15 weeks each. The record sold more than 300,000 copies, the biggest domestic-selling Australian single of all time.

Birmingham, a former EMI executive, jingle writer, television commercial producer, and jack-of-many-trades, approached the microphone himself the following year to record the ingenious "It's Just Not Cricket," an extended-play single that stormed straight to No. 1, stayed there for three weeks and sold more than 250,000 copies.

In 1987, the Twelfth Man's first proper album, "Wired World Of Sports" also streaked to No. 1 and also sold more than a quarter of a million units, almost quadruple-platinum. Three years later, in 1990, the "12th Man Again" album hit No. 1 and went triple-platinum.

The '90s have continued to be kind to the 39-year-old Birmingham. In February 1992, the musical single "Marvellous," by the Twelfth Man, featuring a character billed as M.C.G. Hammer (named for the revered Melbourne Cricket Ground) and rock heroes Jimmy Barnes, John Farnham, Glenn Sherrock, and Diesel, was a No. 1 platinum single. In December of the same year, a third album, "Still The Twelfth Man" became the fastest-selling Australian-artist recording EMI has ever handled.

"The man's a genius," says one of his "victims," national sports commentator Darrell Eastlake. "He's picked up idiosyncracies that I didn't even realize I had."

Such endorsements have given an initially apprehensive Birmingham the confidence to state, "They all seem to have taken it as a compliment; imitation is the sincerest form of flattery, after all, and it's great that they've taken it in the spirit in which it was intended."



End Of The Road. Metallica ended its two-year world tour by headlining Belgium's Tourhout Werchter Festival. Phonogram U.K.'s international marketing director, Bernadette Coyle, presented the group with awards recognizing platinum and gold certifications in 31 countries for the album "Metallica." Pictured, left to right, are James Hetfield, Metallica; Rob Fleming, international product manager; Coyle; Jason Newstead, Kirk Hammett, and Lars Ulrich, Metallica; PolyGram U.K. chairman and CEO Roger Ames; manager Peter Mensch; and Steve Matthews, Phonogram U.K. marketing director.

Dezzani Named To Cover Italy For Billboard

LONDON—Mark Dezzani has been appointed Billboard's correspondent in Italy, effective immediately. He succeeds David Stansfield, who has been the magazine's Italian correspondent for the past four years; Stansfield has relocated to London.

Dezzani joins Billboard with extensive experience in music radio in Italy and France, including posts in programming and news. He also has reported for the Voice of America and has published alternative magazines in the U.K. for the radio business.

Dezzani is relocating to Milan. At present, he can be reached at Phone/Fax 39 184 29667.



Jovial Relations. Italian rapper Jovanotti poses with PolyGram Italy President Stefano Senardi after the major clinched a record and publishing deal with Jovanotti and his label, Soleluna.

RTI Forges Path In Italian Nat'l Market Indie Functions As Label's 'Secret Weapon'

■ BY MASSIMO COTTO

MILAN—A new attitude toward A&R and a fresh approach to the market has helped the independent group RTI to become one of Italy's largest national record companies.

Created in February 1992, RTI was formed from the various music interests of Silvio Berlusconi's Fininvest group. Five Records, an offshoot of one of Berlusconi's TV nets, was merged into RTI.

Now RTI is strengthening its position with an emphasis on newcomers and products aimed at teenagers. Sales in the past year reached 34 billion lire (\$21.6 million), a figure the company says is more than Fonit Cetra and second only to market leader Ricordi among national labels. This year the label is thinking bigger, targeting sales of more than 2.6 million units and scheduling 37 release projects.

"With three producers and a good A&R staff, we've just completed the company's structure," says managing director Roberto Negrini, who has career experience with EMI, CGD, and Fonit. "I can depend on a team which is very young and receptive to new trends."

The label plans progress in four directions: music for children, dance, underground, and material from Italy's multitalented Claudio Cecchetto.

Star of RTI's kids music is Cristina D'Avena, with sales of 500,000 units a year. She is the label's only artist who has been successful abroad—especially in Spain.

Nine dance compilations have been produced so far, with total sales of 1 million units, and the company is doing well in the rap, posse, and underground markets.

"We do what the majors don't do anymore: Instead of stealing big artists from one another, we go searching for the unknown—the kids who might be big tomorrow," says Paolo Corsi, Negrini's assistant, who worked with Negrini at Voce Del Padrone. "We signed as A&R man Alex Peroni, former disc jockey of [leading radio net] Rete 105, and asked him to contact all the new voices of protest, many of whom sing in dialects. The majors have just a couple, but we have eight, and in the recent compilation 'Sotteraranei Italiani,' (Italian Underground) we assembled Generale, Dr. Trivella, Niu'Tenmnic, Persiana Jones, Afa, Strike, and many others."

RTI's secret weapon is its deal with F.R.I. (Free Record Independent), a strange and unique label which alone grosses 10 billion lire (\$6.2 million) per year. F.R.I. is the creation of Claudio Cecchetto, an odd figure in the music business. Disc jockey, talent scout, TV producer, publisher, commentator, and owner of Radio DeeJay, the most popular Italian network (1.3 million listeners a day, according to the last Audiradio survey), Cecchetto has become, since the early

'80s, the main musical *maitre-a-penser* for youth.

A former DJ in discos, Cecchetto moved to radio and was discovered by Mike Bongiorno, a television star who was seeking new talents for Telemilano, very soon to become Berlusconi's Canale 5 Network.

After becoming famous as a veejay, Cecchetto created his own radio station. "I wanted to do what nobody had ever done: a radio station for young people. All the stations had started with that aim, but they soon changed in their attempts to draw listeners of all ages."

At the same time, Cecchetto created Marton Corporation, which got its name from the first new artist launched by Radio DeeJay, Sandy Marton, who sold millions with the single "People From Ibiza." And with it, he gave overnight success to Tracy Spencer, Tipini

fini, Taffy, and Via Verdi. He even managed to sell 400,000 copies of "Gioca Jouer," a song he himself sang, despite his being out of tune.

From the second half of the '80s, Cecchetto dropped the search for one-hit wonders to create more enduring music. He achieved his best results with Jovanotti, the young Italian rapper, who sold 350,000 copies and cleared the way for the forthcoming hip-hop movement. Jovanotti now has his own label under PolyGram. "Cecchetto was the first and only one to believe in me," says Jovanotti. "I was, and still am very energetic, always moving on stage and in front of the camera. At that time Italy was used to singers who just stood still—the only thing they moved was their mouth. The majors rejected me because they said I hadn't grown up, for I acted like a kid. Cecchetto signed me for the

(Continued on next page)

Music Sales' Novello Buy Marks Serious Expansion

■ BY NIGEL HUNTER

LONDON—When the Music Sales Group (MSG) bought the long-established U.K. serious music publisher, Novello & Co., in March for 2.5 million pounds (\$3.85 million), it marked a significant stage in the expansion of MSG.

But the acquisition has caused concern over the concentration of power in the serious music sector.

Since the Novello deal, the serious music publishing area in the U.K. has been dominated by the Music Sales Group and Boosey & Hawkes, both American-owned. In the wake of that acquisition, MSG managing director Bob Wise recently discussed the growth and rising international influence of his company, putting its size into perspective.

"It's been estimated that, in most parts of the world, 80% of

mechanical and performance revenues is controlled by the five major conglomerate companies," says Wise. "The remaining 20% is divided among thousands of other publishers, including the Music Sales Group."

"We decided long ago that unless we expanded internationally, we couldn't compete with the majors," continues Wise. "We now have six fully owned operations throughout the world, with their own promotion and copyright staff, and we have affiliates elsewhere."

Wise doesn't accept the criticism that by acquiring venerable companies like Novello, founded in 1811, he diminishes the prospects for living composers with works in Novello's catalog.

"That certainly didn't happen in the case of Chester Music, which we bought in 1988. We've actively helped our composers to secure



Nipped in India. Jethro Tull's Ian Anderson receives a special commemorative "Nipper" trophy from India's Gramophone Company of India (Gramco) on a recent visit to the country. The band is planning an Indian tour next year. Gramco has released Tull's catalog after a deal with Chrysalis, and according to V.T. Ravi, product manager, "their product sold like hotcakes" after Anderson signed everything from guitars to crash helmets at stores in Bombay, New Delhi, and Bangalore.

commissions, recordings, and film and TV opportunities. People such as Michael Nyman, Geoffrey Burgon, Judith Weir, Witold Lutoslawski, Robert Saxton, and John Tavener want to be represented and promoted worldwide, and we're the only company that genuinely does this. Novello was a somewhat insular firm, and we're now giving their composers the chance to become international."

The Music Sales Group companies includes Edition Wilhelm Hansen in Scandinavia, Union Musical Ediciones in Spain, and G. Schirmer and Associated Music Publishers (plus Shawnee Press) in the U.S. The Novello acquisition has brought names such as Sir Edward Elgar, Sir Arthur Bliss, Richard Rodney Bennett, and Sir Malcolm Arnold to the MSG roster, which in Europe already boasts Stravinsky, Poulenc, Gorecki, de Falla, Nordgard, Rodrigo, and Sibelius.

Its U.S. line-up includes Leonard Bernstein, Samuel Barber, John Adams, Duke Ellington, Charles Ives, and Morton Gould, president of ASCAP. Karel Husa won this year's Grawemeyer Award and Mel Powell, former jazz-pianist-turned-serious-composer, picked up the 14th Pulitzer Prize awarded to MSG composers.

MSG is unique among its peers because of its diversity. Its printed music runs from Handel's "Messiah" to "The Complete Guitar Player." In between are many of the classical Broadway and West End musicals; market leadership in educational music and instrumental teaching material, with a school and college mailing list of 30,000; and the biggest rental libraries for serious scores in the U.S. and U.K. It also has print deals with BMG Music, Sony Music, PolyGram International Music Publishing, MCA Music, Rondor Music, Pink Floyd Music, Sir Andrew Lloyd Webber's Really Useful Group,

and Paul McCartney's MPL Communications.

The 20-year MSG pact with ATV Music/Northern Songs has led among other things to over 2 million sales of "The Beatles Complete" songbooks worldwide. And the deal includes electronic and interactive media as well as traditional printed music.

MSG has acquired several standard music catalogs over the years, including Campbell Connelly, Dorsey Brothers, and Embassy Music, and now controls more than 100,000 copyrights. Wise says he is more interested in exploiting these copyrights than adding new material and the songs are aggressively promoted for synchronization usage and compilation albums.

"We're reworking very good back catalogs," he explains, "with a lot of promotion including CD samplers and print. The idea is to keep the old songs alive. We also have a major involvement with karaoke through our Soundtrax videos and cassettes with lyric sheets."

Wise sees electronic media as the biggest area for music publishing in the future. MSG has been active in this sector for 10 years and has pioneered music software publishing with its Midi Song Library, Interactive Music Packs, and CD-I programs. The Midi Music Packs offer the songs of artists such as Phil Collins and Eric Clapton in disc-and-songbook formats to Midi musicians using keyboards, digital pianos, and computers.

The MSG purpose-built and computerized distribution center in East Anglia, northeast of London, supplies music publications to more than 5,000 music and book stores through the U.K., Europe and other parts of the world. The MSG subsidiary, Omnibus Press, specializes in books on rock stars and bands and other areas of popular music. MSG also operates over 150 retail outlets in the U.K.



Crowded Out. Tim Finn of Crowded House isn't wearing his Order of the British Empire, but was happy to accept a platinum award for the band's "Woodface" album backstage at London's Borderline club. Sir Tim is shown here back stage, receiving his disc from EMAP Metro editorial director David Hepworth, with Parlophone staff and EMI execs watch on. Among them are Jim Fifield, president & CEO EMI Worldwide; Rupert Perry, president EMI Records UK and Eire; EMI Music Publishing's Peter Reichardt; and managers Gary Stamler and Grant Thomas.

French Indie Movement Reaches New Peak Sets Up Representative Body To Gain Greater Voice

BY EMMANUEL LEGRAND

PARIS—Gaining a louder voice for independent companies is the priority for a new representative body set up here to counter the major-led industry federation SNEP.

The Union des Producteurs Phonographiques Français Independants, formed this month, has elected its president, Claude Berda, co-founder and owner of the AB label. AB, also owned and run by Jean-Luc Azoulay, is among the largest indies in France. Industry veteran and former WEA president Bernard de Bosson will serve as full-time operating president of UPFI.

The new body marks a maturation of the independent movement in France. A first association called APPI was created in 1986, but never took on a formal role. This time, indies say they want to create "a real professional organization" that will represent the interests of the independent sector.

De Bosson says this "union will work in a very free and democratic way and will soon, we hope, regroup all the French independent production sector in its diversity." He added that he hopes to work "with a spirit of great collaboration" with SNEP as well as with other professional organizations or collecting societies.

Bertrand Delcros, GM of SNEP, welcomed the new organization, add-

ing that it will make the voice of the music industry stronger.

Most key independent labels, including Scorpio, Flarenasch, Trema, and Peer already have announced that they will join UPFI, and its advocates include Francis Dreyfus, Jean-Michel Jarre's producer, and Claude Martinez, producer of the Gipsy Kings.

UPFI producers are estimated to represent more than a quarter of current albums and singles that have charted in France. Most of these producers were already key members of collecting society SPPF, set up by independent producers to collect neighboring rights. Some other members, such as AB, are part of the other collecting society, SCPP.

Auvidis, FNAC Music, and Musidisc, the three main independent production/distribution companies in France, all three members of SNEP, say they are looking at this new "interest" and "sympathy," but to date, none had officially made a move to join.

The platform of UPFI lists five pri-

orities:

UPFI insists on the need to create an album and single chart that will "truly highlight new talents" and whose "credibility and reliability are unquestionable."

UPFI will help finance creation and production through means similar to those for the film industry. UPFI also pleads for an increasing exposure of creation via "a negotiation and an intelligent dialogue with broadcasters."

On mechanical rights, UPFI will engage in negotiations with society SDRM so that independent producers can really benefit from the BIEM contract, but take into account "the specificity of their work." SDRM rates, as paid by producers, are considered a source of limitation of exports of finished goods.

UPFI intends to negotiate with all broadcasters and music users so that producers and artists' rights are respected and enforced.

On the international front, UPFI plans to meet with similar organizations throughout Europe.

JAPAN'S ROYALTY COLLECTION GROWTH SLOWS

(Continued from page 37)

million) as the recession forced companies cut back on their advertising budgets.

Spurring the 10.3% rise in performance rights royalties was the continuing popularity among young people and housewives of karaoke "boxes" (private singalong booths), offsetting the recession's negative effect on karaoke bars, which cater more to middle-aged businessmen using their company's entertainment budget.

Mechanical rights royalties for audio discs rose 8.5% to 30 billion yen (\$275.23 million), in contrast to the previous year's 28.9% growth rate, as the Japanese record market settled down after 1991's spectacular growth.

At its annual general assembly, JASRAC presented its prizes for the year's biggest revenue-earning compositions. Ryo Asuka, of popular duo Chage & Aska, won both the gold and silver prizes for his compositions "Say Yes" and "Bokuwa Konomedo Usoo Tsuku," respectively.

Netting the bronze was Kensaku Okubo of Kome Kome Club for his

composition "Kimiga Irudakede," while "When You Wish Upon a Star" by Ned Washington and Leigh Harline garnered the Foreign Work Prize, granted to the overseas composition to which the greatest amount of royalties were distributed in Japan in fiscal 1992.

FRENCH ROYALTIES

(Continued from page 37)

Johnny Hallyday was in the lead as the largest grossing act, followed by Dire Straits, Genesis, Dorothee, Michael Jackson, Roch Voisine, Jacques Higelin, Michel Jonasz, Etienne Daho, and the Cure.

Use of French-language music remains dominant in all areas, with a slight increase in the proportion of total sums distributed going to Francophone acts, up less than 1% to 53.36%. Yet national repertoire declined as a proportion of mechanicals, down 1.1% to 42.1%.

ATLANTIC REMEMBERS NESUHI ERTEGUN

(Continued from page 11)

Flack, and others.

Nesuhi went on to become the first top executive of WEA International after it was formed in 1971. He was fondly remembered by Claude Nobs, founder of the Montreux Jazz Festival, who also is MD of Warner Music Switzerland.

"Nesuhi was my boss for over 20 years," said Nobs. "[He] was a great supporting person. This year, we all wanted to pay tribute to him."

Montreux was a fitting locale for the tribute because Nesuhi and Ahmet spent part of their childhood in

Switzerland.

"Nesuhi was the first person responsible during the '60s and '70s for sending American artists to Switzerland," said Dorn. "He arranged for artists such as Eddie Harris and Les McCann to play Montreux, which helped put Montreux on the map in America."

Nobs said he sought to create a tribute to Ertegun with "a unique performance that can never be repeated." The concert was attended by Nesuhi Ertegun's wife, Selma, and his daughter and son.

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GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PORTUGAL: It is only three years since the first stadium-rock shows were staged here, and indigenous "Portuguese" rock of any sort has existed only since the start of the '80s. But Lisbon's monthlong summer festival, the Festas da Lisboa, ended with a significantly successful concert at the Alvalade Stadium, where six of the country's top groups, playing under the banner Portugal Ao Vivo (Portugal Live), attracted a crowd of 40,000. All the acts had a distinctively Portuguese flavor to their music, but the most interesting was **Madredeus**, a group featuring acoustic guitar, cello, keyboards, and accordion behind the haunting, crystalline voice of **Teresa Salgueiro**. Madredeus was founded six years ago by keyboard player **Rodrigo Leao** and classically trained guitarist **Pedro Ayres Magalhaes**. Their intention was to write simple, poetic lyrics and create music that imparts the essence of the Portuguese character, its landscape, and its emotions. After three successful albums—"Os Dias Da Madredeus" (1987), "Existir" (1990), and "Lisboa" (1992)—the group's prestige is high at home and spreading to France, Belgium, and Japan. And in Greece the use of Madredeus' song "O Pastor" as the soundtrack for a series of whiskey ads on TV has given the group a surprise No.1 album. **PHILIP SWEENEY**

BULGARIA: **Bisser Racheff** was declared the fastest guitar player on earth after playing a mind-boggling 8,844 notes in one 53-second burst. Although the publicity generated by this questionable achievement is welcome, the 21-year-old Racheff has more serious musical ambitions. He already has two (unreleased) albums in the can, featuring material written and played in a variety of styles. But because his music is based on the melodies and irregular rhythmic structures of traditional Bulgarian folk music, it so far has been lost in the flood of Western hits. Racheff deserves wider attention, not just as the fastest gun in the East, but as a talented musician in every respect. **CHAVDAR CHENDOV**



SPAIN: An album of songs written and recorded by 11 convicts at Madrid's 2,000-capacity Carabanchel prison could become a summer hit. Naturally, it's called "Jailhouse Rock" (Rock en la Carcel). The idea came from prison director **Jose Antonio Moreto**, who asked the jail's music workshop teacher, **Johnny Gisbert**, a Bolivian, to select the best musicians he could for the project. Gisbert, who was arrested two years ago on drug charges, had an enormous response. There's a beautiful song written by **Atanasio da Silva**, from the West African republic of Guinea-Bissau, who was detained 18 months ago for drug offenses. It is dedicated to his girlfriend **Cory**. Four gypsies calling themselves **Los Revoltosos** (the Troublemakers) sing a flamenco number called "Oh! Libertad" (Oh! Freedom). And a young South African called **Bobby** wrote a rap version of Elvis Presley's "Jailhouse Rock." According to Moreto, "Good conduct had nothing to do with the selection of prisoners. In fact, among the contributors are some of the worst-behaved men we have." **HOWELL LLEWELLYN**

JAPAN: Singer **Akina Nakamori** has enlisted some heavyweight help for her comeback single, "Everlasting Love," and its B side, "Not Crazy To Me." The lyrics were penned by **Taeko Ohkuni** and **Nokko**, while the music for both tracks was written by renaissance man **Ryuichi Sakamoto**, who also produced the recordings. Nakamori's career was on the skids just a few years ago following a failed suicide attempt, but she seems to be back on track with a new record deal (MCA Victor) and a more sophisticated style that is a far cry from her days as an "idol singer." Clocking in at more than 19 minutes (including two vocal-free "karaoke" mixes), this must be one of the longest CD singles ever released here. **STEVE McCLURE**

RUSSIA: Described as a "Euro-sounding Peter, Paul & Mary," **Vladimir, Nikolai & Nadya** are known collectively as **Meridian** (previously the **Meridian Trio**). A popular television and concert attraction in Eastern Europe for many years, Meridian's music combines Russian folk harmonies with elements of Western classical, pop, and jazz, a cross-cultural mixture of musical precision and natural expression. In the past, the group has won first-prize honors in the esteemed National Soviet Competition, and was featured in an award-winning movie, "Torpedo Plane." Having toured successfully in Japan, France, Poland, and Italy, the trio is planning to record its next album in English as well as Russian and to tour America in 1993. **DAVID SINCLAIR**



Canada

Attic Records Tops Canada Indies Keeps Competitive With Changing Focus

BY LARRY LEBLANC

TORONTO—In celebrating the 20th anniversary of Attic Records, owner Alexander Mair estimates the label has, since its inception, generated \$110 million (Canadian) worldwide, and he points out that it's unlikely anyone starting today could duplicate that achievement.

"If somebody starts up on a real street level, there's an opportunity to be successful, but to start a full-fledged, mainstream record company in this country, I wouldn't try today with less than \$10 million cash in the bank," Mair says.

Designed originally as a boutique label for singer/songwriters, and started up on a \$300,000 (Canadian) investment, the Attic Music Group was co-founded by Mair, a former manager of Gordon Lightfoot's Early Morning Productions, and Tom Williams, a former WEA Records Canada national promotion manager who retired in 1983.

For more than two decades, Attic, with a staff of 12, has had a towering presence in the Canadian music industry. Distributed by A&M/Island Records for the past eight years, Attic has released recordings by such noted Canadian acts as Fludd, Triumph, Teenage Head, Goddo, Haywire, the Nylons, Shirley Eikhard, Lee Aaron, Patsy Gallant, Paul Janz, Ken Tobias, Hagood Hardy, Joey Gregorash, the Rovers, and many others.

Attic's current domestic roster consists of Bourne & McLeod, John James, Janz, the Rovers, and Priscilla Wright. Through distribution deals, the company also distributes product by such Canadian acts as Maestro Fresh-West, SVP, Kaleefah, and Simply Majestic.

Through distribution ties with international labels, Attic has released recordings by a high number of foreign artists, including Katrina & the Waves, George Thorogood, Jennifer Warnes, Michael Damian, Whitesnake, Riot, Plastic Bertrand, Digital Underground, Kamahl, and Vera Lynn.

Currently, through representation of Mammoth, Profile, First Night, Luke, Roadrunner, Shrapnel, Scotti Bros., Malaco, Bandleader, and Rhythm Safari, Attic is distributing releases by such international acts as House Of Pain, Juliana Hatfield, Run-DMC, Dillon Fence, and Machines Of Loving Grace.

Mair cites increased focusing on Canadian signings by multinationals based here, a newly developed domestic grassroots alternative scene, increased interest in Canadian acts by American A&R coupled with the merging or sell-offs of large international publishing companies, and the continuing fragmentation of radio, as reasons for a number of realignments in his organization in the past two years.

These include a decrease in Canadian signings, a smaller role in international publishing representation, and a greater emphasis on developing rap/hip-hop, metal, and alternative markets.

"Right now our Canadian roster

'We are aiming for the active record buyer and niches'

has been the lowest it's been for many years," he notes. "Thanks to Investment Canada [domestic commitment], majors are making a 300% greater investment [in domestic signings] to what they were five years ago. In one respect, it's nice to see them all in the game, but the other things that go with it are costs of marketing and the competition."

Explaining Attic's increased emphasis on developing genres, largely from international sources, Mair says, "These musics are aimed at the active record buyers and niches, not the passive buyers. The labels we represent are the leaders in their fields and have proved they've got staying power. All of this has given us product sources we can count on."

Mair notes that five years ago, there was little competition from Canadian-based labels in signing acts, but today the field is crowded and highly competitive. "For the first time in our history, we're not able to get all the acts we'd like," he admits. "Not only are the majors being more aggressive but, in some cases, acts are choosing not to sign with anybody here [in Canada] because they want to sign directly with an American company."

With Attic also being caught in a gulf between emerging acts seeking to record and market releases on their own, perhaps to sign later with a major, and multinationals constantly seeking to pick up indie acts with impressive sales bases, Mair might be somewhat critical of Canada's grass-roots alternative scene, but this isn't the case.

"Putting out an indie record has forced acts here to pay attention to business more than they would tend to if they were directly signed to a record company," he says. "It has also given them opportunities for [radio] exposure. Acts, however, have to realize that what happens at [Toronto alternative]

CFNY and college radio doesn't often translate into mainstream radio, and that there's only so much they can do on their own."

Mair, however, readily admits that the intense competition for new acts and increased business awareness by newcomers are factors that have forced him to re-evaluate his own negotiation tactics. "You can't any longer throw publishing in automatically anymore," he says.

"It's a separate negotiation with a separate price tag and separate advances. We're [now] into co-publishing as opposed to full publishing."

Like many A&R heads in the country, Mair argues that many new bands bring expectations that are too high, and too much of a hard-line stance, to the negotiating table. "In an article in the current issue of Musician magazine, acts are told not to give up publishing or accept controlled composition rate," he notes. "Well, the only person who is going to sign them under those terms is their Uncle Frank. In the real world, contracts are a matter of negotiation, there's give and take on both sides."

Currently representing publishing in Canada for Sesame Street, Complete Music, Happy Valley Music, and others, Attic, says Mair, has been cutting back in representing foreign publishers in this country.

"We've cut back because the catalogs we've had in the past have mostly been sold or entered into worldwide administration deals," he says, mentioning that Attic had once handled the publishing catalogs of Dick James Music, Charisma, Hit and Run, and Arista. "The concept of territorial publishing is still valid but it's become less so. We're still picking up smaller catalogs for administration deals but it's not as active a part of our business as it once was."

MAPLE BRIEFS

JIM CAMPBELL has been appointed director, artist and international marketing, BMG Canada; independent film maker **Alexandra Raffe** and communications lawyer **Peter Grant** have been named co-chairs for the Ontario Advisory Committee for a Cultural Industries Strategy; and radio broadcaster/consultant **Liz Janik** has set up the broadcasting firm **Liz Janik Associates**, which will specialize in alternative formats.

WEA CANADA artist **George Fox** has been named to host the Canadian Country Music Awards Sept. 18 in Hamilton, Ontario.

DENON Canada has picked up Canadian distribution of the reggae label **Ras Records** and **Ice Records**, the calypso/soca label.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	WHAT IS LOVE? HADDAWAY	COCONUT
2	2	CAN'T HELP FALLING IN LOVE	UB40 DEP
3	5	MR. VAIN CULTURE BEAT	DANCE POOL
4	3	ALL THAT SHE WANTS	ACE OF BASE MEGA
5	6	TWO PRINCES SPIN DOCTORS	EPIC
6	4	TRIBAL DANCE 2 UNLIMITED	BYTE
7	7	ENCORES DIRE STRAITS	VERTIGO
8	8	INFORMER SNOW	EASTWEST AMERICA
9	9	DREAMS GABRIELLE	GO! DISCS
10	NEW	PRAY TAKE THAT	RCA
		ALBUMS	
1	NEW	U2 ZOOROPA	ISLAND
2	1	2 UNLIMITED NO LIMIT	BYTE
3	2	EROS RAMAZZOTTI TUTTE STORIE	DDD
4	6	ACE OF BASE HAPPY NATION	MEGA
5	4	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT	PARLOPHONE
6	3	DIRE STRAITS ON THE NIGHT	VERTIGO
7	5	SPIN DOCTORS POCKET FULL OF KRYPTONITE	EPIC
8	7	ROD STEWART UNPLUGGED...AND SEATED	WARNER BROS.
9	12	BON JOVI KEEP THE FAITH	JAMBICO/POLYGRAM
10	8	JANET JACKSON JANET	VIRGIN

AUSTRALIA		(Australian Record Industry Assn.) 7/18/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
2	2	INFORMER SNOW	WARNER
3	3	THAT'S THE WAY LOVE GOES	JANET JACKSON VIRGIN
4	4	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE BMG
5	5	OH CAROLINA SHAGGY	VIRGIN
6	8	THE HITMAN A.B.LOGIC	WARNER
7	12	FREAK ME SILK	WARNER
8	6	STONE COLD JIMMY BARNES	MUSHROOM/FESTIVAL
9	7	TWO PRINCES SPIN DOCTORS	SONY
10	9	THE RIGHT KIND OF LOVE	JEREMY JORDAN BMG
11	10	TRIBAL DANCE 2 UNLIMITED	LIBERATION/FESTIVAL
12	11	DEEP EAST 17	POLYDOR
13	13	FUNKY JUNKY PETER ANDRE	MELODIA/FESTIVAL
14	15	BELIEVE LENNY KRAVITZ	VIRGIN/EMI
15	14	A WHOLE NEW WORLD (ALADDIN'S THEME)	PEABO BRYSON & REGINA BELLE COLUMBIA
16	17	KILLING IN THE NAME RAGE AGAINST THE MACHINE	EPIC
17	18	ALMOST UNREAL ROXETTE	EMI
18	19	NEVER MISS YOUR WATER	DIESEL EMI
19	20	NO LIMITS 2 UNLIMITED	LIBERATION/FESTIVAL
20	NEW	HOLY GRAIL HUNTERS AND COLLECTORS	MUSHROOM/FESTIVAL
		ALBUMS	
1	NEW	U2 ZOOROPA	PHONOGRAM
2	1	LED ZEPPELIN REMASTERS	WARNER
3	2	JANET JACKSON JANET	VIRGIN
4	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE	SONY
5	6	JIMMY BARNES HEAT	MUSHROOM/FESTIVAL
6	8	LENNY KRAVITZ ARE YOU GONNA GO MY WAY	VIRGIN
7	9	ERIC CLAPTON UNPLUGGED	WARNER MUSIC
8	3	BELL BIV DEVOE HOOTIE MACK	MCA
9	5	2 UNLIMITED NO LIMITS	LIBERATION FESTIVAL
10	11	ROLLING STONES HOT ROCKS 1964-1971	POLYDOR
11	16	SOUNDTRACK THE BODYGUARD	ARISTA
12	12	THE CRUEL SEA THE HONEYMOON IS OVER	RED EYE/POLYGRAM
13	10	KENNY G BREATHLESS	ARISTA
14	14	RICK PRICE HEAVEN KNOWS	COLUMBIA
15	15	ROD STEWART UNPLUGGED...AND SEATED	WARNER
16	7	ANTHONY WARLOW BACK IN THE SWING	POLYDOR
17	13	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE	EPIC
18	17	SOUNDTRACK ALADDIN	LIBERATION FESTIVAL
19	18	SOUNDTRACK SINGLES	EPIC
20	NEW	MARGARET URlich CHAMELEON DREAMS	COLUMBIA

GERMANY		(Der Musikmarkt) 7/6/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MR. VAIN CULTURE BEAT	DANCE POOL
2	7	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
3	2	TRIBAL DANCE 2 UNLIMITED	ZYX
4	3	WHAT IS LOVE HADDAWAY	COCONUT
5	4	WHEEL OF FORTUNE	ACE OF BASE METRONOME
6	12	TWO PRINCES SPIN DOCTORS	EPIC
7	6	LOVE SEE NO COLOR	U96 POLYDOR
8	7	INFORMER SNOW	EASTWEST
9	10	THAT'S THE WAY LOVE GOES	JANET JACKSON VIRGIN
10	14	SOMEBODY DANCE WITH ME	D.J. BOBO EAMS
11	8	OH CAROLINA SHAGGY	VIRGIN
12	9	SING HALLELUJAH!	DR. ALBAN LOGIC
13	11	CAT'S IN THE CRADLE	UGLY KID JOE MERCURY
14	13	DO YOU SEE THE LIGHT	SNAP LOGIC/ARISTA
15	15	ALL THAT SHE WANTS	ACE OF BASE METRONOME
16	16	CA PLANE POUR MOI	LEILA K COMA
17	18	GIVE IT UP	CUT 'N' MOVE ELECTROLA

THIS WEEK	LAST WEEK	SINGLES	
1	1	MR. VAIN CULTURE BEAT	DANCE POOL
2	7	CAN'T HELP FALLING IN LOVE	UB40 VIRGIN
3	2	TRIBAL DANCE 2 UNLIMITED	ZYX
4	3	WHAT IS LOVE HADDAWAY	COCONUT
5	4	WHEEL OF FORTUNE	ACE OF BASE METRONOME
6	12	TWO PRINCES SPIN DOCTORS	EPIC
7	6	LOVE SEE NO COLOR	U96 POLYDOR
8	7	INFORMER SNOW	EASTWEST
9	10	THAT'S THE WAY LOVE GOES	JANET JACKSON VIRGIN
10	14	SOMEBODY DANCE WITH ME	D.J. BOBO EAMS
11	8	OH CAROLINA SHAGGY	VIRGIN
12	9	SING HALLELUJAH!	DR. ALBAN LOGIC
13	11	CAT'S IN THE CRADLE	UGLY KID JOE MERCURY
14	13	DO YOU SEE THE LIGHT	SNAP LOGIC/ARISTA
15	15	ALL THAT SHE WANTS	ACE OF BASE METRONOME
16	16	CA PLANE POUR MOI	LEILA K COMA
17	18	GIVE IT UP	CUT 'N' MOVE ELECTROLA

THIS WEEK	LAST WEEK	SINGLES	
1	1	HERBERT GROENEMEYER	CHAOS ELECTROLA
2	2	ACE OF BASE HAPPY NATION	METRONOME
3	3	TOTEN HOSEN KAUF MICH	VIRGIN
4	4	2 UNLIMITED NO LIMITS	ZYX
5	6	EROS RAMAZZOTTI TUTTE STORIE	DDD
6	5	BON JOVI KEEP THE FAITH	JAMBICO/POLYGRAM
7	7	JANET JACKSON JANET	VIRGIN
8	8	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT	PARLOPHONE
9	16	HEROES DEL SILENCIO EL ESPIRITU DEL VINO	ELECTROLA
10	NEW	SPIN DOCTORS POCKET FULL OF KRYPTONITE	EPIC/SONY MUSIC
11	9	GEORGE MICHAEL & QUEEN FIVE LIVE	PARLOPHONE
12	11	UGLY KID JOE AMERICA'S LEAST WANTED	PHONOGRAM
13	10	ABBA MORE ABBA GOLD	POLYSTAR
14	NEW	CULTURE BEAT SERENITY	DANCE POOL/SONY MUSIC
15	12	DIRE STRAITS ON THE NIGHT	VERTIGO
16	13	ERIC CLAPTON UNPLUGGED	DUCK/REPRISE
17	18	QUEEN A KIND OF MAGIC	EMI
18	NEW	BILLY IDOL CYBERPUNK	CHRYSALIS
19	NEW	AEROSMITH GET A GRIP	GEFFEN
20	15	ROD STEWART UNPLUGGED...AND SEATED	WARNER MUSIC

JAPAN		(Music Labo) 7/19/93	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	KOISEYO OTOME	WANDS TM FACTORY/TOSHIBA EMI
2	1	DATTE NATSU JANAI	TUBE SONY
3	5	YUME WITH YOU	YUJI HONJO INVITATION/VICTOR
4	2	HADASHINO MEGAMI	B'Z BMG/ROOMS
5	4	YURERU OMOI	ZARD B GRAM
6	3	SETSUNASAWO KESEYA SHINAI/KIZUDARAKEWO	DAKISHIMETE T-BOLAN ZAIN
7	NEW	ANATANINARA MIHO NAKAYAMA	KING
8	10	SHIMAUTA (ORDINAL VERSION) THE BOOM	SONY
9	7	HATESHINAI YUMEWO ZYGG, REV. ZARD & WANDS	ZAIN
10	8	SABOTENNO HANA KAZUO ZAITSU	PIONEER/DC
		ALBUMS	
1	NEW	ZARD YURERU OMOI	B GRAM
2	NEW	THE BLUE HEARTS DUG OUT	GARLAND/MMG

THIS WEEK	LAST WEEK	SINGLES	
1	1	PRAY TAKE THAT	RCA
2	5	WHAT'S UP? 4 NON BLONDES	INTERSCOPE
3	2	DREAMS GABRIELLE	GO! DISCS
4	4	TEASE ME CHAKA DEMUS & PLIERS	MANGO
5	3	WHAT IS LOVE HADDAWAY	LOGIC/ARISTA
6	6	ONE NIGHT IN HEAVEN	M PEOPLE DECONSTRUCTION
7	NEW	ALMOST UNREAL ROXETTE	EMI
8	7	I WILL SURVIVE (REMIX)	GLORIA GAYNOR POLYDOR
9	9	WILL YOU BE THERE	MICHAEL JACKSON EPIC
10	8	CAN'T HELP FALLING IN LOVE	UB40 DEP INTERNATIONAL
11	15	THIS IS IT DANNI MINOGUE	MCA
12	12	IF I CAN'T HAVE YOU	KIM WILDE MCA
13	10	HAVE I TOLD YOU LATELY	ROD STEWART WARNER BROS.
14	NEW	YOU'RE THE ONE THAT I WANT CRAIG	McLACHLAN & DEBBIE GIBSON EPIC
15	14	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE ARISTA
16	11	TWO PRINCES SPIN DOCTORS	EPIC
17	25	BREAK FROM THE OLD ROUTINE	QUI 3 MCA
18	13	ALL THAT SHE WANTS	ACE OF BASE METRONOME
19	16	SUNFLOWER	PAUL WELLER GO!
20	29	THE KEY THE SECRET	URBAN COOKIE COLLECTIVE PULSE B
21	17	IN ALL THE RIGHT PLACES	LISA STANSFIELD MCA
22	22	STAY KENNY THOMAS	COOLTEMPO
23	NEW	DOWN THAT ROAD	SHARA NELSON COOLTEMPO
24	38	DREAM OF ME	OMD VIRGIN
25	26	I WANT YOU	UTAH SAINTS LONDON
26	18	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE EMI
27	NEW	NIGHTSWIMMING	R.E.M. WARNER BROS.
28	20	I WANNA LOVE YOU	JADE GIANT
29	NEW	GLASTONBURY SONG	THE WATERBOYS GEFFEN
30	33	DO YOU REALLY WANT ME	JON SECADA SBK
31	32	THE POWER ZONE (EP)	THE TIME FREQUENCY INTERNAL AFFAIRS
32	21	HANG YOUR HEAD (EP)	DEACON BLUE COLUMBIA
33	NEW	THE DRUMSTRUCK EP	NJOI DECONSTRUCTION
34	36	RIDDIM US3 FEATURING TUKKA YOOT	BLUE NOTE/CAPITAL
35	19	BELARUSE LEVELLERS	CHINA
36	NEW	TAKE A FREE FALL	DANCE 2 TRANCE LOGIC/ARISTA
37	28	CHEMICAL WORLD	BLUR FOOD
38	23	SWEAT (A LA LA LA LONG)	INNER CIRCLE MAGNET
39	NEW	THIRD RAIL SQUEEZE	A&M
40	37	RUNAWAY TRAIN	SOUL ASYLUM COLUMBIA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	PRAY TAKE THAT	RCA
2	5	WHAT'S UP? 4 NON BLONDES	INTERSCOPE
3	2	DREAMS GABRIELLE	GO! DISCS
4	4	TEASE ME CHAKA DEMUS & PLIERS	MANGO
5	3	WHAT IS LOVE HADDAWAY	LOGIC/ARISTA
6	6	ONE NIGHT IN HEAVEN	M PEOPLE DECONSTRUCTION
7	NEW	ALMOST UNREAL ROXETTE	EMI
8	7	I WILL SURVIVE (REMIX)	GLORIA GAYNOR POLYDOR
9	9	WILL YOU BE THERE	MICHAEL JACKSON EPIC
10	8	CAN'T HELP FALLING IN LOVE	UB40 DEP INTERNATIONAL
11	15	THIS IS IT DANNI MINOGUE	MCA
12	12	IF I CAN'T HAVE YOU	KIM WILDE MCA
13	10	HAVE I TOLD YOU LATELY	ROD STEWART WARNER BROS.
14	NEW	YOU'RE THE ONE THAT I WANT CRAIG	McLACHLAN & DEBBIE GIBSON EPIC
15	14	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE ARISTA
16	11	TWO PRINCES SPIN DOCTORS	EPIC
17	25	BREAK FROM THE OLD ROUTINE	QUI 3 MCA
18	13	ALL THAT SHE WANTS	ACE OF BASE METRONOME
19	16	SUNFLOWER	PAUL WELLER GO!
20	29	THE KEY THE SECRET	URBAN COOKIE COLLECTIVE PULSE B
21	17	IN ALL THE RIGHT PLACES	LISA STANSFIELD MCA
22	22	STAY KENNY THOMAS	COOLTEMPO
23	NEW	DOWN THAT ROAD	SHARA NELSON COOLTEMPO
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37	28	CHEMICAL WORLD	BLUR FOOD
38	23	SWEAT (A LA LA LA LONG)	INNER CIRCLE MAGNET
39	NEW	THIRD RAIL SQUEEZE	A&M
40	37	RUNAWAY TRAIN	SOUL ASYLUM COLUMBIA

THIS WEEK	LAST WEEK	SINGLES	
1	1	TUBE ROMANNO NATSU	SONY
2	NEW	SMAP SMAP 004	VICTOR
3	NEW	U2 ZOOROPA	ISLAND/NIPPON/PHONOGRAM
4	2	LINBERG LINDBERG VI	PUBLIC IMAGE/TOKUMA JAPAN
5	NEW	VARIOUS AVEV RAVE '93	AVEV TRAX
6	3	T-BOLAN HEART OF STONE	ZAIN
7	NEW	CAMMA RAY INSANITY AND GENIUS	NOISE/VICTOR
8	7	WANDS TOKINO TOBIRA	TOSHIBA/EMI

FRANCE		(Nielsen/Europe 1) 7/15/93	
THIS WEEK	LAST WEEK	SINGLES	
1	2	NO LIMITS 2 UNLIMITED	SCORPIO/POLYGRAM
2	3	ALL THAT SHE WANTS	ACE OF BASE BARCLAY/POLYGRAM
3	1	ENCORE DIRE STRAITS	VERTIGO
4	4	WHAT IS LOVE HADDAWAY	POLYGRAM
5	5	INFORMER SNOW	CARRERE
6	6	TRIBAL DANCE 2 UNLIMITED	SCORPIO/POLYGRAM
7	8	SING HALLELUJAH	DR ALBAN ARIOLA
8	NEW	JE SERAI LA	JOHNNY HALLYDAY PHONOGRAM
9	9	PARISIAN WALKWAYS	GARY MOORE VIRGIN
10	19	CHRONOLOGIE JEAN-MICHEL JARRE	DREYFUS/SONY
11	7	FALLING IN LOVE WITH YOU	UB40 VIRGIN
12	13	DES HAUTS. DES BAS	STEPHAN EICHER BARCLAY/POLYGRAM
13	NEW	LES BOULES	JORDY SONY
14	12	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT CHRYSALIS
15	20	WE ARE THE CHAMPIONS	QUEEN EMI
16	10	IN THE DEATH CAR	B.O.F. ARIZONA DREAM
17	NEW	UN AMOUR DE VANCANCES	CHRISTOPHER RIPPET BMG
18	NEW	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN EMI
19	17	PEUT-ETRE QU'EN...	HELENE AB/BMG
20	NEW	IT'S MY LIFE	DR. ALBAN ARIOLA
		ALBUMS	
1	4	MAGAZINE 60	MEDLEY 60'S SLOW POLYGRAM
2	1	STEPHAN EICHER CARASSONNE	BARCLAY/POLYGRAM
3	3	JEAN-MICHEL JARRE CHRONOLOGIE	DREYFUS/SONY
4	6	PATRICA KAAS JE TE DIS VOUS	COLUMBIA
5	2	DIRE STRAITS ON THE NIGHT	VERTIGO
6	9	2 UNLIMITED NO LIMITS	SCORPIO/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES	
1	1	ENCORES DIRE STRAITS	POLYGRAM
2	4	FIVE LIVE	GEORGE MICHAEL & QUEEN EMI
3	5	ALL THAT SHE WANTS	ACE OF BASE POLYGRAM
4	6	WHAT IS LOVE HADDAWAY	ARIOLA
5	2	CIVIL WAR GUNS N' ROSES	ARIOLA
6	3	INFORMER SNOW	ORO
7	9	WHEEL OF FORTUNE	ACE OF BASE POLYGRAM/IBERIC
8	10	LOVE SEE NO COLOR	U96 POLYGRAM/MAX
9	NEW	BATUCADA	D.J. DERO GINGER MUSIC
10	7	ELLA VICEVERSA	MAX MUSIC
		ALBUMS	
1	1	VARIOUS LO MEJOR DEL SOUL	ARCAOI ESPANA
2	NEW	U2 ZOOROPA	ARIOLA
3	7	GLORIA ESTEFAN MI TIERRA	EPIC
4	4	VARIOUS REGGAE, REGGAE	ARCADE
5	2	HEROES DEL SILENCIO ESPIRITU DEL VINO	EMI
6	NEW	VARIOUS EURODANCE	POLYGRAM/IBERIC
7	3	DIRE STRAITS ON THE NIGHT	POLYGRAM
8	NEW	JEAN MICHEL JARRE CHRONOLOGIE	POLYGRAM/IBERIC
9	5	KENNY G BREATHLESS	ARIOLA
10	NEW	ROSARIO DE LEY	EPIC

THIS WEEK	LAST WEEK	SINGLES	
7	7	TEARS FOR FEARS ELEMENTAL	PHONOGRAM
8	10	HELENE HELENE	AB/BMG
9	17	SOUNDTRACK THE BODYGUARD	RCA
10	5	EDDY MITCHELL RIO GRANDE	POLYDOR
11	16	GARY MOORE BLUES ALIVE	VIRGIN
12	15	POW WOW REGAGNER LES PLAINES...	REMARK
13	8	LIANE FOLY LES PETITES NOTES	VIRGIN
14	18	JORDY POCLETTE SURPRISE	SONY MUSIC
15	11	JACQUES DUTRONC DUTRONC AU CASINO	COLUMBIA
16	19	LENNY KRAVITZ ARE YOU GONNA GO MY WAY	VIRGIN
17	14	RENALD RENAUD CANTE AL'NORD	VIRGIN
18	13	MICHEL SARDOU BERCY	

Retail

Musicland Says 2nd Quarter Up Suncoast Boosts Profits With Vid Sales

■ BY DON JEFFREY

NEW YORK—With significant growth in sell-through video sales, Musicland Stores Corp. reports increases of about 10% in operating profits and revenues for the second quarter.

Referring to Musicland's 276-unit video sell-through chain, Suncoast Motion Picture Co., chairman Jack Eugster says, "Suncoast benefited from the fact that sales of prerecorded video have been strong and remain strong. Video sales are up double digits for comparable stores."

But music was only "fair" in the second quarter, according to Eugster. "Cassettes were weak, CDs were strong," he says, adding that music was up on a comparable-store basis.

Overall same-store sales for the quarter increased 2% over last year, down from a 5.9% year-to-year rise in the first quarter.

The biggest contributor to revenue growth was new stores. Musicland operated 1,158 outlets on June 30, the day the quarter ended, compared with 1,050 the year before. The total number of music stores, operating under the names

Musicland and Sam Goody, increased to 862 from 828, while the count for Suncoasts rose to 276 from 220. New concepts Media Play and On Cue operated in three and 17 locations, respectively, at quarter's end.

Eugster indicates that the new concepts are not contributing to profits yet. "They're just start-ups. There are a lot of preopening expenses. So it's too early to say anything. We're generally happy with the early results from Media Play. We're still working on On Cue."

Costs were generally kept in line during the quarter. The basic cost of sales rose 10.8% to \$130.8 million from \$118 million. Selling and general and administrative expenses climbed 9.8% to \$82.2 million from \$74.9 million.

Profits increased on the rise in revenues. Operating profit went up 9.5% to \$9.1 million from \$8.3 million a year ago.

But interest expense on debt and non-cash amortization and depreciation char-

(Continued on page 46)



You Can Play Like Hendrix. Executives of HMV, MCA Records, and Uni Distribution bang out some tunes on The Electric Church, a device that, when "played" by a fan, emits Jimi Hendrix guitar riffs. The Electric Church was on display at New York's HMV store to promote the new MCA release "Jimi Hendrix—The Ultimate Experience." The instrument is part of the upcoming "Hendrix On The Road Again" exposition, which is scheduled to tour U.S. colleges beginning this fall. Shown, from left, are Rhonda Foreman, regional sales and marketing manager, MCA Records; Peter Luckhurst, president, HMV U.S.; Guy Ennis, sales rep, Uni Distribution; Bob Douglas, VP of operations, HMV U.S.; and Mike Farrell, New York sales manager, Uni Distribution.

Tower Intros Clothing Line, Plans To Build Nat'l Brand

■ BY ED CHRISTMAN

SACRAMENTO, Calif.—Tower Records/Video is diversifying its product line to include private-brand clothing. In a program launched in May, the chain has placed its own line of T-shirts, shorts, jackets, vests, and other contemporary streetwear in about 30 stores.

Liz Galindo, who is heading Tower Clothing, told Tower staffers at the company's convention, held June 26-30, that they should have no problem making the transition to clothing merchants. "You are more in tune with current fashion trends than Macy's or Nordstrom," she said.

The clothing line was created exclusively for Tower Records by Laguna, Calif.-based The Lab Inc. At the convention, Shaheen Sadeghi, president of that company, said, "There has always been a synergy between music and clothing. Tower is not just a record store. Clothing is a visual extension of what this company is about."

The clothing, shown at the convention through a fashion show, appears to target both the hip-hop and grunge audiences. Each clothing item sports a Tower logo, but it is not the centerpiece of the design. On most items displayed during the fashion show, the Tower logo was generally played down, with placement, on, say, a shoulder sleeve.

Tower's move into clothing continues

a trend by music retailers to add synergistic product lines in an attempt to boost sales and profits.

Galindo described the Tower line as "streetwear, free-style clothing." Tower says it is using high-quality manufacturing facilities. But the clothing will be priced \$2 to \$5 cheaper than other trendy lines, such as those at The Gap, Galindo said. For example, T-shirts and caps will sell for \$14-\$16, while vests and shorts retail for under \$25.

Moreover, the company "will continue to feed new items to the line—vests, shorts, jackets, and back-to-school clothing," said Sadeghi. "There is a real opportunity to build a national brand."

He added that when someone wears clothing with a company logo on it, that person is saying, "I like this company so much that I want to be a part of it by wearing its T-shirt."

Russ Solomon, Tower president, said that while the company is rolling out the clothing to stores where it makes sense, it will continue to test and monitor those locations. Initially, each store is getting a single rack of the clothing.

Galindo said she is encouraged by the initial roll-out. "We are seeing a 50% sell-through rate, which is pretty good in the rag business. Last week we shipped five new T-

(Continued on page 46)

CONVENTION CAPSULES

The following is a roundup of news, notes, and quotes from the company convention of Tower Records/Video, held June 26-30 at the Sacramento Radisson, in Sacramento, Calif.

AND THE ENVELOPE PLEASE: At the convention, Tower Records/Video management made numerous store-of-the-year presentations. The superstore award was won by the chain's Seattle store, No. 185, with Rob Bruce, regional manager; Gayle Boswell, the new video regional manager; Bob Zimmerman, the store's GM; Mark Lowery, the previous video regional manager; Karen Dyson, the record sales manager; and Chris Mitchell, the video sales manager, all picking up the award.

The large-store award went to the chain's Concord, Calif., store, No. 182., with Wayne Ennes, regional manager; Rick Timmermans, video regional manager; Diane Rea, who was general manager during the year; Howard Cespedes, the new GM; Lori Wakenshaw, the record sales manager; and A.J. Chippero, the video sales manager, all picking up the award.

The medium-store award went to the chain's Christown location in Phoenix, Ariz., No. 166, with David Estes, regional manager; Penny Harman, GM and record sales manager; and Charin North, video sales manager, picking up the award.

The small-store award went to the chain's Larkspur, Calif., outlet, with Wayne Ennes, regional manager, and Pat Crane, store manager, picking up the award.

The Far East Tower Record store-of-the-year prize went to the Osaka store, No. J-119, which is managed by Yoshifumi Nomura. The U.K. store of the year was the Piccadilly store in London, No. L-111, which is managed by Andy Lown. The book-store-of-the-year award went to the Sacramento Broadway store, No. 312, in California, which is managed by Ty Wilson. The Tower Gallery-of-the-year award went to the Sacramento Gallery, No. 401, managed by Barry Smith.

In addition, Tower presented a special "trailblazer-of-the-year" award to Paul Brown, the manager of the Watt Ave. store, No. 113, in Sacramento, who was the guinea pig for all the chain's new systems and ideas during the year.

In addition, Tower presented employee service awards. Picking up awards for 25 years with the company were Stan Goman and Ken Sockolov. Twenty-year awards were presented to Bob Akin, Bill Eadie, Kevin Ferreter, Micki Grundhoefer, Randy Mendonsa, Leslee Painter, Tom Pompei, Ted Putman, and Tony Valerio.

THAT'S ENTERTAINMENT: Each Tower department went to great lengths to come up with an interesting presentation during the convention. The new clothing department created one of the highlights of the convention when it put on a fashion show, with models drawn from the Tower home office. Wendy Powell, who apparently had a hand in engineering the show, was one

(Continued on page 46)

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I.R.S. Puts Pieces Together For Dada's 'Puzzle' Campaign

BY TRUDI MILLER ROSENBLUM

NEW YORK—Patience is a virtue, and in the case of I.R.S. recording group dada, I.R.S.' patience is paying off. The group's debut album "Puzzle" was released last September, but the label's marketing and promotion campaign continues strongly nearly a year later. As a result, the album has sold 250,000 copies, according to the label, and reached the top 10 of the Heat-seekers chart twice.

I.R.S. began its dada promotion in April 1992, fully five months before the album came out. The label put together free sampler cassettes for the band to give out at shows, and postcards to mail in, which resulted in a mailing list of 1,800 people who were notified before the album's release.

One major selling point was that the album was released at a "developing artist" list price of \$7.98 for cassette, \$11.98 for CD. "Our distributor, CEMA, was a big proponent of variable pricing," explains I.R.S. senior VP/GM Barbara Bolan. "Between July and October of last year, CEMA and some of its labels experimented with presenting new artists at a lower price."

How much effect did the lower price have on sales? "There have been lots of discussions about that," says Bolan. "I would say that probably the overall belief was that pricing was beneficial in helping to kick the record off."

But she notes that, although 140,000 units were sold at the lower price, an additional 110,000 units were sold after the price was raised to \$9.98 for cassette and \$13.97 for CD. "We didn't experience any kind of negative sales or shipping trend with the higher price, which says that at that point you've overcome the issue of pricing. There's enough going on with the band that people are willing to buy the record at the higher price."

She also notes that two other albums, by Nettwerk bands Slaughterhouse Five and Mystery Machine, "haven't fared nearly as well" at a low price. She concludes, "Pricing alone doesn't cause a record to sell. It's an additional incentive, but you also need airplay, promotion, and touring."

I.R.S. made a point of backing up the beneficial effect of the low price point by heavily promoting "Puzzle." For example, the album came out during the time of the presidential elections, when many radio stations were involved in Rock The Vote campaigns. So I.R.S. West Coast promotion man Joe Estrada got dada lined up on a number of Rock The Vote dates.

"It was one of those beautiful textbook situations," says Bolan. "Many of the radio stations agreed to spon-

sor or promote the Rock The Vote shows, so Joe had an easier time getting them out to see the band. Dada blew them away live," and the stations added the single "Dizz Knee Land" to their playlists. This was followed by the singles "Dim" and "Here Today, Gone Tomorrow."

On April 30, dada went out on the road supporting Sting on a two-month tour. "We very carefully plotted our marketing along every single date," says Bolan. In each city,

the band was supported with radio and television advertising, with I.R.S. using SoundScan to monitor the resulting sales on a graph. "We also had a couple of 'control markets' without advertising, to see how the Sting tour alone influenced sales," adds Bolan.

Additionally, I.R.S. did retail promotions with Sound Warehouse and Tower Records in San Francisco, Camelot Music in Charlotte, N.C., and Streetside Records in St. Louis,

Mo. Customers were able to win tickets and a limousine ride to the show.

In many of the cities, the band did additional late-night gigs after the Sting show. "These guys were opening in front of thousands at 8 p.m., then playing in a hot, sweaty club the same night, then they piled in the tour bus and did it all over," says Bolan. "We supported all that with marketing, and SoundScan proved over and over with graphs that the effort

was well worth it. We sold a lot of records against each performance."

After the Sting tour finished, the band took off for its current European tour, after which the band members will begin writing songs for the next album, scheduled to be recorded in November with a release in the first quarter of 1994. "I've worked with a lot of bands over the years, and I can't say enough about my admiration for the work ethic of this band," says Bolan.

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Super Club's Impending Sale Causes Retailer Speculation

LAST WEEK'S REVELATION that Super Club Music Corp. is up for sale comes as no surprise. It's been clear for a while that the 280-unit, Atlanta-based Super Club has been in a holding pattern on a competitive basis, even as its key personnel were defecting to other chains. Philips, the Dutch conglomerate that owns Super Club, had to either give the chain a vote of confidence by infusing some cash into it or put it up for sale.

Now that Super Club is on the block, it raises a whole new set of questions. As usual, when a chain of any substantial size is put up for sale, there is moaning on the part of label and distribution executives that the shrinking account base will eventually dwindle to two or three major players. While they may not like to see that, it is the inevitable conclusion of most retail competition.

If you look in the discount department store industry, it is down to three major players: Wal-Mart, K Mart, and Target, with analysts predicting that a shakeout will continue among the regional chains. In the electronics industry, the two main players are Circuit City and Best Buy. The other main player, Silo, appears to be having problems, and consolidation continues to affect the regional chains.

So the question becomes: In the music industry, who will withstand consolidation and be around long after the competitors are only memories? According to the financial community, the major chains vying for a future include The Musicland Group, Trans World Music Corp., Tower Records/Video, Wherehouse Entertainment, Camelot Music, W.H. Smith, Blockbuster Music, Waxworks, National Record Mart, and Hastings' Books, Music & Video. Those analysts expect that ultimately, only three chains will survive.

ACCORDING TO ONE financial executive tied into the mergers and acquisition activities in the music business, the Super Club sale will be a good litmus test to see who will be the long-term players.

Not all of the above-named chains can afford to buy Super Club, and it wouldn't make sense for some of them even to try. But most industry observers see Musicland, Trans World, Wherehouse, W.H. Smith, and Blockbuster as prime contenders for Super Club.

However, some question the resolve of Wherehouse Entertainment and W.H. Smith. Wherehouse's actions are under scrutiny by a lot of industry observers because in May, Merrill Lynch announced that it was getting out of the leveraged buyout business. As a result, it said it would disband the Merrill Lynch Capital Partners, the part of the company running its LBO funds, and that unit's executives would form their own company, which would manage Merrill Lynch's two funds. In the May 12 Wall Street Journal, Barry Friedberg, a Merrill Lynch executive VP, said, "It is our intention and policy to reduce new long-term commitments in liquid investments over time."

As a result of that comment, some

wonder if Merrill Lynch Capital Partners II, the fund that owns Wherehouse, will be prematurely liquidated, with assets being sold off sooner than expected. That fund was expected to hold onto its assets for about eight years.

Merrill Lynch Capital Partners didn't return phone calls. But Wherehouse's Scott Young told Billboard about a month ago that Merrill Lynch's LBO pullout will have no impact on Wherehouse. "They do not want to invest future money. But funds I and II are not affected."

Moreover, he added that fund II still has monies yet to be invested. "We still have a window of opportunity [until the end of the year], and we are pursuing possible large acquisitions as well as small ones."

That, of course, was said before Super Club came up for sale. Now, Super Club may not fit into Wherehouse's strategic growth plans. But if Wherehouse

does get into the hunt for Super Club, it would be a pretty good confirmation that the Merrill Lynch move has had no adverse impact on Wherehouse. It also would be a pretty good indication that Wherehouse will continue its apparent, but not publicly stated, mission: to be one of the three surviving players.

W.H. SMITH, MEANWHILE, represents more of an enigma. Possibly, because Smith is so secretive about its plans, Retail Track hears almost as much speculation and rumors about Smith as about Blockbuster Music, another company that's not too free with information.

Smith is consistently the target of rumors that the U.K. is not happy with The Wall's performance in this country. Moreover, at the recent Video Software Dealers Assn. convention, more people asked Track about Smith than about any other chain.

But well-informed sources tell Track that W.H. Smith is doing well, and that about six months ago, the parent company gave the U.S. arm the go-ahead to continue to expand its business here.

Despite that, industry sources speculate that Super Club would be a perfect fit for Smith and that if it doesn't go after the chain, it would be a telltale sign about the company's direction.

Peter Bamford, president of the U.S. operation, confirms what independent sources have told Track. "[Smith in the U.K.] is very positive about the U.S. [music chain]," he says. He points out that in the U.S., Smith is in the midst of a huge project of refurbishing the chain's stores. "Anybody can work out the kind of money it costs to refurbish stores," he says. "Would we be spending that kind of money if we did not have serious intention to build this thing for the future?"

Bamford declines to say whether Smith is interested in Super Club, but says people shouldn't read too much into who bids for Super Club and who doesn't. "There are lots of good reasons why deals don't get done, which have nothing to do with the strategic direction of a company," he states.

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CONTESTANT: I'LL TAKE Icons of Their Era for \$400.

Announcer: The answer is, she starred in 16 major motion pictures including several with screen idol Frankie Avalon.

Contestant: Who is Annette Funicello?

Announcer: Absolutely correct!

Contestant: I'll take Great Music for \$300.

Announcer: The answer is, Paul Anka wrote "Puppy Love" about her.

Contestant: Who is Annette Funicello?

Announcer: Correct again!

Contestant: I'll take Great Music for \$500.

Announcer: The answer is, she released 15 albums during her career and had five songs hit the Top 40.

Contestant: Who is Annette Funicello?

Announcer: Correct.

Contestant: I'll take Boxed Sets for \$800.

Announcer: The answer is, September 21 marks the street date of her boxed set featuring 47 songs, 5 never-before-released songs, and a 44-page, full-color book highlighting her illustrious career.

Contestant: Who is Annette Funicello?

Announcer: Yes!

Contestant: I'll take Boxed Sets for \$1,000.

Announcer: The answer is, *A Musical Reunion with America's Girl Next Door*.

Contestant: What is Annette, the boxed set?

Announcer: You are correct!



RECORDS

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R&B Records Keeps A Collector In Business Selling 45s Is Labor Of Love For Pa. Shop Owner

BY ED CHRISTMAN

UPPER DARBY, Pa.—Val Shively, who has been hawking records since 1964, doesn't have much use for today's record business. Shively, who owns and runs R&B Records, a 45 specialty shop located here, says what happens in the music business doesn't matter because "it's not my world anymore."

It ceased to be his world when the major labels killed the 45 business in particular, and vinyl in general. "I honestly believe that the whole thing with the CD was a conspiracy," he laments. "The people still want the 45 but the labels don't want to make it, and the chains don't want to give it space."

Fortunately, he says, "There are enough people out there who are upset with what happened. There will always be somebody interested in 45s."

Consequently, there will always be stores to cater to that business. "I still believe in what I am doing," Shively states. "There are stores like me that still give a shit about music and people."

In order to accommodate that demand, Shively runs a retail store and mail-order house with an inventory of about 4 million 7-inch singles.

He says that about 90% of his \$300,000 a year business is in 45s. The other 10% is generated by sales of LPs (he stocks 75,000); CDs (he carries about 1,000 titles); and cas-

settes (about 500 titles).

In terms of retail business vs. mail order, he says that about 20% of R&B Records' sales are from people who walk in off the street.

R&B Records, housed in a three-story building Shively bought three years ago, is filled mainly with inventory, with less than 5% of the company's goods displayed so that customers can shop the store. The remainder of the inventory is behind a counter and on other floors, and whether customers get to see that stock depends largely on Shively's whims.

Of his singles business, about 25% is reissued 45s sold to people who are into the music, with the remainder being original label, collectible 45s, sold to people who are collectors.

Reissues and current singles are mainly bought from Ardmore, Pa.-based Gotham Distributing, and its sister company, Collectibles. "If it wasn't for Jerry Greene, the 45 business would be in bad shape," he notes. Greene licenses current hot singles and issues 45s. His company also is the main 45 reissue supplier.

Shively, however, points out that as much credit that he gives to Greene for keeping the 45 business alive, it was for a different reason that he started carrying reissues. "When the movie Animal House became a hit, every time my door opened, it was someone coming in looking for 'Shout,'" he says. That got him to start stocking reissues for people who only cared about the music, not the label, he adds. Now, although reissue sales account for 25% of his dollar volume, it comes from about 75% of his customer base. As for the collectible part of his inven-

tory, he says he gets a lot of business from overseas, where soul music is very big. In fact, a week doesn't go by when someone from Europe or Japan doesn't turn up at his store, wanting to go through his stacks of records, he says. Some of them wind up staying at a local hotel for a week, coming to the store every day to search for rarities.

In addition to his retail and mail-order business, he also has put out records on his own label. "I record a lot of black harmony groups," he says. "If it sounds like it would never sell, than I am interested in recording it."

His current label is called Starbound Records, which records 50 vocal groups such as the Swallows, who last had a hit in 1951, but sound just as good today, swears Shively. He also started another label, called Preserve, with a friend, Dave Antrell. That label is recording Gaynel Hodge and the Turks.

Shively, who was born in 1944, says he understands both parts of his business—the reissues and the collectible customers—because he started out just into the music, and saw that hobby turn into collecting.

"I started buying records when I was a kid," Shively remembers. "The first record that knocked me on my ass was 'Don't Be Cruel' by Elvis. I listened to it for hours. That [record] whacked me out to the point that I knew music would be part of my life. That was in late '56, and I started buying records like there was no tomorrow."

At that point he just wanted the music and didn't care what labels it was on, he says. "But then somebody offered me \$10 for some records that I had paid 25 cents for and I said, 'Wow!' That changed my perspective."

That perspective was reinforced when he traveled to New York to visit Times Square Records, where they were playing records he had never heard before, "but they were killing me."

And then he saw the prices that people were paying, and even though he thought they were nuts, he eventually became obsessed as well. "In 1964 I became like all those other people," he admits. "All of a sudden, the [original] labels started to mean as much to me as the music. I really wanted to have the best collection."

That led to his involvement in the music business. In 1964, he landed a job at a Philadelphia one stop run by Norman Cooper. Initially, Cooper and Shively were the only ones working for that business, but eventually it grew and other employees were hired.

In 1966 he bought a mailing list for \$100 from Mike Adler, who at the time ran a business called Scorpio, but wanted to leave mail order to get into cutouts.

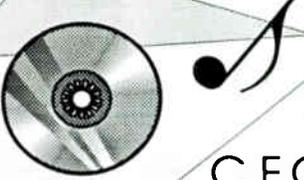
Shively ran a mail-order business until 1972 out of the back room of the one stop. But about in 1972, the oldies business exploded, and so did his business, which led to his leaving the one-stop.

At first he tried to run the mail-or-
(Continued on page 48)

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Val Shively meets with his crackerjack staff. From right are Frank Sweeney, who has been with R&B records for 11 years; Shively; and Chuck Dabagian, who has logged 17 years with the business.



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Tower Nixes Bayside Deal; Labels Lift Off; Tiger Earns K Stripes

KAPUT: REP's year-long bid to purchase Bayside Record Distribution from Sacramento, Calif.-based Tower Records has resolved itself: Tower president Russ Solomon has put a "not for sale" sign on the San Rafael, Calif.-based distributor.

REP CEO Rob Simonds, who heads the consortium of Cambridge, Mass.-based Rounder Records, Minneapolis-based East Side Digital, and Lynnwood, Wash.-based Precision Sound Marketing, says he was informed on July 14 that the deal, which had been set to close on July 1, was off.

According to Simonds, negotiations between REP and Tower hit a snag in early July over "a couple of outstanding issues," including the valuation of Bayside's existing inventory. As the bargaining continued on, Simonds says, Solomon suffered "seller's remorse," and decided not to consummate the deal.

Simonds also acknowledges that the protracted negotiations, which began July 1 last year, may have ultimately impacted the situation: "Both sides had their moments when they took longer than they should have."

Neither Bayside president Robin Wise, reportedly en route to Sacramento to discuss his company's future with Tower execs, nor Solomon could be reached for comment by press time.

However, Solomon previously told Billboard that Tower would not deal Bayside if the REP pact was not finalized. This leaves Bayside's fate up in the air; some sources speculate that the company, which is virtually inactive in San Rafael at the moment, might be relocated to Sacramento and folded into Tower's in-house sales division, TRIP.

NEW OUTFITS: Caroline Records has announced the formation of Astralwerks, an imprint devoted to underground dance music. First up from the company is "Tales Of Ephidrina," an "intelligent techno" release from Amorphous Androgynous... Mickelberry Corp., a publicly held communications company with interests in advertising, marketing, and promotion, has started up a new label, November Records, to be distributed through RED. Folk artist David Broza's album "Time Of Trains" will be the label's first release, set for Aug. 3; Philly alternative pop band Rival Suns, Atlanta modern-rock act Shrunken Head, and Portland, Maine-based metal unit Twisted Roots are due up soon. Jamie Biddle has been installed as president of the label... Rage Records has been started up as a subsidiary of Munich-based Enemy Productions. The principal partners in Rage are funk/rock bassist Melvin



by Chris Morris

Gibbs, who recently replaced Andrew Weiss in Rollins Band, and Enemy's Michael Knuth and Rosalie Sendelbach. The new Long Island City, N.Y.-based label's first release will be by hardcore band A.D., due Aug. 20.

DISTRIBUTOR NEWS: Clay Pasternack has been promoted to GM/buyer at Cleveland's Action Music Sales Inc., with John Awarski hired from Telearc Records to fill Pasternack's former position of operations manager. DI would like to personally congratulate Pasternack, who should be able to secure even better season tickets to Cleveland Indians home games from now on...

MUSICLAND

(Continued from page 42)

ges caused the Minneapolis-based company to report a \$1.7 million net loss. That was an improvement over last year's \$1.9 million deficit.

To reduce its interest burden, Musicland recently sold \$110 million worth of bonds with a 9% interest rate. The proceeds will be used in part to redeem \$53.5 million of 14.75% debt. Because of the redemption, Musicland will have to take a one-time, \$4 million after-tax charge against profits in the current (third) quarter.

"We thought the market was very good and we wanted to catch it while it was good," says Eugster of the bond offering.

The rest of the proceeds will be used for general corporate purposes and for growth of the company. Musicland plans to open 70 more Suncoast outlets and 10 Media Play units. Media Plays are

Caroline Records will now carry San Francisco's Heyday Records exclusively. The Bay Area imprint's roster includes Penelope Houston, Barbara Manning, Flamin' Groovies, and Bedlam Rovers. Caroline also will handle releases by Heyday's sister multimedia label, Algorithm, which has been gaining media exposure with its erotic "3D audio" release, "Cyborgasm."

FLAG WAVING: In comparison with the fangs-bared, claws-out rock'n'roll made by such contemporaries as Babes In Toyland, the music forged by the all-female Sacramento, Calif.-based quartet Tiger Trap sounds blissfully naive and achingly romantic. And that's the way the band likes it, according to guitarist/vocalist Rose Melberg.

"We're all extremely sensitive and very prone to big crushes," says Melberg. "We're young, you know. [The members range in age from 20 to 23.] We're all emotional. It's a good thing to write about. And as far as our politics go, it's real personal, so we write about

our feelings."

Whether a listener is of the riot grrrl persuasion or not, it's hard to resist such eminently lovely Tiger Trap confections as "You're Sleeping," "Super Crush," "My Broken Heart," or "Prettiest Boy," all heard on the band's self-titled debut album on Olympia, Wash.'s K Records.

Tiger Trap was founded a year and a half ago by Melberg and guitarist-vocalist Angela Loy, her best friend from high school. Loy recruited bassist/vocalist Jen Braun out of a ceramics class, and drummer Heather Dunn came recommended by a friend.

The band's relationship with K developed via Melberg's long-standing correspondence with the label. "I'd never talked to [K magnate and Beat Happening leader Calvin Johnson], but I've been writing to them for a long time," Melberg says. "A lot of that music has been really influential in my life."

With typical sweetness, Melberg admits still being a bit agog about Tiger Trap's newfound role as a K act: "Suddenly all my heroes are now all my peers. I'm still in awe of everything around me."

The foursome just returned from its first cross-country tour, a six-week haul in a Dodge Sportsman maxiwagon. Along the way, Tiger Trap played shows with K label mates Lois and Some Velvet Sidewalk.

Of the initial response to the band by audiences in the hinterlands, Melberg says, "It's not crazy. People don't come to our shows and freak out. We're not huge, and that's good."

TOWER CLOTHING LINE

(Continued from page 42)

shirt designs and already we got reorders from the stores.

In conclusion, she urged Tower staffers, to "expand your selling vocabulary from 'that's a great CD' to 'you look great in that.'"

CONVENTION CAPSULES

(Continued from page 42)

of its stars as well. Near the end of the show, Tower staffers were treated to a hearty laugh when the company's senior management, including Russ Solomon, Stan Goman, Bob Delaney, and Jennifer Birner joined the proceedings for a segment, dressed in clothing from the Tower line, and dancing to the beat.

Another highlight of the show was Delaney's "Welcome To My Nightmare Video." That video comically chronicled the last six months of change that each GM had to wrestle with, including the transition to jewel-box merchandising, the introduction of a point-of-sale system, and the addition and expansion of product lines, such as clothing and video games.

The Tower Trade Show, put on by Rudy Danzinger, is a perennial highlight of the convention. At the trade show, each home office department sets up shop to answer questions and handle complaints from the field, all of course, presented in a fun manner. For example, the data processing department set up a space for store managers to take whacks with a bat at the company's old cash registers. These registers apparently were disliked greatly, judging by the ferociousness with which the managers smashed the machines to smithereens.

When Franni Martis, assistant to the president, witnessed this event, she said, "I swear we gave away \$20,000 worth of free therapy today."

One manager, waiting his turn on line, asked, "How

much for a chance to get a whack at a fresh register?" He was rewarded with a fresh register, as what remained of the one that had been under attack from the last several managers was carted to the side.

The overall convention was emceed by comedian Jack Gallagher, who mixed his routines with material on the record business.

ALL WORK, NO PLAY? Hardly. While Tower employees are known for playing hard at their convention, they also have to work very hard too, as they are subjected to back-to-back meetings from 8:30 a.m. onward. Still, this year, they did manage to find some time to play, particularly with the entertainment provided by the major labels. Opening night, courtesy of Sony Music Distribution, saw Tower of Power playing under the stars, with Inclined providing a fine set opener. On Sunday, with help from PGD, Lucky Peterson brought down the house, followed by Allgood and X. The critic's choice award goes to X. BMG Distribution brought in a couple of acoustic acts, Ashley Cleveland and Kristen Hall. At night, A.J. Croce and Buddy Guy rocked the house. The last two nights saw CEMA's Cactus Brothers doing some hot picking, and finally, Dwight Yoakam, courtesy of WEA, closing the convention in style.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **VAI**
Sex & Religion
PRODUCER: Steve Vai
Relativity 88561 1132

With this long-awaited album from his new band, the Zappa/Whitesnake alumnus makes a giant stride in his already exceptional career. The record not only completes Vai's metamorphosis from guitar hero to ensemble player/composer/producer, it also introduces gifted young screecher Devin Townsend, whose voice and image are so distinct he's guaranteed to make an impression. The world-class band is rounded out by drummer Terry Bozzio and bassist T.M. Stevens (aka Shaka Zulu), who combine for a sound that gives album-rock, metal, and alternative outlets ample room to operate.

► **MUSIC FROM THE MOTION PICTURE SOUNDTRACK**
Coneheads

PRODUCERS: Various
Warner Bros. 45345

Soundtrack for the new "Saturday Night Live" spinoff feature is as loopy as a Remulak sock hop. Album includes zany covers (Slash & Michael Monroe's "Magic Carpet Ride," Morten Harket's "Can't Take My Eyes Off You," Barenaked Ladies' "Fight The Power"), oldies ("Kodachrome," "Tainted Love"), a torchy duet by k.d. lang and Andy Bell, and new tracks by R.E.M. and Red Hot Chili Peppers. Box-office tally and cross-format airplay will determine the success of this eclectic package.

► **TONI BRAXTON**
Delta Hurricane
PRODUCERS: Various
La Face 26007

R&B/pop siren's debut album delivers on the promise of her success on last year's "Boomerang" soundtrack. The material here—much of it written and/or produced by the L.A. Reid & Babyface posse—ranges from midtempo pop/R&B tunes to rich ballads, all tailored for current top 40, R&B, and AC radio tastes. Almost any track will do, but the ones that stand out are first single "Another Sad Love Song," jazzy "Seven Whole Days," and ballads "Best Friends" and "Breathe Again."

BAND OF SUSANS

Veil
PRODUCER: Robert Poss
Restless 72733

Given the Susans' unrelenting wall-of-guitars pandemonium, it's no wonder wider acceptance has not fallen on them the way it has on brethren such as Helmet and Sonic Youth, who've placed as much emphasis on vocals and grooves as on distorted guitars. By contrast, this New York underground act buries everything else—including vocals—under a sea of guitar noise. And from the sounds of this newest record, the band intends to keep the genre it pioneered pure, raw, and unspoiled by the masses.

VARIOUS ARTISTS

Peace Together
PRODUCERS: Various
Island 314 518 063

Benefit project for the youth of troubled Ireland features a cast of (mainly) alternative rockers performing (mostly) unusual covers. Ad hoc Peace Together (featuring Peter Gabriel, Sinéad O'Connor, Nanci Griffiths, and Feargal Sharkey) weighs in with two versions of "Be Still"; other highlights include U2's live "Satellite Of Love" with Lou Reed guesting, and tracks by Carter USM, My Bloody Valentine, Blur, Curve & Ian Dury, and Fatima Mansions. A good buffet for modern rock airplay.

★ **THE DENTISTS**
Powdered Lobster Fiasco
PRODUCER: none listed
Homestead 203

Newest stateside release from this clever British pop quartet compiles six U.K.

singles with four new cuts, all drenched in hard-edged guitars and splendid vocal harmonies. Highlights of a smartly rockin' set include the swirling hooks of "Charms And The Girl," the naive beauty of "Outside Your Inside," the dreamy waltz of "All Coming Down," and the rousing pop of "Pocket Of Silver."

CANDLEBOX
PRODUCERS: Kelly Gray & Candlebox
Maverick/Sire/Warner Bros. 45313

First hard-rock entry from Madonna's label has great difficulty figuring out if it wants to be Soundgarden, Extreme (on the "sensitive" numbers), or Led Zeppelin. Resulting musical personality crisis doesn't bode well for group's commercial chances, although less demanding hard-rock outlets might want to dip in for a track or two.

★ **JOHN MARTYN**

No Little Boy
PRODUCERS: Jim Tullio & Matt Butler
Mesa 79057

English singer/songwriter is largely a cult figure in the U.S., but latest release could change matters. Repertoire here is mainly drawn from Martyn's estimable songbook of jazz-influenced folk-pop; greatest non-hits such as "Solid Air," "I Don't Wanna Know," "Sunday's Child," "Bless The Weather," and "One World" are recut, with assists from the likes of Phil Collins, David Gilmour, and Levon Helm. Martyn's vocals are as supple as ever, and as before he deserves far greater attention; let's hope this one brings it.

LARRY McCRAY

Delta Hurricane
PRODUCER: Mike Vernon
Pointblank/Charisma 87784

Arkansas-born, Michigan-bred bluesman charges back with a fairly smoking sophomore Pointblank session that flashes his assets as singer and guitarist. While McCray doesn't slavishly imitate anyone, his pungent style recalls the blunt-force concussion of Albert King's best work. Not all compositions here are top-flight, but when everything works, as on "Soul Shine" or "Not That Much," it's blues heaven.

ROYAL PHILHARMONIC POPS ORCHESTRA

Elmer Bernstein By Elmer Bernstein
PRODUCERS: Elmer Bernstein, Christopher Palmer
Denon 75288

Listeners unfamiliar with Bernstein's name certainly will be acquainted with some of his classic movie themes, like "The Magnificent Seven," "The Man With The Golden Arm," and, more recently, the witty "Ghostbusters." Also classic is Bernstein's sense of melody and his ability to use the orchestra's muscle as much as its subtlety. On this artful soundfest of 13 pieces (including the aforementioned), he's got the orchestra to deliver the goods.

RAP

GUMBO

Droppin' Soulful H:O On The Fiber
PRODUCER: Speech
Chrysalis/ERG 26021

As the second group in Speech's Life Music movement (following Arrested Development), group refutes the ghetto-centric stereotypes and no-future sentiments of rap. As one track states, it's "hoping . . . to bring forth a difference." In an inventive stew of jazz, soul, hip-hop, and traditional African flavors, the trio from Milwaukee illuminates dank urban conditions with rocking wisdom and transcendent joy. It should go over in the mainstream as well as in the underground.

LIFERS GROUP

Living Proof
PRODUCERS: Solid Productions, Organized Konfusion
Hollywood BASIC 61374

Although this set follows an EP, most of the tracks still sound like practice shots

SPOTLIGHT



CLINT BLACK

No Time To Kill
PRODUCERS: James Stroud, Clint Black
RCA 66239

As lyrically and musically distinguished as Black's three previous albums have been, "No Time To Kill" outclasses them all. Black deals in complex and often internally contradictory emotions in most of his songs—a tendency that requires his lyrics to be particularly deft and precise. You can see all this at work in such thought-provoking pieces as the title cut (a mature appreciation of time for someone so relatively young), "Thinkin' Again" (a warning against over-intellectualizing love), and "A Bad Goodbye." Black's duet with Wynonna. Black allows himself a measure of lightheartedness on "I'll Take Texas" and the pun-laden "Tuckered Out," but, in the main, this is serious music seriously wrought and delivered.

before the real game. Only "Short Life Of A Gangsta," with its sprightly bounce, and "Jack U Back," which recontextualizes familiar rap breaks à la Ice Cube's "Jackin' For Beats," score significant musical points. Textwise, the jailhouse collective furthers its mission of attempting to deter wannabe urban gangsters from a life of crime.

JAZZ

► **DAVE KOZ**

Lucky Man
PRODUCERS: Various
Capitol 98892

Telegenic sax man may not have Kenny G's following, but he's built a solid platform for this album with a spot on "Arsenio" and appearances on "General Hospital," for which he wrote the theme. He gets further help from luminous side players such as Robben Ford, Chester Thompson, Jeff Lorber, Paul Jackson Jr., Ladysmith Black Mambazo, Maceo Parker, Clarence Clemons, and vocalists Phil Perry ("Tender Is The Night"), Charles Pettigrew (title cut), and Zelma Davis ("Don't Look Any Further"). An album certain to satisfy those who expect nothing more than impeccable contemporary jazz.

WORLD MUSIC

► **ALI FARKA TOURE**

The Source
PRODUCERS: Nick Gold & Ali Farka Toure
Hannibal/World Circuit 1375

As if to prove that the Mississippi springs from a point somewhere in West Africa, the veteran guitarist from Mali has concocted the perfect blend of American blues and African rhythms and melodies. Accordingly, he has invited Taj Mahal and Rory McLeod to join him on a couple of tracks here ("Roucky" and "Mahini Me"), and when playing alone or with his compatriots he brings a bluesy sensibility to his African vibe, especially on the autobiographical "Dofana." A beautiful

record that traces two distinct forms of music to a common source.

LATIN

► **WILLIE ROSARIO**

Tradición Clásica
PRODUCER: Julio "Gunda" Merced
NRT 1005

Timbalero supreme from Puerto Rico celebrates his 35th anniversary as a performer via a jazz-tinged, swinging salsa effort that packs a piquant lyrical/musical punch rarely exhibited by youthful salseros. Heart-tugging "Te Amo" is a surefire smash, but "Lo Que Yo Siento," "Todos Los Ojos Te Miran," and "Por Qué Será" are strong singles candidates as well.

MILTON CORTEZ

Amor Sin Límite
PRODUCERS: David Saylor, Jon Dewsbury, Oscar Gómez
Rovden 3001

Likable label premiere by soulful Bolivian crooner who lacquers his expressive baritone over a pop/ballad panorama of easily digestible love songs. Smart, bouncy tracks such as "La Frontera Del Amor," "Amarga Alegría," and stylish remake of "El Condor Pasa" perk the ear, along with richly textured romantic ode "Sé Que Es Amor."

COUNTRY

★ **THE BLUE SKY BOYS**

On Radio (Volumes One and Two)
PRODUCER: not listed
Copper Creek 0120/0121

Bill and Earl Bolick, the Blue Sky Boys, ranked alongside such other important brother acts in country music as the Delmones and the Louvins. These radio shows, broadcast from WGST, Atlanta, in 1946-47, are fascinating not just for the more than 50 songs they contain, but also for preserving and conveying the easygoing, patchwork ambiance of live country radio of that period. One hears the comic interludes and the ads as well as the

VITAL REISSUES

VARIOUS ARTISTS

The O'keh Rhythm & Blues Story 1949-1957
COMPILATION PRODUCER: Bob Irwin
Epic/O'keh/Legacy 48912

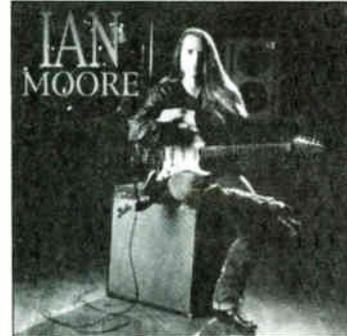
While Columbia's O'keh label was somewhat eclipsed during the postwar era by the feistier R&B independents of the day, it waxed some swingin' sides, and this three-CD set pulls together some of the best of them. Among the artists represented on the 78 sides here are Joe Williams, the Ravens, Chuck Willis, Larry Darnell, Annie Laurie, Paul Gayten, Big Maybelle, the Treniers, Andre Williams, and Screamin' Jay Hawkins; many lesser-knowns contribute screaming, wailing tracks. In all, a top-flight validation of O'keh's vital role in the genre.

VARIOUS ARTISTS

Faster & Louder/Hardcore Punk, Vols. 1 & 2
COMPILATION PRODUCER: Geoffrey Weiss
Rhino 71224/71225

Despite at least one glaring and unfathomable omission (no Black Flag!), two-volume overview of the late '70s-early '80s 'core scene is a useful correlative to Rhino's recent "D.I.Y." punk history. Compiler Weiss (an avid collector and currently a Warner Bros. product manager) pulls together early progenitors, major hardcore trailblazers, and latter-day camp followers for a sizzling look back. Notes by Matador Records distribution manager Johannes Kugelberg and snazzy artwork by Gary Panter capture the thrash ethos impeccably.

SPOTLIGHT



IAN MOORE

PRODUCERS: Barry Beckett & Justin Niebank
Capricorn 42018

Latest guitar phenom to emanate from Austin, Texas, is this striking talent. Moore appears to have it all: amazing chops that work organically with his material, a virile voice, strong blues-based songs that go beyond mere 12-bar genre fidelity, and even good looks. "Nothing," "How Does It Feel," "Deliver Me," "Harlem," and "How Long" all will unfurl Moore's high-impact style at album rock. Many have been called "the next Stevie Ray," but Moore looks like the one who will be chosen.

music and intro patter. Considering the age of the material restoration engineer Jack Towers worked from, the sound is excellent, and Bill Bolick's liner notes are invaluable.

CHARLIE SIZEMORE

Back Home
PRODUCER: Paul Craft
Rebel Records 1705

Sizemore, who took Keith Whitley's place in Ralph Stanley's band, shares the late country star's affinity for mixing bluegrass and country, and producer Craft lends his songwriter's ear (and some great songs) to the proceedings. The resulting record brings out the best in both genres. Plucked banjo and crying pedal steel come together in Craft's "Walking Home In The Rain," and Sizemore shows his songwriting chops on the lovely title cut. This one's worth seeking out.

CLASSICAL

★ **NONO: IL CANTO SOSPERO**

MAHLER: KINDERTOTENLIEDER
Bonney, Otto, Lipovsek, et al, Berlin Philharmonic, Abbado
Sony Classical SK 53360

A remarkable aural and written document that recalls in stark detail people put to death for opposing fascism during World War II. A statement from the Berlin Philharmonic printed in the liner warns it can all happen again if rising "xenophobia, racism, and anti-Semitism" are permitted to go unchallenged in Germany and elsewhere. The Luigi Nono piece uses as its text portions of letters from victims, and the music speaks directly and movingly. The Mahler, which also speaks of death, is an effective companion piece. Performance and sound are excellent.

HAYDN: SYMPHONIES NOS. 103 & 104

Lausanne Chamber Orchestra, Lopez-Cobos
Denon CO-79729

Lopez-Cobos delivers classically straightforward readings. Lean and brisk, without emotional excess, they allow the music to speak naturally and without pretense. Recommendation enough for these two masterful last symphonies in the Haydn canon. Should win adherents despite heavy catalog competition.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

BMG Succeeds With 'Huge' Competition Campaign Will Spin Off Similar Yearly Promotions

BY SARI BOTTON

NEW YORK—At the beginning of the year, BMG Distribution told its nine regional sales and marketing branches to think big. And they did. At its company convention in January, BMG sparked competition among the nine branches with a promotion and contest titled "Huge Hits & Outrageous Opportunities." The sales and marketing forces were challenged to come up with inventive ways to promote BMG product at all levels—to the stores, and right through the stores, to the consumer.

According to Rick Bleiweiss, BMG's senior VP of marketing, the competition resulted, indeed, in outrageous events and huge sales. He says it was such a success, the company plans to run similar promotions, although with different names and themes, at least once a year.

"We had our branches doing all kinds of fun and creative promotions," Bleiweiss says, noting that the sales and marketing forces held events at which they gave away discount coupons and sampler cassettes, and gave retailers and consumers opportunities to win trips. Some of the events were done in cooperation with local retailers, and with radio tie-ins.

"Our people were at 11 St. Patrick's Day parades around the country," reports Bleiweiss. "One branch held a promotion at the Dal-

las Cowboys' victory parade. There were fund-raisers benefiting AIDS research, the United Negro College Fund, and the environment."

Each regional division held events centered on Valentine's Day, Black History Month, and the Grammys. "Valentine's Day was probably strongest," says Bleiweiss.

Some events were tied into partic-

'In some instances the promotion sold directly—in others it will take time. But we created visibility.'

ular artists, such as "green jelly jumps," promoting the band Green Jelly, in which people jumped into pools filled with green gelatin. "We also had screaming contests promoting Every Mother's Nightmare," Bleiweiss says.

He went on to say that the promotion was successful "on a lot of levels. Sales were huge," Bleiweiss claims, but declines to offer figures, other than to say, "The past year was our biggest year, and that quarter was the strongest yet, so that should go to say something about the effect of Huge Hits & Outrageous Opportunities. Every store associated with the promotion said it

did create incremental sales of new product, and that it helped to continue the momentum of those titles already selling."

But, Bleiweiss stresses, volume increases were only one object of the game. "In marketing, you don't always find immediate results," he notes. "There are some instances in which the promotion directly sold product, and in others it will take some time. The most important thing is that we created a ton of awareness and visibility. We are looking to dominate visibility in terms of both retailers and consumers." He pointed out that the exposure the promotion sought was for the artists on the BMG labels, rather than for BMG itself.

Huge Hits & Outrageous Opportunities also was successful in getting sales and marketing in each area to combine efforts. "Sales and marketing are two sides of the same coin," says Bleiweiss. "It was important to us that they work together, and that happened."

In the end, the Chicago branch, which previously was named branch of the year at the BMG Distribution convention, was victorious over its eight rival regions. The sales and marketing crew from that area has won an expense-paid branch trip to Lake Tahoe.

"The Chicago branch came in either first or second in every category," said Bleiweiss.

R&B RECORDS KEEPS COLLECTOR IN BUSINESS

(Continued from page 45)

der from his home but after two months, in November 1972, he opened a store.

Meanwhile, his hunger for obscure vocal groups remained unsated. "I flew everywhere looking for records," he says. "The only reason I was selling records was so I could afford my jones—collecting 45s."

During that period his collection grew and his catalog, which he circulated to draw business, became a standard price guide, according to Shively. Today, however, he no longer puts together lists. He stokes the oldies business by advertising on a syndicated oldies radio show, in telephone books, and in price guides.

And, of course, his business continues to thrive, thanks to a twist of fate that occurred in 1975.

As often happened at that time, Shively was interviewed on the oldies business by a reporter for a Detroit newspaper. But the article never ran, and Shively forgot about it.

A few months later, after he had been away for a week's vacation, he went to the post office to collect his mail, which generally averaged about 30 pieces a day. But his box was empty, so he went looking for the postmaster.

"I found him, but before I could ask him where my mail was, he said

to me, 'What the fuck did you do?' He turned around and pointed to about 20 large trays of mail stacked to the ceiling and said that all of that was my mail."

It turned out the reporter from Detroit had sold the article and picture of Shively holding his catalog to the National Enquirer, which ran it on the front cover.

According to Shively, the article said, "Records are worth thousands of dollars and if you want to know how much your old records are worth, call this man," Shively remembers.

However, the catalog cost a dollar to produce and it would have broken Shively to send out 250,000 catalogs to fulfill the requests he received. So for the next two months, he and hired help answered all the mail, saying that if they wanted a catalog send \$3.

Since then, Shively hasn't compiled another list—he still coasts on the customers brought in by that article, he says. "The article doesn't seem that long ago," he says. "And I have just been doing my business ever since."

"I still love my business and my hobby. I get excited when I can sell somebody a record that they have been looking for for 25 years. The same goes for me. Yesterday, I paid \$3,000 for a record. If I could do anything in the world for a living, I would do exactly what I am doing now."



The R&B Records store is inconspicuous from the front, but when driving down the block where it is located, the painting of the store's logo on the side of the building is unmistakable.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	*** No. 1 *** BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND 11 weeks at No. 1	104
2	2	JIMMY BUFFETT ▲ MCA 9633* (7.98/11.98)	SONGS YOU KNOW BY HEART	115
3	3	ERIC CLAPTON ▲ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	115
4	6	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	115
5	9	JAMES TAYLOR ▲ WARNER BROS. 3122* (7.98/11.98)	GREATEST HITS	115
6	8	AEROSMITH ▲ COLUMBIA 36840 (7.98 EQ/9.98)	GREATEST HITS	113
7	5	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	115
8	7	THE EAGLES ▲ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	115
9	4	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	92
10	10	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	113
11	11	PINK FLOYD ▲ CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	115
12	14	METALLICA ▲ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	106
13	13	PINK FLOYD ▲ COLUMBIA 36143* (11.98 EQ/31.98)	THE WALL	115
14	12	U2 ▲ ISLAND 812298*/PLG (9.98/16.98)	THE JOSHUA TREE	83
15	18	MEAT LOAF ▲ CLEVELAND INTL 13474*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	115
16	15	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	27
17	20	THE DOORS ▲ ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	104
18	22	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	74
19	17	GUNS N' ROSES ▲ Geffen 24148 (9.98/14.98)	APPETITE FOR DESTRUCTION	115
20	16	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	109
21	19	METALLICA ▲ ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	100
22	21	METALLICA ▲ ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	101
23	25	BEASTIE BOYS ▲ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	53
24	29	BILLY JOEL ▲ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	115
25	30	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	33
26	24	MICHAEL JACKSON ▲ EPIC 38112 (9.98 EQ/15.98)	THRILLER	27
27	27	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	106
28	31	THE EAGLES ▲ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	42
29	28	DEF LEPPARD ▲ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	105
30	26	PETER GABRIEL ▲ Geffen 24088 (9.98/13.98)	SO	17
31	32	BON JOVI ▲ MERCURY 81075* (7.98 EQ/11.98)	SLIPPERY WHEN WET	54
32	33	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	94
33	34	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	4
34	35	THE POLICE ▲ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	94
35	47	VAN MORRISON ▲ WARNER BROS. 3103 (7.98/11.98)	MOONDANCE	6
36	23	U2 ▲ ISLAND 811148 (7.98 EQ/11.98)	WAR	31
37	40	LED ZEPPELIN ▲ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	111
38	45	LED ZEPPELIN ▲ ATLANTIC 19127*/AG (7.98/11.98)	LED ZEPPELIN 2	59
39	41	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	112
40	36	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	70
41	—	PETER GABRIEL ▲ Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	1
42	37	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	48
43	43	PATSY CLINE ▲ MCA 12* (4.98/10.98)	GREATEST HITS	115
44	38	THE BEATLES ▲ CAPITOL 46442* (7.98/11.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	48
45	—	NEIL YOUNG ▲ WARNER BROS. 2277 (7.98/11.98)	HARVEST	6
46	42	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	31
47	48	AC/DC ▲ ATLANTIC 19128*/AG (7.98/11.98)	BACK IN BLACK	86
48	46	SOUNDTRACK ▲ COLUMBIA 40323 (7.98/11.98)	TOP GUN	32
49	49	METALLICA ▲ ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	70
50	44	MICHAEL JACKSON ▲ EPIC 40600* (9.98 EQ/15.98)	BAD	18

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Star Roles At VSDA 50 Laser Scans: Beauty & The Beast 56
 Games People Play 51 Video Previews: Neil Young 57

PICTURE THIS



By Seth Goldstein

NOT HERE, NOT NOW: The Video Software Dealers Assn. convention covered a lot of topics. Pay-per-view wasn't one of them, but not for lack of trying. Consultant Dick Kelly worked feverishly before the show to complete his analysis of PPV penetration and signal theft for VSDA executive VP Don Rosenberg to present at a Las Vegas press conference.

Kelly made the deadline with an inches-thick report, which the VSDA board decided was too much to absorb and discuss intelligently during the convention hustle and bustle. There also was the danger that Kelly's results, outlined earlier (Billboard, July 17), would be lost in the welter of talk about multimedia that enveloped the show. So VSDA has pushed back release until mid-September, probably via simultaneous announcements in Los Angeles (the association's new home) and New York.

The trade press by then will have digested another PPV-related study conducted for Macrovision, which wants satellite-delivered signals encoded to prevent off-air copying. Its examination of signals bootlegged via illegal black boxes is due in August. Macrovision marketing VP Bill Krepick has to be pleased that Kelly's data—rentals declined sharply among respondents who taped PPV movies—puts VSDA in his camp.

Krepick gets a further boost in a black-box survey conducted by New York-based Flash Distributors, which gathered 4,890 responses from customers questioned in 50 area video stores and four shopping malls. President Steve Scavelli called for Macrovision anticopy protection to stem rental losses in a letter to Rosenberg outlining his results.

Flash estimates 34%-35% of those surveyed "admitted to owning" illegal decoders and 83% of that number say they rent fewer cassettes. Scavelli, who worries he's only scratched the surface of the problem, asks for an "immediate extension" of PPV windows to at least 60 days and as long as 90-120 days and an investigation of the black boxes that "brutalize" home video, Hollywood's "true" (Continued on page 53)

Atari Hopes To Regain Lost Glory New Jaguar Runs On 64-Bit Horsepower

BY CHRIS MCGOWAN

LOS ANGELES—Atari Corp., which founded the video game industry in the early '70s, hopes to regain its past glory in that area and also establish itself as a multimedia force with the introduction of its 64-bit Atari Jaguar home entertainment system this fall. Jaguar adds to the hardware-software list being presented to video retailers interested in expanding beyond tape.

Sunnyvale, Calif.-based Atari will attempt to leapfrog the highly touted 32-bit 3DO multiplayer with Jaguar's faster 64-bit RISC processor and lower price, as well as bound ahead of 32-bit systems expected in 1994 from Nintendo, Sega, and Turbo Technologies. The set-top Jaguar will also be competing with CD-I, CDTV, and VIS—other CD-based multimedia systems that also include games in their software mix and plug directly into the television.

IBM will manufacture the Jaguar player in a multiyear contract worth around \$500 million. Jaguar will play "MegaCart" game cartridges and retail for \$200. A CD-ROM add-on will be available in the first half of '94 and also list for about \$200, according to Atari chief financial officer August Liguori, which is 25% owned by Time Warner.

"Clearly, Jaguar is very important to the company," says Liguori. "It's one of a kind, and a true 64-bit machine. We're known for delivering very hi-tech products at very affordable prices

to the consumer." He adds that "the opportunity for software developers is far-reaching in terms of what they can do with the machine."

Jaguar will be marketed initially in New York and then rolled out nationally and in Europe through 1994. The machine features a 64-bit RISC processor, as opposed to 3DO's 32-bit RISC CPU. Atari says Jaguar offers more than 16 million colors via its 24-bit color graphics, plus 16-bit CD-quality audio.

Jaguar also has a 32-bit expansion port that allows for future connection into cable and telephone networks, as well as a DSP port for modem use and connection to digital audio peripherals such as DAT players.

The upcoming CD-ROM peripheral will play CD-ROM, audio CDs, karaoke CD+G, and Kodak Photo CDs. If Jaguar and its CD add-on retail for around \$400 total, that will be significantly cheaper than Panasonic's \$700-list 3DO multiplayer bowing this fall.

It should be noted that the 3DO unit will debut with its CD-ROM drive built in—with the ability to play back the same array of disc formats mentioned above—and it also has a number of proprietary features.

In addition, 3DO will introduce an add-on FMV (full-motion video) cartridge in 1994 that will enable the multiplayer to play back CD-based digital movies conforming to the MPEG-1 compression standard. Interestingly, Time Warner is also one of the major

investors in 3DO, and stands to benefit from the success of either that player or the Jaguar.

The initial Jaguar software offerings will come from Atari, which is developing new versions of old games, and creating brand-new programs. First titles will include "Cybermorph," "Alien Vs. Predator," and "Jaguar Formula One Racing." Third-party publishers are currently working on titles for the system, says Atari.

Time Warner has made a library of video clips available to Atari and its licensed publishers, for use in programs for the new system. "Having access to the Time Warner library will be truly beneficial. With 64-bit technology, the Jaguar will allow for new heights in software experiences," says Sam Tramiel, Atari president.

He predicts Jaguar "will revolutionize the state of home entertainment as we see it today. And we are proud that our entry into the multimedia entertainment category will be fully made in America."

IBM will manufacture Jaguar at its Charlotte, N.C., plant. The project rep- (Continued on page 53)

Store Owners Unfazed By Vid On Demand

BY DON JEFFREY

LAS VEGAS—Although video retailers were warned often at the annual VSDA convention that video-on-demand, in various forms, is inevitable, many of them say they do not perceive it as a threat.

Referring to the efforts of cable, satellite, and telephone companies to bring electronic distribution of movies and other data to homes, Robert Pfannkuch, president of Telefutures Partners, told retailers at a Video Software Dealers Assn. convention seminar: "They're probably all going to be here in one fashion or another."

But the VSDA and individual retailers asserted that much of the video-on-demand threat is media-generated, that the costs to the consumer of providing movies instantaneously would be prohibitive, and that the new delivery system would not replace the experience of shop- (Continued on next page)

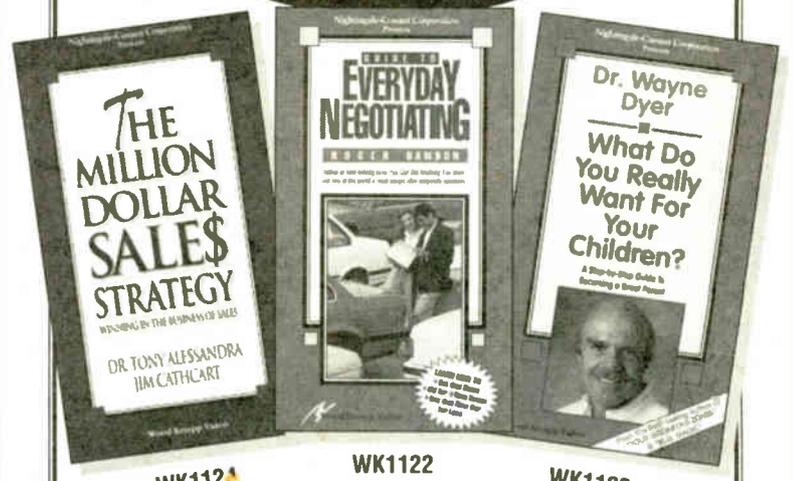


Mating Game. Playmates to the left of them, Playmates to the right of them, 40 Playmates all around. What's a Playboy executive to do except relax and enjoy the magazine's 40th anniversary as celebrated at the VSDA convention in Las Vegas? In the spirit of "Where's Waldo?" see if you can spot (left, center, and right) Jeff Jenest, video division senior VP; Tony Lynn, president of Playboy Entertainment Group; and Barry Leshtz, Playboy Home Video sales VP.

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VSDA's Star Turnout; Floor Moves At Confab

MOVIE STARS ON DEMAND: Video Software Dealers Assn. has always hankered to have a lot of movie stars at its convention, but may think twice about it after this time around, said attendee Howard Bregstein, a San Diego store owner and unsuccessful board candidate.

"They can be extremely demanding, like wanting a suite at the Hilton after it is booked solid, or a certain, definite flight on such and such airline," Bregstein explained. This sort of turmoil surrounded the "Hollywood Legends Cocktail Reception," a new event which this year featured the likes of Gloria DeHaven, Anne Jeffries, and Cesar Romero.

"It's been a nightmare for [convention chair] Dawn Wiener," said Bregstein.

However, Wiener, who was elected VSDA president at the show, said the effort was well worth the trouble.

LEVEL PLAYING FIELD: Early excitement at the show was provided by exhibitors growling that the whole exhibit floor "was moved 10 feet sideways," said one studio executive.

This source reported the change resulted in a tight squeeze, "but [it's] one we're living with." Most affected were the large exhibits at the front end of the show floor where the much-discussed "Store Of The Future" may have caused the sandwiching problems.

LASERS OF LOVE: George Feltenstein, senior VP of MGM/UA Home Video, said he hopes to have two "super-special laserdisc" titles out in the fall featuring outtakes, special footage,

and other material. One will be a special edition of "Benny & Joon," directed by Jeremiah Chechik, the other a special edition of Martin Scorsese's "New York, New York." The latter will also include the never-before seen "happy ending."

DEALERS PICK: Speaking of different endings, New Line Home Video plans to send out about 15,000 screeners of the recent movie "Three Of Hearts," which the studio bills as the "just your average girl meets girl, girl loses girl, girl hires boy to get girl back

story ... with a twist" starring William Baldwin, Kelly Lynch, and Sherilyn Fenn. The screeners will contain an alternate ending

different from the theatrical version. Dealers will vote on the ending for the rental cassette, which ships later this year. It's a first, according to New Line executives Stephen Einhorn and Michael Karaffa.

CHOCOLATE THUNDER Speaks: Former NBA center Darryl Dawkins—who once smashed two backboards just 22 days apart and gave his dunks such monikers as "In Your Face, Disgrace" and "Dunk You, Very Much"—was on hand for a Strand Home Video cocktail reception. The label is releasing "The Story Of Game," an official history of basketball, in the fourth quarter. Dawkins said Bob Lanier and Artis Gilmore were the toughest centers he ever faced. "They were as strong as me and I had a hard time pushing them around," he explained.

(Continued on page 55)



by Earl Paige

STORE OWNERS UNFAZED BY VIDEO ON DEMAND

(Continued from preceding page)

ping in a retail store.

Don Rosenberg, executive VP of VSDA, emphasized that customers would choose the face-to-face services that video stores could offer over the anonymity of electronic shopping.

John Cook, president of two-store Terrell, Texas-based Video And Tan-

ning, dismissed the stay-at-home technology: "The customer likes to browse."

More than once during the convention, retailers were urged to meet the challenges that new technology will provide and to take advantage of an already strong and loyal customer base.

Seizing upon the notion of introducing video customers to such services as electronic browsing through databases of movies, Denise Peavey, manager of an Eastman Video store in Santa Rosa, Calif., said, "We'll do it for them from the store." Referring to plans by Blockbuster Entertainment and IBM to download music, games, and movies on demand in retail stores, Peavey and others said it could work if "done quickly."

Kirk Davisson, president of eight-store Movie Mart in Nevada, Mo., argued that in-store shopping affords "freedom of choice. You can't get 5,000 boxes on a computer screen."

He also sounded a skeptical note about technological advances. "They don't know what the customer wants," he said. "We've had telephones with picture screens for 10 years and nobody

(Continued on page 54)

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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
★ ★ ★ NO. 1 ★ ★ ★							
1	3	2	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
2	2	3	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
3	1	5	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
4	NEW ▶		UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
5	4	4	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
6	7	3	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
7	10	2	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
8	NEW ▶		THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
9	5	8	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
10	6	10	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
11	9	7	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
12	8	7	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
13	11	7	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
14	17	2	MATINEE	Universal City Studios MCA/Universal Home Video 81481	John Goodman Cathy Moriarty	1993	PG
15	12	14	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
16	16	8	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
17	15	13	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
18	13	4	DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
19	14	15	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
20	19	15	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
21	18	7	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
22	22	4	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
23	20	4	BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1993	R
24	29	11	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
25	21	13	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
26	27	15	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
27	26	4	THE CEMETERY CLUB	Touchstone Pictures Touchstone Home Video 1781	Ellen Burstyn Olympia Dukakis	1993	PG-13
28	30	10	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
29	24	4	KNIGHT MOVES	Republic Pictures Home Video 2200	Christopher Lambert Tom Skerritt	1993	NR
30	34	3	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
31	32	11	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
32	23	15	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
33	33	2	PETER'S FRIENDS	Samuel Goldwyn HBO Video 90832	Kenneth Branagh Emma Thompson	1992	R
34	25	22	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
35	NEW ▶		NEMESIS	Imperial Entertainment	Brion James Deborah Shelton	1992	R
36	35	16	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
37	31	19	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
38	28	21	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
39	NEW ▶		THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
40	40	2	PREHYSTERIA	Moonbeam Entertainment Paramount Home Video 83092	Brett Cullen Colleen Morris	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.

Specialty Stores Seek Support As Vid Games Soar

■ BY JIM McCULLAUGH

LAS VEGAS—Video game cartridge sales and rentals are going through the roof. But mom-and-pop home video retailers say they usually get the short end of the joystick when it comes to getting the hot titles.

The large suppliers—including Sega, Nintendo, and major third-party licensees—cater mostly to such mega-accounts as Toys 'R' Us and Babbages, according to many small retailers. And this, they complain, is despite the fact that specialty home video stores vigorously support the cartridge business and diligently place prebook orders.

That was the loud and clear message during a lively Q&A session following a "Video Games 201: The Second Level Of Retailing" seminar during the 12th annual Video Software Dealers Assn. convention held July 11-14 here at the Hilton Hotel & Convention Center.

Manufacturer Doug Glen, group VP of business development for Sega Of America, moderated the panel and felicitated the

(Continued on next page)

Final Word On Fall's Hot Games Comes From Kids

LAS VEGAS—Want to know which hot video games home video retailers should have their control pads tuned to this fall?

Ask 17-year-old Glenn Rubenstein, author of the San Francisco Examiner "At The Controls" syndicated video games column.

He was a panelist here on a "Video Games 201: The Second Level Of Retailing" seminar during the 12th annual Video Software Dealers Assn. convention held here.

According to Rubenstein, the ways kids find out about new, potentially hot games are through consumer games magazines, newspaper columns such as his own, advertising, and "word of mouth." The latter is of critical importance.

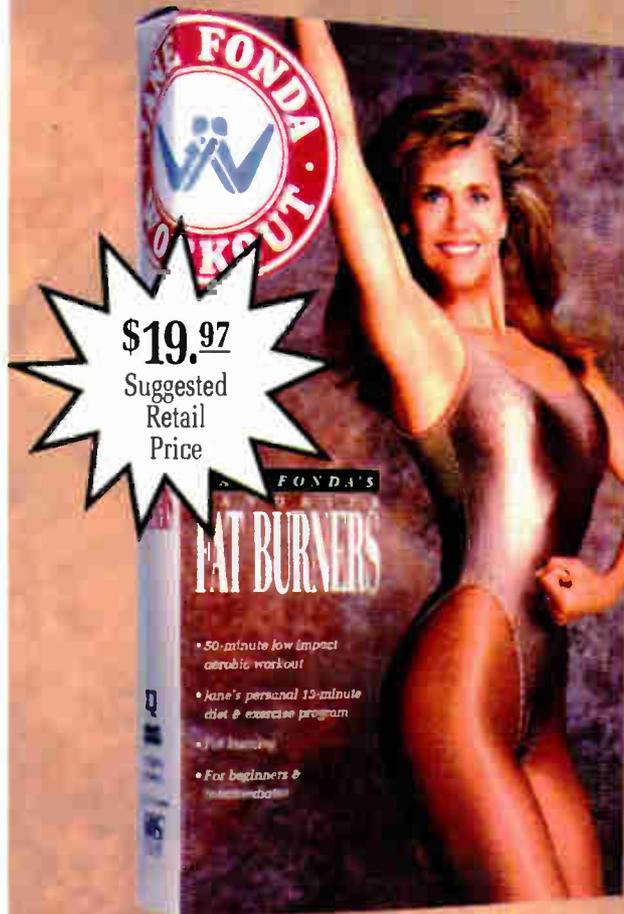
"Listen to kids in stores," he said. "One employee should also be a game 'expert,' read video game magazines and newspapers with game articles, and, above all, keep your ears open."

Among some of his "must have" cartridge games for the second half of the year:

- "Aladdin" for 16-bit Sega Genesis.
- "Soldiers Of Fortune" from Spectrum Holobyte for Sega Genesis and 16-bit Super Nintendo Entertainment System.
- "Jurassic Park" for Sega Genesis and Sega CD.
- "Mortal Kombat" from Acclaim for Sega Genesis and SNES.
- "Star Trek: The Next Generation" for Sega Genesis and SNES from Spectrum Holobyte.
- "Street Fighter 2: Hyper Fighting" for SNES from Capcom.
- "Street Fighter 2" for Sega Genesis from Capcom.

JIM McCULLAUGH

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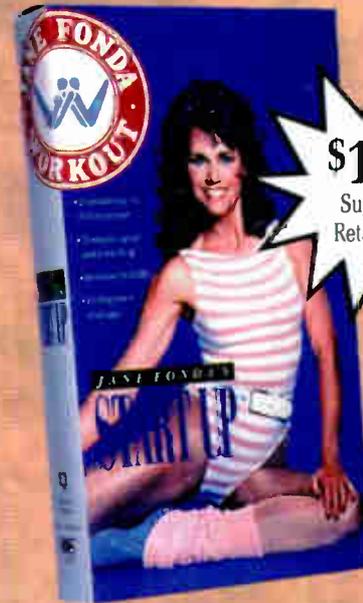
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Jane Fonda's Start Up (Cat. #55009-3)

Unique Fonda \$19.97

Jane Fonda's Sports Aid (Cat. #075)

Children's \$12.97

Fonda Fun House Fitness: Fun House Funk (Cat. #724)

Fonda Fun House Fitness: Swamp Stomp (Cat. #723)



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VID GAMES SOAR

(Continued from preceding page)

complaints. He claimed that his company attempts to treat all retailers equitably, but he did concede that "manufacturing limitations" are sometimes problematic, citing such products as the Sega CD and the upcoming "virtual reality" goggles add-on for the Sega Genesis. Demand sometimes outpaces supply, he said.

Glen advised smaller retailers to place as much pressure as possible on distributors and cartridge suppliers to get their message across.

"If I didn't respect you, I wouldn't be here," he told retailer attendees.

Indeed, Glen emphasized that "video games have become much more important to home video retailers. For most video retailers, it's the fastest-growing and most profitable category."

Video games are a \$7 billion business in the U.S., according to Glen, with rental generating about \$1 billion.

"You are leaving money on the table if you are not renting games," he told retailers. Sega, unlike Nintendo, is a strong advocate of video game rentals, he said. According to Sega research, Glen added, the average owner of a Sega Genesis 16-bit game spends about \$555 during the first two years, one-third of that rentals.

There are about 33 million U.S. homes that have either Sega Genesis or 16-bit Super Nintendo Entertainment Systems, with some having both.

Genesis owners account for about 3.5 rentals per month. "That's an awful lot of rental business. And game rental is healthy year-round" although most rentals and sales usually occur within 100 days of street date, he said.

Demographics of Sega Genesis owners and players are older than one might expect, added Glen. Forty percent, for example, are over 18. "That's why you see so many sports [games] rentals," he said.

The strategies for home video specialty stores to be major players in the video game rental business, according to Glen, are: fresh, well-planned rental inventory; broad selection of games and play genres; deep stock of the top 10 releases; knowledgeable staff; and promotions that make sense to game players.

Other panelists, including J.T. Fauber, rental and sales director for Video World; Herb Weiner, Home Video Plus; Jerry Madaio, director, product development, video games, West Coast Entertainment; and Glenn Rubenstein, syndicated games columnist for the San Francisco Examiner, also offered merchandising tips.

Some of Fauber's retail "rules of thumb" include "differentiating yourselves from other game competition, buying multiples of at least one major title a month, and displaying previously released games for sales with rentals."

Weiner suggested dealers follow the consumer video games magazines as a "good source" of information. He also noted that his operation "sells off a title if rentals dip under two times a week. You must watch your return on investment."

Madaio said that "price is a key competitive tool" for a successful sell-through program. If a kid sees a new game cartridge priced at \$51.95 but sees it at \$49.95 elsewhere, the lower price usually wins out, he said.

"Fifty cents makes a difference in this market," according to Madaio. "And it's a key competitive tool. Don't be shy about the sell-through business. Build customer awareness, advertise in local media, and mail fliers to game renters."

Classic Animation.



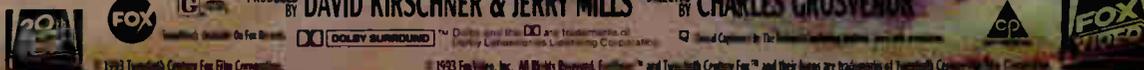
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PICTURE THIS

(Continued from page 49)

profit arm."

BUDDY-BUDDY: Stop & Shop, the supermarket chain establishing stand-alone video stores (Billboard, July 24), has a view of the market that will endear it to VSDA. Four points emphasized in a "position paper" that's part of a brochure outlining S&S's super video center concept:

- Studios need to maintain a window between cassette release and PPV/video on demand. Rentals "will continue to ensure the profitability (or, at least, loss minimization) of those films not successful at the theatrical box office."

- Promotional pricing should be offered to "traditional, day-in and day-out" video retailers (supermarkets among them) before "nontraditional retailers."

- Co-op rules and regs are too demanding and confuse the consumer, who has to fight through a jungle of logos and copyright lines. S&S calls for an industry standard.

- Retailers should be required to label "previously used tapes" as exactly that. S&S, with its first stand-alone in Westport, Conn., plans to add more in New England, New York, and New Jersey. Tape isn't everything: "We ask all manufacturers to keep us in mind when testing/entering into new formats and media."

ATARI'S NEW JAGUAR

(Continued from page 49)

resents one of IBM's first entries into manufacturing for the mass consumer electronics market. "With this, we'll show that we can competitively build a sophisticated consumer product," says Herbert Watkins, director of Application Solutions Manufacturing at IBM Charlotte.

Atari was founded in 1972 by video-game pioneer Nolan Bushnell, who introduced "Pong," the first video arcade game, and also helped launch the personal-computer industry. Apple co-founder Steve Jobs was among those who worked at Atari before starting their own companies. Atari dominated the video-game business in the '70s, and in 1976 was purchased by Warner Communications, but its fortunes fell drastically in the early '80s, as did those of the entire video-game business.

Jack Tramiel, founder of Commodore Business Machines, purchased the Atari's computer and home-video game hardware divisions, with Warner retaining a 25% share. Not included was the company's arcade division, Atari Games, which became a subsidiary of Namco.

Atari regained its footing in the late '80s and introduced new personal computer lines, a graphics workstation, the Falcon 030 integrated media system, and new video-game units.

Currently, Nintendo and Sega have the lion's share of the 16-bit cartridge business in the U.S., while CD-ROM drives for Macintosh computers and IBM-compatible PCs, and Sega CD players dominate hardware sales in the CD-ROM market. Panasonic will bow its "FZ-1 REAL 3DO Interactive Multiplayer" in September.

VIDEO ON DEMAND

(Continued from page 50)

wanted them."

But companies on the cutting edge of technology are committing millions and even billions of dollars to ensure that consumers will buy the new services.

Representing the direct-satellite business, Steve Ste. Marie, VP of sales and marketing for DirectTV, told retailers his company was committing \$600 million to launch two satellites. The first will go up in December and its beam will immediately pass over 100 million U.S. households, he said. Ste. Marie added that the initial costs to the consumer would be about \$700 for an 18-inch satellite dish, a digital decoder, and a remote control. Deals for selling the equipment have been struck with Circuit City, Sears, and other retailers, he said.

But the satellite will provide only "near" video-on-demand, which means movies transmitted at staggered starting times, rather than the instantaneous delivery other systems are promising.

The cable operators as well as the phone companies are saying their technology, which includes fiber-optic transmission, digital high-speed switching, compression, and servers, and set-top converter boxes, will bring thousands of movies and other programming to viewers at the touch of a remote control.

Time Warner Cable has made the greatest strides toward this goal with its proposed test of an "electronic superhighway" in Orlando, Fla. Hal Wolf, Time Warner's VP of programming, interactive development, said at the seminar that the prototype will be working in December and that subscribers will be on-line in early spring next year.

What Time Warner and the other cabling cannot predict is what the services will cost consumers. VSDA featured speaker Byron Wagner, president of the consulting firm Genius Inc., told the convention: "Time Warner's spending \$12,000 a house in Orlando. They're not going to charge 79 cents a movie. They don't want you to think about that."

One reason why retailers do not feel threatened by video-on-demand is that they have competed successfully with pay-per-view movies. One video store executive challenged the VSDA panel, saying that PPV has "a low buy rate. Why should it be better now?"

DirectTV's Ste. Marie countered that argument by saying that "adding availability and convenience will drive buy rates."

The telephone companies have recently entered the home entertainment business by acquiring cable companies or forming alliances with them. Many of the regional Bell entities are planning to test video-on-demand but, although invited by the VSDA to participate, none appeared at the show. (They were represented by a telephone on an empty chair at the video-on-demand panel.)

But Wagner pointed out that because the phone companies are government-regulated utilities they may not represent as much of a threat to video retailers as do other new providers.

One retailer at the video-on-demand seminar brought up a "social issue." He said, "All these technologies are geared to keeping people in their homes."

In response, Gary Lauder, chairman of ICTV, which sells hardware and software systems to cable operators and telcos, argued that an interactive, two-way medium, which is possible with a high-speed switched network, will "bring people together."

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SCREENPLAY BY MICHAEL MANN AND CHRISTOPHER CROWE BASED ON THE NOVEL BY JAMES FENIMORE COOPER PRODUCED BY MICHAEL MANN AND HUNT LOWRY DIRECTED BY MICHAEL MANN



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STORE MONITOR

(Continued from page 50)

And the best player he's even seen? "Without a doubt, Julius Erving." Dawkins did concede, however, that Michael Jordan plays better defense than Dr. J. Dawkins is currently playing in Italy.

GENERAL ALARM: Featured speaker retired General H. Norman Schwarzkopf presented some tight security problems for VSDA, according to a top-ranking official at the Hilton complex, though, curiously, his food is not pre-tasted.

The famous military figure arrived July 11 and was totally isolated. "He's not allowed to touch a door knob or anything," this source says. "We had a lot of Department Of Defense backup on the job. The main strategy was to surround him with manpower," says this officer, relating that the hero of Desert Storm has had "numerous death threats."

TOO CUTE: Youngest and cutest of all the stars at VSDA were 7-year-old twins Mary Kate and Ashley Olsen, who charmed the media at a press session and drew big crowds with their BMG Video booth appearances. Their video debut, "Our First Video," will be released Sept. 28 and will be cross-promoted with spots on "Full House," their ABC-TV sitcom.

BOARDROOM BANTER: VSDA board candidates are more vocal than usual in expressing disappointment and calling for continued reforms, according to several sources. Few want to be identified, not surprisingly. "A distributor winning a post is a whole new wrinkle," says one source, "because they have an advantage over a small retailer. They have all those branches where telemarketers can do campaigning or at least get the word out," says this source of Midwest wholesaler Larry DuVuono, newly minted president of Sight & Sound, based in St. Louis.

However, DuVuono isn't buying into any of the sour grapes. "I didn't dream I would get it," he said. "It was a total surprise" given the VSDA electorate's bias against distributors over the years. "I think they were saying that as a distributor, I can bring a different view to

the board and I can get certain things done."

One candidate said, "I don't know if I would ever run again. I worked my ass off going here and there." Several who ran in 1992 agreed. "It just isn't worth it," one noted. "Also, what is discouraging is that they don't go on after the election and put these candidates on big committees. These are the true believers in VSDA. But they are just discarded and forgotten. It's all politics and who your friends are."

Much discussion around the Hilton centered on the officers' election and whether Wiener was seriously challenged.

Rumors had Mitch Lowe, popular San Francisco-area shopkeeper, at first going for the presidency, then backing off, and then renewing his effort. Gary Ross, just as popular and head of the giant Minneapolis-based Suncoast sell-through chain, was also mentioned briefly. Had Ross gotten the nod, it would have been the first time an appointed director became president.

BIG B GETS BIGGER: Even before Blockbuster announced it was swallowing all of WJB Video of South Carolina, the Fort Lauderdale, Fla., behemoth had planned to nibble at WJB's purchase of UI Video and more than 300 stores (Billboard, July 24).

Insiders guess about 20 UI stores will change hands.

Denver-based UI enjoyed a fertile territory in the Los Angeles market and had a flagship store right across from *Odyssey Video's* North Hollywood site on Lankershim Boulevard. UI also had a unique operating style in terms of buying, points out another source.

"We broke it down into 12 demographic segments and 15 genre divisions," says this insider. "This saved us literally thousands of dollars, allowing us to adjust buys."

Assistance in preparing this column was provided by Jim McCullough and Ken Schlager.

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	162	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
2	3	38	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	2	9	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
4	6	11	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
5	4	18	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
6	5	9	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
7	7	10	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
8	8	13	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
9	15	10	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
10	12	67	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	17	7	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
12	10	23	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
13	11	16	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
14	9	6	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
15	13	15	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
16	14	25	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
17	16	12	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
18	18	10	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
19	23	3	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	19.98
20	19	22	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
21	29	12	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
22	22	21	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
23	37	3	NEIL YOUNG: UNPLUGGED	Warner Reprise Video 3-38354	Neil Young	1993	NR	19.98
24	20	24	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
25	27	12	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
26	25	28	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
27	RE-ENTRY		2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
28	31	22	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
29	NEW ▶		THREE FACES OF EVE	FoxVideo 1413	Joanne Woodward Lee J. Cobb	1957	NR	19.98
30	RE-ENTRY		LIVE: RIGHT HERE, RIGHT NOW. ●	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
31	24	2	TARANTULA	Universal City Studios MCA/Universal Home Video 45026	John Agar Mara Corday	1955	NR	14.98
32	26	2	THE DEADLY MANTIS	Universal City Studios MCA/Universal Home Video 81593	Craig Stevens William Hopper	1957	NR	14.98
33	28	12	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
34	RE-ENTRY		PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
35	RE-ENTRY		BEYOND THE MIND'S EYE ▲ 2	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
36	RE-ENTRY		LT	PolyGram Video 4400863893	Lawrence Taylor	1993	NR	19.95
37	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
38	RE-ENTRY		BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
39	36	2	THE MOLE PEOPLE	Universal City Studios MCA/Universal Home Video 81594	John Agar Hugh Beaumont	1956	NR	14.98
40	38	18	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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 Firm (Paramount)	13,281,416	2,393 5,550	2	95,804,149
2	In The Line of Fire (Columbia)	13,056,252	2,089 6,250	1	36,058,993
3	Jurassic Park (Universal)	10,867,250	2,557 4,250	5	255,723,520
4	Hocus Pocus (Buena Vista)	8,125,471	1,430 5,682	—	8,125,471
5	Free Willy (Warner Bros.)	7,868,829	1,476 5,331	—	7,868,829
6	Sleepless in Seattle (TriStar)	7,355,423	1,657 4,439	3	71,780,155
7	Rookie of the Year (20th Century Fox)	6,632,689	1,543 4,299	1	24,846,558
8	Son-in-Law (Buena Vista)	3,652,805	1,351 2,704	2	21,334,079
9	Snow White (Buena Vista re-release)	3,547,160	1,578 2,248	2	26,043,484
10	Dennis the Menace (Warner Bros.)	2,785,412	1,737 1,604	3	41,511,154

Image Belatedly Bowing 'Beauty'; Does 'T2' Plus THX = \$?

IMAGE will release the full-length theatrical version of "Beauty And The Beast" on laserdisc Sept. 29, and the Walt Disney animated film looks to be one of the year's biggest-selling titles on disc. Retailers have only one day, July 23, to place their orders.

There will be two versions: a \$29.99 pan-scan CLV edition, and a \$49.99 widescreen CAV release that will include a "making of" documentary and allow frame-by-frame viewing of the movie's animation sequences.

The complete version of "Beauty" was withheld by Disney from laser release last fall due to concerns that video pirates would use discs as high-quality masters to make illegal tape copies. Image instead released a "Work In Progress" edition, which featured a mix of pencil sketches and finished color animation.

The full-length laser version would probably have been a sure bet to sell 200,000 units if it had debuted last Oct. 30 along with the VHS edition, but it may have lost some steam due to a year's delay and earlier sales of the "Work In Progress" version. Nevertheless, demand is certain to be heavy and the low price-points for both editions may spark major business.

There is also a marvelous older version of the same fairy tale: Jean Cocteau's spellbinding "Beauty And The Beast," a live-action classic that has been released on disc by Voyager (1946, extras, \$89.95). Cocteau's masterpiece influenced both the Disney film and Francis Ford Coppola's "Bram Stoker's Dracula."

LASER SCANS™

by Chris McGowan

TERMINATOR PLUS: "Terminator 2: Judgment Day" could become the first laserdisc title to reach the 300,000-unit mark in sales when Pioneer bows a new edition of the film with THX sound and 12-15 minutes of added footage on Nov. 24. The movie has already sold through more than 250,000 units on disc, according to Pioneer, making it the all-time top-selling laserdisc. The new edition of "T2" will come in three versions: pan-scan, widescreen (\$49.95), and widescreen with a supplementary section (\$89.95). The latter will include behind-the-scenes footage, production stills, storyboards, script extras, interviews with director James Cameron and other key people, and more. Pioneer will support the title with an eight-inch trailer disc, and has special promotions planned.

UNCUT BRAZIL: In November, Voyager Co. will launch Terry Gilliam's director's cut of "Brazil" in a special Criterion Collection edition (1985, wide, CAV, three discs, extras, \$124.95) replete with Gilliam's audio commentary. Jonathan Pryce, Bob Hoskins, and Robert De Niro star in this dark, disturbing, and ingeniously humorous Orwellian fantasy. Fans of

"Brazil" might be interested to know that the title song, which provides a recurrent musical motif throughout the movie, was written in 1939 by the Brazilian composer Ary Barroso and originally called "Aquarela Do Brasil." It was an "exaltation samba" and five decades later served as an ironic symbol of freedom and beauty for the movie's protagonist, trapped in a surreal, totalitarian nightmare. More on that song and Barroso can be found in "The Brazilian Sound" (Billboard Books).

Due from Voyager in October is "Silence Of The Lambs" (wide, extras, \$99.95). "The Addams Family"

(wide, extras, CAV/CLV, \$49.95) is set for November.

THE FORCE ON DISC: One of the year's most eagerly anticipated releases is FoxVideo's "Star Wars Trilogy" boxed set (wide, THX, CAV, 18 sides, extras, \$249.98), released by Image. Each of the three movies will have its own supplementary section, with interviews with George Lucas and other principals, production stills, and behind-the-scenes footage. The package will also include the hardcover book "George Lucas: The Creative Impulse" by Charles Champlin.

MORE UPCOMING Blockbusters: In our June 19 column, we discussed the avalanche of hit films due on disc this year. Add to that list five more hot movies that should bow in 1993: "The Firm," "In The Line Of Fire," "Sleepless In Seattle," "Indecent Proposal," and "Dave." The abundance of major box-office favorites should further boost the laser business, which seems to have come out of its slump and warmed up considerably during the last 90 days. The EIA reports that May hardware sales were up 44.4% over the same month last year.

(Continued on page 59)

Billboard®

FOR WEEK ENDING JULY 31, 1993

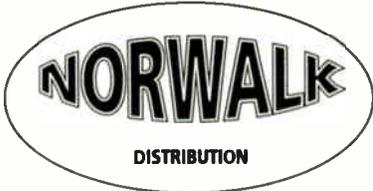
Top Laserdisc Sales™

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
1	NEW ▶		UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
2	NEW ▶		THE CRYING GAME	Live Home Video Pioneer LDCA, Inc. LD69039	Stephen Rea Jaye Davidson	1992	R	34.95
3	1	17	BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
4	7	3	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
5	3	5	BODY OF EVIDENCE	MGM/UA Home Video Pioneer LDCA, Inc. ML102987	Madonna Willem DaFoe	1993	NR	34.98
6	2	7	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26776	Emma Thompson Anthony Hopkins	1992	PG	39.95
7	4	13	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
8	8	15	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
9	NEW ▶		MATINEE	Universal City Studios MCA/Universal Home Video 41481	John Goodman Cathy Moriarty	1993	PG	34.98
10	18	3	JENNIFER 8	Paramount Pictures Pioneer LDCA, Inc. 32495-2	Andy Garcia Uma Thurman	1992	R	39.95
11	5	39	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
12	11	5	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG	34.98
13	6	7	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51576	Craig Sheffer Brad Pitt	1992	PG	39.95
14	NEW ▶		CLINT EASTWOOD BOX COLLECTION	Warner Bros. Inc. Warner Home Video 12904	Clint Eastwood	1993	NR	119.98
15	9	21	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
16	12	5	THE LOVER	MGM/UA Home Video Pioneer LDCA, Inc. ML102935	Jane March	1993	NR	34.98
17	10	7	GLENGARRY GLEN ROSS	Live Home Video Pioneer LDCA, Inc. 69921	Alec Baldwin Al Pacino	1992	R	34.95
18	NEW ▶		TOYS	FoxVideo Image Entertainment 1992-85	Robin Williams	1992	PG-13	49.98
19	NEW ▶		LEAP OF FAITH	Paramount Pictures Pioneer LDCA, Inc. LV32792	Steve Martin Debra Winger	1992	PG-13	34.95
20	13	5	DAMAGE	New Line Home Video Criterion Collection CC1334L	Jeremy Irons Juliette Binoche	1992	NR	49.95
21	NEW ▶		FLASH GORDON	Famous Films, B.V. MCA/Universal Home Video 41518	Max Von Sydow Sam J. Jones	1980	PG	34.98
22	15	13	RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
23	19	3	TWIN PEAKS: FIRE WALK WITH ME	New Line Cinema Image Entertainment 2335	Sheryl Lee Kyle MacLachlan	1992	R	39.99
24	14	13	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
25	17	15	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Neil Young, "Unplugged," Warner Reprise Video, 111 minutes, \$19.98. Neil Young has been experimenting with the varying effects of cranking up the volume or turning it way down throughout his career and long before there was an MTV. So there's something particularly inspiring about his "Unplugged" segment, which is being released simultaneously in the audio and video formats. Recorded at L.A.'s Universal Amphitheatre last winter, Young cherry-picks from his extensive roster to deliver a well-rounded set with something for everyone. Standouts from this stellar 14-song collection include the beautifully orchestrated "Like A Hurricane"; "Look Out For Love"; "Mr. Soul," from his early Buffalo Springfield days; and "From Hank To Hendrix," from his most recent studio album, "Harvest Moon." Nils Lofgren lends a hand on vocals, guitar, and accordion, and Nicolette Larson and Young's sister Astrid Young provide backup vocals—particularly shining on the song "Harvest Moon." Simply splendid.

The Lemonheads, "Two Weeks In Australia," A* Vision Entertainment (212-275-2930), 45 minutes, \$16.98.



Modern-rock unit fronted by cover boy Evan Dando kicks back and lets the cameras roll in this video postcard from a recent visit to Australia. The working holiday, chronicled on film by former Lemonhead/present video director Jesse Peretz, finds the band doing in-store appearances, performing live, and hanging out on the road. Majority of the longform, the band's first, comprises clips of songs ranging from breakthrough hit "It's A Shame About Ray," "Being Around," and "Rockin' Stroll" to "Mrs. Robinson" remake and Juliana Hatfield-inspired "It's About Time." As for insights into the band members' lives, with the exception of a few brief moments—drummer David Ryan running through his list of no-thank-yous and bassist Nic Dalton

discussing what it's like to return to his native country—it is the Evan Dando hour. Dando discusses the tour, the band, inspiration for some of his songs, and personal philosophies, and proves an amicable host.

Morrissey, "The Malady Lingers On," Warner Reprise Video, 28 minutes, \$16.98. Steven Patrick Morrissey has taken it on the cheek from several sides for his pouty, highly personal method of song delivery. But the ex-Smiths front man continues to have the last laugh with a growing legion of fans who will eat up this video as they do everything else the singer touches. Morrissey's second longform (his "Hulmerist" has been certified gold by the RIAA) is a compilation of vidclips primarily culled from his album "Your Arsenal," with some tracks from "Kill Uncle" thrown in for good measure. There is nothing particularly groundbreaking here, but fans will enjoy such numbers as "Glamorous Glue," kitschy "You're The One For Me, Fatty," and "We Hate It When Our Friends Become Successful." Video also includes several live clips, including the unavailable elsewhere "Pregnant For The Last Time," recorded in Berlin.

Dizzy Gillespie, "Live In London," Kultur Video (800-458-5887), 91 minutes, \$29.95. The late jazz trumpeter led his United Nation Orchestra to a Grammy win (best big band jazz ensemble performance) with the soundtrack to this concert, taped in June 1989 at the Royal Festival Hall in London. Surrounded by an international all-star cast of musicians, including fellow trumpet players Arturo Sandoval and Claudio Roditti, Paquito D'Rivera on sax and clarinet, and vocalist Flora Purim, Gillespie moves the crowd with a lively set including such favorites as "Moody's Mood For Love," "Manteca," and "A Night In Tunisia." A highpoint of the performance comes when Steve Turre puts down his bass trombone and lets it rip by blowing through a number of seashells.

CHILDREN'S

"Chicken Minute: The Singing Contest," Rhino Home Video (212-275-2930), 30 minutes. "The Singing Contest," filled with good humor, song, and wit, is a good example of why children's TV series "Chicken Minute" continues to get the thumbs up from youngsters. In this episode,

the Bayou crew is gearing up for the finals of the annual singing contest, featuring incumbent Mama Chicken and swamp-dweller Mudbelly. But when Mama's voice mysteriously



disappears just hours before the judging, viewers discover who's really chicken of the competition, and will stop at nothing to win. The fun, easygoing manner of the group of Louisiana-bred characters is highlighted by their sounds-like-the-real-thing accents and brightly colored clothing.

HEALTH/FITNESS

"Covert Bailey: Fit Or Fat," PBS Home Video/Pacific Arts Video (800-282-8765), 40 minutes each, \$14.95 each, \$79.95 for boxed set. Health-and-fitness motivator Bailey has authored a million-selling book and become a PBS staple with his frank, often humorous method of reaching out. On the heels of 1992's release "Fit Or Fat For The 90's," PBS is bringing his program to video with the release of 13 area-specific titles. Topics range from "How To Get Fit Fast," in which Bailey explains the benefits of weight training, aerobics, sprinting, and more; "Potbellies & Thunder Thighs," where he deciphers the reasons men and women gain weight so differently; and "Food And Fitness Foolishness," in which he discusses health fads dieters may be hearing from others or telling themselves. A proven winner, Bailey will appeal most to those looking for that extra push to get them on the road to fitness.

DOCUMENTARY

"How The West Was Lost," Discovery Home Entertainment (301-986-0444), 300 minutes, \$79.95. One of Discovery's fine



Collector's Edition packages, the three-volume "How the West Was Lost" is the lesson in American History most of us were never taught. Through the recounting of events by historians and members of several Native American tribes (including descendants of such legends as Cochise and Crazy Horse), archival photos, and historical documents, it methodically and movingly dispels the myth of the "discovery" of America by European explorers and details the tragic effects of what American settlers deemed their manifest destiny. Beginning by reprimanding the institution of the term "Indian" to describe the peoples of the vastly different tribal nations, "How The West Was Lost" unfolds with the numerous other misunderstandings and mishandlings of the Native Americans during the white man's push Westward. An insightful and educational treasure.

THEATRICAL

"Nosferatu," 84 minutes, "Vampyr," 75 minutes, Kino On Video (800-562-3330), \$29.95 each.



These two classic horror movies may get swept up in the wave of video vampirism surrounding the release of Francis Ford Coppola's big-budget "Bram Stoker's Dracula." In several scenes of Coppola's remake, it is easy to see the influence of 1922 German silent "Nosferatu (A Symphony Of Horror)." With scenes tinted sepia, blue, or blood-red, it remains one of the eeriest and most stylish fright films ever. The evil Count Orlock is unforgettable hideous, and the special effects, although primitive, still are very creepy. Made in 1931, "Vampyr" is much less scary than "Nosferatu" but creates an unsettling, dreamlike atmosphere filled with surrealistic imagery. The village of Courtempiere is terrorized by a blood-drinking old woman, who brings with her a scary community of shadow-people. Technically a "talkie," "Vampyr" has very little dialog, and the few words that are spoken are conveyed with appropriate Gothic subtitles (which are hard to read at times). Highly recommended for vampire fans looking for historical perspective.

Billboard.

FOR WEEK ENDING JULY 31, 1993

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	13	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	7	LIVE & LOUD Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
3	3	4	MAKING F*#*ING VIDEOS I & II Geffen Video Uni Dist. Corp. 39542	Guns N' Roses	LF	34.98
4	6	35	LIVE ▲ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
5	4	16	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
6	7	23	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
7	5	57	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
8	8	16	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
9	9	25	CEREAL KILLER ● Zoo Records/BMG Video 11036	Green Jelly	LF	16.98
10	NEW		THE MALADY LINGERS ON Warner Reprise Video 3-38359	Morrissey	SF	16.98
11	10	4	MAKING F*#*ING VIDEOS PART II Geffen Video/Uni Dist. Corp. 39524	Guns N' Roses	LF	14.98
12	11	4	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
13	12	35	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
14	17	21	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
15	23	47	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
16	16	37	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc./BMG Video 7233380018-3	Jan Hammer	LF	19.98
17	13	13	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
18	25	25	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.95
19	18	70	MOONWALKER ▲ ⁸ Ultimate Production/Columbia Music Video 49009	Michael Jackson	LF	24.98
20	19	17	LIVE AT RED ROCKS PolyGram Diversified Ent./PolyGram Video 4400867613	The Moody Blues	LF	19.95
21	20	37	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
22	15	47	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
23	32	46	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
24	22	43	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod./Vestron Music Video 5358	Michael Jackson	LF	15.98
25	24	29	USE YOUR ILLUSION: PARTS I & II ● Geffen Video/Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
26	29	33	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
27	33	7	METAL WORKS '73-'93 Columbia Music Video 19V-49151	Judas Priest	LF	19.98
28	14	4	MAKING F*#*ING VIDEOS PART I Geffen Video/Uni Dist. Corp. 39523	Guns N' Roses	LF	14.98
29	21	5	UNPLUGGED Warner Reprise Video 3-38354	Neil Young	LF	19.98
30	35	79	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
31	RE-ENTRY		A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
32	26	9	UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
33	37	35	BILLY RAY CYRUS ▲ ⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
34	40	135	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
35	31	33	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
36	28	3	THREE LITTLE PIGS Zoo Records/BMG Video 72445-14094-3	Green Jelly	VS	9.98
37	27	31	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
38	30	12	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
39	38	32	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
40	RE-ENTRY		THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95

□ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

GREEK ROCK REVIVAL SPRINGS FROM ROOTS OF REBELLION

(Continued from page 1)

establishment. Their world of playing, recording, and distribution is small and self-contained.

But these artists are making themselves heard, and executives of some of the major-label affiliates are intrigued, testing the waters of this new talent pool. "Something is indeed happening," says Warner Music's managing director for Greece, Ion Stamboulis, who has signed hard rockers Lefki Symphonia.

Some of the new groups also have garnered praise in the arts pages of the national press. A reviewer in the



While veteran Greek rock acts such as Vassilis Papakonstantinou (top photo, right) continue to draw fans, a new generation of Greek bands such as Lefki Symphonia (center photo) and Pyx Lax (bottom) display a raw new energy and attitude, which major labels have begun to tap.

national daily, Eleftherotypia, called the act Last Drive "the most European of Greek groups today."

The comment is a sharp reminder that for the past 10 years or so, in the opinion of genuine rock fans, Greek rock'n'roll has been melting into a syrupy form of Mediterranean pop, abetted by the main labels who want to spread the appeal of new releases as widely as possible. That strategy started as the major labels' response to the stagnant sales that have plagued Greece's music industry since the early '80s, but some observers say it may also be the cause of the weak market.

GREEK LYRICS

Observers note that the new groups, without hesitation, choose Greek as the language of their lyrics; gone are the days when local rockers had to compete, in ersatz-English, with established international acts at record stores. It was once widely believed, even among serious music executives, that Greek was unsuited to the cadences of rock. But as the new groups have shown, nothing is further from the truth.

Most of the groups are centered on the inner-city Athens district of Exarchia, known as a hangout for drug users and fringe youth. One club, the An, hosts several eager youngsters

whose efforts are recorded on cheap equipment and sold in a semilegal small circuit.

"There is a search for less sophistication," observes Vangelis Yannopoulos, A&R manager for Minos EMI.

There are theories, both political and economic, as to why the new generation of uncompromising, unsophisticated, hard Greek rockers has emerged at this particular time.

In one sense, the emergence of this new wave of Greek bands can be viewed as a rock cycle well-known in the Western world. As societies prosper, rebellion against complacency produces aggressive rock. But then the rockers mature and embrace materialist values themselves, leaving the rebellion to a younger generation.

Greece has seen this cycle develop during the past 30 years. It was in the mid-'60s that Greek rock found its feet, helped by expatriate ensembles. Then came seven years of a military dictatorship that kept Greek rock in its infancy. When democracy in Greece was restored in 1974 by a conservative government, rock rebellion flared anew. Head-bangers such as Mousikes Taxiarchies and Spyridoula chalked up sales of up to 120,000 units in 1978.

A socialist government took power in 1981, at which point Greek rock suddenly lost its cutting edge. "Frustration became political rather than musical," says Manos Xydous, EMI's longtime rock specialist.

Greece's political leadership was back in conservative hands two years ago and, sure enough, new rock has surged up from the depths. Not only in Athens, but also in the major port cities of Thessaloniki in the north and Patras in the west, competent teens are grabbing guitars and drumsticks, regardless of whether the label establishment is taking notice.

Patras, in fact, has spawned its own all-female group, Petunia Pig. And in the city of Ioannina, near the Albanian border, the Dirty Saints are newly popular and could set an example for a budding Albanian rock scene.

NURTURE NEWCOMERS?

Most labels are torn over whether to nurture the more promising newcomers or stick to the mainstream rock-pop artists who bring in the drachmas. The prime example of the latter is Vassilis Papakonstantinou, now in his mid-40s. Originally a young political balladeer, he was signed by the Minos label prior to its merger with EMI three years ago. He was urged to move toward a rock style as part of that label's large domestic repertoire catalog.

Now he is unabashedly in the pop mainstream, but that doesn't bother his label bosses. Burnished into a Springsteen-type image, he has gone gold domestically (30,000 units) in one month with his latest album, "Sfendona."

Papakonstantinou is merely the best-known of a stable of similarly tame rocksters given prominence by commercial radio. But they have not exactly been a godsend to the business. Industry-wide, in a country of nearly 10 million, unit sales in 1992 were about 7 million, down from 7.9 million in 1991. Looking over the field of major-label talent, some media observers say the stagnant sales are small wonder.

A review in Eleftherotypia recently suggested that the prevailing pop

market mode, encouraged by the labels, amounts to little more than "pre-school" material in comparison to what the raw new groups are putting out.

So far, however, the new groups labor under a distinct disadvantage where exposure is concerned. The "independent" companies that record and publish their work are really little more than ad hoc arrangements acting as informal fan clubs, out of reach of the taxman and hence of the established media and publicity network.

The owners of clubs where the groups play are reluctant to talk, in case the police raid the premises. Greece has no legal minimum drinking age, and the many new groups

MTV EUROPE IS ON THE MOVE

(Continued from page 8)

that ended March 31, MTV Europe registered a 38% increase in homes connected. It is now available in just over 46 million European homes, a figure growing daily, and the channel can boast a strong following among its target audience of 16-34-year-olds across 31 countries.

The sixth Pan-European Television Audience Research survey, conducted by RSL Research and published in April, shows that satellite and cable viewing in six northern European territories had reached 62% of all viewing, compared with 50% in the previous year. MTV came out with a 36.16% reach of all 16-34-year-olds on a four-week averaged basis.

Comments Virgin International managing director Charlie Diamond: "The meat and potatoes of what it delivers is in northern Europe. It's relatively underdeveloped in Italy and France, where you have competitors."

Nevertheless, MTV's tentacles are reaching farther out. It has just concluded deals that bring the channel into Lebanon and Nigeria, and another deal will bring MTV to TV screens in the former Soviet Union for a limited number of hours a day.

Some observers take issue with MTV's figures. Viewing habits, the hardware base, and level of cable penetration differ greatly among Europe's nations. In Italy, MTV is claiming nearly 5 million viewers, but the signal is taken up by terrestrial broadcasters only in the afternoons, outside peak viewing hours.

Though based in the U.K., MTV Europe has achieved minimal penetration here, due to the low level of cable networks. Most of the 3 million households in the U.K. receive the channel by satellite; only a handful receive it by cable.

By contrast, awareness of the channel is high, mainly through out-of-home viewing in bars and clubs, and through sponsorship of events.

Last year, the network reached profitability in Europe for the first time, says parent Viacom, and has mainly ad-based revenues in the region of \$60 million.

MTV play now ranks among the vital factors for breaking acts across Europe and can make or break records in its strongest market, Germany, where some 16 million households receive the channel. With some justification, MTV claims to have played a part in elevating European acts, such as Roxette or Dr. Alban, to star status across the continent.

Virgin's Diamond, a self-confessed

are thought by some to be involved with drug use.

Some mainstream labels rule out any cooperation with underground talent. "I wouldn't say there is a rock revival here," says Miltos Karadas, managing director of BMG Ariola Greece. Similar sentiments are echoed by Vikos Antippas of PolyGram Greece.

A DEFINITE MOVEMENT

Other executives, however, feel that the creativity and frankness of the new groups can help cleanse established pop of its vacuity and oversophistication. "Their music isn't denatured," enthuses Yannopoulos at Minos EMI. "It's a definite movement, no doubt about it."

fan, says the channel has been especially helpful in breaking and sustaining interest in Lenny Kravitz: "They've been fully supportive since record one."

However, record companies outside the U.K. have in the past claimed that MTV has supported Anglo-American acts at the expense of often mega-selling French, German, Italian, or Spanish artists.

QUALITY IMPROVEMENTS

MTV's Hansen says the situation has improved, both by MTV being more mindful of the situation, and by a dramatic improvement in the quality of the videos: "We'll still turn something down if the visual isn't strong enough. What's changed is that [continental record companies] have realized that."

Whether the programming is Anglo or Euro, the channel has helped give some semblance of shared values across borders, says MTV. A recent marketing survey placed MTV Europe among factors in the emergence of common values, style, and culture among "Euro-kids."

So far so good, say labels and advertisers. Despite MTV's confident prediction of reaching 50 million homes by the end of the year, future potential for revenue in Europe is limited with one youth-based channel, six minutes of ad space per hour, and a finite number of viewers in MTV's target demo.

To conquer more of Europe, MTV Europe will have to divide. Two recent developments signify the new direction it will take. VH-1, aimed at a more adult demo, will be launched in the U.K., using MTV's existing structure. If successful, the channel will be rolled out across Europe.

MTV is now offering dedicated feeds in Germany and Greece, allowing local cable operators to sell time.

To date no single competitor has emerged to challenge MTV's might, but a very real adversary appears to be gathering force in Germany in the form of "Vival," a 24-hour German-language channel. Sweden's Z-TV is providing some competition, while terrestrial channel Videomusic has for some years kept Italian music fans happy with its mix of local and international videos. There are also distant rumblings of a French-language cable channel.

Bill Roedy, MTV Europe's CEO, believes the next five years promise to be even more exciting than the last for the channel, as MTV Europe starts to branch out and to look more

EMI's history of nurturing Greek rock dates back to the '70s. Xydous cites the foursome known as Pyx Lax as having promise, while aficionados of the tougher stuff find heavy-metal acts like Exoristi and Pax Romana, plus Cyprus-born Lia Vissi, able to hold their own even in a weak market.

One of the strengths of these groups, of course, is that they finally have abandoned all pretense of becoming clones of established international acts. They are Greek and proud of it. And in the wave of patriotism now sweeping the country over Balkan politics, it is not too much of an exaggeration to say that rock lyrics, set to an insistent beat, are an ancient Greek cultural product.

like its U.S. cousin.

"The potential in this market is unlimited," says Roedy, who casts his eye over a Europe just waking up to niche programming after years of growing up on state-produced TV.

"Young people, especially in Eastern Europe, are tired of being told what to watch, and they're excited at the prospect of interactive TV, where they choose what they want to watch."

Roedy seems unruffled by the threat new channels might pose: "It's only a matter of time before this happens." If it so wished, MTV Europe could react swiftly, says Roedy: "We can produce any kind of specific programming at the flick of a switch. That could be programming by language, by genre, or by demographic."

Subscription revenue is another avenue that has been explored, with mixed success. Some cable operators pay for the programming, but at tempts in the last two years in Scandinavia and Ireland to make cable operators pay have met with resistance, and sometimes with MTV being wiped off cable programming.

The intransigence of cable operators is unlikely to change, which limits additional strands of revenue; in the U.S. some 40% of all MTV income comes from subscription.

Encrypting the signal is one option being considered. At present MTV is offered free and unscrambled, and encrypting the channel would find out just how badly viewers really do want their MTV, and in turn to see how much cable operators need the feed.

Having developed a strong following, the channel is ideally placed to charge for it: "Three quarters of our market is distributed by cable. People pay a monthly subscription, they're used to the idea of paying for viewing. We're in no rush to encrypt, but we'll only do it if certain elements fall into place. The cost has to be borne by others."

Another thorn in MTV's side is its current dispute with the U.K.'s Video Performance Limited, to whom it pays performance rights.

MTV complains that VPL is abusing its monopoly position in rights collection, and has asked competition authorities in the European Commission to investigate. MTV is seeking better terms for use of videos, as it comes up to renewing its deal with VPL. Neither party in the deal was willing to comment on the matter.

LASER SCANS

(Continued from page 56)

MULTIMEDIA NEWS: The Sony Multimedia CD Player (aka the "MMCD" format) is being positioned as the CD-ROM "Walkman" of the '90s. The self-contained portable unit, introduced last year, is remarkably handy, versatile, easy to use, and powerful in its applications. Though it weighs only two pounds, the MMCD plays back 5-inch CD-ROM XA discs, and has a rechargeable battery pack, pop-up LCD screen, and small speaker. The user can plug in headphones, connect the MMCD to a TV for video output, or download information to a PC. The current list price is \$999.95, and most available software is geared toward businessmen or travelers.

About 80 titles are now available for the MMCD, with the majority priced between \$29.95 and \$79.95. Developers include Compton's NewMedia, IBM Multimedia, Random House, and Sony Electronic Publishing. In addition, Software Toolworks recently published "Newsweek Interactive: Mending The Earth." Sony has launched "Berlitz Spanish: Think & Talk Español," and Axxis Software offers "Zagat—Axxis Guide: Major Cities."

MULTIMEDIA BOOKS: Consumers, developers, and retailers who want to learn more about the complex new world of interactive formats should check out two new books, "Multimedia Mania" (\$49.95), by Harald Frater and Dirk Paulissen, has just been published by Grand Rapids, Mich.-based Abacus. The 513-page tome offers vital information on sound boards, CD-ROM technology, Windows 3.1, image manipulation, animation techniques, and use of MIDI. A CD-ROM disc with assorted development tools is included with the book.

Jeff Burger's "The Desktop Multimedia Bible" (\$32.95) has been launched by Addison-Wesley of Reading, Mass. Burger explains the fundamental technology of computer graphics, audio, video, and media integration. His 635-page guide is an essential sourcebook for all would-be interactive developers.

IMAGE recently bowed "Toys" (wide, side 3 CAV, extras, \$49.98). The Barry Levinson fantasy stars Robin Williams, Joan Cusack, L.L. Cool J, and Robin Wright. Though the story is too naive and sluggish to be truly funny and inspired, the production design of Fernando Scarfiotti is startling and suggests a meeting of Magritte with Willy Wonka. Image's "My Own Private Idaho" (wide, \$39.98) is cut from a different cloth, of a tattered yet luminous material. Gus Van Sant's tale of love, betrayal, freedom, and narcolepsy stars River Phoenix and Keanu Reeves as two lost hustlers in the Pacific Northwest. "Idaho" deals with difficult subject matter but makes it fascinating by being so vivid, original, poetically resonant, and weirdly funny. Warner just bowed "Malcolm X" (wide, \$39.98), which must be seen in this letterboxed version. Spike Lee's film is a grand epic, as well as a missing piece of history for most Americans until now.

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Pilz America Opens Production Plant Goal Is 40 Million Output Within 2 Years

BY MARILYN A. GILLEN

NEW YORK—The United States compact disc replication market has just gotten a little more competitive.

Pilz America, the U.S. subsidiary of the privately owned, Kranzberg, Germany-based Pilz Group, opened a \$12 million CD production plant and distribution center July 9 in Concorville, Pa. The move marks Pilz's first foray into

the U.S. manufacturing market.

Among Pilz America's initial customers is Naxos of America, the Cherry Hill, N.J.-based U.S. arm of the Naxos budget classical CD label.

Though a newcomer to the States, parent company the Pilz Group has long been a major player in the European market, turning out an estimated 120 million CDs per year, including audio discs and CD-ROMs. Another recent Pilz

expansion is the opening in May of a state-of-the-art, hi-tech factory in Thuringia, in the former East Germany.

For its part, Pilz America is starting small, yet thinking big, according to the company's GM.

"We are opening with a capacity of 8 million discs a year," says Martin Mair from his Pennsylvania headquarters. "Our plan, though, is to expand it to 40 million." Mair hopes to see that growth occur within two years, he says, adding, "There is no set plan for a date. But we think things will go well enough for this to occur."

Mair's optimism extends in large part from parent Pilz's proven experience in the CD production arena, as well as from the foothold already established by Pilz America in the States. Pilz entered the U.S. market in 1987 with a sales and distribution operation for its European factories. That base was shifted from California to Concorville last fall in anticipation of the plant's opening.

"Yes, this is a startup on the one hand, but on the other hand, it's not a startup like somebody coming out of the woodwork," says Mair. "We've been around. We have a lot of contacts here already. We have salespeople out there already. And we know the technology inside out. That's why our chances are pretty good."

He adds, "I would have my doubts about a brand-new startup, somebody coming in here and investing and starting up a CD operation from scratch. That would be pretty difficult. We're not in that situation."

The Pennsylvania site houses the CD production plant and the distribution operation under one roof. Mair says the staff totals 65-70 people, plus additional salespeople across the country.

Pennsylvania was chosen as the site for the startup, he says, "because there were a number of positive factors: a skilled work force, its proximity to air and sea cargo facilities, and its proximity to independent record labels." He adds that Pennsylvania's economic development office in Frankfurt proposed "an attractive incentive package."

As with other Pilz plants, Pilz America will produce both audio CDs and CD-ROMs. "The market will dictate the ratio," Mair says. "There is no difference for us. If you have a good-quality machine, you can make both on the same machine. We don't need dedicated equipment. In the morning it can run audio, in the afternoon, CD-ROM."

Pilz is renowned for such "good quality" equipment, and Mair says the U.S. plant reflects that in its advanced automated-production system and clean-room robotics.

"What we have put into place here is the very latest in our in-line technology," he says. "Our system is a summary of a lot of small improvements we have made. Some of the components are not even in all our plants in Germany yet."

Mair doesn't expect to encounter more than "a few minor differences" in the U.S. marketplace. "We deal in Europe with a lot of international companies and a lot of American companies through their subsidiaries over there. I think the demands are pretty much the same worldwide.

AUDIO TRACK

NEW YORK

INTERSCOPE RECORDING act the Storm has been in Battery Studios working on its upcoming album. Nigel Green produced the project, which was mixed on the SSL 4064 G/E Series console and recorded onto the Alesis ADAT.

At Quad Studios, Darryl Hall has been working on an upcoming project with producer David Morales. John Poppo engineered, with Wes Naprstek, Jesse Torres, and Kenny Ortiz assisting behind the SSL 4000 64-input console.

Sony recording artist Tony Bennett has been recording his upcoming tribute to Billie Holiday at Clinton Recording Studios with producers David Kahne and Danny Bennett. Engineer David Leonard recorded Bennett through the Neve 8078 onto the Studer A800 with Dolby SR.

EMI recording act Gang Starr has been cutting tracks at D&D Recording. Eddie Sancho engineered the sessions, with Joe Quinde assisting.

LOS ANGELES

GEORGE MICHAEL was spotted recently at Westlake Recording, working with engineer Jon "J.D." Dickinson. Second engineer Andrew Padgett worked on the Digidesign eight-channel ProTools editing system.

Virgin artists the College Boyz have been cutting tracks at Hollywood Sound Recorders with producer Humphrey Riley. Engineer Martin Schmelzle sat behind the Neve 8068 console.

At Image Recording, Virgin recording artist John Wetton has been working on a project with producer Ron Nevison. Chris Lord-Alge engineered behind the SSL E with G Series computer.

Warner Bros. artist Tevin Campbell has been in Larabee Sound with producers Babyface and Darryl Simmons and engineer Dave Way. Campbell was recorded through the SSL 4000 G console.

At Signet Sound Studios, Branford Marsalis and band have been recording their next project for Sony Music. Marsalis is acting as producer, with engineer Rob Hunter working on the Neve 72-input VRP with Flying Faders.

At Ground Control Studios, War has been working on a new project for Avenue Records with producer Jerry Goldstein. Engineering was handled by Larry Getz, with the able assistance of Eric Behrend, working on the SSL 4000E with G series computer.

NASHVILLE

COLUMBIA RECORDING artist Peabo Bryson has been working on his upcoming project at Bennett House studios in nearby Franklin, Tenn. Keith Thomas produced, with Billy Whittington engineering and mixing through the Calrec UA8000 64-input console onto the Sony PCM 3348 digital recorder.

Producer/engineer/studio owner/Atlantic recording artist Ray Kennedy has been wearing all those hats lately, remixing and rerecording material from his first two records for an upcoming country dance compilation on Atlantic. Working in his own Room & Board studio, Kennedy mixed through the CAD Max-con console.

Over at Jack's Tracks, Garth Brooks' upcoming release is in the mixing stage. Producer on the project is Allen Reynolds. Engineer Mark Miller and second engineer Richard Aspinwall worked behind the Coronado Quad 8 console.

Producer Tony Brown has been in Masterfonics working with Vince Gill and Timothy B. Schmidt. The former Eagle is contributing background vocals to his "I Can't Tell You Why," which is Gill's contribution to the upcoming Eagles tribute album.

OTHER CITIES

AT THE HIT SHACK in Austin, Texas, Watermelon recording artist Alejandro Escovedo has begun work on his next project with producer Stephen Bruton. Engineer Dave McNair recorded Escovedo through the Soundcraft TS12 megaconsole.

At Philadelphia's Sigma Sound Studios, John Mellencamp drummer Kenny Aronoff was in recently cutting drum tracks for Blood recording artist Pat Godwin. Producer/engineer David Ivory worked on the classic sound-of-Philly Neve 8078.

At Sound Techniques in Boston, Nuno Bettencourt and Extreme have been in cutting their version of Kiss' "Strutter" for an upcoming tribute album.

A&M recording artist David Wilcox has been mixing his upcoming record at Beartracks studios in Suffern, N.Y., with producers Jeffrey Lesser and Richard Gottehrer. Lesser also engineered the project with the assistance of Stephen Regina. Wilcox was recorded through the SSL 4000E/G and recorded on two Studer A820 24-track machines.

Trod Nossell Studios in Wallingford, Conn., recently played host to Back Stabber, which was recording its latest release with the engineering assistance of Howard Jeffrey. The band was recorded through the Sony MXP 3000, and onto the Sony APR 24-track recorder.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

U.K. Kicks Off Festival Season Roadstar Makes Scotland Stop

BY MIKE LETHBY

GLASGOW—The "Fleadh" festival in June here heralded the commencement of this year's event-packed European outdoor summer festival circuit. For London-based promoter Vince Power, the one-day concert also marked the first event of a season that sees his Mean Fiddler Organization staging more festivals than any other U.K. promoter.

After Glasgow, Power also promoted similar Fleadh events in London's Finsbury Park, as he has in three previous years, and another in Waterford. ("Fleadh," pronounced "flar," is Gaelic for "festival.")

In mid-July he was to stage the first Phoenix three-day festival at Long Marston airfield near Stratford Upon Avon, headlined by Faith No More, the Black Crowes, and Sonic Youth. And—following a widely publicized battle with Harold and Barbara Pendleton—he secured the license for the traditional August Bank Holiday weekend Reading Festival.

For Scotland, the lineup included Lindisfarne, Mary Black, Aztec Camera, the Pogues, Dougie McClean, and Van Morrison—with Runrig headlining. Like the London Fleadh, headlined by Bob Dylan, the qualifications for performers' "Irishness" at the Glasgow event seemed reasonably flexible.

However, Runrig—a straight-ahead rock band tinged with that certain Celtic epic guitar grandeur—was an apt choice for the show since they boast a large and loyal following in their native Scotland.

Production manager Melvin Benn and stage manager Steve Cheney headed the Glasgow Fleadh production team, for whom 15-minute changeovers topped the list of demands—along with very stringent sound spillage constraints.

The latter, in particular, made the Glasgow Green site a challenging task for Sheffield-based PA rentals company Roadstar. Although convenient for local fans (a few minutes' walk from Glasgow city center), houses and residential apartment blocks huddle so close that environmental health inspectors imposed a maximum SPL level of 96 dBA at the desk.

Roadstar brought in its proprietary Mirror PA, 40% of the rig comprising the FOH system currently touring with the company's longstanding client Runrig, and supplemented it for the occasion by further Roadstar stock. That made 48 mid/high cabinets and 52 bass bins in all. "About 80kw in real terms," said Roadstar managing director Robin Stillings. Subcontracted Electrovoice MT-2 cabinets served as delay arrays.

Another major contributor to the fest was Soundcraft, whose Europa (and other) consoles featured both in Glasgow and on Runrig's tour.

Commented Stillings, "We've done our best here to avoid spillage of sound beyond the site. There are very few boxes pointing in those critical directions, and we made a contained 'sound corridor' down the field by flying most of the PA and curling the arrays well back, aimed at the front of the arena."

(Continued on next page)



A major contributor to the Glasgow Fleadh fest was Soundcraft, whose Europa (and other) consoles were featured prominently. (Photo: Mike Lethby)

U.K. FESTIVAL SEASON*(Continued from preceding page)*

Runrig house mixer Billy Worton describes the Runrig sound as "very varied." "Some numbers are very melodic, some more rocky," he says. "I go for a full sound, and I always aim for hi-fi clarity, particularly at the top end. It has the potential to be very rocky but when they pull back to just piano and vocals it's really sweet. The Mirror system is great for that—it's very dynamic."

He adds, "I've enjoyed mixing the band for 10 years because there's so much to do throughout the set. It's a challenging show to mix."

Roadstar, 12 years on the road, got its first major break on an early Eurythmics tour. Various off-the-shelf rigs were used before the company opted in 1984 to design and build its own PA—the Mirror system. Now a smaller two-box trapezoidal system, the Roadstar Q System, is going into production. So, too, are proprietary crossovers because, says Stilings, "We can't find anything quite dynamic enough out there in the market."

Roadstar's bi-amped monitor wedges and sidefills also are of their own design and new models to complement the Q System are under development.

Here, the day's stage setup comprised 120 lines running to FOH, with Kevin "Jed" Dancer mixing monitors via Ramsa and TAC 6500 boards.

FOH technician Duncan Hoare took credit for A/B control system flip-flopping between acts on the out front desks, patching, EQs, effects, and processing. Other Roadstar crew included technical consultant Rod Short and PA technicians Guy Gillan, Ian Newton, and George "Doc" Cockburn.

On the mix riser, the house consoles consisted of a 40-channel Europa and a 40-channel 8000 add-on "stretch" desk. To keep changeovers simple and swift, the flip-flop boards comprised a second 40-channel Europa, another 40-channel 8000 and a 200B—the latter providing extra effects returns channels.

Says Worton, "The stretch desk takes all the keyboards separately, because I've never found a keyboard player who can do his own mix well; and by keeping everything separate we can put appropriate effects on individual instruments."

"We have drums, percussion, bass, keyboards, guitar and acoustic guitar, and four vocals. It's quite complicated. For a start, there's lots of drum channels—20 for the kit, 14 for percussion. Because we've got so many drum channels, I used to have a whole rack full of gates. One of the Europa's great advantages is all those gates are right in front of you, built in to every desk channel."

Having been big news in Scandinavia and Denmark, Worton observed that for Runrig, "Germany has taken off incredibly. Last time there we played big clubs and small theaters; this time around, we sold out Düsseldorf Musichalle with 6,500 people—and the promoter's already asking us to come back." Meantime, Roadstar is set to remain on the road with Runrig, its Europas, and its Mirror system through Christmas '98.

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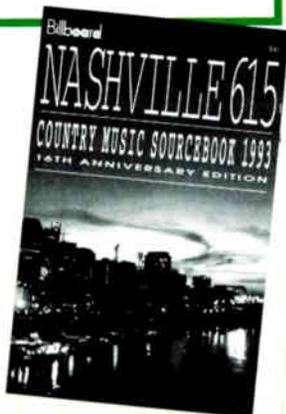
Tony Bennett has been in the studio working on a tribute album to Fred Astaire, "Steppin' Out With Tony Bennett." The set is due from Columbia in late-September. Incorrect information appeared in the July 24 issue.

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Pro Audio

Multimedia Filters In To Audio Business

95th AES To Focus On Integrated Technologies

NEW YORK—The audio business has heard the clarion call of multimedia.

With the new business sector looming large in terms of potential, the Audio Engineering Society has responded with "Audio In The Age Of Multimedia," the theme for the 95th AES Convention, to be held Oct. 7-10 here.

"It is becoming impossible to consider audio as its own specialty," says Leonard Feldman, convention chairman. "The buzzwords of home theater, multimedia, HDTV, and desktop video all involve audio as an essential element along with video

and computers. As a result, this slogan seemed to reflect a convention theme that places audio in the context of many new and emerging integrated technologies."

A number of technical sessions will be devoted to the subject, including "Multichannel And HDTV Sound," which will address surround-sound sweetening for HDTV, optimum rear loudspeaker height for HDTV audio reproduction, and more.

Additionally, multimedia-themed technical papers will address such subjects as synchronization in a multimedia application and future human interfaces for computer-control-

led sound systems. A workshop/seminar series, boasting representatives from Aware, Apple, Silicon Graphics, Microsoft, IBM, and Philips, also is planned.

The theme will extend to the exhibit floor, where a record number of computer and multimedia manufacturers are expected to launch their products in the audio marketplace.

And speaking of records, the AES already is proclaiming the upcoming 95th show its "biggest ever," with exhibit space booked currently running some 15% above last year's staging in San Francisco.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 24, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin)	LATELY Jodeci/ D.Swing/ (Uptown)	CHATTAHOOCHEE Alan Jackson/ K.Stegall (Arista)	CRYIN' Aerosmith/ B.Fairbairn (Geffen)	SLAM Onyx/ C.Parker (RAL/Chaos)
RECORDING STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	UNIQUE/ RIGHT TRACK (New York) Paul J. Logus, Jr.	THE CASTLE (Nashville) John Kelton Bill Deaton	LITTLE MOUNTAIN (Vancouver, B.C.) Ken Lomas	APOLLO (New York) Troy Hightower
RECORDING CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 4064G/4080G	SSL 4056G	SSL 4048E/G	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR-90 MK II	Studer A800 MKII	Studer A820	Studer A800	Otari MTR90
STUDIO MONITOR(S)	UREI 815	Augrperger Custom, Yamaha NS10M/ Tannoy FSM & DMT-12	UREI 813	Yamaha NS10	UREI 813C, Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean	SOUNDTRACK (New York) Greg "The MF" Mann	THE CASTLE (Nashville) John Kelton	CAN AM (Los Angeles) Brendan O'Brien	APOLLO (New York) Troy Hightower Norman Bullard
CONSOLE(S)	BDA AMR 24 With Optimix Automation	SSL 6056E	SSL 4056G	SSL 4000E G Computer	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90 MK II	Otari MTR90 MK II	Mitsubishi X-880	Studer A820	Otari MTR90
STUDIO MONITOR(S)	UREI 815	UREI 813B Tannoy DMT -12	Yamaha NS10 UREI 813	Yamaha NS10	UREI 813C Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	ABBEY ROAD Steve Rooke	STERLING SOUND Jose Rodriguez	MASTERMIX Hank Williams	MASTERDISK Greg Fulginiti	MASTERDISK Tony Dawsey
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	DMI	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Uni Manufacturing	Sonopress	Uni Manufacturing	Sony Manufacturing

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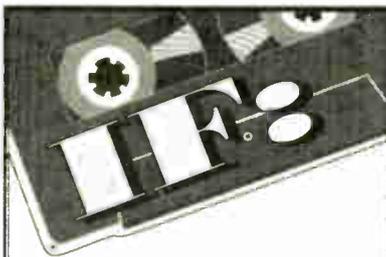
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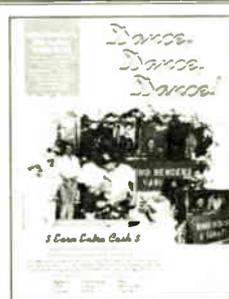
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LIFELINES

BIRTHS

Boy, Jacob Maxwell, to Bob and Gail Bittens, May 11 in Hartford, Conn. He is VP and program director of WHCN Hartford.

Boy, Andrew Paul, to Vince and Kris DiLaura, July 1 in Horseheads, N.Y. He is manager at Sam Goody No. 4527.

Girl, Candace Marie, to Van and Lora Lee Wondrak, July 6 in Cleveland. She is co-manager of the Sam Goody/Sun-coast in Fairview Park, Ohio.

Girl, Katie Ann, to Rich and Tori Postlewaite, July 8 in Wheeling, W.V. She is assistant manager at Musicland in St. Claire, Ohio.

MARRIAGES

Tim Hayes to Julie Todd, June 19 in New York. He is an artist manager. She is an agent at Premier Talent.

Dan Keen to Kimberly Williams, June 26 in Nashville. He is manager of publishing for Sparrow Communications Group. She is studio manager at The Music Mill.

Bob Seger to Nita Dorricott, July 10 in Bloomfield Hills, Mich. He is a recording artist.

Bob Porter to Linda Calandra, July 11 in Bergenfield, N.J. He is a jazz/blues producer, a writer, and a disc jockey on WBGO New York.

DEATHS

John DeGeorge Jr., 73, of congestive heart failure, June 6 in Chattanooga, Tenn. DeGeorge headed the American Federation Of Musicians' Nashville division, Local 257, for 14 years until his retirement in 1986. He was a member of the local for 54 years. DeGeorge is survived by his wife, two daughters, a son, and two brothers.

Marilyn Lefferts, 51, of cancer, July 3 in Miami, Fla. Lefferts was the wife of Michael Lefferts, senior VP at CPP/Belwin Inc. in Miami. She is survived by her husband, Michael; her sons, Matthew and Jonathan; her mother, Edith Gistelstein; and her sister, Ruth. Donations in her memory may be made to the Mt. Sinai Medical Center Foundation, Pulmonary Research Fund, 4300 Alton Rd. Miami Beach, Fla. 33140.

Patrick Lippert, 35, after a two-year battle with AIDS, July 13 in Marina Del Rey, Calif. Lippert was president of Rock The Vote, the nationwide campaign that registered hundreds of thousands of young voters. The campaign also pushed for the Motor Voter Bill, which was recently passed and which enables people to register to vote when they get their driver's license. Lippert became president of the organization in 1991. Rock The Vote's current initiative is a campaign supporting the passage of the National and Community Service Trust Act of 1993 (also known as the Domestic Peace Corps Bill). Donations in Lippert's memory may be made to Rock The Vote.

Moses Dillard, 46, of a heart attack, July 14 in Nashville. Dillard was a minister, music executive, gospel music producer, and former recording artist.

FOR THE RECORD

Brendan O'Brien, who was recently named staff producer at Def American Records, will continue to pursue independent production projects. The information was omitted from Executive Turntable in the July 17 issue.

The Italy Spotlight in the July 3 issue included incorrect information on the Curci group. Edizione Curci is based in Milan and is a member of the International Music Group, which is based in London. Curci collaborates with Italian Songs, but does not own it.

Contrary to a story on BMG Music Publishing in the July 10 issue, BMG Music does not have a deal with songwriter Diane Warren. However, some of her early copyrights are included in a BMG deal with Jack White & Sunset Edition Music Publishing.

His production of Al Green's "Precious Lord" earned a Grammy and a Dove award in 1982. Dillard served as a director of the Nashville chapter of NARAS, the Nashville Songwriters Assn. International, and the Nashville Entertainment Assn. He is survived by his parents, his wife, two daughters, five brothers, and two sisters.

Norman S. Weiser, 73, of a heart attack July 20 in New York. Weiser was a high-level executive in the music and film industry, starting with United Artists and Paramount in the early '50s to the early '60s. He was a key executive at 20th Century Fox Records from 1964-68, after which he had a nine-year association with Chappell Music, being named president in 1969. After the firm was sold to PolyGram in 1973, Weiser was also a member of the PolyGram U.S. management team. In 1978, he was named president of SESAC, the performing rights group, leaving in 1981 to become VP/GM of an independent music publisher, Largo Music, which he left in 1985. At one time, Weiser also served on the boards of ASCAP and the Country Music Assn. He recently helped his son, Richard, set up a publishing company, Big World Music. Born in Minneapolis, Weiser was a reporter for Radio Daily from 1938-42. After serving in the U.S. Army Air Force in World War II, he was a reporter and, later, an editor at Billboard and publisher of Downbeat magazine.

CALENDAR

AUGUST

Aug. 3, "BMI Is... Hip-Hop," BMI showcase benefiting the Celebrity Aids Awareness Program, New Music Cafe, New York. Kim Jackson, 212-586-2000 ext. 266.

Aug. 3, "Copyrights, Trademarks And Patents—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins, Learning Annex, New York. 212-570-6500.

Aug. 4-5, NARM/VSDA Operations Committee Meeting, Sahara Hotel, Las Vegas, Nev. 609-596-2221.

Aug. 6-8, Music Symposium (East) '93, Yearwood Center, Stamford, Conn. 203-352-3569.

Aug. 12-15, Jack The Rapper 17th Annual Family Affair Convention, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 19-22, POPKOMM '93, Congress Centrum Ost, Cologne, Germany. 011-49-202-278310.

Aug. 23-26, 1993 International DJ Expo, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

SEPTEMBER

Sept. 2, MTV Video Music Awards, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 8-11, National Assn. of Broadcasters Radio Convention, Dallas Convention Center, Dallas. 202-429-5300.

Sept. 9-11, Foundations Forum '93, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 11-15, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 19-21, NARM Retailers Conference, Peachtree Conference Center, Atlanta. 609-596-2221.

MIDWEST SURVEYS BUSINESS LOSSES

(Continued from page 1)

For most retailers, the greatest blow has been a severe drop in store traffic—partly as a result of swamped bridges and roads and partly because their customers were more concerned with surviving than shopping.

However, the news was not all bad. Relatively few stores were physically damaged, and new product was being delivered even to the most isolated locations.

BOOM IN BLOOMINGTON

One chain reports that business actually improved during the flood: "For whatever reason," says Lee Schoenfeld, senior VP of marketing for the 111-unit Best Buy chain, Bloomington, Minn., "our business seems to be up—in software and other categories—in the markets where we have the most severe flooding, specifically in Iowa.

"I don't have any good explanation for that, other than a theory that a lot of people are out of work and everyday is more like a weekend."

Jackie Hoyt, senior buyer for CML Inc. in St. Louis, says the flood has had only a moderately diminishing effect on the record chain. CML has a network of 17 Music Biz and Music Vision stores. She reports that the chain's Festus, Mo., outlet has been adversely affected only in that "everyone is out sandbagging instead of shopping."

Hoyt says the Wal-Mart store in the Festus area was flooded, which "sort of did away with the mass-merchandise competition there. The offset was that everybody, as a community, in their spare time feels that where they need to be is helping people whose businesses are going under."

CML's president, Michael Stewart, adds that the main access route to Arnold, Mo., which has one Music Vision outlet, has been cut off. And there's been a similar problem, he continues, for the Troy, Mo., outlet. However, these stores, as well as the others in the chain, have maintained regular hours.

"We're probably in the epicenter of this whole mess," says Jack Maynis, manager of CML's Music Biz No. 17 in Quincy, Ill.

"At one point, there were no bridges [across the Mississippi] between St. Louis and Davenport, Iowa. Quincy was the only bridge gapping a 300-mile stretch. Our bridge went down Friday night [July 16]. But even before then, it was still greatly hampering our market because Quincy always been the kind of center to this tri-state area that includes Hannibal, Mo., and Keokuk, Iowa. When these bridges went down, it pretty well isolated everybody," Maynis says. Some of the nearby towns, he stresses, "just don't exist anymore."

Supply as well as demand has been affected, Maynis points out. "There was a seven-day period where I received no product." Now, he says, shipments are being moved in by way of Springfield, Ill.

Maynis estimates there has been a sales drop of 40% or more. He says he's kept regular store hours in spite of the reduced traffic. "A lot of customers now include the National Guard. They've got to have music while they're working on the levees, and we want to make sure we're the ones to supply it."

Rae Ramaciotti, who works at the lone Musicland store in Quincy, Ill., still is selling records in spite of the town's isolation. She answers the phone with, "Thank you for calling Musicland. We have the new Cypress Hill in stock. May I help you?"

The store has suffered no direct

damage, Ramaciotti says, but she adds, "It's quite a way for anyone from Missouri or Iowa to get to our store, so the traffic from there has been cut almost totally."

She says "a lot" of the store's business does normally come from across the river. "The store is still open the same number of hours, but hours of employees have been cut." She estimates that the flood has cost the outlet "at least 25%" of its usual sales.

Mark Nelson, general manager of the 12-store Co-Op Records chain, says "none of our stores have been damaged or closed." Even though two of Co-Op's units are in hard-hit Des Moines, Nelson says the traffic and sales are essentially unchanged from pre-flood days.

"We won't know which way to go on this until the water starts to recede," says Ted Engen, president of Video Buyers Group, a 1,200-store co-op with most of its membership in the Mississippi and Missouri River basins. Closely allied with giant Ingram Entertainment, Engen says that company's huge telemarketing division at Des Moines has remained active, despite the city's problems.

St. Louis-based Sight & Sound Distributors is looking to Hollywood "for assistance in some kind of relief program," says Lynn Petersen, promotions director. "We have about 20 accounts with either homes or businesses under water that we know about."

Sight & Sound is sending out bulletins to all its accounts from New Jersey to Texas, Petersen adds, "advising them on how to hold fund-raising events and collect goods for the customers who are affected."

LONG-RANGE IMPACT

Irv Zuckerman, executive VP of Contemporary Productions, a St. Louis concert promoter, says he worries about the flood's long-range impact. "It's difficult to put it into a substantiated form of dollars and cents," he says, "but it's definitely had an effect—both real and psychological—on people and their spending habits."

Zuckerman, who says he has not had to cancel any concerts on account of the flood, adds, "The misconception is that the flood waters crest, dissipate, and the next day you're back doing something. This is several months of real work. It'll probably be four to six weeks before people are able to get back and really start rebuilding or getting back to normal with their lives."

At Jam Productions, Chicago, executive VP Jerry Mickelson says the flood has caused him no cancellations but some serious disruptions. "We had the Lollapalooza show in St. Paul [Minnesota]. I've read all the stuff from St. Paul that says they did all the moving of the shows indoors, but it was us that did everything. We had an indoor arena in St. Paul to use."

Continues Mickelson, "We've done shows in the Quad Cities on the western edge of Illinois, and we've done shows where there was flooding right across the river from where we were. That probably affected it somewhat, because I'm sure we didn't draw people from across the river."

"We did Bon Jovi and Def Leppard, and at the Bon Jovi show we gave away free tickets to those people that brought sandbags in. Then we took the sandbags and donated them to the flood relief. That was in Moline [Ill.]. There were a lot of sandbags."

Assistance in preparing this story was provided by Earl Paige and Peter Cronin.

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AC Displays A Growing Optimism Format Trends Studied At Midwest Conclave

■ BY ERIC BOEHLERT

MINNEAPOLIS—While the flood waters rising nearby anchored scores of conversations, most broadcasters gathered here for the annual Upper Midwest Communications Conclave seemed focused on more familiar industry matters, such as what songs stations should be spinning, what the legacy of station consolidation will be, and how ratings can be improved.

One of the more interesting format break-out sessions was at the AC confab, where a sense of growing optimism was apparent. Randy James, PD at WMMX-FM Dayton, Ohio, recalled how in the '80s the format was "dissed" as a musical nonentity. Today, with fewer top 40 stations, the parameters of AC playlists have opened up. Said James, "We can play songs we couldn't five years ago." And because of the "gaping hole" left by onetime top 40s, "We're on the crest of something special."

Not that there aren't hurdles. Gary Nolan, PD at WLTE Minneapolis, pointed out that just a few years back AC was an artist-driven format, which made selecting and adding singles from established artists relatively easy. However, the format has gradually become song-driven, meaning, for instance, not every Michael Bolton single tests well with the audience, he said.

One topic of particular interest was the recent move by Billboard to monitor AC stations via Broadcast Data Systems, Billboard's sister company. Many PDs, including WLTW New York's Kurt Johnson, welcomed the move. Johnson did, however, lament the fact that gold-based stations, such as his own, are not included in the process.

With the introduction of AC monitoring, label promoters such as Leslie Marquez, national director of pop promotion at Capitol, expressed the frustration those in top 40 promotion have been grappling with of late: seeing a single show up on BDS for a particular AC station, but not having that station report the song in other trades.

RADIO'S CHANGING FACE

Looking to radio's future, including duopoly, syndication, and the departure of young listeners, was the task given to Richard Harker, president of Harker Research; station owner and financier Robert Sillerman; and Saga Communications' president/CEO Steve Goldstein at a panel called "The Changing Face of Radio."

Harker predicted that megagroup ownerships will flourish and dictate the future of the industry as a result of the current consolidation trend. Sillerman offered a "bold prediction" based on consolidation. He suggested that advertisers will be turned off by television as its number of channels multiply, as they are expected to do in the next several years.

Faced with too many small-screen choices, those advertisers will increase their spending with radio, he

said, where consolidated stations will attract larger shares of listeners. And, because fewer owners will control more stations, they will benefit the most from the new ad dollars flowing into radio.

Responding to a question about the growing number of syndicated jocks (e.g., Don Imus, the Greaseman), Goldstein said no doubt more would come "fast and furious." In the end, though, most of the weaker ones will be flushed out—but not before some programmers "got burned," he said.

Sillerman and Harker thought young listeners would eventually come back to radio in large numbers. "The music industry will correct [the problem] for us," said Sillerman.

Goldstein seemed to be less sure. "[Through research] we know they're unhappy. But we don't know where they're going," he said.

MOCK MUSIC MEETING

One of the more freewheeling sessions found Bob Lewis, PD at KWLN Stockton, Calif., moderating a panel of programmers who (before an audience of largely label staffers) were charged with coming up with a week's worth of adds for a fictitious Des Moines, Iowa, top 40 station that could not afford paid research.

During the mock music meeting, different decision factors were discussed. For instance, Tracy Johnson, PD at KKLQ San Diego, said local sales figures rarely carry much weight with him. Label people quickly pounced on that and claimed it was an example of how programmers are often out of touch with their listeners. Replied Johnson, "People listen to the radio for different purposes than buying CDs. My target audience is women 20-34 and I'm not going to find out what they want [to hear on the radio] by what they buy."

Discussing whether personal taste affects what programmers play, Lewis said he rarely adds a record he does not like. Not so at KGGG Rapid City, S.D. PD Scott Greely confessed to a "personal distaste for UB40," but added the band's latest single anyway.

Asked how record labels can change a PD's personal opinion of a single, KQKQ Omaha, Neb., PD Dan Kieley deadpanned, "trade ads."

In the end, the programmers added new singles by Tina Turner ("We'll play it at night, but might not report it," quipped Lewis), Billy Joel, Madonna, Bon Jovi, and Aerosmith ("is this 1993 or 1985," one onlooker asked), while dropping or demoting the Spin Doctors, Billy Idol, Taylor Dayne (much to the crowd's dismay), and Jeremy Jordan.

Jay Guyther, Arbitron's VP of sales and marketing, radio station services, faced a far less demanding crowd during his presentation on what the ratings company was working on for the future in hopes of increasing the rate at which people agree to participate in a ratings survey and the rate at which completed diaries are returned.

To make the diaries stand out

when they arrive in the mail, Arbitron is considering several possibilities, including using cream-colored envelopes with a four-color "Be Part of Ratings" logo, delivering diaries by Federal Express or in boxes rather than envelopes, or including a radio hologram on the envelope. Another possibility includes entering people into a \$5,000 sweepstakes upon completing a diary.

Despite some broadcasters being unable to attend because of the floods, total attendance at this year's conclave was 878, up slightly from last year's 875.



Texas Roundup. Capricorn artist Ian Moore recently made the rounds of Texas radio stations supporting his new, self-titled album. Pictured, from left, are KFMX-FM Lubbock, Texas, DJ Perri Black; MD Kidd Manning; Moore; and production manager Michael X-Ray.

N/T Format Chalks Up Surprising Gains M Street Says Country Still Tops With 75 New Outlets

■ BY PHYLLIS STARK

NEW YORK—An advance look at the format counts in the soon-to-be-published M Street Radio Directory reveals a few surprises, particularly the stunning growth of N/T.

That format has added a whopping 223 outlets since last year—more additions than any other format—and moved from fourth to third most-programmed format. There are now 986 N/T outlets in the country, trailing country's 2,601 stations and mainstream AC's 1,598.

M Street publisher Robert Unmacht credits N/T's growth to "inexpensive, available programming,

mostly by satellite. It's also gotten a healthy kick in the tail from [the all-sports format]," he says. Sports outlets were up from an estimated 45-50 stations a year ago to 85 full-time sports stations today.

Country remains the top format, but added just 75 outlets in the last year. More interesting, the AM/FM balance in the country genre has shifted to favor the FM side. Last year, country's 2,526 outlets were evenly split between AMs and FMs. This year, 56% of country outlets are FM.

"I wasn't expecting such a dramatic shift in the last year," says Unmacht, who credits the change to AM

operators being squeezed out of the format by well-financed FM operators, who are adding third and fourth FM country outlets in major markets. "There are a lot of stations leaving the format and a lot of new ones signing on... trading up, if you will, to better locations," he says.

According to Unmacht, the majority of the former country AMs have switched to N/T and southern gospel.

Mainstream AC remained in second place, but lost 103 outlets from last year's total. Many of those were former full-service outlets that have now fully evolved into N/T stations, according to Unmacht.

Interestingly, M Street, which separates mainstream AC from soft AC, reports 22 new soft AC outlets in the last year, for a total of 344. Many of the new soft AC outlets were former easy-listening stations that have evolved in a contemporary direction, Unmacht says. Easy listening lost 68 stations in the last year, and now totals 128.

Religious dropped from third to fourth most-programmed format, but added 19 new stations and now totals 766. Three other breakouts of the religious format, contemporary Christian, southern gospel, and black gospel—all counted separately in M Street—showed healthy gains. Contemporary Christian added 27 new stations for a total of 210. Southern gospel added a staggering 79 new stations, and now counts 183. Black gospel, meanwhile, added 24 new converts and now totals 112 stations.

"The whole world of Christian music programming is growing," says Unmacht. "It is very viable [and] there is great interest in the music." Oldies took the fifth spot this year with 737 stations, 16 more than last year.

The troubled top 40 format, which dropped below the 500 mark in commercial outlets last month (Billboard, June 19), is now down to 462 commercial outlets and a total of 529 outlets altogether. That format has lost a total of 137 stations since last year, 135 of which were commercial.

FCC Rules On Share Data; Fairness Doctrine On Hold

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, in a significant ruling on radio station ownership changes involving market share/audience data in determining commission grants, has said the market-share data must be based on the "most recent audience-share data available at the time the application is filed."

It added the judgment will be made on the appropriate data, even if new audience-share information changes the figure.

The case is the first commission decision involving the reliance on the audience-share data section of the new ownership rules of the Al Sikes-era FCC.

The commission granted the assignment of the licenses of WCAW/WVAF Charleston, W.Va., from Franklin Communication Partners L.P. to West Virginia Radio Corp. and denied a petition to deny the assignment filed by Bristol Broadcasting Inc.

Franklin already owns one AM/FM combo in the market, but the spring 1992 Arbitron data it submitted indicated the total number of

WASHINGTON ROUNDUP™

stations did not involve a combined audience share of 25% or more, which is the new commission cutoff percentage in markets with more than 15 or more commercial stations. The combined percentage was 18.6%.

The petitioners argued that the commission should have evaluated the assignment on the basis of the fall 1992 Arbitron survey, in which the combined market share was 27.5%.

Franklin and W.V.R.C. argued that such data was neither published nor available from Arbitron at the time of the filing.

The FCC concluded the data submitted was acceptable, and that the new market share was not "sufficiently significant to raise a substantial and material question of fact." It also turned down Bristol's allegations of premature control of the combo and age discrimination practices.

(Continued on page 71)

(Continued on page 71)

Viva Betty!

WRTO's
Betty Pino;
recipient of an
unparalleled 4
nominations for
the 1993 Billboard
Radio Awards...



Betty Pino-
Radio Air Personality
Of The Year

Betty Pino-
Music Director
Of The Year

Betty Pino-
Program/Operations
Director Of The Year

WRTO Miami-
Radio Station
Of The Year

Good Luck!
from your co-workers, friends,
and thousands of loyal listeners...

RADIO
RITMO
WRTO 98.3 FM
VIVA AMERICA MEDIA GROUP

Fans Rush For Lunch Listening; NPR, Denon Team For Promo

LOS ANGELES—Hundreds of "ditto heads"—the less-than-flattering name for fans of conservative syndicated talker **Rush Limbaugh**—are flocking to restaurants nationwide to sit in on a "Rush Room."

Launched by local restaurants with support from affiliate stations, "Rush Rooms" are separate rooms in restaurants where Limbaugh's syndicated **EFM Media** show is broadcast to the lunch

crowd. Instead of fans having to eat lunch in their cars or at their desks in order to listen to Limbaugh's midday show, they can congregate at the restaurant to hear the show and mingle with fellow fans.

Some "Rush Rooms" are held in stranger places: A Virginia cab driver does a roving "Rush Room," and a hardware store on the West Coast puts out a coffee urn and a radio and calls itself a

"Rush Room."

Kit Carson, Limbaugh's chief of staff, isn't quite sure where the first "Rush Room" was launched, but he is sure that recently there has been increased interest in affiliates wanting to open one. He estimates that somewhere between 100 and 300 stations are now tied in with "Rush Rooms."

"It's hard to keep track of them because they started locally, not through us," says Carson. "And,

like any promotion, there's a beginning, middle, and an end, so they are always opening and closing."

Aside from making Limbaugh an even more common household name, stations benefit from "Rush Rooms" by getting their call letters in restaurants, potentially increasing listenership, and in some cases, promoting other personalities on the station.

WMAL Washington, D.C., be-

gan its "Rush Room" June 14 in a section of **Blackies' House of Beef** that seats 150 patrons.

"It's such a simple idea but it's so effective," says **WMAL** director of advertising and promotion **Amy Rosen Musher**. (Blackie's also has a "Davis Room" for **WWRC** jock **Mark Davis**.)

The restaurant buys a schedule on the station and, in turn, the station promotes the "Rush Room" on the air several times a day. Like most of the stations affiliated with "Rush Rooms," the station places signage in the room.

Musher says the station plans to open other "Rush Rooms" in the



BILLBOARD SALUTES RICK DEES WEEKLY TOP 40 10TH ANNIVERSARY

KIIS AM/FM star Rick Dees is a household name.

After ten "Personality of the Year" Billboard Radio Awards, Top Arbitron ratings, hit record "Disco Duck", and several TV credits, he remains one of the nicest, funniest, and most successful guys in radio!

In our September 11th issue, Billboard pays a special tribute to the 10th Anniversary of Rick Dees Weekly Top 40. Join us in honoring this one man American institution.

ISSUE DATE: SEPTEMBER 11
AD CLOSE: AUGUST 17

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JON GUYNN
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NY: NQRM BERKOWITZ,
NANCY BOWMAN
212. 536. 5004

UK & EUROPE:
CHRISTINE CHINETTI
44-71-323-6686



by Carrie Borzillo

tri-state area.

WWDB Philadelphia uses the "Rush Room" in its listening area not only to promote Limbaugh's midday show, but to introduce the station's other personalities to Limbaugh's audience.

Morning host **Paul W. Smith** and overnigher **Dom Giordano** hosted the opening of the "Rush Room" at the **Shark Tavern** in a **Seafood Shanty** restaurant. **PD David Rimmer** says the station plans to have several of its personalities host periodically at the "Rush Room."

WWDB also took the promotion one step further and made special menus with the station's logo on it for the restaurant and plans to distribute bumper stickers in the room shortly. **WWDB** also airs contests in which free lunches are given away in the room.

WAEB-AM Allentown, Pa., also ties in the station's jocks to the promotion. Its morning host, **Bobby Gunther Walsh**, hosted a bus trip giveaway, in which 44 listeners and clients were driven to New York to watch a taping of Limbaugh's television show. Prior to departure, the winners went to the opening of the "Rush Room" at **Applebee's** restaurant.

The station set up point-of-purchase displays for customers to enter to win the trip at various client locations.

"It's a great way to increase awareness of the show," says **WAEB** promotion director **Barbara O'Reilly**.

Adds Carson, "It's not a political statement on the restaurant's part. It just draws in a lot of people to the restaurant."

Limbaugh's show is now heard on 610 stations and reaches approximately 20 million listeners, according to Carson.

NPR AND DENON RECORDS UNITE

In an effort to make on-air fundraising more effective, **National Public Radio** and classical/jazz label **Denon Records** are teaming
(Continued on page 70)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trak service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE <small>(LABEL & NUMBER/DISTRIBUTING LABEL)</small>	ARTIST
1	1	2	12	*** NO. 1 *** I DON'T WANNA FIGHT <small>VIRGIN 12652</small>	TINA TURNER <small>2 weeks at No. 1</small>
2	6	8	9	FIELDS OF GOLD <small>ADM 029</small>	STING
3	2	3	17	BY THE TIME THIS NIGHT IS OVER <small>ADM 029</small>	KENNY G.P. BRITSON
4	3	1	23	I'LL NEVER GET OVER YOU (GETTING OVER ME) <small>ARISTA 1 2518</small>	EXPOS
5	4	4	31	HAVE I TOLD YOU LATELY <small>WARNER BROS. 18511</small>	ROD STEWART
6	7	7	14	DON'T TAKE AWAY MY HEAVEN <small>ADM 029</small>	AARON NEVILLE
7	5	5	15	HERO <small>ATLAN 91C 87360</small>	DAVID CROSBY & PHIL COLLINS
8	9	9	15	EVEN A FOOL CAN SEE <small>WARNER BROS. 18561</small>	PETER CETERA
9	11	13	7	I'M FREE <small>SBK 50434/ERG</small>	JON SECADA
10	8	6	26	LOVE IS <small>GRANT 12620</small>	VANESSA WILLIAMS & BRIAN MCKNIGHT
11	10	11	7	RUN TO YOU <small>ARISTA 1 2570</small>	WHITNEY HOUSTON
12	NEW ▶	1		*** AIRPOWER *** IT'S ALRIGHT <small>SHANACHIE ALBUM CUT</small>	HUEY LEWIS & THE NEWS
13	12	10	26	I SEE YOUR SMILE <small>EPIC 74847</small>	GLORIA ESTEFAN
14	13	12	24	IF I EVER LOSE MY FAITH IN YOU <small>ADM 0111</small>	STING
15	17	18	9	CAN'T GET ENOUGH OF YOUR LOVE <small>ARISTA 1 2582</small>	TAYLOR DAYNE
16	14	14	23	TELL ME WHAT YOU DREAM <small>NOVUS 62468/RCA</small>	RESTLESS HEART/W. HILL
17	15	15	28	ANGEL <small>SBK 50406/ERG</small>	JON SECADA
18	19	30	3	*** AIRPOWER *** WHEN I FALL IN LOVE <small>EPIC SOUNDTRAX 77021/EPIC</small>	CELINE DION & CLIVE GRIFFIN
19	18	17	26	SIMPLE LIFE <small>MCA 54581</small>	ELTON JOHN
20	20	23	4	*** AIRPOWER *** CAN'T HELP FALLING IN LOVE <small>VIRGIN 12653</small>	UB40
21	16	16	13	THAT'S THE WAY LOVE GOES <small>VIRGIN 12653</small>	JANET JACKSON
22	26	38	3	WILL YOU BE THERE <small>W.A.S.P. 85308/TRAX 7 050/EPIC</small>	MICHAEL JACKSON
23	21	19	9	COME UNDONE <small>CAPITOL 44918</small>	DURAN DURAN
24	NEW ▶	1		RIVER OF DREAMS <small>COLUMBIA 77086</small>	BILLY JOEL
25	23	21	20	THAT'S WHAT LOVE CAN DO <small>NEXT PLATEAU/LONDON 857 024/PLG</small>	BOY KRAZY
26	27	26	5	TWO PRINCES <small>EPIC 14604</small>	SPIN DOCTORS
27	28	27	4	WIDE RIVER <small>SAILOR/POLYDOR 859 194/PLG</small>	STEVE MILLER BAND
28	22	20	16	CAN'T DO A THING (TO STOP ME) <small>REPRISE 18604</small>	CHRIS ISAAK
29	31	—	2	I'M GONNA BE (500 MILES) <small>CHRYSALIS 24846/ERG</small>	THE PROCLAIMERS
30	NEW ▶	1		RAIN <small>MAVERICK/SIRE 18505/WARNER BROS.</small>	MADONNA
31	29	31	11	WALK THROUGH THE WORLD <small>ATLANTIC 87350</small>	MARC COHN
32	30	28	6	RUNNING ON FAITH <small>EPIC ALBUM CUT REPRISE</small>	ERIC CLAPTON
33	25	22	14	MOMENTS OF LOVE <small>POLYDOR 859 034/PLG</small>	CATHY DENNIS
34	35	36	4	LOOKING THROUGH PATIENT EYES <small>GEE WIRE 11111/ABC 867 011/PLG</small>	P.M. DAWN
35	NEW ▶	1		RUNAWAY TRAIN <small>COLUMBIA 77086</small>	SOUL ASYLUM
36	40	40	3	ONE LAST CRY <small>MERCURY 862 404</small>	BRIAN MCKNIGHT
37	24	25	14	SLEEPING SATELLITE <small>ADM 029</small>	TASMIN ARCHER
38	38	—	2	TOMORROW'S GIRLS <small>REPRISE 18502</small>	DONALD FAGEN
39	NEW ▶	1		ANOTHER SATURDAY NIGHT <small>MCA 54680</small>	JIMMY BUFFETT
40	33	32	20	WATER FROM THE MOON <small>EPIC 74809</small>	CELINE DION

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	DO YOU BELIEVE IN US <small>SBK 50406/ERG</small>	JON SECADA
2	2	2	3	I HAVE NOTHING <small>ARISTA 1 2527</small>	WHITNEY HOUSTON
3	5	5	3	NEVER A TIME <small>ATLANTIC 87311</small>	GENESIS
4	4	3	3	WHEN SHE CRIES <small>RCA 62112</small>	RESTLESS HEART
5	3	4	3	FAITHFUL <small>EMI 10411/ERG</small>	GO WEST
6	7	7	3	WALKING ON BROKEN GLASS <small>ARISTA 1 2452</small>	ANNIE LENNOX
7	6	6	3	JUST ANOTHER DAY <small>SBK 50434/ERG</small>	JON SECADA
8	8	8	3	ORDINARY WORLD <small>CAPITOL 44908</small>	DURAN DURAN
9	9	10	3	TAKE THIS HEART <small>CAPITOL 44782</small>	RICHARD MARX
10	10	9	3	LAYLA <small>REPRISE 18787</small>	ERIC CLAPTON

Billboard's **PD** of the week™

Lisa McKay
WRVQ Richmond, Va.



If ARBITRENDS are any indication, WRVQ (Q94) Richmond, Va., is set to have a great spring book. Although the ratings are not due to be released until Monday (26), the station already has shot up from a 6.7 in the winter book to a 9.5 in the second trend.

Lisa McKay, who took over the programming duties in January and was officially named PD in March, is understandably pleased, and notes that the trend is "not a wobble, it's been a nice build."

After taking the program reins, McKay concentrated on three major problem areas at the station: the music, the morning show, and the marketing.

"The music was wrong; there was too much rock," she says. "The morning show needed some work, and the marketing effort needed a boost."

Musically, McKay eliminated so much of the rock product that she says looking at the music logs now compared to the ones from six months ago is "like looking at a negative." Today, she won't program more than one rock song per quarter hour. (In McKay's definition, a dance remix by Duran Duran is considered a rock song.)

She also changed research companies because the one the station was previously using "was interviewing people who listened to rock radio." The local research company the station now employs only interviews "people who prefer Q94 and have listened in the last week." McKay says that research indicates a direction for the station that is "very clear."

Although focusing only on core listeners can hurt a station in the long run by not attracting new cume, McKay says for now her goal is simply to "please our cume by focusing as tightly as we can."

Consultant Alan Burns was a big help with the morning show problem, according to McKay. "The morning show has so much talent, Alan just spelled out the direction." Then the jocks, Corey Deitz, Jay Hamilton, and Betty Bodine, "had the creativity to make it happen."

The rest of the station lineup consists of midday man Roger St. John, early afternoon jock Mike Rivers, McKay in late afternoons, MD/night jock Billy Surf, and over-nighter Kirby Carmichael.

As for the marketing, during the spring the station ran a birthday lottery cash contest backed with an expensive and carefully targeted television campaign.

In addition, the station is promotionally very active and does approximately 300 appearances a year. There are no other major promotions, primarily because during a recent diary review in Arbitron's Laurel, Md., headquarters, McKay discovered that "people listen to us for 20 minutes

at a time if we're lucky. [That] was a big revelation for me," she says.

Although there is no other top 40 in the market, Q94 shares its audience with crostown hot AC WMXB and country powerhouse WKHK during the day, and the market's two urban stations, WCDX and WPLZ, at night.

Like many mainstream top 40 stations, WRVQ changes musically from day to night and targets a different audience. Q94 is 60% current/recurrent intensive in the daytime, and targets 22-32-year-old women. At night, the station is 80% current/recurrent driven, and targets 12-21-year-old listeners.

A look at a midday hour versus an evening hour illustrates the difference. Here's a recent midday hour: Shannon, "Let The Music Play"; P.M. Dawn, "Looking Through Patient Eyes"; Fine Young Cannibals, "She Drives Me Crazy"; Joe Public, "Live And Learn"; Rod Stewart, "Have I Told You Lately"; En Vogue, "My Lovin' (You're Never Gonna Get It)"; Amy Grant, "That's What Love Is For"; Spin Doctors, "Two Princes"; Prince, "Kiss"; Shai, "Baby, I'm Yours"; J. Geils Band, "Centerfold"; Stereo MC's, "Connected"; and CeCe Peniston, "Finally."

Here's a recent evening hour: Snow, "Informer"; Duice, "Dazzle Duks"; Bryan Adams, "Everything I Do (I Do It For You)"; M.A.R.R.S., "Pump Up The Volume"; H-Town, "Knockin' Da Boots"; Vanessa Williams and Brian McKnight, "Love Is"; Hammer, "2 Legit 2 Quit"; Spin Doctors, "Two Princes"; Mad Cobra, "Flex"; Bizarre Inc. featuring Angie Brown, "I'm Gonna Get You"; Whitney Houston, "I Have Nothing"; and Tony! Toni! Toné!, "Feels Good."

McKay says being female and in the station's target age demo helps her make the right decisions, but she adds, "It doesn't mean I have to work any less because there are a trillion details to take care of."

Because she spent most of the eligibility period (May 1992 to May 1993) as Q94's MD, McKay is nominated as music director of the year in the Billboard Radio Awards, an honor she previously won in 1992.

She joined the station for middays five years ago after then OM Jim Payne heard her on the air at WRSF Nags Head, N.C., while he was on vacation there. Before the WRSF job, McKay was promotion director at co-owned WJZ/WJMA Orange, Va., and WSPV Staunton, Va.

Asked about her goals for WRVQ, McKay quips "We're going to take it No. 1 then satellite feed it to everyone else." She adds in a more serious tone, "Radio is not a sprint, it's a marathon. I did really well in the first event. Now, I want to see how I do in the marathon." PHYLLIS STARK

Rundgren Makes Promotion Rounds 13 Stations To Receive Customized CD-I Singles

BY CARRIE BORZILLO

LOS ANGELES—Thirteen radio stations nationwide will be getting a customized version of TR-1's (aka Todd Rundgren) latest single—"Fascist Christ" for modern rock and "Property" for album rock and album alternative—during a promotional tour.

Rundgren is promoting the July 6 release of his CD "No World Order" on Rhino's Forward label and the CD-I version of the album from Philips Interactive Media Of America with a promotional tour hitting radio and retail outlet between July 14 and Aug. 3.

Tour stops include KFOG, Tower

Stonestown, and Good Guys in San Francisco; KQPT, Tower Home Office, and Valley One Stop in Sacramento, Calif.; KXRX and Tower Mercer in Seattle; WXRK (K-Rock) and Nobody Beats The Wiz on Broadway in New York; KLOS and Tower Sunset in Los Angeles; as well as stations and retail stores in Minneapolis, Chicago, Cleveland, Toronto, Philadelphia, Washington, D.C., Atlanta, and Boston.

In each market, Rundgren will do a live on-air interview and demonstrate the interactive version of the album. He will also reconstruct the first single and record it onto a blank CD for the station to use. A demonstration of the CD-I also will be conducted at the retail stops.

Rhino national director of radio promotion Jim Neill says the new single, which the label is calling a reconstruction rather than a remix, is made on the CD-I by rearranging bits of music from the songs.

Neill says that each reconstructed single will be unique. "The chances of duplication are nearly impossible because there are so many ways to rearrange the song," he says.

KQPT Sacramento APD David Anderson says Rundgren's visit drew a lot of calls from curious listeners.

Anderson says the reconstructed single he received was interesting, but the station will continue to play the album version of the single.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
2	2	2	20	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
3	5	5	8	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
4	6	6	6	29 PALMS FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/Atlantic
5	3	3	9	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC Columbia
6	4	4	8	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE Columbia
7	14	—	2	WHAT IF I CAME KNOCKING	JOHN MELLENCAMP Mercury
8	16	—	2	GET A HAIRCUT	GEORGE THOROGOOD & THE DESTROYERS EMERG
9	13	14	9	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE Virgin
10	7	9	7	WIDE RIVER	◆ STEVE MILLER BAND Polygram/PLG
11	18	19	4	PEACE PIPE BROTHER	◆ CRY OF LOVE Columbia
12	10	10	20	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
13	12	12	10	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
14	11	11	9	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE Epic
*** AIRPOWER ***					
15	26	—	2	ZOOROPA ZOOROPA	U2 Island/PLG
16	17	17	17	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
17	15	15	7	TAKE ME FOR A LITTLE WHILE	◆ COVERDALE/PAGE Geffen
18	21	23	5	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER Interscope
*** AIRPOWER ***					
19	24	25	5	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
20	9	7	10	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR Chrysalis/ISIRG
*** AIRPOWER ***					
21	22	22	4	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
22	8	8	7	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL Chrysalis/ISIRG
23	20	13	14	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
24	19	16	13	DOWN INCOGNITO PULL	◆ WINGER Atlantic
25	23	18	6	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH Columbia
26	27	28	5	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/Geffen
27	28	26	4	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
28	25	21	5	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	◆ ALICE IN CHAINS Columbia
29	30	29	4	I'LL SLEEP WHEN I'M DEAD KEEP THE FAITH	◆ BON JOVI J&MCO/Mercury
30	29	24	8	FIELDS OF GOLD TEN SUMMERS TALES	◆ STING A&M
31	35	—	2	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	DEF LEPPARD Columbia
*** FLASHMAKER ***					
32	NEW	1	1	CRY NO MORE	ARCADE Epic
33	40	—	2	EDGE OF THORNS EDGE OF THORNS	◆ SAVATAGE Atlantic
34	36	33	20	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
35	34	35	3	SECRET WORLD US	PETER GABRIEL Geffen
36	39	—	2	CAN'T HAVE YOUR CAKE EXPOSED	VINCE NEIL Warner Bros.
37	NEW	1	1	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
38	NEW	1	1	WICKED GARDEN	STONE TEMPLE PILOTS Atlantic
39	RE-ENTRY	19	19	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS Giant
40	NEW	1	1	STAY (FARAWAY, SO CLOSE!)	U2 Island/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	7	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
2	2	2	7	BLACK TEN	PEARL JAM Epic
3	—	—	1	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
4	5	4	42	EVEN FLOW	◆ PEARL JAM Epic
5	4	9	30	JEREMY TEN	◆ PEARL JAM Epic
6	9	10	8	ENTER SANDMAN	◆ METALLICA Elektra
7	8	—	40	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	3	3	25	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMERG
9	6	5	28	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
10	—	8	21	ALIVE TEN	◆ PEARL JAM Epic

Radio

PROMOTIONS AND MARKETING

(Continued from page 68)

up to give listeners CDs as premiums, or thank-yous, for donations to support the public radio network.

The promotion will run from Oct. 23-29 on approximately 100 stations, including WNYC-FM New York, WBUR Boston, and KUHF Houston.

Denon is donating 5,000 CDs by up-and-coming classical artists such as violinist Chee-Yun, pianist Helene Grimaud, clarinet player Paul Meyer, and the Carmina Quartet, along with digitally remastered selections from the recently-revived Savoy jazz collection.

IDEA MILL: KROQ'S POOR FEST

KROQ Los Angeles' "Loveline" co-host Jim "Poorman" Trenton has organized the first annual "Poor Fest" for those who can't afford the pricey Lollapalooza ticket. The Aug. 4 event at the Whisky-A-Go-Go will feature Gilt Lily, Virtual Image, the Shout, Stikkitty, the Skeletons, No Doubt, and Rob Rule (a side project of Mary's Danish members). Free T-shirts, CDs, and cassettes will be given away.

What better publicity than having your call letters, air personalities, and upper station management plugged on "The Arsenio Hall Show?" WLUP-AM Chicago evening jock Danny Bonaduce (aka Danny Partridge) appeared on the show July 13 to promote the addition of "The Partridge Family" TV show on Nick At Nite. However, this publicity wasn't exactly free. GM Larry Wert offered to pay Bonaduce \$200 each time he plugged a fellow WLUP jock or flashed the station's logo, \$1,000 for each mention of parent Evergreen Media COO Jim deCastro and CEO/owner Scott Ginsburg, and either \$500 or \$5,000—there are conflicting reports on this one—to show the tattoo on his rear which bears the station's old logo along with the names Johnny B.,

Kev, and Mr. Wert. The final tally: Bonaduce received approximately \$10,000 from Wert for various mentions. He plans to donate most of the money to charity.

KDWB Minneapolis has collected more than 10,000 gallons of drinking water to donate to the flood victims of Iowa. Morning man Dave Ryan delivered the water in a 25-foot truck he drove for 350 miles... KSHE St. Louis and Pepsi helped out flood victims by asking for \$20 donations at the various sites the station broadcast from on July 13. Contributors received free concert tickets, CDs, cassettes, and Pepsi products.

KIIS Los Angeles launched its "Balls Of Summer" campaign. Listeners win by picking a specially marked small Nerf ball from a bag at van stops, by registering to win, and by participating in various ball

events at clubs and parks. Prizes include a weekly fly-away to see concerts in other cities. Listeners are using the balls to decorate their car antennas, car phones, and rear-view mirrors.

WRIF Detroit and Stolichnaya Russian vodka have launched a rock band competition called "Stoli Rocks To Russia," which will send a winning band to Moscow to perform for one week at local clubs... WDAS Philadelphia is offering two trips to African-Americans to visit that continent. This is the fifth year of the station's "Family Heritage Tours" series.

PRO-MOTIONS

Nancy Cambino joins WDRE Long Island, N.Y., as director of sales promotions. She was previously promotion director at WNLK/WEFX Stamford, Ct.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	9	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS Mercury
2	2	1	11	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
3	3	3	4	NUMB	U2 Island/PLG
4	6	12	5	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET Zoo
5	12	26	3	HUMAN BEHAVIOUR DEBUT	◆ BJORK Elektra
6	7	4	11	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
7	4	7	7	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG Sire/Reprise
8	22	25	4	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
9	5	8	8	STAND ABOVE ME LIBERATOR	O.M.D. Virgin
10	10	15	5	WORK FOR FOOD HI-FI SCI-FI	◆ DRAMARAMA Chameleon
11	27	—	2	NO RAIN BLIND MELON	◆ BLIND MELON Capitol
12	11	10	9	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
13	24	—	2	OUTBREAK OF LOVE EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
14	21	—	2	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS Virgin
15	8	6	16	CREEP PABLO HONEY	◆ RADIOHEAD Capitol
16	9	5	16	REGRET REPUBLIC	◆ NEW ORDER Qwest/Warner Bros.
17	13	11	14	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	◆ THE PROCLAIMERS Chrysalis/ISIRG
18	14	9	17	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
19	18	22	3	SWEET LULLABY DEEP FOREST	◆ DEEP FOREST Epic
20	26	—	2	SOMEDAY I SUPPOSE DON'T KNOW HOW TO PARTY	◆ THE MIGHTY MIGHTY BOSSTONES Mercury
21	16	19	5	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY Virgin
22	15	18	10	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES Island
23	20	13	12	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
24	NEW	1	1	WORLD REPUBLIC	◆ NEW ORDER Qwest/Warner Bros.
25	19	16	15	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE Mute/Sire/Reprise
26	NEW	1	1	SATURDAY NIGHT "SO I MARRIED AN AXE MURDERER" SOUNDTRACK	◆ NED'S ATOMIC DUSTBIN Chaos
27	17	17	7	RAIN JUNK PUPPETS	◆ AN EMOTIONAL FISH Atlantic
28	29	27	3	YOUR TOWN WHATEVER YOU SAY, SAY NOTHING	◆ DEACON BLUE Chaos
29	NEW	1	1	SUMMER OF DRUGS SWEET RELIEF, A BENEFIT FOR VICTORIA WILLIAMS	◆ SOUL ASYLUM Thirsty Ear/Chaos
30	28	23	14	CAN'T HELP FALLING IN LOVE "SILVER" SOUNDTRACK	◆ UB40 Virgin

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



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SPRING '93 ARBITRONS

12-plus overall average quarter hour shares. (*) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	'92	'92	'93	'93	Call	Format	'92	'92	'92	'93	'93
SAN FRANCISCO—(4)													
KGO	N/T	7.7	7.2	9.6	8.5	7.6	KJZZ	country	1.1	1.1	1.1	1.1	1.1
KHBR	N/T	4.5	3.9	3.6	4.5	6.1	KKBT	country	4.0	3.4	3.6	3.2	3.5
KCBS	N/T	4.4	4.9	5.8	4.7	4.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
KMEL	top 40/rhythm	5.6	5.4	4.9	5.3	4.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
KFRC-AM	adult std	3.5	4.8	3.9	3.9	4.2	KLXN	country	2.0	2.1	2.0	2.0	2.1
KSQL	top 40/rhythm	2.9	3.3	2.9	3.6	3.9	KLXN	country	2.0	2.1	2.0	2.0	2.1
KIOI	AC	3.5	4.2	3.9	3.5	3.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
KOIT-AM-FM	AC	3.8	3.0	3.6	3.6	3.5	KLXN	country	2.0	2.1	2.0	2.0	2.1
KSAN	country	4.0	3.4	3.6	3.2	3.5	KLXN	country	2.0	2.1	2.0	2.0	2.1
KBLX-AM-FM	urban AC	3.0	2.7	3.5	4.0	3.3	KLXN	country	2.0	2.1	2.0	2.0	2.1
KKSF	adult alt	2.7	3.5	2.3	2.2	3.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
KRQR	cls rock	2.5	2.3	1.8	2.1	2.8	KLXN	country	2.0	2.1	2.0	2.0	2.1
KRQZ	modern	3.2	2.9	2.6	2.4	2.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
KFDG	album	1.8	1.9	1.9	2.1	2.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
KABL-AM-FM	AC	2.8	1.8	2.4	2.2	2.2	KLXN	country	2.0	2.1	2.0	2.0	2.1
KSDJ	album	1.7	1.8	1.8	1.4	2.2	KLXN	country	2.0	2.1	2.0	2.0	2.1
KDAY	AC	2.1	2.2	1.8	2.0	2.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
KDFC-AM-FM	classical	2.1	1.9	2.4	2.6	2.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
KFRC-FM	oldies	1.7	2.0	2.1	2.4	1.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
KKIH-AM-FM	Spanish	2.2	1.3	1.4	1.4	1.5	KLXN	country	2.0	2.1	2.0	2.0	2.1
KLOK	Spanish	5	5	5	8	1.7	1.5	1.3	1.4	1.4			
KHOT	top 40/rhythm	1.1	1.5	1.3	1.4	1.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
KNEW	country	1.1	1.0	1.7	1.3	1.3	KLXN	country	2.0	2.1	2.0	2.0	2.1
KOFY	Spanish	1.9	2.0	1.6	1.1	1.3	KLXN	country	2.0	2.1	2.0	2.0	2.1
KSFO	oldies	2.2	2.2	1.7	1.3	1.2	KLXN	country	2.0	2.1	2.0	2.0	2.1
KUFX	cls rock	7	7	7	11	12	KLXN	country	2.0	2.1	2.0	2.0	2.1
KYIA	oldies	1.3	1.3	1.2	1.0	1.2	KLXN	country	2.0	2.1	2.0	2.0	2.1
KDIA	urban AC	1.1	1.0	1.3	1.0	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
KEZR	AC	1.1	1.3	1.0	1.1	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
KOME	album	1.1	1.5	1.3	1.6	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
KRTY	country	9	8	8	1.1	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
PHILADELPHIA—(5)													
KYW	N/T	6.6	7.2	7.0	8.1	7.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
WMMR	album	5.3	5.8	5.1	4.1	6.6	KLXN	country	2.0	2.1	2.0	2.0	2.1
WYSP	cls rock	6.5	6.9	7.7	6.0	5.8	KLXN	country	2.0	2.1	2.0	2.0	2.1
WIOQ	top 40/rhythm	4.3	5.3	6.4	6.8	5.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
WXIU	country	4.9	5.0	5.2	4.1	5.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
WYXR	AC	5.1	4.7	4.6	5.8	5.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
WVBB	N/T	3.9	4.7	4.3	7.0	5.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
WUSL	urban	6.9	6.0	4.8	4.4	4.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
WUGL-FM	oldies	5.1	4.7	4.1	4.7	4.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
WPEN	adult std	6.4	4.4	4.8	4.8	4.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
WMGK	AC	4.6	4.0	3.7	3.8	4.1	KLXN	country	2.0	2.1	2.0	2.0	2.1
WBEB-FM	AC	5.3	4.1	4.6	4.3	4.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
WDAS-FM	urban AC	3.5	3.1	3.3	3.2	3.6	KLXN	country	2.0	2.1	2.0	2.0	2.1
WIP	sports	2.8	3.2	4.1	3.5	2.8	KLXN	country	2.0	2.1	2.0	2.0	2.1
WJZZ	adult alt	4.6	4.5	4.4	4.5	2.8	KLXN	country	2.0	2.1	2.0	2.0	2.1
WFLN	classical	2.4	3.0	2.7	2.7	2.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
WPLY	top 40	2.1	2.0	2.2	1.6	2.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
WIBF	modern	—	—	—	1.9	1	KLXN	country	2.0	2.1	2.0	2.0	2.1
WUGL-AM	oldies	1.1	9	4	4	1.7	KLXN	country	2.0	2.1	2.0	2.0	2.1
WHAT	N/T	9	1.2	1.3	1.2	1.4	KLXN	country	2.0	2.1	2.0	2.0	2.1
WDAS-AM	religious	9	1.0	1.1	7	1.3	KLXN	country	2.0	2.1	2.0	2.0	2.1
WPST	top 40	8	9	1.1	9	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1
WWJZ	adult std	—	—	—	7	1.0	KLXN	country	2.0	2.1	2.0	2.0	2.1

N/T CHALKS UP SURPRISING GAINS

(Continued from page 66)

In other format news, album rock was up 14 stations for a total of 325. Classic rock, meanwhile, remained relatively steady. Its two new outlets brought the total up to 211.

Modern rock added 37 new outlets and now has 376. Unmacht says most of modern rock's growth has been "in areas where the main holes are all plugged. It seems to be limited to larger markets. Modern rock is often

the format of desperation. There are two reasons [broadcasters] get into it. It's either the music they love, or everything else is taken. That's why it's very difficult to do on a national basis."

Spanish added 26 stations for a total of 387. Although Spanish KLAX Los Angeles' dramatic "worst to first" story in the fall Arbitron book brought a lot of attention to the for-

Call	Format	'92	'92	'92	'93	'93
KHKS	top 40	3.1	3.5	2.3	3.4	4.1
KTXQ	album	4.3	3.8	4.5	4.3	4.1
KDMX	AC	3.4	4.0	4.4	3.6	4.0
KKDA-FM	urban	4.5	4.0	4.4	4.8	3.9
KLUU	urban oldies	2.9	2.9	3.1	4.1	3.9
KOAI	jazz	2.0	1.1	2.6	2.9	3.9
KRLD	N/T	3.4	3.2	3.3	4.3	3.9
KZPS	cls rock	2.7	2.9	2.8	3.2	3.8
KYNG	country	4.1	5.1	4.1	4.5	3.1
KLTY	religious	2.5	2.2	2.9	2.6	3.0
KLRX	AC	3.8	3.6	3.2	2.8	2.8
KEGL	top 40	3.1	2.7	3.1	2.7	2.6
KLIF	N/T	2.5	2.8	2.9	3.1	2.4
KDGE	modern	1.5	2.4	2.7	1.9	2.2
KKDA	urban	2.5	1.9	2.0	1.5	2.2
KAAM	adult std	1.6	1.8	2.3	1.6	2.1
KSNM	country	1.2	1.5	1.3	2.1	2.0
WRR	classical	2.0	2.3	2.7	2.2	1.9
KHVN	religious	1.9	1.4	2.1	1.4	1.8
KDZR	album	1.4	1.5	1.4	1.6	1.7
KRVA-AM	Spanish	1.0	7	8	1.0	1.0

Call	Format	'92	'92	'92	'93	'93
BOSTON—(9)						
WXKS-FM	top 40	6.9	7.5	7.0	7.8	8.3
WBZ	N/T	6.3	6.6	7.4	7.3	6.1
WRKO	N/T	5.5	6.7	5.5	4.8	6.1
WNEU/WNIX	AC	5.4	4.7	5.4	5.1	5.7
WBCH	album	5.3	5.4	5.3	5.0	5.2
WHDH	N/T	4.4	3.2	3.8	4.1	4.4
WBIX	AC	3.5	3.6	3.5	3.8	4.0
WZLW	top 40/rhythm	4.8	4.9	4.5	4.0	4.0
WOODS	oldies	5.1	5.5	4.7	4.3	3.7
WZLX	cls rock	4.6	3.2	3.6	3.8	3.7
WCLB	country	2.7	2.8	2.4	3.3	3.5
WSSM-FM	AC	5.0	4.0	4.2	3.9	3.5
WBOS	AC	2.1	2.5	3.8	3.1	3.3
WCRB	classical	2.5	2.1	2.4	3.3	3.1
WPLM-AM-FM	adult std	2.1	2.1	2.0	2.0	2.3
WILD	urban	1.7	2.4	1.8	1.7	2.2
WBOS	country	2.0	2.0	2.5	1.6	2.1
WAAF	album	1.6	2.5	2.3	2.2	2.0
WEEI	sports	1.8	1.9	2.1	1.8	2.0
WFNX	modern	2.5	1.4	1.9	2.3	1.7
WXKS-AM	adult std	1.6	2.5	1.7	2.8	1.7
WCGY	album	2.0	1.3	1.2	1.6	1.1

Call	Format	'92	'92	'92	'93	'93
SAN DIEGO—(15)						
KSON-AM-FM	country	7.6	8.7	7.9	7.9	7.7
KSDO	N/T	5.4	5.3	6.5	6.7	6.1
KKLO-AM-FM	top 40	5.6	4.1	3.5	3.5	6.0
KFMB	N/T	4.0	4.9	3.4	4.0	5.1
XETRA-FM	modern	5.7	5.7	4.4	4.0	4.6
KJQY	AC	4.8	4.3	4.1	4.6	4.2
KYXY	AC	4.2	3.3	3.1	4.0	4.2
KGBB	cls rock	4.5	5.8	4.2	4.6	4.1
XHTZ	top 40/rhythm	4.2	4.4	4.5	4.4	4.0
KPOP	adult std	3.6	3.2	3.3	3.6	3.7
KFMB-FM	AC	5.7	5.4	5.5	4.8	3.6
KBZS	oldies	2.6	3.2	3.3	4.1	3.4
KIFM	adult alt	3.6	2.9	3.7	3.7	3.3
KIOH	album	4.4	2.5	3.1	2.2	3.2
XHRM	urban	2.9	1.8	2.9	3.3	3.0
KCLX	cls rock	2.3	2.6	2.9	2.5	2.8
KFI	N/T	1.6	2.1	2.7	3.1	2.7
KPFD	classical	2.8	3.5	2.6	3.5	2.7
XETRA-AM	sports	1.3	1.1	3.6	1.9	1.7
KCBQ-FM	oldies	1.9	1.5			

Ebbert Files Petition To Block WHFS Sale; WGST's Hot B'cast; Casey Lands WOWF Gig

FORMER WHFS Washington, D.C., NSM Patti Ebbert filed a petition July 14 to deny the transfer and sale of the Duchossois Communications station to Liberty Broadcasting, citing violations of eight FCC rules.

Charges include intentional unavailability of the public file, buried station ID announcements, hidden program sponsor identifications, placing callers on the air without consent, unauthorized retransmission of other broadcast programs, unlicensed operators, overcharged advertisers, and contest rigging.

Ebbert told Billboard that before the filing to block the \$15 million sale, she had "confidentially and anonymously been in touch with the FCC about Duchossois operations at WHFS" since October 1990. The petition to deny includes commission correspondence that shows that Ebbert brought charges of plugola, EEO, and political programming violations against the station in 1992, but the FCC asked for documented proof.

Ebbert was fired from her job in March 1991, after she complained about what she alleged was plugola and illegal conduct involving a promotion. She also is involved in state and local lawsuits for abusive discharge.

Ebbert maintains that part of the reason for her dismissal was her part in the campaign to have her husband, DJ Damian Einstein, reinstated after he was reassigned to other, largely off-air duties at the station. Einstein, who is speech impaired, won a successful ruling from local authorities and was reassigned some on-air work.

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On July 20, two hours before Braves game time at Atlanta-Fulton County Stadium, an unoccupied luxury skybox located just above home plate and rented out to WGST/WPCH Atlanta, burst into flames when a can of Sterno, used to heat catered food, ignited a fire, according to the Atlanta Constitution. Twenty-five fire-fighting units battled the blaze for 90 minutes. In the end, after extensive damages were tallied to five sky boxes, the game was played.

In order to broadcast the game, WGST had to patch into TBS' audio feed and essentially simulcast the game with the cable network until the fourth inning, when WGST engineers were able to set up the station's own line for play-by-play.

Radio trade Inside Radio has filed a \$737,507 breach-of-contract suit against Fairfax Media, the parent company of fax news service Zapnews, citing the latter's alleged failure to transmit the daily faxed publication as it had contracted to do in 1990. That contract, which was revised in 1992, called for Zapnews to transmit the newsletter to subscribers in exchange for advertising in Inside Radio and the monthly publication Radio Only for a period of five years.

In an April 19 letter, Zapnews president Jim Hood informed Inside Radio publisher Jerry Del Colliano that he would be unable to continue the agreement because of "continuing and severe cash-flow problems." Because the publication has been fulfilling its approximately 1,800 subscriptions in-house since then, the suit seeks reimburse-

ment for fax equipment costs and long-distance telephone charges.

"We decided to sue because they are still in business today," says Inside Radio's Steve Butler. "We were not convinced that they were in such dire financial straits."

Hood calls the suit "nuts" and "a media stunt." He claims the contract with Inside Radio is the reason the company had the cash-flow problems. "The [publication] kept getting longer," he says. "[Del Colliano] bled us dry."

In other news, WYEZ South Bend, Ind., was hit with cover and page 5b notices in the spring Arbitron book for



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

ratings distortion as a result of airing the announcement "if anyone calls or writes to ask what radio station you listen to, tell them you listen to WYEZ."

Arbitron says this statement is "unspecific about who may be asking and could, therefore, be understood by a diarykeeper as a reference to Arbitron's survey."

WIAT Danville, Ill., also was flagged with a 5b notice in the Danville and Champaign, Ill., books as a result of a TV campaign which stated "when someone asks you what radio station you listen to, just say it... Country Radio 99.1 FM WIAT." Arbitron cited the same reason for WIAT's notice.

Looking for three more 5b notices in the upcoming Richmond, Va., West Palm Beach, Fla., and State College, Pa., books.

Billboard Radio Awards ballots are due July 30. Don't forget to vote.

PROGRAMMING: CASEY UPPED AT 'OWF

Acting PD Allen Casey gets the gig permanently at country WOWF Detroit, which has just received FCC approval to change its calls to WYCD. Casey replaces Harry Valentine... KING-AM Seattle PD Steven Wexler joins WTMJ Milwaukee as PD, replacing Tom Baylerian, who left radio.

Syndicated morning man Don Imus lands new affiliate WTEM Washington, D.C. He replaces Bruce Murray and Bob Berger, who will be reassigned to other shifts... AC WLTT Washington is now playing jazz at night.

Alfredo Alonso, president/publisher of Spanish-language trade magazine Radio & Musica, exits his post to become station manager at Spanish WSKQ-AM-FM New York.

WQBA-FM Miami has named Tony Campos to the newly created position of manager. Campos formerly was programming coordinator of the Spanish Broadcasting System... Pio Ferro is upped to PD at WXDJ Miami, replacing Gino "Latino" Reyes, who exits.

Spanish WSSH-AM Boston is now silent... WMEX Boston, which had been simulcasting AC WMJX, splits off from noon to 6 a.m. to air Creole and French ethnic programming.

WFXB St. Louis continues to evolve from AC to album alternative, with Dennis Constantine consulting. J.C. Corcoran returns to the market as morning man, replacing Vic Porcelli, who moves to afternoons, bumping Tom Kramer.

XHRM (The Flash) San Diego APD/midday jock David Chadwick is upped to director of operations. Also, Dwight Arnold joins XHRM as VP of marketing and Michael Garner joins as promotions manager. Both were most recently at crosstown KCLX.

KYIS Oklahoma City OM/MD/morning man Max Hayden exits. Former KOY-FM Phoenix MD Jon Zellner joins KYIS as PD/MD/afternoon jock. Former afternoon jock Cliff Davis moves to mornings.

Paul Johnson takes over as PD at WSJS Winston-Salem, N.C., replacing Andy Thomas. Johnson had been working in research at sister station WTQR. Also, WSJS/WTQR ND Bob Costner adds APD stripes at WSJS. Filling in Thomas' midday shift is WSJS traffic reporter Chrisann Parr.

At WKSX Dayton, Ohio, morning man Nick Roberts adds PD duties, replacing Russ Schaeffer, now at WCLT-FM Columbus, Ohio. Also, Beth Anderson joins the station as morning co-host and news and public affairs director, replacing Shannon Fox, who exits. Anderson previously hosted middays at crosstown WDJK.

Jocks Curt Chaplin and Jimmy Buff, who brokered the free-form "Radio Free New York" morning show on WNWK, have ended their association with the station after almost a year on the air and are looking for a new opportunity. They can be reached through their attorney, Roger Haber, at 212-307-1800.

AC WJQY Miami becomes WTPX (positioned as "Tropics 106.7... South



Florida's new smooth FM"), but keeps the format. The new logo features a colorful cockatiel mascot perched atop the "tropics" design.

Doug Montgomery has been upped from PD at WGTC South Bend, Ind., to group PD for parent company Summit Radio. John Vance from crosstown WAOR joins WGTC as PD/morning man. Pat Riley moves from mornings at WGTC to that shift at sister WIFF Fort Wayne, Ind. Summit Radio owns three stations in northern Indiana.

newslines...

KLAC/KZLA Los Angeles VP/GM Norm Epstein, KABL-AM-FM San Francisco VP/GM Mike Grinsell, and KNEW/KSAN San Francisco station manager Bruce Blevins all are out as a result of the impending Malrite Communications/Shamrock Broadcasting merger. Replacements had not been named by press time.

BOB VISOTCKY, VP/GM of KHIH Denver, has been named VP/GM at KSFO/KYA San Francisco, replacing Ed Krampf.

JOSEPH CARIFFE has been named VP/GM at Compass Radio Group's KFNS/KEZK St. Louis, replacing Ron Stone, who exits. Cariffe was previously GSM at WTMX Chicago. Also, Bob Ferro joins Compass as senior VP of sales. He was VP of sales at KOIT San Francisco.

ART ROBERTS is the new GM at WZRH New Orleans, replacing Chris Bryan. Roberts was last with KXTN San Antonio, Texas.

BILL SMITH, GM of WYHY Nashville, exits and has not been replaced.

BERTRAM ELLIS, the president/founder of Act III Communications, has formed a new Atlanta-based venture called Ellis Communications to acquire and operate broadcast properties. Among Ellis' first acquisitions are WMC-AM-FM and WMC-TV Memphis, which were purchased from Scripps-Howard Broadcasting for a reported \$65 million. Ellis' partners in the venture are former Act III executives Ron Inman, who will be VP, sales and marketing, and Jim Sandry, who will be VP finance/controller.

L. BREWSTER JACKSON joins United Press International as CEO. He is currently president/CEO at Healthcare Satellite Broadcasting Company.

STATION SALES: WZZO Allentown, Pa., from Holt Media Corp., to CRB Broadcasting Corp., for \$9.375 million (CRB owns crosstown WAEB-AM-FM); KBOQ Monterey, Calif., from Model Associates to Henry Broadcasting, owner of crosstown KDON, for \$1 million.

WLMX-AM-FM Chattanooga, Tenn., has been sold from receiver BTMI Inc., to Wicks Radio L.P. for an undisclosed price. Wicks president Rex Tackett, who formerly was GM at KTOK Oklahoma City, takes over as WLMX GM, replacing Mark Bass. Morning man Bill Burkett has been upped to PD.

SALE CLOSINGS: WCAW/WVAF Charleston, W.Va., from Franklin Communications Partners to West Virginia Radio Corp., owner of crosstown WCHS/WKWF, for \$1.6 million.

PD Ernie Brown will exit KORA Bryan, Texas, at the end of August... Brian Rowland joins WEGC Albany, Ga., as GM/PD. He was most recently PD at WAIA Jacksonville, Fla.

Garrison Keillor is changing the name of his syndicated American Public Radio program "The American Radio Company" back to its original name, "A Prairie Home Companion."

Following last week's departure of WESC-AM-FM Greenville, S.C., PD Greg Mozingo for WCOS-AM-FM Columbia, S.C., WESC APD/MD John Landrum is upped to PD and Tommy Gentry returns to the station as APD/MD from WGTR Myrtle Beach, S.C.

PEOPLE: DUKE KEEPS TALKING

Although his contract is up at WASO New Orleans, former Ku Klux Klan leader David Duke will continue to host his morning talk show there by buying his own air time through a time broker-ade deal with the station, according to an Associated Press report.

KPLX Dallas programming assistant Diana Underwood is upped to MD, replacing Mac Daniels, now at WMZQ Washington, D.C.... Lillie Hammer joins WKYS Washington, D.C., as afternoon news anchor/reporter. She was previously with crosstown WTOP.

Former WBCN Boston evening jock Bradley Jay, who had been doing swing since the station began airing the syndicated Howard Stern show at night, lands the midday job. He replaces Ken Shelton, who exits for mornings at sis-

ter station WZLX, where he replaces Anna Lisa.

Scarborough Research president Tom Holbein exits and has not been replaced... Former Satellite Music Network sales manager Charlie Strickland is now consulting Chicago-based Major Network, which now owns Superadio's programming... Veteran consultant Steve Casey joins Critical Mass Media as executive director of new product development. He will remain Phoenix-based.

KRXQ Sacramento, Calif., morning man Kevin "Boom Boom" Anderson exits... WWCD Columbus, Ohio, overnight jock Andy Davis is upped to MD/nights, replacing former MD Jane Wang, who is now PD. Lou Griffith moves from nights to mornings, replacing Lisa Ax.

At WNVZ Norfolk, Va., Justin Stone moves from nights to afternoons, while production director Hojo heads to nights... Max Webster returns to WQMF Louisville, Ky., for afternoons.

Tim Wilcox joins WIBM Lansing, Mich., for overnights, replacing Leigh Taylor, now at crosstown WWDX... WVIC-FM Lansing night jock/promotion director Joe Bahama exits to relocate to Columbus, Ohio.

Assistance in preparing this column was provided by Bill Holland in Washington and Michelle Ihieri in Los Angeles.

Billboard HOT 100 SINGLES

FOR WEEK ENDING JULY 31, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	12	NO. 1 CAN'T HELP FALLING IN LOVE (FROM "SLIVER") UB40 (G.D. WEISS, H. PERETTI, L. CREATORE)	2 weeks at No. 1 UB40 (C) (V) VIRGIN 12653
2	3	3	10	WHOOMP! (THERE IT IS) TAG TEAM (TAG TEAM)	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
3	4	1	27	WEAK T.M. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	WEAK (C) (M) (T) (X) RCA 62614
4	9	9	8	I'M GONNA BE (500 MILES) P. WINGFIELD (C. REID, C. REID)	2 THE PROCLAIMERS (C) CHRYSALIS 24846/ERG
5	7	12	10	SLAM CHYSKILLZ, JAM MASTERS, JAY (SCRUGGS, CHYSKILLZ, MUZIK, TAYLOR, PARKER)	ONVX (C) (M) (T) (X) J.M. (R) 77053/CHAOS
6	8	1	11	THAT'S THE WAY LOVE GOES JANET JACKSON	JANET JACKSON (C) (M) (T) (X) A&M 0258
7	11	11	8	LATELY D. SWING (S. WONDER)	JODECI (C) (V) UPTOWN 54652/MCA
8	6	7	18	SHOW ME LOVE A. GEORGE, F. MCFARLANE (A. GEORGE, F. MCFARLANE)	ROBIN S. (C) (M) (T) (X) BIG BEAT 10118/ATLANTIC
9	5	5	17	KNOCKIN' DA BOOTS B. BURRELL (SHAZAM, DINO, G.I. STICK, R. TROUTMAN)	H-TOWN (C) (M) (T) LUKE 161
10	8	8	19	I'LL NEVER GET OVER YOU (GETTING OVER ME) G. ROCHE (D. WARREN)	EXPOSE (C) (M) (X) ARISTA 1-251B
11	16	18	8	IF I HAD NO LOOT TONY! TONI! TONE! (R. WIGGINS, J. BAUTISTA, W. HARRIS)	TONY! TONI! TONE! (C) (T) (V) WING 859 056/MERCURY
12	15	17	10	I DON'T WANNA FIGHT (FROM "WHAT'S LOVE GOT TO DO WITH IT") C. LORD, ALGE, R. DAVIES (C. L. HERRY, LULU, B. LAWRIE)	TINA TURNER (C) (V) VIRGIN 12652
13	10	6	15	HAVE I TOLD YOU LATELY P. LEONARD (V. MCKNIGHT, B. BARNES, M. BARNES)	ROD STEWART (C) (D) (V) WARNER BROS. 18511
14	14	15	14	WHOOT, THERE IT IS THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	95 SOUTH (M) (T) WRAP 0150/HIBAN
15	12	14	30	DAZZEY DUKS PARSON PRODUCTIONS (L. A. SNO, CREO, D. BAMBATTA, ROBBIE, BAKER, ALLEN, MILLER)	DUICE (C) (T) TMR 3089/BELLMARK
16	13	10	12	DRE DAY DR. DRE (DR. DRE, SNOOP, C. WOLFE)	DR. DRE (C) (M) (T) DEATH ROW 53B27/INTERSCOPE
17	18	16	15	WHAT'S UP D. TICKLE (L. PERRY)	4 NON BLONDES (C) INTERSCOPE 98430
18	19	24	8	RUNAWAY TRAIN M. BEINHORN (D. PIRNER)	SOUL ASYLUM (C) (X) COLUMBIA 74966
19	17	13	16	COME UNDONE DURAN DURAN (DURAN DURAN)	DURAN DURAN (C) (V) (X) CAPITOL 44915
20	57	—	2	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
21	24	29	9	BABY I'M YOURS C. MARTIN (C. MARTIN, M. GAY)	SHA (C) (M) (T) (V) (X) GASOLINE ALLEY 54574/MCA
22	26	30	8	ONE LAST CRY B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES, M. BARNES)	BRIAN MCKNIGHT (C) MERCURY 862 404
23	23	28	9	FIELDS OF GOLD H. PADGHAM, STING (STING)	STING (C) (X) A&M 0258
24	20	20	9	CAN'T GET ENOUGH OF YOUR LOVE R. CLIVILLES, D. COLE (B. WHITE)	TAYLOR DAYNE (C) (M) (T) (V) (X) ARISTA 1-2582
25	22	33	9	ONE WOMAN V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) (M) GIANT 18606
26	21	19	14	MORE AND MORE CYBORG DMP (G. SCHEIN, O. REINECKE, J. KATZMANN, T. DAWSON-HARRISON)	CAPTAIN HOLLYWOOD PROJECT (C) (M) (T) (X) IMAGO 25029
27	30	37	6	I'M FREE E. ESTEFAN, JR., C. OSTWALD, J. CASAS (J. SECADA, M.A. MOREJON)	JON SECADA (C) (D) (V) SBK 50434/ERG
28	43	55	3	RIGHT HERE (HUMAN NATURE)/DOWNTOWN B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, K. ORTIZ, G. GOMEZ)	SWV (C) (T) (X) RCA 62614
29	38	40	9	SOMETHING'S GOIN' ON J. PENN II (J. POWE, D. PEETE, J. CLAY)	UNV (C) MAVERICK/SIRE 18564/WARNER BROS
30	29	26	7	GIRL U FOR ME/LOSE CONTROL K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY)	SILK (C) KEIA 64643/ELEKTRA
31	31	31	6	RUN TO YOU (FROM "THE BODYGUARD") D. FOSTER (A. RICH, J. FRIEDMAN)	WHITNEY HOUSTON (C) (D) (V) ARISTA 1-251C
32	33	41	4	INSANE IN THE BRAIN D. J. MUGGS (L. FREEZE, S. REVEL, L. MUGGERUD)	CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA
33	NEW	1	1	ALRIGHT J. DUPRI (J. DUPRI)	KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
34	28	23	12	GIRL, I'VE BEEN HURT M.C. SHAN (D. O'BRIEN, S. MOLTKE, E. LEARY)	SNOW (C) (M) (T) (V) EASTWEST 9843B
35	32	22	14	BAD BOYS (THEME FROM "COPS") I. LEWIS, T. HARVEY, R. LEWIS (INNER CIRCLE)	INNER CIRCLE (C) (T) (V) (X) BIG BEAT 98426/ATLANTIC
36	45	63	3	WILL YOU BE THERE (FROM "FREE WILL") M. JACKSON, B. SWEDEN (M. JACKSON)	MICHAEL JACKSON (C) (V) M.J.J./EPIC SOUNDTRAX 77060/EPIC
37	52	—	2	RAIN MADONNA, S. PETTIBONE (M. CICCONE, S. PETTIBONE)	MADONNA (C) (D) (V) MAVERICK/SIRE 18505/WARNER BROS
38	27	25	11	BY THE TIME THIS NIGHT IS OVER W. AFANASIEFF, D. FOSTER (M. BOLTON, D. WARREN, A. GOLDMARK)	KENNY G WITH PEABO BRYSON (C) (X) ARISTA 1-2565
39	25	21	20	LOOKING THROUGH PATIENT EYES P.M. DAWN (A. CORDES, G. MICHAEL)	P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 024/PLG
40	35	36	33	DON'T WALK AWAY V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) (M) (T) (V) (X) GIANT 18606
41	41	39	27	TWO PRINCES F. AVERSA, SPIN DOCTORS (SPIN DOCTORS)	SPIN DOCTORS (C) (V) EPIC 74894
42	37	34	26	I'M SO INTO YOU B.A. MORGAN (B.A. MORGAN)	SWV (C) (M) (T) (X) RCA 62451
43	36	35	28	LOVE IS (FROM "BEVERLY HILLS, 90210") G. BROWN, V. WILLIAMS, B. MCKNIGHT (TONIO R. J. KELLER)	VANESSA WILLIAMS/BRIAN MCKNIGHT (C) (V) GIANT 18630
44	40	38	27	NUTHIN' BUT A "G" THANG DR. DRE (S. MOSE)	DR. DRE (C) (M) (T) DEATH ROW 53B19/INTERSCOPE
45	53	60	4	OOH CHILD DINO (S. VINCENT)	DINO (C) (T) EASTWEST 9839B
46	46	54	5	ANOTHER SAD LOVE SONG L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
47	34	27	24	FREAK ME S. SWEAT, R. MURRAY (S. SWEAT, R. MURRAY)	SILK (C) (M) (T) (X) KEIA 64643/ELEKTRA
48	39	32	14	REGRET HAGUE, NEW ORDER (GILBERT, HOOK, MORRIS, SUMNER, HAGUE)	NEW ORDER (C) (D) (M) (T) (V) (X) QWEST 18586/WARNER BROS
49	54	57	6	CREEP S. SLADE, P. Q. KOLDERIE (RADIOHEAD)	RADIOHEAD (C) CAPITOL 44932

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	42	43	5	GET IT UP (FROM "POETIC JUSTICE") D. AUSTIN, TIM & BOB (PHINICE)	TLC (C) (M) (T) LAFACE/EPIC SOUNDTRAX 77059/EPIC
51	44	44	13	HERO P. COLLINS (P. COLLINS, D. CROSBY)	DAVID CROSBY & PHIL COLLINS (C) (D) (V) ATLANTIC 87360
52	48	51	12	CRY NO MORE R. WHITE, K. JACKSON, D. WILEY (R. WHITE, K. JACKSON, D. WILEY)	II D EXTREME (C) (M) (T) (V) (X) GASOLINE ALLEY 54650/MCA
53	47	50	7	BACK SEAT (OF MY JEEP)/PINK COOKIES IN A PLASTIC BAG M. MARL, Q.D. III (J.T. SMITH, M. WILLIAMS, Q.D. III)	L.L. COOL J (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA
54	71	86	4	VERY SPECIAL BIG DADDY KANE FEAT. SPINDERELLA, L. WILLIAMS & K. ANDERSON BIG DADDY KANE (A. HARDY, W. JEFFERY, L. PETERS)	VERY SPECIAL (C) (D) (M) (T) COLD CHILLIN' 18437/REPRISE
55	63	66	5	I GET AROUND D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	2PAC (C) (M) (T) INTERSCOPE 98372
56	65	78	3	BREAK IT DOWN AGAIN T. PALMER, R. ORZABAL, A. GRIFFITHS (R. ORZABAL, A. GRIFFITHS)	TEARS FOR FEARS (C) (D) (V) MERCURY 862 330
57	70	76	4	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) (V) ARISTA 1 2573
58	50	46	9	ABC-123 G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS, T. SCOTT)	LEVERT (C) (D) (V) ATLANTIC 87366
59	72	80	3	WHEN I FALL IN LOVE D. FOSTER (E. HEYMAN, V. YOUNG)	CELINE DION & CLIVE GRIFFIN (C) (V) EPIC SOUNDTRAX 77021/EPIC
60	62	62	5	WHAT'S UP DOC? (CAN WE ROCK) K. CUT (R. ROACHFORD, J. JONES, L. MATURINE, K. MCKENZIE, S. O'NEAL)	FU-SCHNICKENS WITH SHAQUILLE O'NEAL (C) (M) (T) (X) JIVE 42164
61	51	49	8	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
62	55	47	19	THREE LITTLE PIGS S. MASSY, C. J. BUSCAGLIA (GREEN JELLY, M. LEVINTHAL)	GREEN JELLY (C) (X) ZOO 14088
63	60	58	12	LOVE NO LIMIT D. HALL (D. HALL, K. GREENE)	MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54639/MCA
64	NEW	1	1	THE RIVER OF DREAMS D. KORTCHMAR, J. NICOLE (B. JOEL)	BILLY JOEL (C) (V) (X) COLUMBIA 77086
65	61	56	11	DON'T TAKE AWAY MY HEAVEN S. LINDSEY (D. WARREN)	AARON NEVILLE (C) A&M 0240
66	66	75	4	WIDE RIVER S. MILLER (C. MCCARTY, S. MILLER)	STEVE MILLER BAND (C) SAILOR/POLYDOR 859 194/PLG
67	67	67	4	PETS P. FARRELL, M. HYDE (PORNO FOR PYROS)	PORNO FOR PYROS (C) (D) WARNER BROS. 18480
68	49	42	13	IN THESE ARMS B. ROCK (J. BON JOVI, R. SAMBORA, D. BRYAN)	BON JOVI (C) (V) JAMCO 8620884/MERCURY
69	69	91	5	KILLER/PAPA WAS A ROLLIN' STONE G. MICHAEL (TINLEY, SEAL, N. WHITFIELD, B. STRONG)	GEORGE MICHAEL (C) (T) HOLLYWOOD 64626
70	59	53	17	LIVIN' ON THE EDGE B. FAIRBAIRN (S. TYLER, J. PERRY, M. HUDSON)	AEROSMITH (C) (V) GEFEN 19149
71	58	52	19	CONNECTED STEREO MC'S (R. BIRCH, N. HALLAN, H. W. CASEY, R. FINCH)	STEREO MC'S (C) (T) (X) GEE STREET/ISLAND 864 744/PLG
72	73	65	5	BIG GUN (FROM "LAST ACTION HERO") R. RUBIN (A. YOUNG, M. YOUNG)	AC/DC (C) (D) EASTWEST 98406
73	74	77	4	STEP IT UP STEREO MC'S (R. BIRCH, N. HALLAN)	STEREO MC'S (C) (T) (X) GEE STREET/ISLAND 862 308/PLG
74	68	71	3	EVEN A FOOL CAN SEE D. FOSTER, P. CETERA (P. CETERA, M. GOLDENBERG)	PETER CETERA (C) WARNER BROS. 18561
75	88	—	2	THE WAYS OF THE WIND P. M. DAWN (A. CORDES, J. MITCHELL)	P.M. DAWN (C) (T) (X) GEE STREET/ISLAND 862 475/PLG
76	76	92	3	IT'S FOR YOU (FROM "THE METEOR MAN") M.A. SAULSBERRY, E. KIRKLAND (S. WILSON, M.A. SAULSBERRY, E. KIRKLAND)	SHANICE (C) (T) MOTOWN 2207
77	80	87	4	CHIEF ROCKA K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 64631/ELEKTRA
78	78	84	3	STAY FOREVER S. BARRI, T. PELUSO (J. LAWRENCE, A. L. BACON, A. SHALLIT, N. BACON)	JOEY LAWRENCE (C) (V) IMPACT 54653/MCA
79	79	79	5	BELIEVE L. KRAVITZ (L. KRAVITZ, H. HIRSCH)	LENNY KRAVITZ (C) (V) VIRGIN 12662
80	90	89	3	RUFFNECK M. RILEY, A. DAVIDSON, W. SCOTT (MC LYTE, A. DAVIDSON, M. RILEY, W. SCOTT)	MC LYTE (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC
81	56	45	14	WANNAGIRL K. THOMAS (K. THOMAS, T. HAYNES)	JEREMY JORDAN (C) (M) (T) (V) (X) GIANT 18548
82	82	94	5	TEDDY BEAR J. HARRIS (J. HARRIS, R. MARTIN)	G-WIZ (C) SCOTTI BROS. 75360
83	64	59	14	PASSIN' ME BY J. SWIFT (E. WILCOX, R. ROBINSON, D. STEWART, T. HARDSON, J. MARTINEZ)	THE PHARCYDE (C) (M) (T) DELICIOUS VINYL 98434/ATLANTIC
84	77	61	7	DUR DUR D'ETRE BEBE! (IT'S TOUGH TO BE A BABY) C. LEMOINE (P. CLERGET, A. MARATRAT)	JORDY (C) (M) (T) (X) COLUMBIA 74987
85	NEW	1	1	CHECK YO SELF ICE CUBE, D. J. POOH (ICE CUBE, D. J. MUGGS)	ICE CUBE FEATURING DAS EFX (C) (D) (T) PRIORITY 53830
86	86	—	2	HAPPY BAG, SNOWMAN (A. BAGGE, M. BECKMAN)	LEGACY OF SOUND FEATURING MEJA (C) (D) (T) RCA 6253B
87	94	—	2	HEY JEALOUSY J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) A&M 0242
88	NEW	1	1	CRYIN' B. FAIRBAIRN (S. TYLER, J. PERRY, T. RHODES)	AEROSMITH (C) (V) GEFEN 19256
89	75	64	17	TOUCH MY LIGHT B. CAPLIN (QUINO, G. T. BLAKNEY, J. CRUZ, M. REINKE)	BIG MOUNTAIN (C) QUALITY 19120
90	NEW	1	1	LICK U UP B. BURRELL (SHAZAM, DINO, G.I. STICK)	H-TOWN (C) (M) (T) LUKE 163
91	81	72	17	WHO IS IT M. JACKSON, B. BOTTRELL (M. JACKSON)	MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74406
92	NEW	1	1	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS (C) (V) MERCURY 862 44B
93	83	73	13	SIX FEET DEEP J. JOHNSON (B. JORDAN, M. BURNETTE, L. RICHIE, M. GAYE, J. JOHNSON)	GETO BOYS (C) (T) RAP-A-LOT 53B23/PRIORITY
94	87	74	6	IT'S ON NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, D. BYRD)	NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 569*
95	NEW	1	1	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREW! POCKETS, Q.D. III, ICE CUBE (YO-YO, ICE CUBE, POCKETS, QUINCY D. III)	YO-YO (C) (M) (T) EASTWEST 98394
96	93	83	4	I LIKE IT B. LOVE (R. DEBARGE, E. DEBARGE)	JOMANDA (C) (M) (T) (X) BIG BEAT 98413/ATLANTIC
97	95	88	13	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
98	92	96	3	UNCONDITIONAL LOVE (FROM "MENACE II SOCIETY") ART & RHYTHM (L. CAMPBELL)	HI-FIVE (C) JIVE 42144
99	98	98	5	U DON'T HEAR ME THO' RODNEY O, J. COOLEY (RODNEY O, J. COOLEY)	RODNEY O & JOE COOLEY (M) (T) PSYCHOTIC 1201*
100	96	97	7	HUMPS FOR THE BLVD. RODNEY O, J. COOLEY (RODNEY O, J. COOLEY, R. TROUTMAN)	RODNEY O & JOE COOLEY (M) (T) PSY

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★ NO. 1 ★★★				
1	2	9	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
2	3	9	WEAK RCA	SWV
3	1	14	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
4	5	7	I'M GONNA BE (500 MILES) CHRYSALIS/ERG	THE PROCLAIMERS
5	4	15	COME UNOONE CAPITOL	DURAN DURAN
6	10	6	RUNAWAY TRAIN COLUMBIA	SOUL ASYLUM
7	6	13	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
8	9	9	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
9	7	13	HAVE I TOLD YOU LATELY WARNER BROS.	ROD STEWART
10	8	18	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
11	11	25	TWO PRINCES EPIC	SPIN DOCTORS
12	16	6	IF I HAD NO LOOT WING/MERCURY	TONY! TON! TONE!
13	15	6	I OON'T WANNA FIGHT VIRGIN	TINA TURNER
14	12	9	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
15	14	10	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
★★★ AIRPOWER ★★★				
16	20	3	OOH CHILD EASTWEST	DINO
17	17	5	I'M FREE SBK/ERG	JON SECADA
18	13	11	REGRET QWEST/WARNER BROS.	NEW ORDER
19	18	10	WHAT'S UP INTERSCOPE	4 NON BLONDES
★★★ AIRPOWER ★★★				
20	31	2	RAIN MAVERICK/SIRE/WARNER BROS.	MADONNA
21	19	24	DOON'T WALK AWAY GIANT	JADE
22	22	5	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
23	30	3	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX/EPIC	MICHAEL JACKSON
24	25	7	FIELDS OF GOLD A&M	STING
25	NEW	▶	IF VIRGIN	JANET JACKSON
26	37	2	BREAK IT DOWN AGAIN MERCURY	TEARS FOR FEARS
27	24	18	FREAK ME KEIA/ELEKTRA	SILK
28	NEW	▶	THE WAYS OF THE WIND GEE STREET/ISLAND/PLG	P.M. DAWN
29	26	14	I'M SO INTO YOU RCA	SWV
30	21	12	WANNAGIRL GIANT	JEREMY JORDAN
31	35	3	PLUSH ATLANTIC	STONE TEMPLE PILOTS
32	23	12	IN THESE ARMS JAMBCO/MERCURY	BON JOVI
33	32	4	RUN TO YOU ARISTA	WHITNEY HOUSTON
34	39	2	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
35	28	22	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
36	36	4	KNOCKIN' DA BOOTS LUKE	H-TOWN
37	29	15	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
38	27	8	GIRL, I'VE BEEN HURT EASTWEST	SNOW
39	40	26	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
40	NEW	▶	STEP IT UP GEE STREET/ISLAND/PLG	STEREO MC'S

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
1	1	17	WEAK RCA	SWV
2	3	14	KNOCKIN' DA BOOTS LUKE	H-TOWN
3	8	3	RIGHT HERE/HUMAN NATURE RCA	SWV
4	5	8	LATELY UPTOWN/MCA	JODECI
5	2	14	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
6	4	15	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
7	7	6	ONE WOMAN GIANT	JADE
8	6	9	WHOOOM! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
9	11	6	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
10	9	8	IF I HAD NO LOOT WING/MERCURY	TONY! TON! TONE!
11	10	13	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
12	12	8	SLAM MJJ/RAL/CHAOS	ONYX
13	17	4	VERY SPECIAL COLD CHILLIN'/REPRISE	BIG DADDY KANE
14	14	15	DAZZEY DUKS TMR/BELLMARK	DUICE
★★★ AIRPOWER ★★★				
15	33	2	IF VIRGIN	JANET JACKSON
16	20	9	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
17	13	27	FREAK ME KEIA/ELEKTRA	SILK
18	15	8	WHERE ARE YOU NOW VIRGIN	JANET JACKSON
19	18	24	I'M SO INTO YOU RCA	SWV
20	21	5	SOMETHING'S GOIN' ON MAVERICK/SIRE/WARNER BROS.	UNV
21	25	3	IT'S FOR YOU MOTOWN	SHANICE
22	24	3	INSANE IN THE BRAIN RUFFHOUSE/COLUMBIA	CYPRESS HILL
23	22	7	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
24	23	26	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
★★★ AIRPOWER ★★★				
25	36	2	ALRIGHT RUFFHOUSE/COLUMBIA	KRIS KROSS
26	16	5	GET IT UP LAFACE/EPIC SOUNDTRAX/EPIC	TLC
27	30	2	CHECK YO SELF PRIORITY	ICE CUBE
28	26	13	GIRL U FOR ME KEIA/ELEKTRA	SILK
29	27	13	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
30	29	11	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
31	28	26	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
32	31	7	WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
33	34	6	TEDDY BEAR SCOTTI BROS.	G-WIZ
34	38	3	ANOTHER SAD LOVE SONG LAFACE/ARISTA	TONI BRAXTON
35	RE-ENTRY		OOH CHILD EASTWEST	DINO
36	NEW	▶	I GET AROUND INTERSCOPE/ATLANTIC	2PAC
37	40	23	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
38	RE-ENTRY		LOSE CONTROL KEIA/ELEKTRA	SILK
39	39	4	ABC-123 ATLANTIC	LEVERT
40	37	22	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

RIVALRY AWAIT BLOCKBUSTER'S NEXT MOVE

(Continued from page 8)

of relief over the takeover. "WJB was the franchisee in my region and was not building up the territory," says a source with stores in the Ohio Valley. "Now maybe they will go on to this playground thing... and not bother to build out in my area after all."

Not everyone is happy to lose WJB, which also grew through acquisition. "They were paying top dollar for stores, often four and five times cash flow," says a retailer. "Blockbuster won't pay that kind of money. It was cash, too, not stock. Now they have taken out a major player."

Blockbuster is getting ready to ab-

sorb 209-store WJB, based in Spartanburg, S.C., and Denver-based UI Video Holdings, with 112 outlets, for approximately \$248 million in cash and stock. Once the purchase is completed, probably within 30 days, Blockbuster's 3,170-store network will consist of 2,350 company-owned outlets and 820 franchised units.

"That tilts the scale a little bit" in favor of corporate, says senior VP Gregory Fairbanks, "but we're not actively seeking to buy out franchisees." Nevertheless, notes one franchisee, "they don't mind buying them," particularly those in financial

trouble. The largest remaining franchisee is Dallas-based Capital Entertainment, which operates about 55 locations.

WJB decided to come aboard, according to Fairbanks, because it faced "limited growth" in its franchise market and saw better return on investment from ownership of 7 million shares of Blockbuster stock. No cash changed hands.

Just weeks before, WJB head George Johnson agreed to buy UI Video for \$92 million in cash, a deal that Blockbuster says it will complete on similar terms.

Johnson now moves to Blockbuster headquarters in Fort Lauderdale, Fla., to become president of the newly formed Consumer Division, overseeing domestic music and video retailing and the 50 Discovery Zone FunCenter franchises the company expects to open. Blockbuster has a 20% stake in Discovery Zone.

Senior VP of operations Gerald Weber will report to Johnson, says Fairbanks, who adds that WJB continues to run its 50 FunCenters at least until a corporate reorganization is concluded.

EARL PAGE and SETH GOLDSTEIN

Reach For The STARS! MOVING? RELOCATING?

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Single Reviews

EDITED BY LARRY FLICK

POP

► **ROBIN S.** *Luv 4 Luv* (5:02)
PRODUCERS: Allen George, Fred McFarlane
WRITER: not listed
PUBLISHER: not listed
REMIKERS: Stonebridge, Nice Nice
Big Beat 2021 (c/o Atlantic) (cassette single)

The up-and-coming Ms. S. is out to prove that "Show Me Love" was no fluke with this aggressive dance ditty from her sturdy debut album. Although the production is a little too familiar for its own good at times, the song itself is quite cool, and Robin cuts loose like a well-seasoned diva. Her star power is helping the track win the hearts of club pundits. It's ready for instant top 40 approval.

► **SNOW** *Runway* (4:01)
PRODUCER: MC Shan
WRITERS: D. O'Brien, M. Prince
PUBLISHERS: Motor Jam/Green Snow/MC Shan/PolyGram International, ASCAP
REMIKERS: DJ Clark Kent
EastWest 5162 (c/o Atlantic) (cassette single)

The string of hits from Snow's hot-selling debut, "12-Inches Of Snow," gets a little longer with the release of this clanging hip-hop jam. Rumbling drums roll along, while Snow swerves from rapping to toasting with confidence and ease. Chorus has haunting backing chants, and is punctuated by chiming bells. Expect instant saturation at radio and retail levels.

TERENCE TRENT D'ARBY *Delicate* (4:17)
PRODUCER: Terence Trent D'Arby
WRITER: T.T. D'Arby
PUBLISHER: Monastery/EMI-Virgin Songs, BMI
Columbia 77128 (c/o Sony) (cassette single)

With sweet vocal assistance by Des'ree, D'Arby is poised for his first top 40 hit in years. A tinkly jazz-pop shuffle beat and richly expressive vocals are the basis for an expansive retro-soul tune. Pretty and soothing track should also be of note to adult-g geared urban and AC radio formats. From the "Exploring The Tension Inside The Sweetness" opus.

★ **EXTREME** *Tragic Comic* (4:10)
PRODUCER: Nuno Bettencourt
WRITERS: N. Bettencourt, G. Cherone
PUBLISHER: Color Me Blind/Funky Metal/Almo, ASCAP
A&M 8031 (c/o PGD) (cassette single)

It's a real shame that more ears did not find Extreme's complex and thoroughly satisfying set, "III Sides To Every Story." Here is pop radio's chance to right a wrong. Band offers a heel-clicking, rock-rooted strummer, etched with layers of Beatle-esque harmonies and an easy, world-wise lead vocal. Track has best chances for play on pop and album-rock stations that aim for older audiences. Kudos to A&M for sticking with this refreshing, if sadly underrated project.

R & B

VESTA *Always* (4:31)
PRODUCER: Michael J. Powell
WRITER: K. Colbert
PUBLISHER: Do It 4 Me, ASCAP
A&M 8181 (c/o PGD) (cassette single)

First peek into Vesta's new "Everything-N-More" collection is a sultry R&B ballad. Her throaty performance is complemented by a glistening, sax-lined arrangement soulful enough for urban formats, but light enough to make the grade at AC radio. Track builds to a necessarily dramatic and belting climax, though its earlier, quieter moments are actually far more powerful.

PENNY FORD *I'll Be There* (4:10)
PRODUCERS: Randy D. Jackson, Irmgard Klarmann, Felix Weber
WRITERS: I. Klarmann, F. Weber
PUBLISHERS: Edition/Neue Welt Musikverlag/WB, ASCAP
Columbia 5315 (c/o Sony) (cassette single)

Second single from Ford's self-titled solo is a far stronger testimony to her vocal skills than the previous "Daydreaming." Placed inside a percussive midtempo groove, she has plenty of room to vamp and work her considerable range. Urban

radio programmers will dig the gospel-tinted backing vocals and handclapping chorus. The song's warm and optimistic lyrics don't hurt, either.

★ **NICK SCOTTI** *Alone With You* (4:27)
PRODUCERS: Andres Levin, Camus Mare Celi
WRITERS: N. Scotti, A. Levin, C. Celi
PUBLISHERS: Putti/Virgin/Cool Bananas, ASCAP, Virgin
Songs/Boneless, BMI
Reprise 40711 (c/o Warner Bros.) (CD single)

While clubs and top 40 radio deal with "Get Over," urbanites are served this easy-paced funk/pop ballad from Scotti's eponymous debut. He proves that he's got the vocal juice to go the distance, as his rough-hewn baritone effectively transforms this simple song into a seductive invitation. Reverent retro-soul nuances are a nice touch, and should help in label's promo campaign.

NEW VERSION OF SOUL *66 Mellow* (4:00)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Capitol 79846 (c/o CEMA) (cassette single)

Unassuming lil' tune slinks by with snaky, subtle guitars, fluid horns, and a comfy combo of singing and rapping. Smooth record may spark comparisons to Digable Planets and Arrested Development, though this act has enough of its own sweet vibe to carry it through. May prove a bit too sophisticated for younger heads, though adult-leaning urban outlets will want to give this one a shot.

FOUR SURE *Try & Find A Way* (no timing listed)
PRODUCERS: Livio "Anthony" Harris, Carlos "Budd" Ford
WRITERS: L. Harris, D. Thomas
PUBLISHERS: 2 Slow U Blow/Nine Yards, BMI,
Raybellious, ASCAP
REMIKERS: Joe "The Butcher" Nicolò
Ruffhouse/Columbia 77123 (c/o Sony) (cassette single)

Despite act's noteworthy vocal chops, single raises an important question: Does radio need one more quartet of genuflecting doo-hop crooners? Soft and romantic ballad certainly has a fair share of warmth and charm, but it also lacks the unique quality needed to rise above the pack. Talented act deserves stronger, less formulaic material.

NEW & NOTEWORTHY

BOOM WA DIS FEATURING BURRO BANTON
Boom Wa Dis (3:48)
PRODUCERS: Bobby Konders, Bill Stephney
WRITER: B. Konders
PUBLISHER: Massive Sounds, ASCAP
Step Sun 480122 (cassette single)

Fierce ragga-dude Bobby Konders is one of the primary brains behind this funk-fortified reggae/hip-hop hybrid. Banton's gravelly, coarse delivery gives the jam a hearty, rugged feel. At times, he sounds like another of the many butt-shaking percussion instruments used. Track's irresistible hook should open a few top 40 doors, though urban and crossover radio will be its first homes. Slammin'.

ARIZONA FEATURING ZEITIA *Slide On The Rhythm* (6:05)
PRODUCER: Greed
WRITERS: N. Brassoff, N. Braddy
PUBLISHERS: Sugar Biscuit/Tenna Fly, ASCAP
REMIKERS: David Anthony, Darryl James
Virgin 12582 (c/o CEMA) (12-inch single)

This first peek into Virgin's yummy "Aural Opiates" compilation is a stompin', pop-drenched house stroller, armed with infectious synth passages and clicking break interludes. Zeitia has a charming, easy style that will stand tall on club sound systems, but will not overwhelm pop-radio airwaves. With a tight edit and energetic label commitment, ferocious track could easily become this season's sleeper smash.

COUNTRY

► **CONWAY TWITTY** *I'm The Only Thing (I'll Hold Against You)* (3:59)
PRODUCER: Don Cook
WRITERS: K. Williams, J. Diffie, L. Wilson
PUBLISHERS: Sony Cross Keys/Zomba Enterprises, ASCAP;
Sony Tree/Songwriters Ink/Regula Joe, BMI
MCA 54716 (c/o Uni) (7-inch single)

Fittingly, Twitty's first posthumous release is the kind of from-the-heart ballad that he's always been able to put across like nobody else. He sure knew how to pour on the heartache, and Twitty milks every phrase here for all it's worth, reminding us all of how much we've lost.

► **GARTH BROOKS** *Ain't Going Down ('Til The Sun Comes Up)* (4:32)
PRODUCER: Allen Reynolds
WRITERS: K. Blazy, K. Williams, G. Brooks
PUBLISHERS: Sophie's Choice/Sony Cross Keys/Major
Bob/No Fences/Major Bob, BMV/ASCAP
Liberty 79795 (c/o CEMA) (CD promo)

Country's biggest star cuts loose and goes for broke on this high-energy, Chuck Berry-down-at-the-country-dance-club number. The Garthmeister comes out with guitars blazing on the fastest 4½ minutes to hit the country airwaves in a long time. And hey, who is that harp player?

► **DENNIS ROBBINS** *Looking For A Thing Called Love* (2:57)
PRODUCER: James Stroud
WRITERS: D. Robbins, T. Seals
PUBLISHERS: not listed
Giant 6090 (c/o Warner Bros.) (CD promo)

In the hands of a lesser singer, this easy-going, midtempo movie theme, with its smooth Eagles-esque harmonies, might have come off a little too pop. But Robbins moseys into the lyric with an easy swagger and a Carolina drawl, keeping things undeniably country.

► **SUZY BOGGUSS** *Just Like The Weather* (3:19)
PRODUCERS: Jimmy Bowen, Suzy Bogguss
WRITERS: S. Bogguss, D. Crider
PUBLISHERS: Famous/Loyal Dutchess/Lazy Kato, ASCAP/
BMI
Liberty 79763 (c/o CEMA) (CD promo)

Bogguss, who is known for her taste in cover tunes, sounds uncharacteristically at ease with this one, which she co-wrote. With a voice that's a lot closer to Anne Murray than Bonnie Raitt, Bogguss tends to fall flat when she tries to get down. So this pleasantly loping, pedal steel-driven country tune suits her to a tee.

DANCE

► **RuPAUL** *A Shade Shady (Now Prance)* (6:18)
PRODUCER: Eric Kupper
WRITERS: R. Charles, J. Harry, E. Kupper
PUBLISHERS: T-Boy/Say Love/Whooga/Squalene/EMI,
ASCAP
Tommy Boy 588 (12-inch single)

After courting radio with two singles, the media's fave drag queen focuses on a core club following with this much-in-demand jam from the fierce "Supermodel Of The World" album. RuPaul throws loads of funny and attitudinal chatting over a thick n'chewy house groove. Runway dolls will be in heaven once they discover the bitchy "Alternate Mix," while more mainstream minds will find the other versions more than suitable.

► **DONNA DeLORY** *Think It Over* (6:36)
PRODUCER: Stephen Hague
WRITERS: A.R. Jude, M. Garey, D. DeLory
PUBLISHERS: Virgin/All About Eve/What If/Primal/WB/
Immune Tunes, ASCAP
REMIKERS: Ralph Falcon, Oscar Gaetan
MCA 54695 (c/o Uni) (12-inch single)

The follow-up to DeLory's club breakthrough, "Just A Dream," gets "murked" by hip Florida remixers Ralph Falcon and Oscar Gaetan. The core melody/lyric of the song is floated over a rare deep-house vibe to great effect. Donna's chirpy voice sounds fine amid hearty breaks and a muscular bassline. Any of the three mixes are smart programming choices. Pick one.

► **MY LIFE WITH THE THRILL KILL KULT** *Final Blindness* (4:23)
PRODUCER: not listed
WRITERS: Buzz, McCoy, Groovie Mann
PUBLISHERS: EMI-Virgin/Pill Krazed, BMI
Interscope 2016 (c/o Atlantic) (12-inch single)

Wacky alternative-rock/dance act previews its forthcoming "13 Above The Night" with a racy raver that steamrolls over the competition with scalding synths and rapid beats. The mix overflows with wild screaming, strange TV sound bites, and snarling lion noises. A smash waiting to happen. Be sure to check out the act on this summer's "Inferno Express" tour with Utah Saints and Stereo MCs, among others.

SNAP FEATURING NIKI HARIS *Did You See The Light (Looking For)* (6:38)
PRODUCERS: Snap
WRITERS: B. Benites, J. Garrett, N. Haris
PUBLISHERS: Hansette/Songs Of Logic/Intersong, ASCAP
Logic/Arista 12584 (c/o BMG) (12-inch single)

Someone has clearly been listening very carefully to those great old Giorgio Moroder records. Syncopated synth rhythms à la "The Chase" are plentiful on this bracing, rave-friendly romp. Niki Haris' wonderful voice is sadly misspent here; it is mixed so low into the track that it sounds non-descript and anonymous.

SAGAT *Fuk Dat* (no timing listed)
PRODUCER: Jump "Chico" Stamm
WRITER: P. Lenon
PUBLISHERS: Selective Collective Corp./Sam Blak, BMI
Maxi 2014 (12-inch single)

Long-dormant house indie swings back into action with a hard'n'heavy houser, fueled by an angry and confrontational rap about common occurrences that make the blood boil. Dense beats are flavored by jazz-inflected sax lines. Dark jam will work at underground level, though rap does have novelty potential. Contact: 212-366-0950.

U-87 FEATURING DENISE MABRY *Make It* (no timing listed)
PRODUCER: Gary Wright
WRITER: not listed
PUBLISHER: not listed
JPII 0003 (12-inch single)

Although a little less rigid piano plunking would be nice, track has a festive overall texture that will leave punters thinking it is 1979 all over again. Mabry has an assertive style that sits well next to a menu of varied keyboard effects and insistent beats. An unassuming jam that will take hold of the brain, given the chance. Contact: 212-478-9638.

AC

► **MARC COHN** *Paper Walls* (4:24)
PRODUCERS: Marc Cohn, John Leventhal, Ben Wisch
WRITER: M. Cohn
PUBLISHER: Museum Steps, ASCAP
Atlantic 5186 (cassette single)

With this sterling second shot from his current disc, "The Rainy Season," Cohn further affirms his place as the leader of this generation's singer/songwriter brigade. Acoustic guitars are soaked in blues flavors, while Marc cuts loose with his most relaxed and engaging vocal to date. Icing on the cake is imaginative production, and a toe-tappin' rhythm. Deserves play at several formats, with AC folks likely to offer the most ardent support.

★ **MICHAEL McDONALD** *I Stand For You* (3:59)
PRODUCERS: Russ Titelman, Michael McDonald
WRITERS: C. Sabatino, M. McDonald
PUBLISHERS: Chasba/Genevieve, ASCAP
Reprise 18469 (c/o Warner Bros.) (cassette single)

Although this is not the most immediately insinuating entry from McDonald's fine new "Blink Of An Eye" album, his earnest performance and the song's heartwarming lyrics easily push it over the top. As always, Michael is in excellent voice, and the midtempo pop/R&B arrangement is richly textured with horns and tightly woven backing harmonies. Diehards will be in heaven, and AC programmers should give it a few extra spins in order to let it sink in.

SURVIVOR *You Know Who You Are* (3:51)
PRODUCERS: Frankie Sullivan, Jim Peterik
WRITERS: J. Peterik, F. Sullivan
PUBLISHER: not listed
Scotti Bros. 75345 (c/o BMG) (cassette single)

That's right, the band that crowded '80s-era airwaves with hits like "Eye Of The Tiger" returns, sounding quite a bit like Crosby, Stills & Nash. Swaying three-part harmonies and a neo-folk musical slant conjure images of a campfire hootenanny. Bring your own tamborine and maracas.

ROCK TRACKS

► **SLASH & MICHAEL MONROE** *Magic Carpet Ride* (3:40)
PRODUCERS: Mike Clink, Slash
WRITERS: J. Kay, R. Moreve
PUBLISHER: Duchess, BMI
Warner Bros. 6391 (CD promo)

The distinctive guitar crunch of GNR's Slash creates an edgy, metallic undercurrent to Monroe's brusque reading of this Steppenwolf classic. Generally, the arrangement sticks fairly close to the original recording, with room made for the occasional guitar doodling. Featured on the soundtrack to "Coneheads," single is an easy and obvious album-rock add. It also should remind some of how talented and able Monroe is.

DEEP PURPLE *The Battle Rages On* (5:48)
PRODUCERS: Thom Panunzio, Roger Glover
WRITERS: Blackmore, Gillan, Glover, Lord
PUBLISHERS: Paice/Blackmore
Ltd./Rugged/Dislocated/Thames Overtures
Giant 6359 (c/o Warner Bros.) (CD promo)

After more than 20 years of recording, DP still rocks as hard as any band of young turks. On this title cut from its Giant debut, air-punching revelry and cocksure guitar strutting are dominant. Us-against-the-world lyrics will appeal mostly to young males, though track's keyboard-cushioned production is slick enough to seep into album-rock consciousness.

★ **TRIBE AFTER TRIBE** *Ice Below* (4:02)
PRODUCERS: Jim Scott, Tribe After Tribe
WRITER: not listed
PUBLISHER: not listed
Megafone 961 (CD single)

And now for a refreshing break from the standard bang-your-head pop/metal crowd-crowding marketplace. South African duo has concocted an unusual blend of tribal beats with Hendrix-styled guitars. Mantra-like chants and full-throttle lead vocals are the key elements to a hypnotic track that has potential for play at album-rock and metal-specialized formats. Give a listen to the act's "Love Under Will" album.

RAP

► **NIKKI D.** *Freak Out* (2:53)
PRODUCER: Sid Reynolds
WRITER: Nikki D.
PUBLISHERS: Daddy's Little Girl/Def Jam/Flavor Unit,
ASCAP
Flavor Unit/Epic 5192 (c/o Sony) (cassette single)

Some rap records simply are not meant to be cleaned up for radio consumption—like this throwdown by the long-absent Ms. D. Efforts to dust the spicy and raw language from the track render it occasionally incoherent and difficult to follow. The original version, however, is a salty, swaggering exercise in clenching fists that works just fine, and will please her base of street purists. The lesson? Know your audience, and leave the cuss words out of the original recording if you want to play the radio game.

RECKLESS ABANDON *Boom From The Cannon* (4:15)
PRODUCER: D. Jones
WRITERS: Bomb, Dreil, Voodoo Jinx
PUBLISHERS: Aviday, ASCAP, Mozotic, BMI
Cush 93163 (c/o Ichiban) (cassette single)

A loopy female "ooo" sample and a spare kick beat are pleasing, ear-grabbing elements in this raw, underground rhyme assault. Content is not for the weak at heart, but it is delivered with muscle-clenched intensity. Deep. Contact: 404-419-1414.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlight developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for re-copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 31, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	1	*** No. 1 ***		1
2	4	9	4	***GREATEST GAINER***		2
3	2	1	1	BARBRA STREISAND	BACK TO BROADWAY	1
4	3	2	7	JANET JACKSON	JANET	3
5	6	4	30	STONE TEMPLE PILOTS	CORE	3
6	7	5	8	ROD STEWART	UNPLUGGED... AND SEATED	2
7	5	3	4	BILLY RAY CYRUS	IT WON'T BE THE LAST	3
8	8	6	31	DR. DRE	THE CHRONIC	3
9	11	10	28	SWV	IT'S ABOUT TIME	8
10	10	7	35	KENNY G	BREATHLESS	2
11	12	11	15	SOUNDTRACK	THE BODYGUARD	1
12	9	8	6	SOUNDTRACK	LAST ACTION HERO	7
13	16	16	18	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!	13
14	NEW	1	1	***HOT SHOT DEBUT***		14
15	13	13	57	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	3
16	20	22	37	SOUL ASYLUM	GRAVE DANCERS UNION	16
17	14	12	8	SOUNDTRACK	MENACE II SOCIETY	11
18	19	19	16	ONYX	BACDAFUCUP	17
19	17	17	5	TINA TURNER	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
20	15	14	18	AEROSMITH	GET A GRIP	1
21	18	15	19	STING	TEN SUMMONER'S TALES	2
22	22	21	19	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY?	12
23	21	20	21	DURAN DURAN	DURAN DURAN	7
24	28	36	41	ALAN JACKSON	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
25	24	26	4	TONY! TONI! TONE!	SONS OF SOUL	24
26	26	24	83	PEARL JAM	TEN	2
27	25	25	41	ERIC CLAPTON	UNPLUGGED	1
28	27	40	4	GLORIA ESTEFAN	MI TIERRA	27
29	31	42	4	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	29
30	23	18	7	LUTHER VANDROSS	NEVER LET ME GO	6
31	32	29	15	H-TOWN	FEVER FOR DA FLAVOR	16
32	29	25	26	SNOW	12 INCHES OF SNOW	5
33	33	35	7	SOUNDTRACK	SLIVER	23
34	39	37	44	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	6
35	35	34	15	YANNI	IN MY TIME	24
36	NEW	1	1	***HOT SHOT DEBUT***		36
37	37	32	37	SADE	LOVE DELUXE	3
38	30	30	5	NATALIE COLE	TAKE A LOOK	26
39	42	63	3	SOUNDTRACK	POETIC JUSTICE	39
40	34	27	30	SILK	LOSE CONTROL	7
41	46	64	10	RADIOHEAD	PABLO HONEY	41
42	41	38	41	BILLY RAY CYRUS	SOME GAVE ALL	1
43	40	60	4	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 4	40
44	45	53	20	THE PROCLAIMERS	SUNSHINE ON LEITH	44
45	36	41	8	SOUNDTRACK	JURASSIC PARK	36
46	48	47	86	MICHAEL JACKSON	DANGEROUS	1
47	49	50	10	WYNONNA	TELL ME WHY	5
48	38	31	5	NEIL YOUNG	UNPLUGGED	23
49	50	44	21	BROOKS & DUNN	HARD WORKIN' MAN	9
50	54	59	4	BETTE MIDLER	EXPERIENCE THE DIVINE: GREATEST HITS	50
51	NEW	1	1	***HOT SHOT DEBUT***		51
52	41	33	8	DONALD FAGEN	KAMAKIRIAD	10
53	57	52	31	REBA MCENTIRE	IT'S YOUR CALL	8
54	56	57	17	DWIGHT YOAKAM	THIS TIME	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	55	49	28	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
56	52	45	61	JON SECADA	JON SECADA	15
57	63	66	30	SHAI	IF I EVER FALL IN LOVE	6
58	62	62	42	ALICE IN CHAINS	DIRT	6
59	60	61	3	UNV	SOMETHING'S GOIN' ON	59
60	51	51	12	PORNO FOR PYROS	PORNO FOR PYROS	3
61	47	39	6	JOHNNY GILL	PROVOCATIVE	14
62	67	65	19	TRACY LAWRENCE	ALIBIS	25
63	53	43	5	OZZY OSBOURNE	LIVE & LOUD	22
64	44	28	4	BELL BIV DEVOE	HOOTIE MACK	19
65	68	67	101	METALLICA	METALLICA	1
66	61	54	8	BOSS	BORN GANGSTAZ	22
67	97	99	13	AARON NEVILLE	GRAND TOUR	67
68	66	65	41	GARTH BROOKS	THE CHASE	2
69	59	56	4	TEARS FOR FEARS	ELEMENTAL	45
70	65	69	13	PRIMUS	PORK SODA	7
71	58	46	6	VAN MORRISON	TOO LONG IN EXILE	29
72	64	58	8	ANTHRAX	SOUND OF WHITE NOISE	7
73	72	78	22	2PAC	STRICTLY 4 MY N.I.G.G.A.Z....	24
74	70	75	15	ICE CUBE	THE PRELATOR	1
75	NEW	1	1	***HOT SHOT DEBUT***		75
76	74	74	36	SOUNDTRACK	ALADDIN	6
77	71	81	12	95 SOUTH	QUAD CITY KNOCK	71
78	76	83	43	JACKYL	JACKYL	76
79	73	71	42	10,000 MANIACS	OUR TIME IN EDEN	28
80	84	86	11	INNER CIRCLE	BAD BOYS	64
81	69	48	3	BILLY IDOL	CYBERPUNK	48
82	77	76	21	NAUGHTY BY NATURE	19 NAUGHTY III	3
83	96	114	14	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE	83
84	75	91	4	JOHN ANDERSON	SOLID GROUND	75
85	85	95	86	BROOKS & DUNN	BRAND NEW MAN	10
86	157	—	2	***PACESETTER/HEATSEEKER IMPACT***		86
87	81	80	55	MARY-CHAPIN CARPENTER	COME ON COME ON	31
88	82	72	18	GREEN JELLY	CEREAL KILLER SOUNDTRACK	23
89	80	73	10	SOUNDTRACK	BENNY & JOON	45
90	78	82	17	P.M. DAWN	THE BLISS ALBUM...?	30
91	83	75	16	L.L. COOL J	14 SHOTS TO THE DOME	5
92	90	87	6	LUKE	IN THE NUDE	54
93	91	100	28	JADE	JADE TO THE MAX	56
94	105	127	10	BRIAN MCKNIGHT	BRIAN MCKNIGHT	94
95	86	84	26	DUICE	DAZZEY DUKS	84
96	87	85	12	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
97	79	68	17	LEVERT	FOR REAL THO'	35
98	92	102	6	STEVE MILLER BAND	WIDE RIVER	92
99	98	116	15	THE JERKY BOYS	THE JERKY BOYS	98
100	95	92	25	PAPERBOY	NINE YARDS	48
101	106	115	35	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD	91
102	88	89	4	MARK CHESNUTT	ALMOST GOODBYE	88
103	111	121	9	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	103
104	99	96	8	ROBERT PLANT	FATE OF NATIONS	34
105	102	97	37	GLORIA ESTEFAN	GREATEST HITS	15
106	104	106	87	ENYA	SHEPHERD MOONS	17
107	101	101	44	QUEEN	GREATEST HITS	11
108	94	88	14	CHRIS ISAAK	SAN FRANCISCO DAYS	35
109	89	77	10	NEW ORDER	REPUBLIC	11

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	100	93	37	BON JOVI	KEEP THE FAITH	5
111	109	108	150	GARTH BROOKS	NO FENCES	3
112	107	98	68	ARRESTED DEVELOPMENT	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
113	112	107	18	COVERDALE/PAGE	COVERDALE PAGE	5
114	NEW		1	ORIGINAL CAST RECORDING	THE WHO'S TOMMY	114
115	115	119	12	TOBY KEITH	TOBY KEITH	103
116	116	117	17	DEPECHE MODE	SONGS OF FAITH AND DEVOTION	11
117	128		2	ROBIN S.	SHOW ME LOVE	117
118	103	90	4	MC LYTE	AIN'T NO OTHER	90
119	121	129	9	LITTLE TEXAS	BIG TIME	119
120	114	111	45	UGLY KID JOE	AMERICA'S LEAST WANTED	27
121	116	105	46	VINCE GILL	I STILL BELIEVE IN YOU	10
122	117	109	40	LORRIE MORGAN	WATCH ME	65
123	120	137	5	CLANNAD	BANBA	120
124	NEW		1	BJORK	DEBUT	124
125	108	94	8	MARC COHN	THE RAINY SEASON	63
126	113	103	19	GETO BOYS	TILL DEATH DO US PART	11
127	110	113	16	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE	75
128	149	200	3	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	128
129	126	126	178	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
130	118	125	42	PETER GABRIEL	US	2
131	136	148	16	LORDS OF THE UNDERGROUND	HERE COME THE LORDS	66
132	130	135	127	ENIGMA	MCMXC A.D.	6
133	119	110	7	VARIOUS ARTISTS	UPTOWN MTV UNPLUGGED	71
134	NEW		1	SOUNDTRACK	FREE WILLY	134
135	174	186	69	K.D. LANG	INGENUE	18
136	125	124	114	BOYZ II MEN	COOLEYHIGHARMONY	3
137	123	117	11	RUN-D.M.C.	DOWN WITH THE KING	7
138	132	120	21	DOLLY PARTON	SLOW DANCING WITH THE MOON	16
139	134	134	166	VAN MORRISON	THE BEST OF VAN MORRISON	41
140	155	195	3	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1	140
141	124	104	9	KISS	ALIVE III	9
142	122	126	67	U2	ACHTUNG BABY	1
143	139	123	69	EN VOGUE	FUNKY DIVAS	8
144	144	128	15	INTRO	INTRO	111
145	137	131	13	PATTY LOVELESS	ONLY WHAT I FEEL	69
146	133	140	19	STEREO MC'S	CONNECTED	92
147	131		2	SOUNDTRACK	THE FIRM	131
148	127	118	51	MARY J. BLIGE	WHAT'S THE 411?	6
149	RE-ENTRY		52	SOUNDTRACK	BOOMERANG	4
150	146	139	19	SAMMY KERSHAW	HAUNTED HEART	57
151	156	190	3	TOOL	UNDERTOW	151
152	175	177	39	MADONNA	EROTICA	2
153	165	156	51	HOUSE OF PAIN	HOUSE OF PAIN	14
154	138	133	13	GEORGE MICHAEL & QUEEN	FIVE LIVE	46

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	154	151	38	AC/DC	LIVE	15
156	142	132	9	GURU	JAZZMATAZZ VOLUME 1	94
157	135	143	9	EXPOSE	EXPOSE	135
158	168	175	20	CLANNAD	ANAM	46
159	129	112	4	YO-YO	YOU BETTER ASK SOMEBODY	107
160	140	122	7	PAT BENATAR	GRAVITY'S RAINBOW	85
161	167	168	82	CYPRESS HILL	CYPRESS HILL	31
162	152	154	55	SOUNDTRACK	SINGLES	6
163	150	147	16	GARTH BROOKS	HOPIN' THE WIND	13
164	164	162	169	GARTH BROOKS	GARTH BROOKS	13
165	141	165	19	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118
166	153	157	68	WYNONNA	WYNONNA	4
167	NEW		1	CHRIS LEDOUX	UNDER THIS OLD HAT	167
168	148	142	62	ANNIE LENNOX	DIVA	23
169	171	152	117	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
170	166	144	12	TANYA TUCKER	GREATEST HITS 1990-1992	65
171	NEW		1	PRIME MINISTER PETE NICE & DADDY RICH	DUST TO DUST	171
172	169	155	48	TRAVIS TRITT	T-R-O-U-B-L-E	27
173	143	130	8	BIG DADDY KANE	LOOKS LIKE A JOB FOR...	52
174	181	145	42	MICHAEL BOLTON	TIMELSS (THE CLASSICS)	2
175	176	178	39	SOUNDTRACK	THE LAST OF THE MOHICANS	42
176	162	150	38	NEIL YOUNG	HARVEST MOON	16
177	163	146	27	CHANTE MOORE	PRECIOUS	101
178	177	181	53	MEGADETH	COUNTDOWN TO EXTINCTION	2
179	173	176	108	BONNIE RAITT	LUCK OF THE DRAW	2
180	179	182	96	GUNS N' ROSES	USE YOUR ILLUSION I	2
181	172	159	57	AARON TIPPIN	READ BETWEEN THE LINES	50
182	150	153	22	REGINA BELLE	PASSION	63
183	145	141	5	PAUL WESTERBERG	14 SONGS	44
184	RE-ENTRY		37	TRISHA YEARWOOD	HEARTS IN ARMOR	46
185	159		2	NEMESIS	TEMPLE OF BOOM	159
186	187		2	VARIOUS ARTISTS	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	186
187	190	184	21	VAN HALEN	LIVE: RIGHT HERE, RIGHT NOW	5
188	180	170	11	MC BREED	THE NEW BREED	156
189	183	173	42	PAM TILLIS	HOMeward LOOKING ANGEL	82
190	184	164	49	ALABAMA	AMERICAN PRIDE	46
191	147	138	13	MIDNIGHT OIL	EARTH & SUN & MOON	49
192	160	158	12	VINCE NEIL	EXPOSED	13
193	151		2	GANKSTA N-I-P	PSYCHIC THOUGHTS	151
194	170	149	15	BRUCE HORNSBY	HARBOR LIGHTS	46
195	194	163	34	WRECKX-N-EFFECT	HARD OR SMOOTH	9
196	199	191	72	PANTERA	VULGAR DISPLAY OF POWER	44
197	196	166	22	JOEY LAWRENCE	JOEY LAWRENCE	74
198	181	167	41	R.E.M.	AUTOMATIC FOR THE PEOPLE	2
199	189	180	73	TLC	000000HHH... ON THE TLC TIP	14
200	193	185	19	BLOODS & CRIPS	BANGIN ON WAX	86

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 73	Mary Chapin Carpenter 87	Geto Boys 126	Toby Keith 115	John Michael Montgomery 55	Prime Minister Pete Nice & Daddy Rich 171	Last Action Hero 12	Tina Turner 19
4 Non Blondes 13	Mark Chesnut 102	Johnny Gill 61	Sammy Kershaw 150	Chante Moore 177	Rich 171	The Last Of The Mohicans 175	U2 1, 142
AC/DC 155	Clannad 123, 158	Vince Gill 121	Kiss 141	Lorrie Morgan 122	Primus 70	Menace II Society 17	Ugly Kid Joe 120
Aerosmith 20	Eric Clapton 27	Jim Blossoms 83	Lenny Kravitz 22	Van Morrison 71, 139	The Proclaimers 44	Poetic Justice 39	UNV 59
Alabama 190	Marc Cohn 125	Green Jelly 88	L.L. Cool J 91	Naughty By Nature 82	Queen 107	Singles 162	Van Halen 187
Alice In Chains 58	Natalie Cole 38	Guns N' Roses 180	k.d. lang 135	Vince Neil 192	R.E.M. 198	Sleepless In Seattle 2	Luther Vandross 30
John Anderson 84	Confederate Railroad 101	Guru 156	Joeey Lawrence 197	Nemesis 185	Radiohead 41	Silver 33	VARIOUS ARTISTS
Anthrax 72	Coverdale/Page 113	Jimi Hendrix 96	Tracy Lawrence 62	Aaron Neville 67	Rage Against The Machine 103	Spin Doctors 15	MTV Party To Go Volume 3 29
Arrested Development 112	The Cranberries 128	Bruce Hornsby 194	Chris LeDoux 167	New Order 109	Bonnie Raitt 179	Stereo MC's 146	MTV Party To Go Volume 4 43
Bell Biv DeVoe 64	Cypress Hill 161	House Of Pain 153	Annie Lennox 168	95 South 77	Robin S. 117	Steve Miller Band 98	Sweet Relief: A Benefit For Victoria Williams 186
Regina Belle 182	Billy Ray Cyrus 7, 42	H-Town 31	LeVert 97	Onyx 18	Run-D.M.C. 137	Rod Stewart 6	Uptown MTV Unplugged 133
Pat Benatar 160	Taylor Dayne 51	Ice Cube 74	Little Texas 119	Original Cast Recording 114	Sade 37	Sting 21	Paul Westerberg 183
Big Head Todd & The Monsters 165	Depeche Mode 116	Billy Idol 81	Lords Of The Underground 131	ORIGINAL LONDON CAST	Jon Secada 56	Stone Temple Pilots 5	White Zombie 140
BJORK 124	Dr. Dre 8	Inner Circle 80	Patty Loveless 145	Phantom Of The Opera Highlights 129	Shai 57	George Strait 34	Wreckx-N-Effect 195
Clint Black 14	Duane 95	Intro 144	Luke 92	Highlights 129	Silk 40	Barbra Streisand 3	Wynonna 47, 166
Mary J. Blige 148	Duran Duran 23	Chris Isaak 108	Madonna 152	Ozzy Osbourne 63	Snow 32	Matthew Sweet 75	
Blind Melon 86	En Vogue 143	Janet Jackson 4	MC Breed 188	Pantera 196	Soul Asylum 16	SWV 9	
Bloods & Crisps 200	Enigma 132	Michael Jackson 46	Reba McEntire 53	Paperboy 100	SOUNDTRACK	Tears For Fears 69	Yanni 35
Michael Bolton 169, 174	Enya 106	Alan Jackson 24	Brian McKnight 94	Aladdin 76	Aladdin 76	10,000 Maniacs 79	Trisha Yearwood 184
Boss 66	Gloria Estefan 28, 105	Jackyl 78	MC Lyte 118	Benny & Joon 89	Benny & Joon 89	Pam Tillis 189	Dwight Yoakam 54
Boyz II Men 136	Expose 157	The Jerky Boys 99	Metallica 65	The Bodyguard 11	The Bodyguard 11	Aaron Tippin 181	Neil Young 48, 176
Toni Braxton 36	Donald Fagen 52	Big Daddy Kane 173	George Michael & Queen 154	Boomerang 149	Boomerang 149	TLC 199	Yo-Yo 159
Brooks & Dunn 49, 85	Kenny G 10		Bette Midler 50	The Firm 147	The Firm 147	Toni! Toni! Toni! 25	
Garth Brooks 68, 111, 163, 164	Peter Gabriel 130		Midnight Oil 191	Free Willy 134	Free Willy 134	Travis Tritt 172	
	Ganksta N-I-P 193			Jurassic Park 45	Jurassic Park 45	Tanya Tucker 170	

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. Impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	CANT HELP FALLING IN LOVE	UB40 (ATLANTIC)
2	1	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
3	3	WEAR	SW (RCA)
4	5	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
5	6	WHEN I FALL IN LOVE	THE PROCLAIMERS (CHRYSALIS/ERG)
6	4	I'LL NEVER GET OVER YOU	ROD STEWART (WARNER BROS.)
7	7	COME UNDONE	DURAN DURAN (CAPTIVE)
8	9	WHOMPA! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
9	11	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
10	12	TWO PRINCES	SPIN DOCTORS (EPC)
11	10	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
12	7	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
13	9	LOVE IS	JANET JACKSON (VIRGIN)
14	8	IF I HAD NO LOVE	TOMMY LIONTONE (WING/MERCURY)
15	14	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
16	15	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (MAGO)
17	16	LATELY	JODECI (J&B/MCA)
18	17	I'M FREE	JON SECADA (SBK/ERG)
19	18	ONE WOMAN	JUDE (GIANT)
20	19	LOVE IS	JANET JACKSON (VIRGIN)
21	20	LOVE IS	V. WILLIAMS B. MCKNIGHT (GIANT)
22	21	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (MAGO)
23	22	DO NOT WALK AWAY	JADE (GIANT)
24	23	SLAM	ONX (J&B/RAL/CHAOS)
25	24	I'M SO INTO YOU	SW (RCA)
26	25	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET ISLAND/PLG)
27	26	FREAK ME	SILK (ELEKTRA)
28	27	FREAK ME	STEVIE NICK (GEE STREET ISLAND/PLG)
29	28	CANT GET ENOUGH OF YOUR LOVE	TAYLOR DAVNE (ARISTA)
30	29	WHEN I FALL IN LOVE	WHITNEY HOUSTON (ARISTA)
31	30	DAZZLED	DUCE (TMR/BELLMARK)
32	31	BAWBY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
33	32	DRE DAY	OR DRE (DEATH ROW/INTERSCOPE)
34	33	OOH CHILD	ONO (EASTWEST)
35	34	ONE LAST CRY	BRIAN MCKENIGHT (MERCURY)
36	35	WHAT'S UP	4 NON BLOODES (INTERSCOPE)
37	36	RAIN	MAONNA (MAVERICK/SIRE/WB)
38	37	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRAYSON (ARISTA)
39	38	DO NOT WALK AWAY	JADE (GIANT)
40	39	DO NOT WALK AWAY	JADE (GIANT)
41	40	DO NOT WALK AWAY	JADE (GIANT)
42	41	DO NOT WALK AWAY	JADE (GIANT)
43	42	DO NOT WALK AWAY	JADE (GIANT)
44	43	DO NOT WALK AWAY	JADE (GIANT)
45	44	DO NOT WALK AWAY	JADE (GIANT)
46	45	DO NOT WALK AWAY	JADE (GIANT)
47	46	DO NOT WALK AWAY	JADE (GIANT)
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49	48	DO NOT WALK AWAY	JADE (GIANT)
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89	88	DO NOT WALK AWAY	JADE (GIANT)
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91	90	DO NOT WALK AWAY	JADE (GIANT)
92	91	DO NOT WALK AWAY	JADE (GIANT)
93	92	DO NOT WALK AWAY	JADE (GIANT)
94	93	DO NOT WALK AWAY	JADE (GIANT)
95	94	DO NOT WALK AWAY	JADE (GIANT)
96	95	DO NOT WALK AWAY	JADE (GIANT)
97	96	DO NOT WALK AWAY	JADE (GIANT)
98	97	DO NOT WALK AWAY	JADE (GIANT)
99	98	DO NOT WALK AWAY	JADE (GIANT)
100	99	DO NOT WALK AWAY	JADE (GIANT)

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
2	2	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
3	3	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
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Hot 100 Singles Sales

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. Impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
2	2	WHOMPA! (THERE IT IS)	WHOMPA! (THERE IT IS)
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HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"CAN'T HELP FALLING IN LOVE" by UB40 (Virgin) widens its lead at No. 1 this week due to a big increase in monitored airplay. "Falling" is broad-based in its radio appeal, as all four top 40 subformats monitored for the Hot 100 are playing the song: top 40 mainstream, rhythm-crossover, adult, and modern rock. Tag Team's "Whoomp! (There It Is)" (Life/Bellmark) soars to more than 120,000 units this week and edges "Weak" by SWV (RCA) out of No. 2 overall. "Whoomp!," although No. 1 in sales, is only No. 9 in airplay, so it is not likely to immediately challenge for No. 1. The other records in the top five, "I'm Gonna Be (500 Miles)" by the Proclaimers (Chrysalis/ERG) and "Slam" by Onyx (JMJ/RAL/Chaos), are among the five biggest overall point-gainers and may challenge for the top.

"IF" BY JANET JACKSON (Virgin) is far and away the biggest point-gainer on the Hot 100 and would have won both Power Picks, sales and airplay, if it had not landed in the top 20 so quickly. "If" debuts at No. 21 in sales, and leaps 30-19 in airplay, fueling a 37-place jump to No. 20 overall. Early top 10 rankings at radio include KMEL San Francisco, WJMH Greensboro, N.C., and KQPW Fresno, Calif. "Rain" by Madonna (Maverick/Sire/WB) is one of the five biggest gainers among developing records (not yet in the top 20) and wins the airplay award at No. 37. It's No. 7 in airplay at Power 96 Miami, No. 9 at Y107 Nashville, and No. 10 at WKSE Buffalo, N.Y. SWV's double-sided single "Right Here (Human Nature)/Downtown" (RCA) debuts at No. 54 in sales, and both sides show increases in airplay, sparking a 15-place jump to No. 28. "Right Here" has much more top 40 airplay than "Downtown," but "Downtown" is breaking out of Baltimore/Washington; it's already top 25 at 92Q and WPGC.

TOTAL UNIT SALES of singles fluctuate widely from week to week, and they were up sharply in the sales period used for this week's chart. As a result, many records gaining points make small moves, or are pushed backward. Here are some examples, in chart order: "What's Up" by 4 Non Blondes (Interscope) and "Runaway Train" by Soul Asylum (Columbia) post huge point gains but only move up one place each on the chart. Sting's "Fields Of Gold" (A&M) is up 15% from last week but is locked at No. 23. "One Woman" by Jade (Giant) is pushed back to No. 25 despite a gain of almost 10%. "Run To You" by Whitney Houston (Arista) gains points but moves backward on both Hot 100 component charts; but when all points are totaled it bullets overall at No. 31. "Insane In The Brain" by Cypress Hill (Ruffhouse/Columbia) gains about 20% but is up only one place to No. 32. "Another Sad Love Song" by Toni Braxton (LaFace/Arista) also gains 20% but holds at No. 46.

QUICK CUTS: Among the other records stuck in chart jams are "Wide River" by the Steve Miller Band (Sailor/Polydor/PLG), up 16% but locked at No. 66; "Pets" by Porno For Pyros (Warner Bros.), gaining 11% but holding at No. 67; George Michael's "Killer/Papa Was A Rollin' Stone" (Hollywood), up 15% at No. 69; and "Step It Up" by Stereo MC's (Gee Street/Island/PLG), up only one place 74-73 despite a 17% increase... "Alright" by Kris Kross (Ruffhouse/Columbia) storms onto the chart at No. 33 with a potent combination of early airplay and out-of-the-box No. 23 sales. It's already No. 6 at Q102 Philadelphia and No. 8 at WHYT Detroit.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	3	LET ME ROLL	SCARFACE (RAP-A-LOT/PRIORITY)
2	12	2	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
3	—	1	THAT'S WHAT LITTLE GIRLS...	RAVEN-SYMONNE (MCA)
4	9	4	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
5	19	2	IN MY NATURE	NUTTIN' NYCE (POCKETOWN/JIVE)
6	—	1	FEW AND FAR BETWEEN	10,000 MANIACS (ELEKTRA)
7	24	2	GOTTA GET MINE	MC BREED (WRAP/IC-HBAN)
8	13	5	WORK IT OUT	LUKE (LUKE)
9	15	7	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
10	—	1	NO RAIN	BLIND MELON (CAPITOL)
11	—	1	2 THE RHYTHM	SOUND FACTORY (LOGIC/RCA)
12	6	5	SHOCK TO THE SYSTEM	BILLY IDOL (CHRYSLIS/ERG)
13	—	1	STREIPT UP MENACE	MC EHT (JIVE)

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

ABDUL JURY SEES 'TOTAL RECALL'

(Continued from page 9)

Babyface, Oliver Leiber, Dave Cochran, and Glenn Ballard.

She said she was ostensibly called in to do a "guide vocal" for "Opposites Attract," and that although Cochran cut Marine singing "I Need You" in its entirety, he told her he intended to use her voice in "maybe five to 10 parts of the song" to fix Abdul's pitch.

Asked about why she hesitated to file suit about being credited as a background vocalist, Marine replied, "I wasn't sure there was anything I could do about it... I was, like, 22 years old at the time. I didn't know I had any rights at the time. I was unsure it was an unfairness."

During his cross-examination, Yanny unleashed a barrage of audio and videotapes to poke holes in Marine's testimony.

Playing the CD and a different DAT mix of "Opposites Attract," Yanny got Marine to admit that she couldn't tell if her voice was present on the DAT copy.

The most startling part of Yanny's presentation involved the playing of a crudely shot videotape of the 1991 recall session, introduced but unplayed in court by Marine's attorneys. The tape, when freeze-framed by Yanny, showed a VU level for Abdul's vocal that appeared distinctly higher than the one on the '92 recall tape. Attorney Brown could be heard on the tape saying that Marine and Abdul were singing "equal portions" of the song.

Pouncing on the difference between the two recalls, Yanny asked Marine, "Is that what you saw on the tape yesterday—'equal portions'?" Marine was visibly flustered by the question.

Earlier in the day, producer Leiber's former manager, Dan Brennan, testified that Abdul was very

sick and "just wasn't cuttin' it" at the session for "Opposites Attract."

After Marine "killed it" on her background vocals, Brennan added, "We said, 'Well, let's have Yvette do the leads.'"

Brennan testified that after a rough mix was delivered to Virgin, he received a phone call from an "irate" Abdul.

SUB POP SUES TO END CAROLINE DEAL

(Continued from page 9)

Caroline of concocting a "secret plan, over a greater than two-year period, to cheat [Sub Pop] out of more than \$1 million."

The action alleges that in the spring of 1991, when Sub Pop entered negotiations with Caroline for the exclusive manufacturing and distribution of the label's records, Caroline produced a schedule representing what it would receive as the distributor price for each level of retail list price.

At that time, according to the suit, Caroline said that the distributor price on a \$13.98 list CD was between \$7 and \$7.50.

Sub Pop, which pacted for distribution with Caroline in July 1991, now claims that the price representation "was knowingly false when made," and that Caroline received more than \$9 per unit during the life of the distribution agreement.

"Nothing... suggested to Sub Pop that [Caroline] would skim approximately 19% of the receipts off the top before Sub Pop would be paid its share of the proceeds," according to the suit.

Sub Pop charges that Caroline fraudulently reported its receipts to the label from the commencement of

"She said, 'You won't let me sing on my song'... She said, 'Fuck you, Dan Brennan,'" he recalled, miming a hand slamming down a phone.

Under sharp cross-examination by Virgin co-counsel Dave Parker, Brennan admitted that he had lied under oath in a deposition in an unrelated suit against his former client Leiber.

the agreement through its most recent report, dated Feb. 28, 1993.

Sub Pop estimates that as a result of Caroline's alleged fraud, the distributor withheld approximately \$1,531,537 due the label. Over the same term, Sub Pop says it has paid Caroline more than \$1.3 million in distribution fees; the label claims that Caroline wrongfully collected \$19,550 more than it was entitled to in distribution charges, and an additional \$166,676 in unauthorized discounts, during the same period.

Sub Pop says it only became aware of Caroline's alleged scheme in "late June 1993." On July 12, the action says, Sub Pop demanded that Caroline pay the monies it owed to label within 15 days and confirm within three days the valid termination of the distribution agreement.

Sub Pop's action seeks compensatory damages of more than \$3 million and punitive damages of \$9 million in addition to a declaration that Sub Pop was entitled to cancel the distribution agreement.

Bernie Fischbach, an attorney for Caroline, says of the action, "We deny the charges, and we will vigorously defend against the complaint."

CHRIS MORRIS

CONTENDERS VIE FOR '93 MERCURY PRIZE

(Continued from page 9)

Yet," Gavin Bryars (Point Music/Philips Classics);

- "New Wave," the Auteurs (Hut Records);
- "Rid Of Me," PJ Harvey (Island Records);
- "Connected," the Stereo MC's (4th & Broadway/Island Records).

"For me, [the shortlist] reflects the spirit and color of the last 12 months of British music," said Frith.

A single winner of the competition, which includes a prize of \$38,750 (25,000 pounds at \$1.51 to the pound), will be announced Sept. 8.

Now in its second year, the Mercury Music Prize was established by the British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD) and is sponsored by Mercury Communications, the telecommunications company. It has aimed for critical credibility, through its use of an independent 10-member judging panel of writers and broadcasters, and for commercial impact through retail campaigns launched

with the shortlist announcement.

"As the public begins to take it seriously, and as the music industry takes it seriously, the natural momentum [of sales impact from the Mercury competition] will build up in the same way the Grammys sells records," says Marc Marot, managing director of Island Records in London, which boasted three of the nominated albums.

The Mercury Music Prize was first proposed to the BPI and BARD some three years ago by Jon Webster, then managing director of Virgin Records U.K., with the support of David Terrill, marketing director for HMV U.K. Webster says his idea for the prize was prompted, in part, by "the frustration of trying to break non-singles-selling acts in the U.K.," thus the competition's focus on the best album of the year.

RETAIL TRAFFIC

BPI and BARD saw a way to create retail store traffic during a traditionally slow period of the year, prior to the release of major product in the fall. And Mercury Communications, a relatively young company competing against the monolith of British Telecom, was attracted, as a sponsor, to the structure of the competition, in which albums on small independent labels are judged equally against major releases.

In the first year of the Mercury Music Prize in 1992, that judging procedure led to some surprises, with

lesser-known releases such as "Celebration" by South African pianist Bheki Mseleku on the tiny World Circuit label nominated alongside "Achtung Baby" by U2 on Island. The winner of the 1992 Mercury Music Prize was "Screamadelica" by Primal Scream on Creation Records.

"The principle [behind the prize] was that there's so much new music about that never gets the public's attention," says Bob Lewis, secretary general at BARD. "It was also to stimulate public interest in a quiet period."

According to Andy Saunders, head of press at Creation Records, the sales impact of the Mercury Music Prize on "Screamadelica" was noticeable but "not spectacular," as the album already had been selling strongly through the previous year.

This year, organizers of the Mercury prize expect that increased awareness from the public, record companies, and retailers in the U.K. will help increase sales impact. Andy Gray, founder of Andy's Records, an independent 20-outlet retail chain based in Suffolk, says BARD hopes to encourage more independent retailers to take advantage of the Mercury Prize campaign. Jon Webster says the competition organizers have planned meetings with record company marketing managers to help coordinate additional exposure of the nominated albums and the Mercury Music Prize.

FOR THE RECORD

A story in the July 17 issue incorrectly identified the location of Cross FM, the new network affiliate for Japan's J-Wave. It will be located in the southwestern city of Fukuoka.

WARNER RESHAPES JAZZ AGENDA

(Continued from page 1)

[Ostin] and [president] Lenny [Waronker] leave creative people to do what they do best. They understand artists, they understand people—which is quite different from other executives who manufacture pressurized atmospheres in their companies. Yes, we want to sell, but the roster reflects a generous view of what our various artists have to offer.”

A quick perusal of the charts reinforces the label's eclecticism via its Reprise, Warner Bros., and Qwest imprints. Whereas in the past, Warner artists occupied few spots among the Top Jazz Albums (that is, the traditional entries), this week's chart includes titles by Whitfield, Redman, Jackson, and Sample—who has just relinquished his seven-week hold on the No. 1 position. It's a significant shift of attitude for a label that built a formidable reputation on mostly commercial, radio-friendly albums.

“We never said, ‘Let's diversify and cover all our bases,’” explains Matt Pierson, who joined the label in 1991 as director of A&R and staff producer. “More to the point, we needed to expand. The label had been identified with the contemporary side of things. It became our agenda to balance it back to the traditional. Interestingly, as we move in that direction, we find ourselves working with artists whose styles are very accessible, artists who have the potential to reach a wide audience.”

One of those artists is 26-year-old guitarist Whitfield, who signed with Warner in 1990, and now has three albums to his credit. “When I came on board,” he says, “George and Earl [Klugh] were here, but neither had made a straight-ahead record. It was up to me to represent that direction. Right after I signed, though, Matt and Ricky [Schultz, VP/GM] came in and they turned out to be real jazz guys. The climate changed.”

“I walked into the building in Burbank, and I thought, this is where Metheny and Madonna and Prince hang. They've got limos, I've got a yellow cab. OK, here I am, a lowly jazz musician. But Warner Bros. made me feel very important. That's no small piece. We've always been encouraged to do what we do best.”

Tenor saxophonist Redman, who set off a bidding war among labels in 1991 after winning the prestigious Thelonious Monk Instrumental Competition, agrees. “Before I won the competition, my perception of the label was that it had no acoustic jazz department. It was practically nonexistent. I knew Whitfield was there and that was it. There was also a perception among artists in the jazz community that Warner was not interested in promoting acoustic jazz. The label was interested in commercial or contemporary music, only,” Redman says.

“As time went on, I got the sense that there was a willingness to commit to my kind of music,” he continues. “And, the label was artist-oriented. They believed in you, in what you had to offer, and they had a creative plan.”

To industry observers, the success of jazz at Warner Bros. does not come as much of a surprise. Dating back nearly 20 years, artists such as Al Jarreau, David Sanborn, Klugh, Benson, and James contributed mightily to the label's powerhouse status. In 1992 alone, the company enjoyed 42 cumulative weeks at the No. 1 position on Billboard's contemporary jazz chart, thanks to releases by Fourplay, Miles Davis, James with

Klugh, and George Duke. More recently, Franks held down the No. 1 spot on the chart for five weeks.

“It boils down to presenting quality adult music,” says Schultz. “Under the banner of jazz and progressive music we have always promoted a wide array of artists. There has been a movement in recent years by a number of labels towards acoustic jazz. We can't lay claim to being on the edge of that trend. The fact is, Mo and Lenny made a renewed commitment to this division of the label... With that expansion, there's been new balance. Interestingly, that balance has spilled over into a new creative push even among established artists.”

Schultz cites Sample as a perfect case in point, and it's easy to understand why. “Invitation” involves a departure for the keyboardist. Unlike his efforts with the Jazz Crusaders, a group that helped forge the concept of fusion crossover, the new album is a warm acoustic record, more mainstream than anything he's done.

“Since there's always a tendency to put artists in their slots,” Schultz

says, “we had to overcome people's expectations regarding Joe. Sample was changing directions, entering a different arena. A challenge for him, no doubt, a challenge for us. We're in the position of helping to establish credentials for an artist who is already deep with credentials. Because of the imaginary fence, it took people a minute to recognize the shift. The album's success, however, proves that the buyers got it.”

There's a label precedent for this kind of cross-positioning. Benson's last two albums, “Tenderly” and “Big Boss Band,” were seen as detours into mainstream jazz. Long regarded as the successor to guitar great Wes Montgomery, Benson built his career by de-emphasizing his instrumental prowess and developing instead a charismatic pop persona that relied heavily on vocals. His new record is a multifaceted affair, in which he joins together the not-so-disparate sides of his personality. It is a contemporary effort cut with a liberal dose of roots and tradition.

James, who had a hand in produc-

ing “Love Remembers,” explains, “George is a very interesting situation. At one point in the making of the album there was a lot of feedback suggesting that his fans, his guitar-playing fans, were eager to hear more instrumental music. This was a reversal of sorts. In earlier days there might have been pressure to keep going pop... In general, my sense is that we are so far into the super-techno era with synthesized sounds that the public is hungry to know what real instruments sound like. When they finally hear them, as opposed to guitar samples, the effect is fresh.”

Benson himself recognizes that without the kind of label support underscored by James' comments, it is virtually impossible for an artist to break out of established molds. It's hard for most labels to get behind projects that smack of experimentation.

“My experience,” he says, “is that you've got to be a bit of a daredevil if you want to tap into your various identities. If you're known as a guitarist, or an R&B singer, or a ballad-

eer, than you better be prepared to give the people, including the record company, what they want to hear. Warner, though, has always encouraged me to do the things I feel I need to do. When I did [“Big Boss Band”], it was a response to rap and hip-hop and current directions in music that I wanted to answer. The label was right there with me.

“What they do is simple: They get some of the best individuals they can, even young cats without proven track records, and then they say, ‘Be you.’ You've got to have some faith in the system when you run across that.”

Warner's audience, too, should have its faith rewarded in the months ahead. The label plans a fall release for Redman's “Wish,” recorded with Pat Metheny, Charlie Haden, and Billy Higgins. Releases are due later this year and in early '94 from Dori Caymmi, Milton Nascimento, Hiroshima, the Miles Davis tribute band (with Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams, and Wallace Roney), Andy Snitzer, and trumpeter Derrek Shezbio.

EN VOGUE'S SEPTEMBER SONGS SUNG ON EP

(Continued from page 1)

nied by a commercial video single, but no audio single.

Sylvia Rhone, chairman/CEO of EastWest, describes the EP as “a bridge between the current album, ‘Funky Divas,’ and the next.” Rhone adds, “There probably won't be another En Vogue album for more than another year.”

The emphasis and title track on the EP, “Runaway Love,” will be released to radio Aug. 23, as the video single for the track reaches video outlets. No director has been named for the clip.

Rhone says the video single places En Vogue “among a small group of artists who have put out this kind of thing—it puts them with the Madonnas and the Michael Jacksons. This is not a longform video, it's a single, and it's very prestigious thing for the girls to do image-wise. They are continuing to move up in their superstar status.” No price has been set for the video release.

The EP will be released Sept. 22 and will be priced at \$8.98 cassette and 12.98 CD. “A tremendous value,” says Rhone. The tour is tentatively set to begin Sept. 2 in Minneapolis.

The other new song on the EP, “Whatta Man” is actually a Salt-N-Pepa song featuring En Vogue performing a prominently placed chorus. The song, produced by longtime Salt-N-Pepa collaborator Herbie Luv Bug, will be the rap group's second single from its forthcoming Next Plateau/London album, and En Vogue will appear in the video. Rhone says, “This is the first time En Vogue will appear in any artists' project other than their own.”

Also included on the EP are four other cuts: an extended version of “Runaway Love”; “Desire” as remixed by reggae producer Dave Kelly and featuring a rap by EastWest recording artist Terror Fabulous; “Hip Hop Lover” as remixed by Quincy Jones II; and “What Is Love” as remixed by Smack.

Merlin Bobb, EastWest's senior VP of A&R, says it was necessary to put together the EP to secure the spot on the Vandross tour. “The promoters wanted to make sure En Vogue had a current single out while they were on

tour.” Bobb says EastWest considered putting out just a single, but came up with a better idea. “We put together a project that includes new mixes of album cuts we'd anticipated releasing as singles.”

Rhone says it was her decision not to release the “Runaway Love” track as a single. “It's to avoid a single possibly cannibalizing our EP sales. This is a different approach for us. We will not be able to play the Billboard chart game.”

Despite the lack of a commercial single, Rhone is confident that “Runaway Love” can reach No. 1 on Billboard's airplay-only charts such as R&B Radio Monitor and Top 40/Rhythm-Crossover. “Radio will have to treat this record in a different way. They'll have to look at EP sales and video single sales.”

“Runaway Love” was written and produced by the team of Foster &

McElroy, the duo credited with bringing the four women of En Vogue together and producing all of their music. Deniz Foster says the new song was completed in only seven days. “We only wanted to do the one song, and it had to be somewhat tailored to the audience who would be coming out to see the tour. We were trying to keep it simple, but as usual, once we all got in the studio, all kinds of things started happening. It came out like ‘wow!’”

He says the first two singles from Janet Jackson's current album were a bit of an influence on him. “I like the Janet songs, but I was thinking that the girls could do that, but really deliver. Do it, but do it funkier.” He says “Runaway Love” is around the speed of “Hold On,” En Vogue's first single from its debut “Born To Sing” album. “It's very melodic. We really pushed them to do a lot of vocals.

Three out of the four girls sang lead and they all did some nice things in the background.”

The lyrics, he says, are about dealing with tumultuous emotions. “Tommy [McElroy] and I were able to write a song about letting your feelings get the best of you—like a runaway train. I feel like it's one of their best songs. It covers a lot of demographics—urban/hip-hop and adult.”

Rhone says there will be plenty going on to promote the EP. “There are, of course, the 75 dates with Vandross, and I believe the girls will have a number of MTV video award nominations [En Vogue received six nominations for the ‘Free Your Mind’ clip]. All of this coupled with the fan base that already exists for En Vogue.” Bobb adds, “We are going to be setting up TV appearances and other things just as if we were releasing an album. The girls will be accessible.”

STARS AID FLOOD VICTIMS

(Continued from page 1)

cians are doing their part to help victims cope with the tragedy.

Among the artists contributing their time and money to the cause are John Mellencamp, Lisa Germano, Blind Melon, Bon Jovi, Kenny Rogers, Lorrie Morgan, George Jones, Hal Ketchum, Sawyer Brown, Shenandoah, Mary-Chapin Carpenter, and Brooks & Dunn. In addition, a published report says Tracy Lawrence, Doug Stone, and Sammy Kershaw are participating in flood-relief activities.

Mellencamp and Blind Melon will play a series of concerts in Chicago, Indianapolis, and St. Louis to raise money for the Red Cross. Mellencamp representative Harry Sandler, who is producing the shows, says he expects to raise up to \$500,000 from the July 28, 29, and 31 shows, to be held at the World Music Theatre in Chicago, the Deer Creek Music Center in Indianapolis, and the Riverport Amphitheatre in St. Louis, respectively.

Tickets for all concerts will be \$10 each. Combined, the three venues have a capacity of more than 70,000

seats, according to Sandler. He says attendees are encouraged to bring to the arenas vital supplies like canned food, bottled water, and clothing.

MTV will cover the Mellencamp benefits under the tag “Concerts For The Heartland,” according to a July 20 press release from the cable network. MTV will provide news updates and display a Red Cross toll-free number that viewers can call to make donations.

Additional information about the channel's involvement was unavailable at press time. A press conference announcing details of the event is to be held Wednesday (28) in Chicago just prior to the concert there.

Because of the MTV coverage, the Mellencamp shows may turn out to be the most high-profile of the benefits, but others have been ongoing, and still others are likely to crop up.

BON JOVI CRUSADE

Bon Jovi has been on the flood-relief crusade since July 3, according to a Mercury representative. The band is taking advantage of its current swing through the Midwest to play

benefit shows, make donations to local charities, campaign on behalf of the Red Cross, and use ticket giveaways as a way to encourage residents to help fill sandbags. In addition, Bon Jovi plans to make every stop on the rest of its U.S. tour—scheduled to finish Aug. 8 in Columbia, Md.—a collection point for the Red Cross, according to the Mercury source.

On the country side, Clint Black will donate his earnings from an upcoming performance with Wynonna in Des Moines to Operation Heartland, an offshoot of disaster relief organization Operation U.S.A. The singer held a press conference in New York July 22 to announce his contribution and to encourage others to do the same.

Black told Billboard, “Rather than try to put together a benefit show, as I still might do in the future, I decided what I would do is take all the proceeds from the Aug. 27 show of the ‘Black & Wy Tour,’ including the commissions I pay to my management agency and so forth, and give it (Continued on next page)

GIN BLOSSOMS BLOOM ON A&M

(Continued from page 1)

list Jesse Valenzuela puts it, "It's just been a serious year of shaking hands and saying howdy."

Now, all the quintet's hard work is generating a lot of heat. Its full-length label debut, "New Miserable Experience," spent 22 weeks on Billboard's Heatseekers album chart, including three weeks in the No. 1 slot, before graduating to The Billboard 200 two weeks ago. This week, it jumps to No. 83 with a bullet and has shipped more than 350,000 units.

Much of the project's success comes from radio's reception to "Hey Jealousy," the first single from the album that A&M began working more than a year ago. The jangly pop tune earns the Airpower award on this week's Album Rock Tracks chart, and bullets to No. 87 in its second week on the Hot 100. On the vid-

eo front, "Hey Jealousy" enters its third week as an MTV Buzz Bin clip.

The story of the Gin Blossoms' burgeoning success is one of progress made in fits and starts with the label changing whatever wasn't working. In this case, it meant creating a new album cover after shipping more than 120,000 copies with the old one and shooting three videos for "Hey Jealousy" before MTV began playing it in regular rotation.

The Tempe, Ariz.-based Gin Blossoms were signed by A&M's VP of A&R Bryan Huttenhower, who admired the strong songwriting on the band's self-released 1989 project "Dusted." He brought the band to L.A. in an ill-fated attempt to record a new album. "We got home and realized this stuff was terrible," says Valenzuela. "We just knew Bryan was

going to drop us." Instead, Huttenhower recommended they cut a self-produced EP: 1991's "Up And Crumbling."

Then, in a pattern that became habitual over the next two years, the Gin Blossoms hit the road in a van. "We took a very small amount of tour support from A&M and we had some money from our publisher and we did a tour which took us everywhere and we played for no one," says Valenzuela.

Regardless of how many people the band was drawing, A&M felt the Gin Blossoms were gaining invaluable experience. "We wanted some kind of incubation period, to let the band fumble a little," says A&M senior VP/GM Jim Guerinot. The emphasis was on retail attention and club play, and not radio or video play. "On an economic level, you can't do that when you're releasing a full-length album that you have to seriously promote," he says.

Following months of touring, the band returned to the studio and began recording "New Miserable Experience," which they co-produced with John Hampton. "Hey Jealousy," went to alternative and album rock July 15, 1992; the album was released Aug. 2. The band hit the road again opening for Toad The Wet Sprocket, then Del Amitri, then the Neville

Brothers in early winter.

Meanwhile, "Hey Jealousy" "died" at radio, says Guerinot. With only a few modern-rock stations adding it, A&M decided to release a second single, and then a third, "Mrs. Rita." A handful of stations keep adding "Hey Jealousy" and then, "We get new stations tells us they're going to play 'Hey Jealousy' instead of 'Mrs. Rita,'" Guerinot says. In the meantime, some album-rock stations started adding "Hey Jealousy."

And the band played on. In February 1993, the Gin Blossoms started its own four-month tour, partially sponsored by Insider magazine, a general interest publication distributed on college campuses. The band played free noon shows at numerous universities where A&M handed out special four-song samplers, and played nearby club gigs at night. During that tour, the band went back to the same Atlanta venue where it drew eight people in 1991. This time it sold out the 750-seat club.

Meanwhile, on the West Coast, Los Angeles modern-rock outlet KROQ has been playing "Hey Jealousy" since January, after PD Kevin Weatherly heard it on now-defunct Pirate Radio.

"It just became an enormous, huge success for us," says Weatherly. "We couldn't get rid of it. Six months lat-

er, it's still in solid rotation." At the record's peak this spring, Weatherly says "Hey Jealousy" was in the top 5 in the station's callout research for 12 weeks and was getting played 45 times a week.

At the height of the song's popularity at KROQ, Guerinot says as much as 60% of the album's sales were coming from the L.A. area.

"By this point, we're realizing what's going on," says Guerinot. "We wrap the campaign with 'Mrs. Rita' and say to hell with it and decide to rerelease 'Hey Jealousy' full tilt." The cut was rescheduled to album rock in April and the label started working it to top 40 radio for the first time in early June.

Now, the record is picking up steam at top 40. WNVZ, a top 40 station in Norfolk, Va., began playing the song about seven weeks ago, according to PD Wayne Coy. "We paid attention to the whole album because there was a sales story in the market," he says. The station has gone from playing the song two times a day to up to seven.

At Salt Lake City top 40 station KUTZ, "Hey Jealousy" is No. 15 in requests and climbing. "It's getting about 22 plays a week," says PD Gary Waldron. "It's an up tempo record, so it seemed like a normal choice to add—they're hard to find."

As top 40 airplay climbs, retailers say they are seeing a rise in sales. At 287-unit Super Club Music Corp., "New Miserable Experience" is selling strongly throughout the Southeast, according to Brian Poehner, buyer for the Marietta, Ga.-based chain. "Two weeks ago it was No. 146 on our album chart; this week it's jumped to 104."

After falling off Wherehouse Entertainment's listing of top 130 releases, the album is picking up again for the 339-store web, says Celia Esquerro, music-buying assistant for the Torrance, Calif.-based chain.

And once again, the Gin Blossoms are headed for the road, now as the opening act for UB40.

"We were supposed to have this whole summer off. A&M and our manager keep saying 'do these two or three radio dates and then we'll leave you alone,' but their promises have never been any good," says Valenzuela, laughing. "So we might as well get back on the road. The truth of the matter is the record is finally doing really well, so we're just going to get back out and support it."



by Geoff Mayfield

UP ALL NIGHT: A year or two ago, mentions of Seattle in the music biz centered on the emergence of grunge—the likes of Nirvana, Pearl Jam, Soundgarden, or the "Singles" soundtrack. But, during the last three weeks, the hottest mover on The Billboard 200 conjures quite a different musical image of the rainy Washington city, as the standards-flavored "Sleepless In Seattle" continues its impressive roll. Yes, soundtracks are hot this summer (see story, page 9), but none is hotter than "Sleepless," which moves 4-2 on a 46% increase and shows, for the third week in a row, the chart's biggest gain in unit sales.

MORE FLICKS: It might be an exaggeration to say Michael Jackson's "Dangerous" is staging a whale of a comeback, but the title has perked up. This resurgence is not as stunning as the one MJ staged earlier this year during his week-by-week television appearance blitz, but, three weeks ago, in the wake of MTV's "Michael Jackson Weekend," the album made a 20-place leap to No. 47. Now, radio airplay and "Free Willy" trailer exposure for his "Will You Be There" help the album pick up a bullet at No. 46 in the same week that the "Free Willy" soundtrack, on Jackson's MJJ label, debuts at No. 134... Now that "The Bodyguard" has moved to home video, its eight-times-platinum soundtrack is bidding to return to the top 10. With a 20% sales gain, it bullets at No. 11... One of last summer's hot soundtracks, "Boomerang," re-enters after the movie's July 10 debut on HBO.

TOP PRIORITY: Since last summer, when she was included in the "Boomerang" soundtrack, it has been obvious that songstress Toni Braxton has been a priority for Arista. In February, she was tapped to sing at the label's pre-Grammy party. Her album was prominently showcased during BMG's presentations at the National Assn. of Recording Merchandisers confab and at subsequent account conventions. With "Another Sad Love Song" paving the way on Hot R&B Singles and Hot 100 Singles, her self-titled album debuts at No. 36.

STILL POTENT: A front-page story in the June 19 Billboard chronicled how the number of top 40 stations has declined in recent years, and label promotion people are all too familiar with the limitations of top 40 playlists, but the current success of two left-of-center acts proves the format still has plenty of sales oomph. Soul Asylum and 4 Non Blondes now have top 20 albums to go along with their top 20 singles. The Non Blondes' album (16-13) has exploded since "What's Up" started cooking on Hot 100 Singles, more so than it did when the same song peaked at No. 16 in April on Album Rock Tracks, while Asylum's "Runaway Train" run on top 40 has pushed its album to No. 16. "We've got album rock, MTV, and a tour going for us, but we've had album rock, MTV, and a tour before without reaching the top 20, so the difference must be top 40 radio," concludes Lisa Wolfe, national top 40 promotion director for Columbia, Soul Asylum's label... Need more proof of top 40's sales impact? Madonna's "Erotica" rises 175-152 on The Billboard 200 in the same week that "Rain" wins the Power Pick/Airplay award with a 52-37 jump on Hot 100 Singles.

ONCE MORE: Although U2's "Zooropa" suffers a predictable 46% sales decline, it manages to hold at No. 1 for a second week, an accomplishment that eluded "Achtung Baby." Although the previous U2 album had no trouble debuting in the top slot in November 1991, the second-week sales drop that rock albums typically experience, combined with the steady sales performance of Garth Brooks' juggernaut "Ropin' The Wind," meant "Achtung Baby" spent only a single week at No. 1.

STARS AID FLOOD VICTIMS

(Continued from preceding page)

all back to the community. In order to make sure that the money has the greatest impact—and it's not going to be a great deal of money in the scope of things—what I intend to do is [concentrate on] one institution," hence his agreement with Operation Heartland. Black estimates the value of his donation at \$20,000.

The singer, whose fourth RCA album, "No Time To Kill," enters the Billboard 200 at No. 14 this week, says he will also auction an electric guitar, a pair of his boots, a guitar given to him by Kenny Loggins and collectibles from Jimmy Buffett, to raise money for flood victims.

The singer, whose fourth RCA album, "No Time To Kill," enters the Billboard 200 at No. 14 this week, says he also will auction an electric guitar and a pair of his boots, plus a guitar given to him by Kenny Loggins, to raise money for flood victims.

Black says there are a total of 24 country tours in progress this summer. His goal, he says, is to persuade as many of those artists as possible to contribute to the cause.

Some have already done so on their own. According to St. Louis promoter Irv Zuckerman, Carpenter and Brooks & Dunn have earmarked their proceeds from recent shows there for charity.

Zuckerman, who is promoting the Mellencamp show, also is putting together an all-star country benefit concert scheduled for Aug. 1 at the Riverport Amphitheatre, site of the Mellencamp and Black shows. The lineup for that show so far is Rogers, Morgan, Ketchum, Jones, Shenandoah, and Brown. Tickets will be \$10 apiece, with all earnings going to the Red Cross and the Salvation Army.

Sources say other artists likely will get involved, either in existing projects or in new ones.

The Mellencamp shows illustrate the speed with which artists have reacted to this disaster. Mellencamp's

upcoming Mercury Records album, "Human Wheels," has just been completed and is not scheduled to hit the streets until Sept. 7 (Billboard, July 3). Accordingly, the singer had not planned to play any shows until at least that date and, according to Sandler, is not truly prepared to perform. However, he's determined to get his band up to speed by July 28.

Germano, Mellencamp's violinist whose debut solo project on Capitol hits the streets Tuesday (27), will join the Indiana-born singer/songwriter on stage for all three shows, according to a Capitol source.

Blind Melon, whose self-titled debut album, also on Capitol, jumps to No. 86 on the Billboard 200, had to cancel a few dates on its current tour to accommodate the Mellencamp-led benefit. Blind Melon singer Shannon Hoon says, "We're flattered they approached us. This is more important than campaigning for a record."

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

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ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

MERCURY AWARDS

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

BENELUX

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

RICK DEES 10TH ANNIVERSARY

ISSUE DATE: SEPTEMBER 11
AD CLOSE: AUGUST 17

CLASSICAL MUSIC

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

ACTS GIVE ASIA A LOCAL TOUCH

Asia, that ever-growing market for music, is getting special, and some might say *very specific*, attention in major releases by Western stars. In the latest example, the Asian release of James Ingram's new Warner Bros. album, "Always You," has a bonus track, "I Believe In Love," featuring his duet with Hong Kong star Sally Yeh. Likewise, Kenny G featured an Asia-only track, "Jasmine Flower," on his current Arista smash, "Breathless." As for Ingram, he's been through the region for promotion in recent weeks; Kenny G will tour there before Christmas.

1 FOR THE HOME & 1 FOR THE ROAD

Mercury Records will introduce a special concept this winter, combining a CD and a cassette of the same title in a discount-price package. Mercury director of marketing Daniel Savage says the concept is for consumers who listen to CDs at home and cassettes in the car or in a portable player. The label hopes to put the concept into practice with new releases by Oleta Adams, Lionel Richie, and John Mellencamp. Pricing and packaging strategy hasn't been fully worked out yet.

SONY MULLS STAR PACTS ORDER

Sony Music's position at press time, a spokesman says, was "still being evolved" as to how to deal with a British High Court order to hand over contracts of some of its biggest

stars. The contracts are sought as evidence in George Michael's action against Sony U.K. to nullify his contract and give to him his masters. Sony's deals with Barbra Streisand, Bruce Springsteen, Michael Jackson, and the Rolling Stones are among the items requested. Courts in the U.S. would have to agree to such an order.

BAER REPLACING MARTINOVICH

Connie Baer, formerly a partner in the Gary Group PR firm, will become Sony Music Nashville's VP of marketing Aug. 2. She will replace current marketing VP Mike Martinovich, who is leaving the label... EMI Austria's managing director is Erich Krapfenbacher, replacing Hans Reinisch, who resigned unexpectedly earlier this year... Lucian Grainge is switching from Polygram Music Publishing U.K. managing director to senior director/GM at Polydor Records.

MIDEM SETS RETAIL, DISTRIB MEET

MIDEM plans to hold a conference on distribution and retailing at its January 1994 exhibition in Cannes. It's to be mounted by U.K. retailer group BARD and Germany's Record Dealers Assn.

BMG BUYS AUSTRIA BUDGET DISTRIB

BMG Ariola Austria has bought budget distributor Inpart, which is said to have almost half the country's budget market. Inpart will merge distribution with BMG's affiliate, Vienna-based Music Service

Center. Inpart founders Gabriele and Kurt Schweiger continue to manage the company.

B'BUSTER, HANDLEMAN RESULTS

Retail pays, distribution doesn't. Blockbuster Entertainment had record corporate revenues of \$456.1 million and net income of \$47.7 million for the quarter ended June 30, helped by the two music chains it acquired late last year and its majority ownership of Spelling Entertainment Group. Spelling earned \$7.7 million April-June, 235% ahead of 1992, on sales of \$72 million, an 18% improvement. Handleman, the pre-eminent rackjobber, had tougher times. It estimates sales for the period ending Saturday (31) will be down 10%-12%, with a loss of 8-12 cents a share. The culprits were music, 17%-19% below 1992 revenues, and video, off 6%-8%. Handleman attributes a decline in gross profit margin to a higher proportion of aggressively priced "megahit videos."

CANCER FELLS RICHARD TEE

Guitarist Richard Tee, associated for two decades with Paul Simon, and at one time a part of the Motown recording family, lost his battle against cancer July 21 in New York. During his 30-year career, he worked with other superstars such as Billy Joel, Aretha Franklin, Marvin Gaye, Roberta Flack, Joe Cocker, and Barbra Streisand. His family requests donations be sent to the Calvery Fund, 1740 Eastchester Road, Bronx, N.Y. 19461.

Oh Brother, It's A Hot 100 Trend

THE PROCLAIMERS walk into the No. 4 position on the Hot 100 with "I'm Gonna Be (500 Miles)." That makes Craig and Charlie Reed the first set of identical twins to have a top five hit since Gunnar and Matthew Nelson took "(Can't Live Without Your) Love And Affection" to the top in 1990.

If one wanted to turn this week's chart into a movie, it would have to be called "Brother Act." In addition to the Reed twins, there are four other sets of brothers in the top 11, including another set of twins.

Robin Campbell and his younger brother Ali make up one-quarter of UB40, the British reggae outfit that remains No. 1 for a second week with "Can't Help Falling In Love." There are two sets of brothers in the group with the No. 7 song, "Lately." Jodeci consists of Joel "JoJo" and Gedric "K-Ci" Hailey and Dalvin and Donald "Devante Swing" DeGrate Jr. Houston-based trio H-Town drops to No. 9 this week with the platinum single "Knockin' Da Boots." The three members are Dino Conner and twins Shazam and Darryl Jackson. And moving up five places to No. 11 is Tony! Toni! Toné! with "If I Had No Loot." The Tonys are brothers Raphael and Dwayne Wiggins and their cousin, Timothy Christian.

The Proclaimers may not make the Hot R&B Singles chart, but identical twins Walter & Scotty, formerly of the Whispers, are represented there, moving to No. 82 with "Sticks And Stones."

If you consider Nelson a group and not a duo, there is only one other identical twin duo to have a top 40 hit in the rock era, according to Rob Durkee of "American Top 40." Herbert and Harold Kalin, known appropriately as the Kalin Twins, went to No. 5 with "When" in 1958.

U AGAIN: UB40 and U2 continue their reigns. "Can't Help Falling In Love" is the seventh single in the rock era to debut at No. 100 and go all the way to No. 1. The last time it happened was 20 years ago, when "The Night The Lights Went Out In Georgia" by Vicki Lawrence topped the chart. The other singles to make this 99-point move are "Kansas City" by Wilbert Harrison, "Teen Angel" by Mark Dinning, "Michael" by the Highwaymen, "Go Away Little Girl" by Steve Lawrence, and "When A Man Loves A Woman" by Percy Sledge. UB40 also debuted at No. 100 with "The Way You Do The Things You Do," which peaked at No. 6 in 1990.

"Can't Help Falling In Love" is the third No. 1 single in the rock era to peak at No. 2 in an earlier version. Elvis Presley went to No. 2 with the song in 1962. "MacArthur Park" was No. 2 for Richard Harris before

Donna Summer took it to No. 1 and "A Groovy Kind of Love" was a No. 2 hit for the Mindbenders 22 years before Phil Collins made "Groovy Kind of Love" a chart-topping hit.

In addition to Hugo Peretti and Luigi Creatore having the longest songwriter chart span in the rock era, George David Weiss also should get credit. He was one of the writers on the Tokens' "The Lion Sleeps Tonight" and 31 years and seven months later he is No. 1 again with "Can't Help Falling In Love."

With U2's "Zooropa" holding at No. 1 for a second week, it should be noted that Johnny Cash, who sings lead vocals on "The Wanderer," is back on top of The Billboard 200 for the first time since "Johnny Cash At San Quentin" in 1969.

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by Fred Bronson

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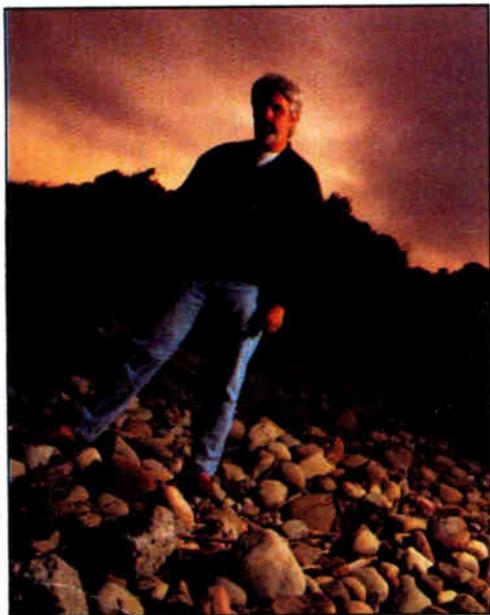
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